

This Guidance Note 8 corresponds to Performance Standard 8. Please also refer to the Performance Standards 1-7 as well as the corresponding Guidance Notes for additional information. Bibliographical information on all reference materials appearing in the text of this Guidance Note can be found in the References Section at the end.

### Introduction

1. *Performance Standard 8 recognizes the importance of cultural heritage for current and future generations. Consistent with the Convention Concerning the Protection of the World Cultural and Natural Heritage, this Performance Standard aims to protect irreplaceable cultural heritage and to guide clients on protecting cultural heritage in the course of their business operations. In addition, the requirements of this Performance Standard on a project's use of cultural heritage are based in part on standards set by the Convention on Biological Diversity.*

### Objectives

- *To protect cultural heritage from the adverse impacts of project activities and support its preservation*
- *To promote the equitable sharing of benefits from the use of cultural heritage in business activities*

G1. The objectives of Performance Standard 8 aim to preserve and protect cultural heritage by avoiding, minimizing or mitigating the adverse impacts that projects might cause to cultural heritage. In addition, private sector projects can play a role in promoting awareness of and appreciation for cultural heritage. Where the project proposes to use cultural heritage of a community, Performance Standard 8 seeks to ensure that the development benefits accruing from the commercial use of cultural heritage flow equitably to the affected communities.

### Scope of Application

2. *The applicability of this Performance Standard is established during the Social and Environmental Assessment process, while implementation of the actions necessary to meet the requirements of this Performance Standard is managed through the client's Social and Environmental Management System. The assessment and management system requirements are outlined in Performance Standard 1.*

3. *For the purposes of this Performance Standard, cultural heritage refers to tangible forms of cultural heritage, such as tangible property and sites having archaeological (prehistoric), paleontological, historical, cultural, artistic, and religious values, as well as unique natural environmental features that embody cultural values, such as sacred groves. However, for the purpose of paragraph 11 below, intangible forms of culture, such as cultural knowledge, innovations and practices of communities embodying traditional lifestyles, are also included. The requirements of this Performance Standard apply to cultural heritage regardless of whether or not it has been legally protected or previously disturbed.*

G2. Tangible cultural heritage is considered a unique and non-renewable resource that possesses cultural, scientific, spiritual or religious value and includes moveable or immovable objects, sites, structures, groups of structures, natural features, or landscapes that have archaeological, paleontological, historical, architectural, religious, aesthetic or other cultural value. Further descriptions of different tangible cultural heritage examples are included in Annex A.

G3. Integration of preservation and protection of cultural heritage into the assessment process and management systems of projects is essential because damage to cultural heritage can result from activities other than direct excavation or refurbishing buildings. Some project aspects may also impact cultural heritage in less direct ways, for example by increasing erosion to a coastal site, or building a road into a previously inaccessible area. The client should consider these possible impacts and address them through appropriate measures.

G4. When in doubt about whether something is cultural heritage, the client should seek the knowledge and advice of local and international experts, government authorities, and members of local communities and Indigenous Peoples. The knowledge of local communities is particularly important for identifying cultural heritage that may be tied to the natural environment and not evident to outsiders.

G5. Determining whether knowledge, innovations or practices of commercial value are the intangible cultural heritage of a community requires tracing that knowledge back to its community of origin. International practice now expects people developing products with origins in the natural environment to know where the intellectual property originates (see paragraph 11 of Performance Standard 8).

G6. Performance Standard 8 applies to cultural heritage that have been undisturbed as well as disturbed. The client may undertake measures for the protection of cultural heritage that has already been disturbed that are different from measures for the protection of untouched cultural heritage. Many types of cultural heritage cannot be put back once they have been disturbed, but they may still be valued.

## Requirements

### *Protection of Cultural Heritage in Project Design and Execution*

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#### **Internationally Recognized Practices**

4. *In addition to complying with relevant national law on the protection of cultural heritage, including national law implementing the host country's obligations under the Convention Concerning the Protection of the World Cultural and Natural Heritage and other relevant international law, the client will protect and support cultural heritage by undertaking internationally recognized practices for the protection, field-based study, and documentation of cultural heritage. If the requirements of paragraphs 7, 8, 9, 10 or 11 apply, the client will retain qualified and experienced experts to assist in the Assessment.*

G7. While clients may be in compliance with applicable national law, they should measure the risks associated with a project that might go contrary to a host country's obligations under an international convention that the host country has signed, but not yet ratified. A company

may, for instance, have a concession associated with a particular cultural heritage site, which may be revoked by the government to meet the terms of a convention once it has been ratified.

