

World Heritage

# papers



## Cultural Landscapes: the Challenges of Conservation

World Heritage 2002  
Shared Legacy, Common Responsibility  
Associated Workshops  
11-12 November 2002

**Ferrara - Italy**



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*Hosted by the Province of Ferrara and the City of Ferrara*

*Organized by the University of Ferrara and UNESCO's World Heritage Centre in collaboration with ICCROM, ICOMOS and IUCN*

*With the support of the Nordic World Heritage Foundation (NWHF) and the Dutch Ministry of Education, Culture and Sciences (OCenW)*

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# Preface

*To mark the 30th anniversary of the Convention Concerning the Protection of the World Cultural and Natural Heritage, UNESCO with the support of the Government of Italy, organized, from 14 to 16 November 2002, an International Congress to reflect on some of the main issues, achievements and challenges of the World Heritage mission.*

*Over 600 experts from around the world gathered at the Giorgio Cini Foundation on the island of San Giorgio in Venice, Italy, to discuss the evolution of the World Heritage Convention and consider its role for the future. In addition, some 400 experts gathered immediately prior to the Congress at nine associated workshops in different Italian cities to reflect on the major themes of the Congress. The nine workshops were:*

- *The Legal Tools for World Heritage Conservation, Siena*
- *Cultural Landscapes: the Challenges of Conservation, Ferrara*
- *Towards Innovative Partnerships for World Heritage, Venice*
- *Partnerships for World Heritage Cities, Urbino-Pesaro*
- *Monitoring World Heritage, Vicenza*
- *Partnerships to Conserve Nature and Biodiversity, Trieste*
- *World Heritage University Training, Feltre*
- *World Heritage Site Management, Padua*
- *Mobilizing Youth for World Heritage, Treviso*

*This publication aims to reflect the discussions and debates around the specific themes as they were discussed over the two days of the workshop. The summary reports of each workshop are also available in the Congress proceedings publication.*

**Francesco Bandarin**  
*Director*  
*UNESCO World Heritage Centre*

# Prelude

*Cultural Landscapes became one of the hot topics during the past years of World Heritage work and beyond. They represent the combined works of man and nature. Moreover they are the places of peoples' livelihoods, identities and belief systems all over the world.*

*The Ferrara workshop Cultural Landscapes : the Challenges of Conservation brought all those themes together and much more. Experts from around the world had the opportunity to talk about key cultural landscape issues likely to direct overall strategies for the next ten years. They not only celebrated the concept, but also reviewed the implementation and the everyday management challenges of these complex sites. Cultural landscapes have been rendered more biologically diverse through human intervention over centuries. They are the foundations of food production systems and living gene banks for the food crops of tomorrow. These areas are home to local populations and indigenous groups, and are rich in cultural diversity and intangible values, to be conserved as a whole for a sustainable future.*

*The workshop was organized jointly by the City and the Province of Ferrara, in a collaborative effort of the University of Ferrara and the UNESCO World Heritage Centre to celebrate the 30th anniversary of the Convention Concerning the Protection of the World Cultural and Natural Heritage. The strong commitment of the authorities to cultural landscape conservation can be seen with the establishment of the Ferrara Centre for Cultural Landscapes at the occasion of the workshop.*

*This publication brings together the papers and discussions of the workshop. The conclusions and the summary report are presented in English and French. We hope these will be well received by a broad audience and will provide a sound basis for future actions by stakeholders in all regions on earth.*

Paolo Ceccarelli and Mechtild Rössler

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

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

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# Taking Stock Ten Years After: Cultural Landscapes in the Framework of the World Heritage Convention

1



## Linking Nature and Culture: World Heritage Cultural Landscapes

*Mechtild Rössler*

The *Convention concerning the Protection of the World Cultural and Natural Heritage*, adopted by the General Conference of UNESCO in 1972, established a unique international instrument recognizing and protecting both cultural and natural heritage of outstanding universal value. However, it was not until 1992 that this Convention became the first international legal instrument to protect 'cultural landscapes'. This revision of the *Operational Guidelines* of the Convention was based on recommendations prepared by an international expert meeting (La Petite Pierre, France, October 1992). The group of experts from all regions of the world also gave consideration to the need to recognize the associative values of landscapes and landscape features to indigenous people and to the importance of protecting biological diversity through cultural diversity within cultural landscapes. This decision was a milestone achievement in many ways, as it embraces:

- recognition of the diversity of manifestations of the interaction between humankind and its natural environment;
- introduction of the term 'sustainability' into the *Operational Guidelines* via 'specific techniques of sustainable land-use';
- acceptance of the living heritage of indigenous people;
- introduction of traditional management mechanisms into the *Operational Guidelines*;
- recognition of traditional forms of land-use;
- maintenance of biological diversity through cultural diversity;
- consideration of spiritual relationships to nature;
- opening of the Convention to other regions and cultures of the world (Caribbean, Pacific, Africa);
- paving the way for the *Global Strategy for a Representative World Heritage List* adopted in 1994.

This paper looks in particular at the changes that the cultural landscape concept brought into the application of the Convention, its strengths and weaknesses, as well as to guide the future implementation of the Convention at the interface between nature and culture.

### World Heritage List

The 1972 UNESCO World Heritage Convention currently has 176 States Parties. The purpose of the Convention is to ensure the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage of 'outstanding universal value'. To date, 730 properties from a total of 125 countries have been inscribed on the World Heritage List, including 563 cultural and 144 natural sites. Among the 730 sites are 30 cultural landscapes, which were inscribed under the cultural landscapes categories (paragraphs 39–42 of the *Operational Guidelines*), but only 23 mixed sites.

The latter are included on the basis of both their natural and cultural values. Paragraph 18 of the *Operational Guidelines* states that 'States Parties should as far as possible endeavour to include in their submissions properties which derive their outstanding universal value from a particularly significant combination of cultural and natural features'.

A new approach to integrate cultural and natural heritage was taken by the Amsterdam Global Strategy meeting in 1998, proposing to link natural and cultural heritage criteria in order to overcome the divide between nature and culture in the application of the Convention. The working groups on the revision of the *Operational Guidelines* took this into account and the integrated criteria are proposed in the new version to be adopted by the World Heritage Committee in 2003.

### World Heritage Cultural Landscapes

At its 16th session in 1992, the World Heritage Committee adopted categories of World Heritage cultural landscapes and revised the cultural criteria used to justify inscription of properties on the World Heritage List to ensure the recognition of 'the combined works of nature and man' of 'outstanding universal value' referred to in the definition of cultural heritage in Article 1 of the Convention. Table 1 shows the three categories of World Heritage cultural landscapes adopted by the Committee in 1992. The cultural criteria are included in paragraph 24 of the *Operational Guidelines*, and the cultural landscape categories in paragraph 39.

**Table 1. The three Categories of World Heritage Cultural Landscape**

Cultural Landscape Category	Extract from paragraph 39 of the <i>Operational Guidelines for the Implementation of the World Heritage Convention</i>
(i)	The most easily identifiable is the <b>clearly defined landscape</b> designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.
(ii)	The second category is the <b>organically evolved landscape</b> . This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories: <ul style="list-style-type: none"> <li>• a <b>relict (or fossil) landscape</b> is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form.</li> <li>• a <b>continuing landscape</b> is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time.</li> </ul>
(iii)	The final category is the <b>associative cultural landscape</b> . The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

World Heritage cultural landscapes are justified for inclusion in the World Heritage List when interactions between people and the natural environment are evaluated as being of 'outstanding universal value'. Cultural landscapes are inscribed on the List on the basis of the cultural heritage criteria. A number of World Heritage cultural landscapes have also been inscribed on the basis of natural

criteria and are therefore also mixed cultural and natural properties.

Since 1992, thirty cultural landscapes have been inscribed on the World Heritage List (Table 2) – a detailed analysis of this situation has been carried out by Fowler (see his paper in this volume).