G8. The client should apply internationally recognized practices to site surveys, excavation, preservation and publication, in addition to compliance with national law. An internationally recognized practice is defined as the exercise of professional skill, knowledge, diligence, prudence and foresight that would reasonably be expected from experienced professionals engaged in the same type of undertaking under the same or similar circumstances globally. Where the client is in doubt on what constitutes internationally recognized practice, international peer reviewers are able to provide guidance.

G9. Potential impacts on cultural heritage should be considered as an integral part of the Social and Environmental Assessment. The screening phase of the Assessment should identify the extent and complexity of potential cultural heritage impacts in the project's area of influence (see paragraph 5 of Performance Standard 1). If the screening indicates potential adverse impacts, further analysis will be necessary to ascertain the nature and scale of these impacts and proposed mitigation measures. The breadth, depth and type of analysis should be proportionate to the nature and scale of the proposed project's potential adverse impacts on cultural heritage resources. Qualified personnel should be retained to carry out such analysis as part of the Assessment.

G10. The Assessment should generally address potential adverse impacts to cultural heritage and, where possible, opportunities for enhancement of cultural heritage. In cases where cultural heritage is deemed a significant issue, a focused assessment may be necessary even if a full-scale social and environmental impact assessment is not required. The project's Action Plan and Social & Environmental Management System as outlined in Performance Standard 1 should reflect identified issues. For ground disturbing projects, depending on the project location, it may be appropriate to develop a chance find procedure that addresses and protects cultural heritage finds made during a project's construction and/or operation phases (see paragraph 5 of Performance Standard 8). Further process guidance on the heritage aspects of the Assessment can be found in Annex B.

G11. Data collection and other Assessment studies should be undertaken to avoid, minimize, and mitigate potential project impacts to cultural heritage resources. Sites containing cultural heritage should not be excavated or otherwise disturbed unnecessarily. Best international practice recommends that cultural heritage be left undisturbed if at all possible. If excavation in the course of the project cannot be avoided, cultural heritage professionals, both local and international, should carry out excavations or other activities in accordance with internationally recognized practices.

G12. The findings of the cultural heritage component of the Assessment should generally be disclosed as part of, and in the same manner as, the relevant Assessment documentation. Exceptions to such disclosure, however, should be considered where the client, in consultation with IFC and persons with relevant expertise, determines that disclosure would compromise or would jeopardize the safety or integrity of the cultural heritage involved and/or would endanger the source of information about the cultural heritage. In such cases, such sensitive information relating to these particular aspects may be omitted from the Assessment documentation.

### **Chance Find Procedures**

**5. The client is responsible for siting and designing a project to avoid significant damage to cultural heritage. When the proposed location of a project is in areas where cultural heritage is expected to be found, either during construction or operations, the client will implement chance find procedures established through the Social and Environmental Assessment. The client will not disturb any chance finds further until an Assessment by a competent specialist is made and actions consistent with the requirements of this Performance Standard are identified.**

G13. The chance find procedure is a project-specific procedure that outlines what will happen if previously unknown heritage resources, particularly archaeological resources, are encountered during project construction or operation. The procedure includes record keeping and expert verification procedures, chain of custody instructions for movable finds, and clear criteria for potential temporary work stoppages that could be required for rapid disposition of issues related to the finds. It is important that this procedure outline the roles and responsibilities and the response times required on the part of both project staff and any relevant heritage authority, as well as any agreed consultation procedures. This procedure should be incorporated in the Action Plan and implemented through the client's Social and Environmental Management System. As with cultural heritage identified during the Social and Environmental Assessment, consideration should be given, where feasible, to alternative siting or design of the project to avoid significant damage.