**Table 2. World Heritage Cultural Landscapes**

Cultural Landscape	Country	Date of Inscription	Cultural Criteria	Natural Criteria
Uluru-Kata Tjuta National Park	Australia	1987/1994	(v)(vi)	(ii)(iii)
Hallstatt-Dachstein Salzkammergut Cultural Landscape	Austria	1997	(iii)(iv)	
Wachau Cultural Landscape	Austria	2000	(ii)(iv)	
Cultural Landscape of Fertő/Neusiedlersee	Austria and Hungary	2001	(v)	
Viñales Valley	Cuba	1999	(iv)	
Archaeological Landscape of the First Coffee Plantations in the South-East of Cuba	Cuba	2000	(iii)(iv)	
Lednice-Valtice Cultural Landscape	Czech Republic	1996	(i)(ii)(iv)	
Jurisdiction of Saint-Emilion	France	1999	(iii)(iv)	
Loire Valley between Sully-sur-Loire and Chalonnes	France	2000	(i)(ii)(iv)	
Pyrenées - Mont Perdu	France and Spain	1997/1999	(iii)(iv)(v)	(i)(iii)
Garden Kingdom of Dessau-Wörlitz	Germany	2000	(ii)(iv)	
Upper Middle Rhine Valley	Germany	2002	(ii)(iv)(v)	
Hortobágy National Park	Hungary	1999	(iv)(v)	
Tokaji Wine Region Cultural Landscape	Hungary	2002	(iii)(v)	
Costiera Amalfitana	Italy	1997	(ii)(iv)(v)	
Portovenere, Cinque Terre, and the Islands (Palmaria, Tino and Tinetto)	Italy	1997	(ii)(iv)(v)	

Cultural Landscape	Country	Date of Inscription	Cultural Criteria	Natural Criteria
Cilento and Vallo di Diano National Park with the Archaeological sites of Paestum and Velia, and the Certosa di Padula	Italy	1998	(iii)(iv)	
Vat Phou and Associated Ancient Settlements within the Champasak Cultural Landscape	Lao People's Democratic Republic	2001	(iii)(iv)(vi)	
Ouadi Quadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab)	Lebanon	1998	(iii)(iv)	
Curonian Spit	Lithuania and Russian Federation	2000	(v)	
Royal Hill of Ambohimanga	Madagascar	2001	(iii)(iv)(vi)	
Tongariro National Park	New Zealand	1990/1993	(vi)	(ii)(iii)
Sukur Cultural Landscape	Nigeria	1999	(iii)(v)(vi)	
Rice Terraces of the Philippine Cordilleras	Philippines	1995	(iii)(iv)(v)	
Kalwaria Zebrzydowska: the Mannerist Architectural and Park Landscape Complex and Pilgrimage Park	Poland	1999	(ii)(iv)	
Cultural Landscape of Sintra	Portugal	1995	(ii)(iv)(v)	
Alto Douro Wine Region	Portugal	2001	(iii)(iv)(v)	
Aranjuez Cultural Landscape	Spain	2001	(ii)(iv)	
Agricultural Landscape of Southern Öland	Sweden	2000	(iv)(v)	
Blaenavon Industrial Landscape	United Kingdom	2000	(iii)(iv)	

At the same session that the Committee adopted the cultural landscape categories, it decided to remove reference to 'man's interaction with his natural environment' and to 'exceptional combinations of natural and cultural elements' in natural criteria (ii) and (iii) respectively. As a result, since 1992 neither the natural nor the cultural criteria used to justify the inclusion of properties on the World Heritage List refer specifically to interactions between people and the environment.

### Global Strategy for a Representative and Credible World Heritage List (1994)

In June 1994, at the request of the World Heritage Committee, the World Heritage Centre and ICOMOS organized an expert meeting to examine the representative nature of the World Heritage List and the methodology for its definition and implementation. The meeting was organized in response to perceived imbalances in the types of heritage included on the List and its regional representativity. A Global Strategy for a Representative and Credible World Heritage List was proposed at the meeting, and subsequently adopted by the World Heritage Committee at its 18th session in December 1994.

The Global Strategy is both a conceptual framework and a pragmatic and operational methodology for implementing the World Heritage Convention. It relies on regional and thematic definitions of categories of heritage which have outstanding universal value, to ensure a more balanced

and representative World Heritage List by encouraging countries to become States Parties to the Convention, to prepare tentative lists and to harmonize them, and to prepare nominations of properties from categories and regions currently not well represented on the World Heritage List.

In the last few years a number of regional and thematic Global Strategy meetings have been organized by the World Heritage Centre, among them a number of global and regional expert meetings on cultural landscapes.

### Cultural Landscapes Expert Meetings

In 1992 the Convention became the first international legal instrument to identify, protect, conserve and transmit to future generations cultural landscapes of outstanding universal value: At its 16th session the World Heritage Committee adopted categories of World Heritage cultural landscapes (see above) under the cultural criteria. For the purposes of World Heritage conservation, cultural landscapes embrace a diversity of interactions between people and the 'natural' environment.

At the International Expert Meeting on Cultural Landscapes of Outstanding Universal Value (Schorfheide, Germany, 1993) an *Action Plan for the Future* was prepared, which was adopted by the World Heritage Committee in December 1993. It recommended that regional expert meetings be held to assist with compara-

tive studies of cultural landscapes and that thematic frameworks be developed for the evaluation of cultural landscapes to assist the Committee in its decision-making concerning cultural landscapes. In this Action Plan, the preparation of Management Guidelines was indicated: 'that specific guidelines for the management of cultural landscapes, including both conservation and development, be incorporated in the existing *Guidelines for the Management of World Heritage Properties* taking into account successful management experiences'. The Action Plan also asked for 'an exchange of information, case studies and management experiences on the level of regional and local communities for the protection of cultural landscapes between States Parties'. Furthermore, it requested that 'expert groups and NGOs (ICOMOS, IUCN/CNPPA, IFLA, ILAA, IALE) be encouraged to promote a broader understanding of cultural landscapes and their potential for inclusion on the World Heritage List'.

Between 1992 and 2001, a total of fourteen expert meetings on cultural landscapes were organized. These meetings were milestones in the implementation of the decisions of the Committee by identifying different methods that States Parties might choose to use when nominating cultural landscapes for inclusion on the World Heritage List. Methodologies for identifying cultural landscapes were developed and suggestions made towards their classification and evaluation. Specific legal, management, socio-economic and conservation issues relating to cultural landscapes were also addressed and examples of outstanding cultural landscapes discussed, which illustrated the above-mentioned categories in the regions. Almost every meeting provided specific recommendations concerning the recognition, identification, protection and management of cultural landscapes in their specific thematic or regional context.

Some of the expert meetings dealt specifically with **agricultural landscapes**, in particular the one on vineyard landscapes in Europe and on rice terraces in Asia. The expert meeting on European landscapes in 1996 'stressed the importance of living cultural landscapes embodying past ways of life and having continuing relevance today, in the European context – including rural landscapes – and their development over time (for example in response to new technologies)'. The meeting in Bialystok (Poland) in 1999 recommended States Parties to extend the existing system of designation and management of protected areas to cultural landscapes with the guidance and assistance of UNESCO. In **development processes**, it was recommended that the potential of the cultural landscape should be strengthened – by identifying and supporting specific qualities and characteristics of the region. It should be kept in mind that landscape management requires a vital local and regional economy. The experts also recommended that co-operation be established between responsible local, regional, national and international bodies and development actors; integration should be sought linking planning, financial and monitoring activities. This should be activated by the States Parties in implementing

the World Heritage Convention. This and other meetings therefore reviewed the issues related to 'specific techniques of sustainable land-use' referred to in the Operational Guidelines (paragraph 38).

The meeting on Andean cultural landscapes specifically recognized the Andes as one of the **gene pools** for agricultural diversity and made specific recommendations to governments for site protection. Some of the World Heritage cultural landscapes are also recognized for their biological diversity, including the designed landscapes, such as the Lednice-Valtice site in the Czech Republic. This 200 km<sup>2</sup> landscape was the laboratory of the founder of modern genetics, G. Mendel, whose experimental gardens form part of the World Heritage site.

Other issues raised at these meetings concerned the collaboration with other legal instruments such as the *European Landscape Convention* and the *Convention on Biological Diversity*.

#### Cultural Landscape Expert Meetings 1992–2001

- *Desert Landscapes and Oasis Systems in the Arab Region (Egypt, September 2001)*
- *Sacred Mountains of Asia (Japan, September 2001)*
- *Vineyard Cultural Landscapes (Hungary, July 2001)*
- *Cultural Landscapes in Central America (Costa Rica, September 2000)*
- *Cultural Landscapes in Eastern Europe (Poland, October 1999)*
- *Cultural Landscapes in Africa (Kenya, March 1999)*
- *Cultural Landscapes in the Andes (Peru, May 1998)*
- *European Cultural Landscapes of Outstanding Universal Value (Austria, April 1996)*
- *Asia-Pacific Workshop on Associative Cultural Landscapes (Australia, April 1995)*
- *Asian Rice Culture and its Terraced Landscapes (Philippines, March/April 1995)*
- *Routes as Part of the Cultural Heritage (Spain, November 1994)*
- *Heritage Canals (Canada, September 1994)*
- *Cultural Landscapes of Outstanding Universal Value (Germany, October 1993)*
- *Cultural Landscapes (France, October 1992)*

#### Major Themes and Issues

Following a number of debates in recent years at the World Heritage Committee, in particular in relation to problems encountered with the increasing number of industrial landscapes and vineyard landscapes from European countries, an overall evaluation was carried out which was presented for the first time at the Ferrara workshop.

This evaluation celebrated ten years of the cultural landscape concept following the first meeting in October

## Taking Stock Ten Years After

1992, which prepared the cultural landscape categories adopted by the World Heritage Committee in December 1992. At the same time, the evaluation was based on scientific debates and approaches, forty years after the first international recommendation on the beauty and character of landscapes and sites adopted by UNESCO in 1962.

It provided a critical background for future work and a basis for the recommendations of the Ferrara workshop to the Venice Congress in November 2002 to mark thirty years of the World Heritage Convention. The tools are at hand to pave the way for the future of this important concept and also to address the main issues which the site managers have to face on a daily basis.

### Conclusions

The World Heritage Convention became in 1992 the first international legal instrument to recognize and protect cultural landscapes of outstanding universal value. This opened the Convention to regions under-represented on the World Heritage List and gave new drive to the interpretation of heritage. Since 1993, numerous States Parties have identified potential candidates, included them in tentative lists and nominated landscape properties. They have contributed to ensuring that cultural landscapes receive appropriate recognition and conservation at the international level.

We can therefore state:

1. It is a successful concept (in terms of level of application and regional distribution).
2. It is a concept, which is not fully applied for certain types of property (see paper by Peter Fowler)
3. New partnerships need to be developed towards integrated regional and sustainable development at the landscape level.
4. New concepts for enhanced legal protection need to be explored.
5. New approaches towards integrated management need to be developed.
6. Reflections are necessary towards building awareness of the concept of cultural landscapes in the World Heritage Committee and the general public.

Cultural landscapes provide the basis for a genetic pool for the crops of tomorrow's world. They are the basis of the culture, identity and beliefs of the people who live within them. They are the basis of long-term survival and integrated sustainable development in the region beyond the protected areas. Their inclusion on the UNESCO World Heritage List provided an important step towards the international recognition of this type of site, while encouraging national and regional authorities to enhance conservation and protection measures.

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(Note: all available on website: [whc.unesco.org](http://whc.unesco.org))

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*Glossary of World Heritage Terms*  
*Properties inscribed on the World Heritage List*

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##### **m 2001**

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Report of the Expert Meeting on Plantation Systems in the Caribbean (Paramaribo, Suriname, 17–19 July 2001)

Report of the Expert Meeting on Sacred Mountains in Asia (Japan, 4–10 September 2001)

Report of the Expert Meeting on Desert Landscapes and Oasis Systems (Oasis Kharga, Egypt, 23–26 September 2001)

##### **m 2000**

WHC-2000/CONF.204/WEB.1

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WHC-2000/CONF.204/WEB.2

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**m 1999**

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Rapport synthétique de la réunion d'experts sur les paysages culturels africains (Tiwi, Kenya, 10–14 mars

**m 1999**

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**m 1998**

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## World Heritage Cultural Landscapes, 1992–2002: a Review and Prospect

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In December 2001, I was invited by the UNESCO World Heritage Centre to review World Heritage cultural landscapes during their first decade. My brief, in the framework of the World Heritage Committee's Global Strategy, was to analyse the results of thirteen regional thematic expert meetings on cultural landscapes (1992–2001); to review the World Heritage List (December 2001),<sup>1</sup> the nominations submitted for 2002 and 2003, and the tentative lists presented by States Parties to the Convention; to present a global review on cultural landscapes including an analysis of gaps in the World Heritage List; and provide an analysis of future directions and orientations. I was required to speak on these matters to the international workshop on cultural landscapes at Ferrara University (Italy) in November 2002,<sup>2</sup> and to provide a final draft of my review for publication to the UNESCO World Heritage Centre.<sup>3</sup>

The thirty World Heritage cultural landscapes are listed in Table 2 of the paper by Rössler. There are, however, many other World Heritage sites, which are cultural landscapes, and many cultural landscapes which are not on the World Heritage List (Fowler, 2003, Chapter 6). Some existing World Heritage properties might have been inscribed as cultural landscapes if such nominations had been possible prior to 1992, especially some of the great designed gardens such as Versailles (France) and extensive archaeological landscapes such as those around Stonehenge, Avebury and Hadrian's Wall (United Kingdom). Such could certainly be inscribed as cultural landscapes were they nominated for the first time now or if they are renominated in the future. Precedents have been set by Tongariro (New Zealand) and Uluru (Australia), previously inscribed as 'natural' World Heritage sites and renominated and reinscribed as cultural landscapes in the 1990s (Phillips, 2001, for this point and an authoritative view from a nature conservation perspective). A similar example, St Kilda (UK), will be resubmitted shortly.

Doubtless other sites inscribed under natural criteria may also merit consideration as cultural landscapes. For example, Lorentz National Park (Indonesia), inscribed on the World Heritage List in 1999 under natural criteria, has been inhabited for 25,000 years. Today, this site is home to eight indigenous groups, living largely by subsistence agriculture, hunting and fishing, thus actively influencing the existing landscape in an area of high biodiversity. Then there are 'mixed sites', a category of World Heritage property

doubtless containing other examples which may well also qualify as cultural landscapes, for example Mount Athos and Meteora (Greece) and Hierapolis - Pamukkale (Turkey). So in a theoretical and practical sense, playing the numbers game with World Heritage cultural landscapes is, at this moment at least, somewhat meaningless. It is, nevertheless, very much to the advantage of both World Heritage and cultural landscapes as concepts that their conjunction at a minimum of thirty places in the world has been officially recognized by an increasingly better-known mechanism for expressing one of the world's saner ideas.

This is now particularly relevant as many people, recognizing humanity's near all-pervasive environmental influence, are coming to see much of the world's terrestrial surface as, to a greater or lesser extent, 'cultural landscape' (Birks et al., 1988; Simmons, 1989; McKibben, 1990). At best, World Heritage cultural landscapes are but tiny, carefully selected samples from that global phenomenon (Rössler, 1999). Their inscription on the World Heritage List is nevertheless for a purpose specified on the World Heritage Centre website as: 'to reveal and sustain the great diversity of the interactions between humans and their environment, to protect living traditional cultures and preserve the traces of those which have disappeared ...'.

### Defining Cultural Landscape

#### Historical Background

Designed landscapes in the form of ornamental gardens, religious complexes and hunting grounds were created in prehistoric and medieval times in various places, such as south-west Asia, India and Europe. What would now be recognized as cultural landscapes, deliberately expressing a relationship between nature and humans, were created in China in the first millennium CE. The conceptual origins of the term as now understood and practised for World Heritage purposes, but not the actual phrase, lie in the

1. The review period was extended to 30 June 2002, thereby including the consideration of cultural landscapes at the 26th session of the World Heritage Committee in Budapest (Hungary).
2. This paper, almost entirely derived from Fowler, 2003.
3. The review (Fowler, 2003) will be published in 2003 by the World Heritage Centre, UNESCO. Its contents are given in Appendix A to this paper and a summary of its recommendations in Appendix B.

writings of German historians and French geographers in the mid/late nineteenth century. 'Cultural landscape' as a term was apparently invented in academia in the early twentieth century. The term, and a particular idea it embraced, was promoted by Prof. Carl Sauer in the United States in the 1920s and 1930s. It only came into accepted professional use in conservation circles in the 1990s (Jacques, 1995), not least through its adoption by the World Heritage Committee and its promulgation throughout the world by the World Heritage Centre (documented with references in Rössler, 1998, 1999, 2000, 2001a; Rössler and Saouma-Forero, 2000; von Droste et al., 1995; Fowler, 2003). Though its use is now more widespread e.g. by politicians, it remains in general an uncommon term for an opaque concept (Kelly et al., 2001, *passim*).