### **Consultation**

**6. Where a project may affect cultural heritage, the client will consult with affected communities within the host country who use, or have used within living memory, the cultural heritage for long-standing cultural purposes to identify cultural heritage of importance, and to incorporate into the client's decision-making process the views of the affected communities on such cultural heritage. Consultation will also involve the relevant national or local regulatory agencies that are entrusted with the protection of cultural heritage.**

G14. Since cultural heritage is not always documented, or protected by law, consultation is an important means of identifying it, documenting its presence and significance, assessing potential impacts, and exploring mitigation options.

G15. For cultural heritage issues, the following groups may be relevant for consultation:

- Historical or traditional users and owners of cultural heritage
- Indigenous Peoples
- Traditional communities embodying traditional lifestyles
- Ministries of archeology, culture or similar national or heritage institutions
- National and local museums, cultural institutes, and universities
- Civil society concerned with the cultural heritage or historical preservation, areas of environmental or scientific interest, affected indigenous peoples, and religious groups for whom the cultural heritage is traditionally sacred

G16. The client should make special efforts to consult with the historical or traditional users or owners of tangible cultural heritage, especially inhabitants of the area impacted by a project

within the host country, since the interests of these users or owners may be different than the desires expressed by experts or government officials. The client should provide early notification and engage with such groups regarding possible public use, relocation of or other adverse impacts on significant cultural heritage resources. The consultation process should actively seek to identify concerns of these users or owners of tangible cultural heritage, and, where possible, clients should take these concerns into account in the way their project deals with the cultural heritage. Requirements on the community engagement of affected communities can be found in paragraphs 19 through 22 of Performance Standard 1.

### **Removal of Cultural Heritage**

***7. Most cultural heritage is best protected by preservation in its place, since removal is likely to result in irreparable damage or destruction of the cultural heritage. The client will not remove any cultural heritage, unless the following conditions are met:***

- ***There are no technically or financially feasible alternatives to removal***
- ***The overall benefits of the project outweigh the anticipated cultural heritage loss from removal***
- ***Any removal of cultural heritage is conducted by the best available technique***

G17. Non-replicable cultural heritage is best protected by preservation in place, since removal of the cultural heritage will result in irreparable damage or destruction of the heritage. Examples of non-replicable cultural heritage may include an ancient city or temple, or a site unique in the period that it represents. Accordingly, projects should be designed to avoid any damage to cultural heritage through removal or project related activities, such as construction. Where avoidance is not feasible, no alternatives to removal exist, and the project benefits outweigh the loss of cultural heritage, the client should remove and preserve the cultural heritage according to the best available technique. The best available technique proposed by the client or its expert will benefit from a peer review by other experts. In addition, prior to removal of the cultural heritage, the client should consult the historical or traditional owners and users of the cultural heritage, as provided in paragraph 6 of Performance Standard 8, and take their views into account.

G18. Loss of non-replicable tangible cultural heritage is a loss of a public good, not just for the present generation, but for future generations as well. Thus, consideration of project benefits, for the purpose of Performance Standard 8, should focus on the public benefits of the project, particularly for those who may have immediate ties to the heritage. The analysis should also look at whether those benefits are sustainable beyond the life of the project. Any lost benefits that would otherwise arise from commercial or other use of the site based on its existing cultural heritage should also be taken into account. IFC will decide whether the overall benefits outweigh the anticipated cultural heritage loss before proceeding with consideration of financing for the project and may ask for additional benefits and/or protection measures.

### **Critical Cultural Heritage**

***8. Critical cultural heritage consists of (i) the internationally recognized heritage of communities who use, or have used within living memory the cultural heritage for long-standing cultural purposes; and (ii) legally protected cultural heritage areas, including those proposed by host governments for such designation.***

9. *The client will not significantly alter, damage, or remove any critical cultural heritage. In exceptional circumstances, where a project may significantly damage critical cultural heritage, and its damage or loss may endanger the cultural or economic survival of communities within the host country who use the cultural heritage for long-standing cultural purposes, the client will: (i) meet the requirements of Paragraph 6 above; and (ii) conduct a good faith negotiation with and document the informed participation of the affected communities and the successful outcome of the negotiation. In addition, any other impacts on critical cultural heritage must be appropriately mitigated with the informed participation of the affected communities.*