### Definitions

Sauer's (1925) classic definition is:

*The cultural landscape is fashioned from a natural landscape by a culture group. Culture is the agent, the natural area the medium, the cultural landscape the result.*

Many other definitions have been adumbrated over the last decade (collected in Aitchison, 1995; Fowler, 2000, 2001). Parks Canada (2000) provides its own modern definition of a particular sort of cultural landscape, one extremely relevant to World Heritage in subject and close to the spirit of World Heritage itself:

*An Aboriginal cultural landscape is a place valued by an Aboriginal group (or groups) because of their long and complex relationship with that land. It expresses their unity with the natural and spiritual environment. It embodies their traditional knowledge of spirits places, land uses, and ecology.*

Outside World Heritage circles, academia has so far not commented much on the recent development of one of its own ideas as a major tool of international co-operation and conservation; but interest is rapidly increasing. Politically, a particularly stringent criticism recently came from the Secretariat General of the Council of Europe (Priore, 2001, p. 32). The critique obliquely describes the UNESCO approach as 'elitist', making 'artificial distinctions based on specific features regarded as indicative of an exceptional landscape'. Correctly noting that the World Heritage concept involves 'selecting landscapes with an outstanding and universal quality', in a process where the adjective *cultural* 'is clearly intended to express a particular positive value', the comment then adds: 'The concept of landscape implied by the European Landscape Convention cannot welcome this approach because the main idea of the Convention is that the landscape must be recognized and protected independently from its value.' It is a little difficult to know what that last clause means, not least because, in the last resort, 'protection' must always depend to a degree on attributing a 'value' to that which is to be protected.

In contrast, my own definition sees cultural landscape as the very opposite of elitist:

*By recognizing 'cultural landscapes', we have, almost for the first time, given ourselves the opportunity to recognize places that may well look ordinary but that can fill out in our appreciation to become extraordinary; and an ability of some places to do that creates monuments to the faceless ones, the people who lived and died unrecorded except unconsciously and collectively by the landscape modified by their labours. A cultural landscape is a memorial to the unknown labourer (Fowler, 2001, p. 77).*

### The World Heritage Committee and Landscape

UNESCO expressed an interest in and concern about landscape forty years ago (UNESCO, 1962). Certain themes to do with landscape can then be seen running consistently through the World Heritage Committee's deliberations from around 1980; most are still on its agenda (documented in Fowler, 2003, Appendix A). There are repeated cries, often more generally but specifically in relation to cultural landscapes, for definitions, guidelines, thematic studies; for regional and thematic frameworks for the application of the Convention; for a more balanced and representative World Heritage List, and for ways of achieving this; for better communications, management, tentative lists; for co-operation, in the regions, on the ground, and between the Advisory Bodies and other NGOs, not least the better to advise the Committee; and for more from the Secretariat. Cultural landscapes tend to become rather mixed up with Global Strategy issues in the 1990s and then with the revision of the *Operational Guidelines* (von Droste et al., 1999; UNESCO, 1999). But then most of the above issues have been mixed up with revision of the Guidelines, proposed and actual, throughout the twenty years since 1982.

Much of the Committee's earlier and consistent interest in cultural landscapes and their predecessors was expressed in the 1993 *Action Plan for the Future (Cultural Landscapes)* (given in full in Fowler, 2003, Appendix A). Major issues the Committee is still concerned with are specified there: difficulties with tentative lists; the need to help States Parties in several ways, and for better communication both with them and between them; the need positively to promote cultural landscapes both generally and among States Parties, not least by encouraging reassessment of existing inscribed sites in the light of the new type of property; and the need for guidelines in the management of cultural landscapes. Such issues keep appearing in publications and at World Heritage meetings (e.g. Cleere, 1995; Hajós, 1999; MacInnes, 1999; Mitchell and Buggey, 2000).



## Analysis of World Heritage Cultural Landscapes 1992–2002

### Categories

The three categories of cultural landscape (UNESCO, 1999, paragraphs 35–42; widely reproduced in other sources quoted here, e.g. Cleere, 1999, pp. 20–3; Rössler, 2001, p. 38) have so far stood up well to ten years' use. There has been no great demand to change them, nor any apparent need. Almost certainly this is because they are conceptual rather than functional categories, dealing with the nature of landscapes rather than the uses that made them what they are. Discussions about whether they are agricultural, industrial or urban are therefore dealing with second-order issues, for all or none such descriptors can fit inside one or more of 'designed', 'organically evolved' or 'associative' models. Although in practice many cultural landscapes have characteristics of more than one of the World Heritage categories, each can without much difficulty be ascribed to a principal category. The thirty official cultural landscapes are distributed thus:

Category (i) 'designed': 3  
 Category (ii) 'organically evolved':  
     sub-category 'relict': 3  
     sub-category 'continuing': 18  
 Category (iii) 'associative': 6

### Category (i)

Lednice-Valtice in the Czech Republic was the first unmistakable example – a single large set-piece formal park and

gardens with appropriate buildings – of the designed type to be inscribed, although elements of the type, with both large parks, large and small gardens, and pseudo-military installations scattered over a range of hills, had been inscribed the previous year at Sintra, Portugal (fig. I).

### Category (ii)

The second category of organically evolved landscape, as expected, is already proving to be the most popular type, with 'continuing' cultural landscapes comprising over 50%. Perhaps contrary to first expectations, the concept of fossil (and please can we drop this word in this context?) or relict landscape is proving in practice to be a little illusory, as closer inspection of some landscapes which were thought to be examples turn out to be still 'continuing'. The 'gold standard' for the continuing cultural landscape was fortunately set early on by the inscription of the rice terraces of the Cordilleras, Philippines (Villalon, 1995), now sadly but predictably placed on the World Heritage Committee's List of World Heritage in Danger.

### Category (iii)

The third category allows for the expression in landscape terms of the idea underlying cultural criterion (vi); but it was expected that it would be used only rarely, and such has so far proved to be the case. The original example, Tongariro (New Zealand), again set such a high standard – but nevertheless in a context which non-indigenous people could appreciate – that extreme care is being taken with further claimants. Few could argue, however, with the two other numinous inscriptions in the third category of cultural landscape, Uluru-Kata Tjuta, Australia (fig. II; Layton and Titchen, 1995), and Sukur, Nigeria.

**Table 1. Analysis of Criteria used in Inscribing Official World Heritage Cultural Landscapes**

State Party	Site	Criteria						Total
		(i)	(ii)	(iii)	(iv)	(v)	(vi)	
Australia	Uluru					+	+	2a
Austria	Hallstatt-Dachstein			+	+			2
	Wachau		+		+			2
Austria/Hungary	Fertő/Neusiedlersee					+		1
Cuba	Viñales			+	+			2
	Coffee Plantations			+	+			2
Czech Republic	Lednice-Valtice	+	+		+			3
France	Saint-Emilion			+	+			2
	Loire	+	+		+			3
France/Spain	Mont Perdu			+	+	+		3b
Germany	Dessau-Wörlitz		+		+			2
	Rhine		+		+	+		3
Hungary	Hortobágy				+	+		2
	Tokaji			+		+		2
Italy	Amalfitana		+		+	+		3
	Cinque Terre		+		+	+		3
	Cilento			+	+			2

...

State Party	Site	Criteria						Total
		(i)	(ii)	(iii)	(iv)	(v)	(vi)	
Lao PDR	Vat Phou			+	+		+	3
Lebanon	Cedars			+	+			2
Lithuania/Russian Fed.	Curonian Spit					+		1
Madagascar	Ambohimanga			+	+		+	3
New Zealand	Tongariro						+	1c
Nigeria	Sukur			+		+	+	3
Philippines	Rice Terraces			+	+	+		3d
Poland	Kalwaria		+		+			2e
Portugal	Sintra		+		+	+		3
	Alto Douro			+	+	+		3
Spain	Aranjuez		+		+			2
Sweden	Öland				+	+		2
United Kingdom	Blaenavon			+	+			2
<b>Totals</b>								
<b>21 States Parties</b>	<b>30 sites</b>	<b>2</b>	<b>11</b>	<b>13</b>	<b>24</b>	<b>14</b>	<b>5</b>	<b>69</b>
<p>a. Plus natural criteria (ii) and (iii).  b. Plus natural criteria (i) and (iii).  c. Plus natural criteria (ii) and (iii).  d. Could have justifiably used (i) also.  e. Could have justifiably used (vi) also.</p>								

### The Use of World Heritage Criteria for the Inscription of Cultural Landscapes

The use of cultural criteria (i)–(vi) for the inscription of cultural landscapes is tabulated alphabetically by State Party in Table 1. Of the criteria by which cultural landscapes are chosen, (iv) is used almost twice as much as any other criterion. This is rather surprising in two senses. In the first place, many of the early architectural and monumental sites were inscribed on this criterion, which is looking for a site to be ‘an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history’. So here is a ‘new’ type of World Heritage site which is, at least initially, adhering to a commonly used criterion for conventional sites.

In the second place, the phrase ‘(a) significant stage(s) in human history’ is often misunderstood. The ‘value’ represented by the phrase is not an option in using this criterion: a site has to be, not ‘might also be’, able to demonstrate its role in one or more significant stages in

human history **as well as** be an ‘outstanding example’ of a type. Assuming ‘human history’ means ‘the history of humanity’, not some event or development of only local significance, criterion (iv) is often wrongly claimed and has perhaps even been mistakenly applied in inscribing World Heritage sites. On reflection, it might well be that half a dozen, if not more, of the twenty-four official cultural landscapes using criterion (iv) are not actually qualified in that respect, however ‘outstanding’ they may or may not be. It could well be, then, that while criterion iv is certainly popular, its numerical disparity with criteria iii and v is not quite so justified as the figures would suggest. It is striking that not a single official cultural landscape required more than three criteria for inscription and that three found one criterion sufficient. The average number of criteria used is 2.3.

Table 2 lists the cultural landscapes inscribed as such on the World Heritage List between the decision of the World Heritage Committee to recognize such a type of site in December 1992 and its approval of the latest nominations in June 2002.

**Table 2. World Heritage Cultural Landscapes 1992–2002: an Analysis**

Year	No.	State	Name	(i)	(ii)	(iii)	(iv)	(i)	(ii)	(iii)	(iv)	(v)	(vi)	A	B	C	F	G	I	L	M	N	P	R	S	T	W	Other	
1993	421	New Zealand	Tongariro		+	+							+	+	+			+	+	+	+	+	+	+			Jf		
1994	447	Australia	Uluru		+	+						+	+	+	+				+	+	+						Ra		
1995	722	Philippines	Rice Terraces							+	+	+		+	+	+			+	+		+	+	+	+	+	Jf/Wi		
	723	Portugal	Sintra						+		+	+		+	+				+	+	+	+	+	+	+	+	Jf/Wi		
1996	763	Czech Rep.	Lednice-Valtice					+	+		+			+	+											+			
1997	773	France/Spain	Mont Perdu	+		+					+	+	+		+	+			+	+	+			+	+				
	806	Austria	Hallstatt-Dachstein								+	+									+	+	+			+	+	Wi	
	826	Italy	Cinque Terre						+		+	+				+	+			+	+	+	+		+	+	+	Wi/Wr/Ws	
	830	Italy	Amalfitana						+		+	+			+	+	+			+	+			+	+	+	+	Jf/Wi/Ws	
1998	842	Italy	Cilento							+	+				+	+			+	+					+	+	+	Wr/Ws	
	850	Lebanon	Cedars							+	+				+	+									+	+			
1999	474	Hungary	Hortobágy								+	+		+	+	+						+			+				
	840	Cuba	Viñales							+	+			+	+	+			+						+				
	905	Poland	Kalwaria						+		+			+	+				+						+		Jf		
	932	France	Saint-Emilion							+	+				+	+	+							+	+	+	+	Wr	
	938	Nigeria	Sukur								+		+	+	+	+										+	+		
2000	534	Germany	Dessau-Wörlitz							+		+		+	+				+							+	+	Wi	
	933	France	Loire						+	+		+		+	+	+	+			+	+					+	+	Wr	
	968	Sweden	Öland									+	+		+	+									+	+	+	Ws	
	970	Austria	Wachau							+		+			+	+	+								+	+	+	Wr	
	984	UK	Blaenavon								+	+			+				+	+	+					+	+	Wi	
	994	Lithuania/Russ. Fed.	Curonian Spit										+		+	+				+					+	+	+	Ws	
	1008	Cuba	Coffee Plantations								+	+			+	+				+						+	+	+	Wi
	2001	481	Lao PDR	Vat Phou							+	+		+	+	+	+			+	+					+	+	+	Wi/Wi/Wr
772		Austria/Hungary	Fertő/Neusiedlersee									+			+	+	+			+	+	+			+	+	+	Wi	
950		Madagascar	Ambohimanga								+	+		+	+				+						+				
1044		Spain	Aranjuez							+		+		+	+	+	+			+						+	+	Wi/Wi/Wr	
1046		Portugal	Alto Douro							+		+	+		+	+	+			+					+	+	+	Wi/Wi	
2002	1063	Hungary	Tokaji							+		+		+	+	+			+					+	+	+			
	1066	Germany	Rhine							+		+	+		+	+	+			+				+	+	+	+	Wr	
				1	2	3	4	1	2	3	4	5	6	A	B	C	F	G	I	L	M	N	P	R	S	T	W	Other	

Year = year of inscription on the World Heritage List.

No. = number of site on the World Heritage List.

State = State Party which, being signatory to the World Heritage Convention (1972), nominated the site for inscription.

Name = name of site (perhaps shortened) as in Properties inscribed on the World Heritage List (WHC 2000/3, January 2000).

(i)–(iv) = natural criteria as defined in Properties, op. cit., p. 16, and in Operational Guidelines for the Implementation of the World Heritage Convention, on the basis of which the site has been inscribed on the World Heritage List.

(i)–(vi) = cultural criteria, as previous entry.

A–W identify a number of characteristics which seem to be significant in the nature and management of World Heritage cultural landscapes; but the list is subjective and neither inclusive nor definitive:

A = aesthetic quality is significant on the site

B = buildings, often large buildings, are present

C = continuity of lifeway/land-use is an important element

F = farming/agriculture is/was a major element in the nature of the landscape

G = the landscape is, or contains as a major element, ornamental garden(s)/park(s)

I = primarily an industrial site

L = the landscape is, or contains, elements which are significant in one or more forms of group identity such as for a nation, a tribe, or a local community

M = a mountain or mountains is/are an integral part of the landscape

N = the landscape contains, or is entirely, a National Park,

P = a locally resident population is a significant part of (the management of) the landscape

R = the landscape possesses an important dimension of religiosity/sanctity/holiness

S = survival is a significant theme in the landscape, physically as of ancient field systems and archaeological monuments, and/or socially, as of a group of people in a hostile environment

T = towns, and/or villages, are within the inscribed landscape

W = water is an integral, or at least significant, part of the landscape (see last column for Wi, WI, Wr, Ws)

Other = the last column lists by initials less common characteristics of cultural landscapes which are nevertheless significant for that particular site:

Jf = jungle/forest/woodland environment

Ra = rock art

Wi = irrigation, or other form of functional water management

WI = a lake or lakes is/are an integral part of the landscape

Wr = as above, for river(s)

Ws = as above, for sea

## Discussion of Table 2

### *Characteristics of World Heritage cultural landscapes*

The definitions attached to letters A–W, and in the appended tabulations, indicate the emergence of certain trends and how, by 2002, World Heritage cultural landscapes are beginning to define themselves. As relatively common factors, some characteristics already stand out. The most common is the presence of towns and villages within the designated area. This may be a surprise. Cultural landscapes are clearly not so far mainly about the world's wildernesses. Perhaps more than expected, cultural landscapes are often about living people as much as living landscapes; they may sometimes be remote but in general they are not deserted places. They are characteristically areas where people are continuing to try to gain a livelihood (fig. III).

Sometimes that involves managing water. Water, and a variety of its manifestations is becoming apparent: as sea, as river(s), as lake(s), natural and artificial, and in some managed form, usually irrigation, and sometimes as a food source (fig. IV). It is present naturally but managed to aesthetic and functional ends at Sintra with its sub-tropical vegetation, and supremely so at Aranjuez (Spain), where the River Tagus has itself been modified. Water is used decoratively and more formally in great ornamental landscapes, most of which on the World Heritage List are not officially cultural landscapes but notably in the one which is, the Garden Kingdom of Dessau-Wörlitz, Germany (Holzknecht, 1998; fig. V). There, however, it found itself truly under water in August 2002. Water is or was often used, in cultural landscapes as elsewhere, for transport and delight, as along the Loire for example (fig. III). It, and particularly the sea, is also significantly present environmentally, at Portovenere/Cinque Terre on the north-western Italian coast, for example, and menacingly along the Curonian Spit on the borders of Lithuania and the Russian Federation.