10. *Legally protected cultural heritage areas are important for the protection and conservation of cultural heritage, and additional measures are needed for any projects that would be permitted under the applicable national laws in these areas. In circumstances where a proposed project is located within a legally protected area or a legally defined buffer zone, the client, in addition to the requirements for critical cultural heritage cited above in Paragraph 9, will meet the following requirements:*

- *Comply with defined national or local cultural heritage regulations or the protected area management plans*
- *Consult the protected area sponsors and managers, local communities and other key stakeholders on the proposed project*
- *Implement additional programs, as appropriate, to promote and enhance the conservation aims of the protected area*

G19. Cultural heritage is considered critical when it is part of a legally-protected cultural heritage area. In addition, when cultural heritage is critical to a people who continue to use it for long-standing cultural purposes, such heritage may be considered critical, even if it is not legally protected. In the latter instance, the requirements under paragraph 10 of Performance Standard 8 apply where the loss or damage of such heritage could endanger the livelihoods, or cultural, ceremonial, or spiritual purposes that define the identity and community of the people using it. Performance Standard 8 is intended to allow such users to participate in decisions about the future of that heritage and to negotiate equitable outcomes that outweigh any loss.

G20. The client is strongly advised to avoid any significant damage of critical cultural heritage. If it appears that a project may significantly damage critical cultural heritage, the client may proceed with such activities only after a good faith negotiation with and a documented process of informed participation of the affected communities. Good faith negotiation generally involves for each party: (i) willingness to engage in a process and availability to meet at reasonable times and frequency in ways acceptable to all parties; (ii) provision of information necessary for informed negotiation; (iii) exploration of key issues of importance; and (iv) willingness to change initial position and modify offers where possible.

G21. Projects in legally-protected areas (such as World Heritage Sites and nationally protected areas) may range from tourism projects that actually support the objectives of cultural heritage protection, to mining projects that will need to be carried out with considerable sensitivity. Such projects are expected to provide additional assurances beyond meeting applicable national laws. All regulations and plans applicable to the protected area should be respected in project design and execution. The Assessment should identify and address these requirements. A process of information disclosure, consultation, and informed participation with

relevant stakeholders should be carried out, including the protected area's managers and sponsors. Further, the project should contribute to the conservation of cultural heritage. Where the project has no intrinsic contribution, additional programs should be undertaken to promote and enhance the conservation aims of the protected area. These may range from support for the protection and conservation of the area as a whole, to specific projects to restore or enhance specific, important features. [The United Nations Education, Scientific and Cultural Organization's \(UNESCO\) World Heritage List](#) provides additional information on World Heritage Sites.

### *Project's Use of Cultural Heritage*

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11. ***Where a project proposes to use the cultural resources, knowledge, innovations, or practices of local communities embodying traditional lifestyles for commercial purposes, the client will inform these communities of: (i) their rights under national law; (ii) the scope and nature of the proposed commercial development; and (iii) the potential consequences of such development. The client will not proceed with such commercialization unless it: (i) enters into a good faith negotiation with the affected local communities embodying traditional lifestyles; (ii) documents their informed participation and the successful outcome of the negotiation; and (iii) provides for fair and equitable sharing of benefits from commercialization of such knowledge, innovation, or practice, consistent with their customs and traditions.***

G22. For the purposes of Performance Standard 8, Intangible cultural heritage refers to cultural resources, knowledge, innovations and/or practices of indigenous or local communities embodying traditional lifestyles. The term applies similarly to cultural resources, knowledge, innovations and/or practices of Indigenous Peoples under Performance Standard 7. The area of intangible cultural heritage and its commercial development is the subject of current international discussions, with international standards emerging slowly. The one exception is in the commercial use of genetic resources derived from the traditional knowledge of indigenous or traditional communities, as reflected in the Convention on Biological Diversity. The Bonn Guidelines and the Akwé Kon Guidelines issued under the Convention on Biological Diversity provide useful guidance in this area.

G23. Examples of commercial development include commercialization of traditional medicinal knowledge or other sacred or traditional techniques for processing plants, fibers or metals. With respect to expressions of folklore, such as sale of art or music, the requirements of paragraph 11 of Performance Standard 8 does not apply. Such expressions should be treated in accordance with national law.