Water has not so far emerged, however, as particularly significant in a religious or sacred sense in cultural landscapes; but religiosity itself has begun to appear strongly as a feature of cultural landscapes (Fowler, 1999; Rössler, 2001*b*). Its presence is unambiguous at Tongariro, Uluru, Kalwaria and Sukur, and such is the strength and flexibility of the World Heritage concept that the same bureaucratic device can as readily embrace the great abbey at Melk in the Wachau landscape of Austria and the resonantly Biblical cedars of Lebanon at Horsh Arz el-Rab.

Another topographical feature emerging as not uncommon is a mountain. Twelve sites claim a mountain, or mountains, as significant. The range includes a holy mountain at Mont Perdu (Pyrenees), an outcrop mountain with rock art in the desert at Uluru (Australia), and another oddity in the mountain above Hallstatt village (Austria), made of rock-salt, mined since the Bronze Age and constantly changing shape within (for mountains generally, and their values).

Continuity itself has also already appeared as a recurring factor, both as a lifeway and a form of land-use. It is present in nineteen of the thirty sites. There is obviously a cross-link here with cultural criterion (v), a criterion looking for traditional human settlement or land-use and used in ten of the inscriptions. This heavy embryonic emphasis on continuity and tradition in landscape and lifeway is good in the sense that, apart from anything else, attention is being drawn to places and peoples of considerable scientific and historic interest. Such places might well also be good examples of Phillips' (1995, p. 381) 'living models of sustainable use of land and natural resources'. On the other hand, it would surely be undesirable for the World Heritage List to become the refuge of only conservative societies and a shrine to landscapes of inertia. There must be room for innovation and change too, for disruption as well as continuity; they too are 'good' and have their place in any worldwide selection of cultural landscapes expressing the human experience.

Aesthetics are also showing as an important element by 2002. Nor is this dimension confined to landscapes like Lednice-Valtice where an aesthetic effect was deliberately sought, as category (i) allows; the aesthetic of the unintentional is as marked in the laborious landscapes of the Cordilleras rice terraces and among the port-producing terraces of the Alto Douro in Portugal. What has not happened, however, is for the portfolio of cultural landscapes to become dominated by category (i) sites (fig. II). That might have happened given the obviousness of parks and gardens in the European heritage, their widespread influence beyond Europe, and the strength of the aesthetic, architectural and art historical point of view within the conservation world (fig. V). So far, such parks and gardens with their palaces have tended to continue being nominated in modes other than cultural landscapes, with only four of the sites in Table 1 being in category (i) in their own right as designed landscapes.

### **A Wider View**

There is yet another way of looking at cultural landscapes and the World Heritage List. It makes quite a difference. Conceptually speaking, and in fact, clearly there are many other cultural landscapes on the List. World Heritage is much richer in cultural landscapes than it has perhaps realized and certainly than has been openly admitted. There can be much argument about exactly which World Heritage sites are, or contain, these cultural landscapes, what types of cultural landscape they are, and indeed what sort of cultural landscape can legitimately be included. It would require considerable research to establish a firmly based list of them.

Table 3 has been assembled as a first, preliminary and provisional attempt to identify the total potential cultural landscape content of the World Heritage List. The ascriptions of each landscape to a single cultural landscape category is somewhat misleading in that most contain

## Taking Stock Ten Years After

elements of other categories; the principal characteristic is taken in each case. All the category (i) inscriptions, and most of those in category (iii), seem well-founded; and indeed there was very little difficulty in ascribing all the landscapes to one category or another. The 1992 categorization works well with a much larger order of numbers than previously attempted.

The List is intended at this stage as no more than a basis for discussion and, ideally, more research. Not least with that end in view, consultation has taken place with the concurrent thematic analysis of all sites (up to June 2002) being undertaken by ICOMOS for the Committee. Both projects had independently produced very similar lists, both in size and content, before consultation. An agreed list contains an additional seventy properties, making it likely that a total of 100 cultural landscapes already exist on the World Heritage List (Table 3, the first page as a sample, with forty-two sites, of the complete list in Fowler, 2003, Table 10).

### Discussion of Table 3

Looking at the complete list (Fowler, 2003, Table 10), the number of potential cultural landscapes not nominated for cultural landscape status in the twenty years 1972–92 (when it was not an option) more than doubled in the decade 1992–2002 (when it was). Twenty-three of the thirty cultural landscapes were nominated as cultural landscapes; seven were not, but became cultural landscapes during evaluation. Seventy-seven of the 100 *were not* put forward as cultural landscapes in the post-1992 period. These figures suggest that the cultural landscape category, far from being a liberating mechanism, has actually been avoided.

Particularly striking is the case of China. Nine of its nominations could have been cultural landscapes in the period, but none were nominated as such, presumably deliberately. Most came forward as ‘mixed sites’; it would be interesting to discover why. Similarly, fourteen possible cultural landscapes from the Asia/Pacific region were inscribed on the World Heritage List in 1992–2002, yet none were nominated as such. Even in Europe, with fifty-one possible cultural landscape nominations in the decade, more than half (thirty) were not put forward as cultural landscapes.

Perhaps this reluctance to use the category has something to do with a perception that it is more challenging to put together a successful World Heritage cultural landscape nomination dossier than one for an ‘ordinary’ cultural or natural site. When both natural and cultural values are obviously involved, it may well seem easier to go for a ‘mixed site’. The latter is certainly not the case, for in it both sets of values have to be ‘of outstanding universal value’; but it may well be the case that, at least intellectually, a successful nomination of a cultural landscape is indeed challenging. It may also be sensed that the post-inscription conservation responsibilities of a cultural landscape are heavier for the State Party, but there is no evidence that such is the case. All World Heritage sites need constant good management after inscription, whether or not they are cultural landscapes; but it may well be that the latter can require more sophisticated management than is sometimes the case with a relatively straightforward monument.

**Table 3. Cultural Landscapes on the World Heritage List, arranged by UNESCO Regions (first page of complete table)**

Region	State Party	Site	Year Inscribed	Cultural Landscape Category
<b>Africa</b>				
	Botswana	Tsodilo	2001	(iii)
	Madagascar	Ambohimango	2001	(ii) ‘continuing’
	Mali	Bandiagara	1989	(ii) ‘continuing’
	Nigeria	Sukur	1999	(ii) ‘continuing’
	Uganda	Kasubi	2001	(iii)
<b>Total</b>	<b>5 x States Parties</b>	<b>5 x cultural landscapes</b>	<b>1989–2001</b>	<b>3 x (ii) ‘continuing’ 2 x (iii)</b>
<b>Arab States</b>				
	Egypt	Ancient Thebes	1979	(ii) ‘relict’
	Lebanon	Cedars	1998	(iii)
	Oman	Frankincense Trail	2000	(ii) ‘relict’
<b>Total</b>	<b>3 x States Parties</b>	<b>3 x cultural landscapes</b>	<b>1979–2000</b>	<b>2 x (ii) ‘relict’ 1 x (iii)</b>

Region	State Party	Site	Year Inscribed	Cultural Landscape Category
<b>Asia and the Pacific</b>				
	Australia	Kakadu	1992	(ii) 'continuing'
		Willandra Lakes	1981	(ii) 'relict'
		Uluru-Kata-Tjuta	1994	(iii)
	China	Taishan	1987	(iii)
		Huangshan	1990	(iii)
		Mountain Resort	1994	(i)
		Wudang	1994	(i)
		Lushan	1996	(iii)
		Emeishan	1996	(iii)
		Suzhou	1997	(i)
		Summer Palace	1998	(i)
		Wuyishan	1999	(iii)
		Qingchen	2000	(ii) 'continuing'
	India	Darjeeling Railway	1999	(ii) 'continuing'
	Japan	Shirakawa	1995	(ii) 'continuing'
		Nikko	1999	(iii)
		Gusuku sites	2000	(ii) 'relict'
	Lao PDR	Vat Phou	2001	(iii)
	New Zealand	Tongariro	1993	(iii)
	Pakistan	Lahore	1981	(i)
	Philippines	Rice Terraces	1995	(ii) 'continuing'
<b>Total</b>	<b>8 x States Parties</b>	<b>21 x cultural landscapes</b>	<b>1981–2002</b>	<b>5 x (i) 2 x (ii) 'continuing' 5 x (ii) 'continuing' 9 x (iii)</b>
<b>Europe and North America</b>				
	Armenia	Geghard	2000	(iii)
	Austria	Schönbrunn	1996	(i)
		Hallstatt	1997	(ii) 'continuing'
		Semmering Railway	1998	(ii) 'continuing'
		Wachau	2000	(ii) 'continuing'
	Austria/ Hungary	Fertő/ Neusiedlersee	2001	(ii) 'continuing'
	Czech Republic	Lednice-Valtice	1996	(i)
		Kromeriz	1998	(i)
	France	Versailles	1979	(i)
		Fontainebleau	1981	(i)
		Canal du Midi	1996	(ii) 'continuing'
		Santiago Routes	1998	(ii) 'continuing'
		Saint-Emilion	1999	(ii) 'continuing'
<b>Total</b>	<b>5 x States Parties</b>	<b>13 x cultural landscapes</b>	<b>1981–2001</b>	<b>5 x (i) 7 x (ii) 'continuing' 1 x (iii)</b>

There also seems to have been a bureaucratic obstacle, perhaps out of respect for States Parties' wishes. During the period 1992–2002, some eighty nominated properties were considered by ICOMOS to be potential cultural landscapes, irrespective of whether or not the State Party had nominated them to be of that status. Thirty were inscribed as official World Heritage cultural landscapes (Table 1), twenty-one strong ICOMOS recommendations for cultural landscape status were ignored, sixteen lukewarm recognitions of a cultural landscape potential were also ignored,

eleven were not recommended as cultural landscapes, and two were referred and have not so far reappeared (the full list is given in Fowler, 2003, p. 11).

Whatever the reason, in a numerical sense the Committee's and originators' hopes for the popular success of the cultural landscape concept as a mechanism for the inscription on the World Heritage List of sites of a non-monumental nature have not been realized in its first decade.

### Distribution (Diagrams 1, 2)

The geographical distribution of official cultural landscapes, 65% in Europe, 35% in the rest of the world, mirrors the lop-sided distribution of sites on the World Heritage List as a whole (Rössler, 2001a). The idea of cultural landscape of itself is not going to change that numerical unevenness, it would already appear, despite the Committee's attempts to tackle the problem and the hope that the existence of this type of site will encourage nominations from parts of the world which express their culture in ways other than the 'monumentality' towards which the Convention is itself unconsciously biased.

The two schematic distribution maps are based on the five UNESCO regions by which World Heritage is administered (ENA: Europe and North America; LAC: Latin America and the Caribbean; AP: Asia and the Pacific; AS: the Arab States; Af: Africa). Diagram 1 shows the distribution of the thirty official World Heritage cultural landscapes. They are clustered heavily in Europe (21 out of 30 = 76%), with the remaining nine (24%) scattered as two in LAC (both in Cuba), four in AP, one in AS and two in Africa (both inscribed 2001). Clearly the geographical impact is negligible except in (largely Western) Europe and Cuba, though two dots in sub-Saharan Africa and two of the three in Australasia do not at all represent the impact of the idea of cultural landscape in those areas.

Diagram 2 takes into account the other seventy possible cultural landscapes on the World Heritage List. It heavily reinforces Europe's predominance (66 out of 100), though in percentage terms (66%) the European share falls. This is mainly because the Sino-Japanese area of the Asia-Pacific Region rises from zero to thirteen sites, the only major change in the map distributionally compared with Diagram 1. In terms of numbers, even using the '100 list', the concept has made almost no impact on Africa or the Arab world and only on Cuba in the Latin American/Caribbean region.

All but one of the Chinese sites in Diagram 2 (Table 3) have been inscribed since 1992, and not a single one of them is on the official list of World Heritage cultural landscapes. Yet without exception they are clear-cut World Heritage cultural landscapes by any standards, most as category (i) (gardens/parks). Their presence makes a considerable difference, not so much numerically, important though that is, but distributionally, giving due recognition to one of the outstanding areas of the world for the creation of man-made landscapes interacting with nature in spiritual mode (UNESCO, 2001). In a sense, the list of cultural landscapes is much better for their inclusion and, conversely, the World Heritage List would be more representative were their cultural landscape status formally recognized. Some of the point of inventing the cultural landscape category is obviated without such outstanding landscapes within it.

Otherwise, Diagram 2 shows the numerical paucity of cultural landscapes on the World Heritage List in the geographical dimension. Though the thirty-six properties

(36%) in the rest of the world represent a fourfold increase on the nine non-European cultural landscapes on the formal List, the longer list only adds two other areas to the world distribution, both in the Americas. Two dots in the western United States (Mesa Verde, the first US inscription in 1978, and Chaco Culture National Historical Park, 1987; fig. VI) are rare examples of 'old' inscriptions which would grace the list of formal World Heritage cultural landscapes today, particularly as they are well-researched scientifically as well as scenically grand. They are also rare in being archaeologically 'relict' sub-category (ii) cultural landscapes, though doubtless both their indigenous inhabitants and park stewards would also argue for the 'continuing' sub-category (ii).

### Schematic World Maps Showing Distribution of Cultural Landscape by Region

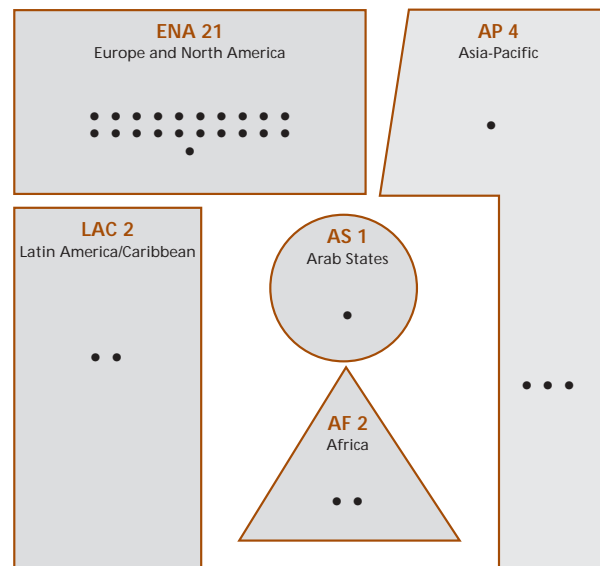


Diagram 1. The thirty official World Heritage cultural landscapes.

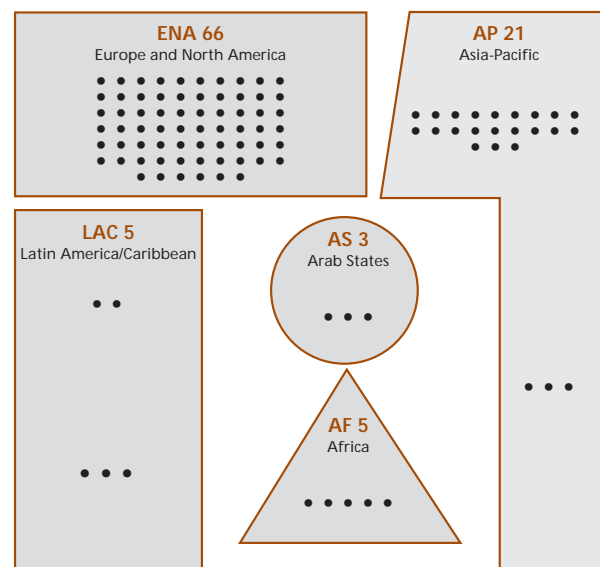


Diagram 2. The 100 possible cultural landscapes on the World Heritage List.

The other little cartographic advance on Diagram 2 is in South America, with no dots on Diagram 1. Now, three dots, in fact far apart, just hint at the landscape potential of a subcontinent which should be characterizing itself in World Heritage terms by selecting from strength rather than appearing so poor (as illustrated in Barreda, 2002). But then much the same can be said, even with the longer list, for vast areas of the world. All the same, we have to begin somewhere, and it is prophetic perhaps that, small though the absolute numbers are, the longer list more than doubles the formally recognized cultural landscapes in Africa and among the Arab States.

### World Heritage and Cultural Landscapes: Tentative Lists as Indicators

Another way of approaching the future in this field is through the tentative lists of possible nominations which all States Parties now have to lodge with the World Heritage Centre before any of their nominations can be considered (Titchen and Rössler, 1995). Three electronic searches were carried out on the World Heritage Centre Database of Tentative Lists. This produced four tables: three with data from the searches, and a fourth listing each site retrieved in the three previous searches (Fowler, 2003, Tables 12–15).