G24. Where such resources are proposed for commercial development, the client should document the process and the successful outcome of a good faith negotiation with the affected communities on the proposed commercial development, in addition to any requirements pursuant to national law. Some national laws require the consent of affected communities in this regard.

G25. If the client wishes to exploit and develop any knowledge, innovation or practices of affected communities for commercial purposes and to protect any intellectual property created from such development, the client may be legally required to disclose or publicly release the source of the materials. Examples include genetic materials proposed for medical application.

Because such materials may be used for sacred or ritual purposes by affected communities, and may be held secret by such communities or designated members, the client should take care before proceeding, and in any event, enable the affected communities to continue to use the genetic materials for customary or ceremonial purposes.

G26. Where a project proposes to exploit, develop, and commercialize intangible cultural heritage, Performance Standard 8 requires that the client share the benefits accruing from such use with the affected communities. Benefits may include development benefits in the form of employment, vocational training, and benefits pursuant to community development and similar programs.

G27. Clients should be aware that use of indigenous or local names can be sensitive and should consult with the relevant communities before using them even for such purposes as naming project sites, pieces of equipment.

**Annex A**  
**Tangible Cultural Heritage Resource Types**

- A. *Archaeological Site*: Concentrated and patterned physical remains of past human activity, especially human settlement. A site may include artifacts, plant and animal remains, structural remains, and soil features. It may be a large ancient city completely or partially buried by surface soils or other sediment or the ephemeral and superficial remains of a temporary nomad camp or other short-term activity. Sites may be underwater, including shipwrecks and flooded habitation sites. Although all sites, as well as isolated (off site) finds, are a record of human activity, the importance of an archaeological site may vary widely according to site type and condition. In general, while sites may be identified by surface remains or suggestive topography, the characteristics of a site and its cultural or scientific importance cannot be identified based on surface examination alone.
- B. *Historic Structure*: Also referred to as historic monuments, this category includes above-ground architectural features (e.g., house, temple, market place, church) that have reached a designated age or have other characteristics, such as association with an important event or person, that make them 'historic' and therefore worthy of consideration as a heritage resource. As with archaeological sites, the importance of an historic structure will vary widely according to the age, type and condition of the structure. Some historic structures may have associated archaeological deposits thereby making them both historic structures and archaeological resources. An historic structure may be abandoned or occupied.
- C. *Historic District*: This is a contiguous assemblage of historic structures and associated landscape features that constitute a heritage resource extending over a larger area than any single structure. Integrity and thematic interest are the key considerations for defining and determining the importance of an historic district. Temple precincts, graveyards, urban neighborhoods, and sometimes entire villages or towns can be classified as historic districts. Historic districts may contain thematically un-related or 'non-contributing' structures that may or may not merit protection in their own right. Historic structures and districts may require protection from direct physical impacts but should also be considered in their visual dimension. Possibly discordant construction in or near an historic district or structure might require special design considerations to mitigate 'visual' impacts to heritage resources.
- D. *Historic or Cultural Landscape*: An area where traditional land-use patterns have created and maintained landscape features that reflect a particular culture, life-way, or historical time period which merits consideration as a heritage resource. An historic landscape may include historic monuments and archaeological sites as well. Integrity and uniqueness are most relevant for judging the importance of this type of resource. While an historic landscape may share aspects of an historic district, the term typically refers to a non-urban area with heritage value. This resource type may also include culturally important natural features such as sacred lakes, forests and waterfalls. Sacred trees, for instance, are common in Africa.

- E. *Artifact*: A portable object that is created by past human activity and becomes part of an archaeological site or isolated archaeological find. Most archaeological artifacts lose substantial cultural and scientific value when removed from their 'context' in the ground. Archaeological artifacts, in context or not, are most often the property of the national government. Their scientific collection and use is controlled through a permitting process administered by national heritage authorities. National law and international treaty forbid the sale and export of archaeological artifacts. An object removed from an historic structure will have the same legal status as an archeological artifact.

**Annex B**  
**Process Guidance**

*Cultural Heritage Feasibility Studies:*

- A. It is good practice to identify possible heritage issues and costs even prior to the start of the Social and Environmental Assessment process through project screening or feasibility studies. This is especially true for large infrastructure or resource extraction projects such as pipelines, mines, hydroelectric dams, regional irrigation systems, highways, or any project that involves substantial grading, excavation, or large-scale changes in hydrological patterns. These studies should involve comparison of general project features against known or anticipated heritage baseline conditions in the proposed project area. Heritage experts and project planning and/or engineering staff should be included on the study work team(s). The purpose of these types of studies is to identify any ‘fatal flaw’ issues, such as major cost or design constraints. Findings of these types of studies typically remain confidential until the public consultation phase of the Assessment.

*Cultural Heritage Aspects of Social and Environmental Assessment:*

- B. For projects with known or potential heritage issues, the Assessment often includes the following elements: 1) a detailed description of the proposed project including its alternatives; 2) heritage baseline conditions in the project’s area of influence; 3) an analysis of project alternatives in relation to the baseline conditions to determine potential impacts; and 4) proposed impact mitigation measures, which may include avoidance or reduction of impacts by project design changes and/or the introduction of special construction and operational procedures, and compensatory mitigations such as data recovery and/or detailed study.
- C. *Expertise Needed for Assessment Studies* -- Where heritage issues are identified, a heritage expert(s) will normally be needed on the Assessment study team. It will be most useful to recruit those with general expertise in the heritage field and experience with the environmental planning or heritage management process. While a particular type of heritage specialist (e.g. a Middle Bronze Age Pottery expert) may be needed to address certain finds or issues, an expert with the broad perspective (e.g., a cultural geographer) will normally be most suitable.
- D. *Permitting and Approval of Assessment Studies* -- In most cases, Assessment heritage studies will need to be formally permitted by the appropriate national heritage authority. Further, because national heritage law often lacks detailed implementing regulations, required heritage protection measures may need to be formulated as a project-specific agreement that is negotiated and signed by a project representative and the heritage authority. Although the client has the prerogative to employ heritage specialists it finds most appropriate, it should be noted that both the investigations and the individuals performing such studies might require permitting by national heritage authorities.
- E. *Disclosure and Consultation* -- Early and detailed public disclosure of project heritage data, including the methodology, findings and analyses of the Assessment heritage team, is integral to the planning and consultation model of the Assessment. Findings of the cultural

heritage component of the Assessment should be disclosed as part of, and in the same manner as, the Assessment report, except where such disclosure would jeopardize the safety or integrity of the physical cultural resources involved. In such cases, sensitive information relating to these particular aspects may be omitted from the Assessment's public documentation. The client may need to undertake discussions with a host country's heritage agency to establish an acceptable compromise between the need for public consultation on heritage issues and the traditional prerogatives of the national heritage authority.

- F. *Purpose and Scope of Assessment Studies* -- It is important that the client and the national heritage authority have a mutually shared understanding of the purpose and appropriate scope of Assessment heritage studies. Data collection and other Assessment studies are undertaken in order to avoid, minimize, and mitigate potential project impacts to cultural heritage resources. A general 'capacity building' effort, which might be of benefit to the project and a country's heritage program, may be the building of the regulatory capacity of the heritage authority in ways that relate specifically to the client's project.
- G. *Project Design and Execution* – Necessary avoidance and mitigation measures identified through the Assessment process should be incorporated into the project's Action Plan and executed in coordination with other required project action items. Unlike most other environmental resources, direct impact to heritage is typically localized to the area of project construction activity, making a project's area of influence more spatially restricted than for other resources such as critical habitat, a natural water supply, or endangered species. Thus, it is often possible to avoid impacts to heritage by minor project design changes. Because cultural heritage is non-renewable, its protection is best accomplished by 'preservation-in-place.' This method is generally preferred over removal, which is an expensive and partially destructive process. As with pre-implementation phase measures, the client may need to engage heritage consultant(s) to implement the part of the Action Plan related to heritage matters.

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### References

Several of the requirements set out in Performance Standard 8 relate to the following international agreements and the related guidance and recommendations:

- *Convention on Biological Diversity* (1992) - provides information on the convention, lists of signatory nations and biodiversity experts and other useful information.  
<http://www.biodiv.org/default.aspx>
- *Bonn Guidelines on Access to Genetic Resources and Fair and Equitable Sharing of the Benefits Arising Out of their Utilization* (Secretariat of the Convention on Biological Diversity, 2002) guidelines on establishing legislative, administrative or policy measures on access and benefit-sharing and/or when negotiating contractual arrangements for access and benefit-sharing.  
<http://www.biodiv.org/doc/publications/cbd-bonn-gdls-en.pdf>
- *Akwé: Kon Guidelines* (Secretariat of the Convention on Biological Diversity, 2004) voluntary guidelines for the conduct of cultural environmental and social impact assessments regarding developments proposed to take place on, or which are likely to impact on, sacred sites and on lands and waters traditionally occupied or used by indigenous or local communities.  
<http://www.biodiv.org/doc/publications/akwe-brochure-en.pdf>
- *Convention on the Safeguarding of Intangible Cultural Heritage* (UNESCO, 2003) ensures the safeguarding of international cultural heritage and to strengthen solidarity and cooperation at regional and international levels in this field.  
<http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>
- *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (UNESCO, 1970) status the necessary means in order to prohibit and prevent illicit import, export and transfer of ownership of cultural property [http://www.unesco.org/culture/laws/1970/html\\_eng/page1.shtml](http://www.unesco.org/culture/laws/1970/html_eng/page1.shtml)
- *Convention Concerning the Protection of the World Cultural and Natural Heritage* (UNESCO, 1972) establishes a system of collective identification, protection, and preservation of cultural and natural heritage and to provide both emergency and long-term protection for cultural and natural heritage.  
[http://whc.unesco.org/world\\_he.htm](http://whc.unesco.org/world_he.htm)
- *World Heritage List (from the Convention Concerning the Protection of the World Cultural and Natural Heritage)* - list forming part of the cultural and natural heritage which the World Heritage Committee considers as having outstanding universal value.  
<http://whc.unesco.org/pg.cfm?cid=31>
- *Convention on the Protection of Underwater Cultural Heritage* (UNESCO, 2001) - protects underwater cultural heritage.  
[http://www.unesco.org/culture/laws/underwater/html\\_eng/convention.shtml](http://www.unesco.org/culture/laws/underwater/html_eng/convention.shtml)

In addition, the following guidance from the World Bank provides useful information:

- *World Bank - Cultural Heritage Country Files* – These are data files now in place with the World Bank. They contain valuable information for clients who are in the initial phases of project development and are concerned with possible heritage issues and constraints in the host country. The files contain existing, readily available technical and contact information, and a checklist of additional information that should be obtained.
- *World Bank - Physical Cultural Resources Safeguard Policy- Safeguard Policy Handbook*. This contains instructions for implementing The World Bank's Operational Policy 4.11 – *Physical Cultural Resources*. It also has broader utility as a general guide for treating physical cultural resources as a component of Environmental Impact Assessment (EIA). – The Handbook provides a definition of physical cultural resources, describes how they are integrated into the EIA, and includes specific guidance for project financing agencies, borrowers, EIA teams and EIA reviewers. It also discusses common impacts on physical cultural resources of projects in several sectors, including: hydroelectric power, roads, urban development, cultural heritage and coastal zone management. Written for the non-specialist, the Handbook is designed to assist professionals who participate in all phases of development projects, including: identification, preparation, implementation, operation and evaluation.
- *World Bank - Physical Cultural Resources Country Profiles (work in progress since 2003.)*. – A Physical Cultural Resources Country Profile for each client country of the World Bank contains information on important aspects of the tangible cultural heritage as well as on environmental laws and regulations. The profiles are intended primarily as reference tools to ensure that physical cultural resources are taken into account during all phases of development projects, including in Environmental Impact Assessments (EIAs). As of 2006, a draft profile exists for each client country of The World Bank, and completed profiles, commissioned from local experts, are available for 20 countries. All profiles are displayed on a website located on the World Bank's Intranet. Completion of profiles continues, and a maintenance manual provides instructions for updating information. The profiles follow a standard format that includes: a map of the country and notes on geography and history; characteristic types of physical cultural resources and their locations; internationally-recognized sites; institutions, laws and regulations governing cultural heritage and the environment; inventories of physical cultural resources; geospatial data and maps; and sources of information and professional expertise for the various sub-fields of cultural heritage.