The purpose of the exercise was to gain some idea of how strongly 'cultural landscape' as a concept was featuring in the preparations of States Parties thinking about future nominations to the World Heritage List. It was also hoped to gain some figures which might be used, in the context of the Global Strategy, to estimate the number and location of potential cultural landscapes which could be coming forward in, say, the next decade. The database was therefore interrogated with three different questions:

**Search 1:** how many sites on the tentative lists contain the abbreviation 'CL' under 'Criteria' to indicate the nature of the site as perceived by the State Party and a possible intention to nominate as a cultural landscape?

**Search 2:** how many sites on the tentative lists contain the phrase 'cultural landscape' in their descriptions of the property?

**Search 3:** how many sites on the tentative lists contain the word 'landscape' in their descriptions of the property?

**Search 1** produced 60 sites of which three are among nominations for the Committee in 2003.

**Search 2** produced 26 sites of which two are among nominations for the Committee in 2003.

**Search 3** produced 135 sites of which five are among nominations for the Committee in 2003.

Many of the sites identified appear in more than one of the resultant lists, indicating that the searches together probably culled the data fairly effectively. As so often with these sorts of analysis, however, the numbers produced have to be used with considerable caution. The data are themselves incomplete, in part inaccurate and not necessarily up to date. The searches were entirely machine-based, electronic and automatic: unlike earlier analyses here, the numbers reflect no human evaluation. All the same, from them it was possible to produce a consolidated list of every site that all three of the searches identified. It contains 174 properties from 58 States Parties.

These numbers would suggest that over, say, the next decade, some 200 nominations of properties which are, or contain, cultural landscapes is very probably the maximum that can be conceived. My suggestion would be that in reality something between 50 and 100 cultural landscapes will be inscribed over the next ten years or so.

This is of the same order of numbers arrived at by other means, and is not so different from an interpretation which can be placed on the numbers from the current categorical analysis of the tentative lists by ICOMOS. There, with a considerable degree of human judgement, eighty-eight 'tentative' cultural landscapes have been identified. In sum, assuming a continuing official minimalist approach, the number of official World Heritage cultural landscapes on the List by 2012 could easily have doubled from thirty and is more likely to be in the 75–100 bracket. The actual number of cultural landscapes on the World Heritage List, extrapolating from the data here on top of the 100 such properties already on it, is likely to be about 200.

Unfortunately, the consolidated list gives little comfort in terms of the Global Strategy. Absolute numbers apart, it suggests the present geographical imbalances will remain, at least proportionately (and, of course, in remaining they will reify). In the consolidated list, 10 States Parties in Africa could be involved with 10 properties (with a State Party/landscape site ratio of 1:1); 2 Arab States with 2 properties (1:1); 12 in the Asia/Pacific Region with 35 properties (1:3); 25 in Europe/North America with 95 properties (23 of them in Europe with 91 sites) (1:4); and 7 in the Latin American/Caribbean Region with 22 properties (1:3). Six European countries between them indicate a possibility that they could nominate almost exactly one-third (59) of the total; one of them, Italy, is suggesting that it might bring forward more landscape sites than the whole of Latin America and the Caribbean or of Africa and the Arab States. Similarly, discounting Italy, the other five European States Parties indicating five or more landscape sites – Austria, the Czech Republic, France, Germany and the UK – produce a total exactly the same as that indicated for the whole of the Asia and Pacific Region. There is a further likely bias in that in practice Europe tends to deliver a higher proportion of its potential nominations than other regions.



On the other hand, there are some encouraging pointers. Perhaps China with its eleven potential landscape nominations will grasp the nettle of 'cultural landscape' with at least some of them. In the same region, with many outstanding landscapes in central and northern Eurasia, Kazakhstan, with seven potential nominations, and Mongolia bid fair to become important participants in this field. As significant are the fifteen possible nominations from, equally, Argentina, Brazil and Mexico, together suggesting a major contribution in this field from a grossly under-represented part of the world (Barreda, 2002). There are other welcome indicators of potential contributions from other parts of Asia, Latin America and Africa, from, for example, Azerbaijan, Colombia, Venezuela, Botswana, Guinea, Ghana and Togo. Notable for their absence from the List – and perhaps to be congratulated on their restraint? – are India and Spain.

### Future Directions

Whatever individual countries have in mind for the future, it is important that we are clear what, collectively, we are doing. Either we leave the future of cultural landscapes to individual, political choice and see what we end up with; or at least some central encouragement can be looked for to take their future in particular directions. The roles of the World Heritage Committee and the World Heritage Centre are clearly crucial here, and it is to be hoped that their thinking and actions will continue to develop along the strategic lines already in evidence.

### Thematic and Comparative Studies

Strategically, it would be appropriate if the idea behind the 'targeting' of European wine-producing areas could be extended to other major world culinary products (World Heritage Committee, 2002). We all depend, after all, on food and drink, so the 'universal significance' of such potential cultural landscapes cannot be in much doubt; and in many parts of the world academic studies of ethnographic and agrarian matters exist which can give pointers to significance in such landscapes (e.g. Conklin, 1980; Donkin, 1979; Barreda, 2002; Fowler, 2002). Another drink already represented on the List is coffee, underpinning the cultural landscape of Cuban plantations (No. 1008; see also Rigol, 2000). Almost certainly there ought to be an equivalent nomination of an outstanding 'tea cultural landscape'. But which one or ones? Two general points arise:

1. Evaluation of nominations has already become increasingly difficult where no comparative study exists. Expressed the other way round, evaluation is significantly improved where a comparative study has already been carried out, whether at local, state, regional or global level. The outstanding need is for a comparative study of agricultural landscapes, ideally worldwide and synchronously; but certainly to include Europe at an early stage. This would be not because Europe is more

important than other places but because it enjoys an extraordinary variety of farmed landscapes. Furthermore, judging from past practice and the tentative lists, many forthcoming cultural landscape nominations are going to come from Europe and in more cases than not they will involve farmed landscapes. Guidelines are already much needed for their assessment. It is in no one's interest to encourage nominations of, let alone inscribe as of 'outstanding universal value', an endless repetition of European 'agrarian' cultural landscapes. The point has already been raised by consideration of Val de Boí (Spain, 2000, No. 988) and Val d'Orcia (Italy, 2001, No. 1026, deferred), both scenically attractive and interesting as proposed cultural landscapes. In neither case was or is there, however, means of rationally assessing these valleys as agricultural landscapes in Europe in regional, let alone global, terms.

Probably the best way of tackling the issue further afield is also on a continental or regional basis as, after all, the world is full of farming landscapes. Selecting from them for World Heritage purposes is a considerable task and, although the tentative lists can be one starting point, a systematic, academic study on a geographical basis without prejudice to what States Parties may already have in mind would in the long run be a sound way of proceeding.

2. The same mechanism also needs to be used to *anticipate* and encourage new nominations. In thinking about this sort of strategic approach, one significant theme which might be considered is provided by the world's staple food crops. World Heritage cultural landscapes already represent montane rice-growing in the Cordilleras; a lowland equivalent, with flat paddy-fields counterbalancing steep terraces, is needed. And so too, along this line of thought, would be outstanding examples of landscapes producing potatoes (South America? Ireland?), yam (central Africa?), maize (terraces in the Andes?), cereals (Russian Federation? central Canada/United States?) and taro (South-East Asia? Hawaii?).

With critical parts of the human diet also coming from domesticated animals, other landscapes which might be sought could include a 'sheepscape' (New Zealand? Cheviot, UK?), a non-European (Hortobágy, Hungary, is already inscribed), animal-grazed extensive landscape as on the steppes of Asia (the Orkhon valley, Mongolia, is nominated for 2003), and a cattle-ranching landscape (Argentina? United States?). A 'fishing landscape' might be more difficult to define on the ground and in water but it can be done – and indeed at least one is part of an existing World Heritage cultural landscape (fig. IV).

Whatever emerges as responses to such theoretical but real issues, a very practical matter is already with the concept of World Heritage early in the twenty-first century. What should we do about the twentieth century, which already seems in another age? World Heritage already contains some outstanding examples of earlier twentieth-

century architecture, notably in modernist mode, and it is now considering 'post-modernist architecture'. Cultural landscape has the same challenge: what can we already identify as significant in landscape terms from the twentieth century? 'Landscapes of nuclear power' is one clear answer among several others which might well include 'communications landscapes', 'landscapes of the war dead' and 'landscapes of exploration'. The last might well include an example from one of humanity's last terrestrial frontiers, Antarctica, a continent – the only one – currently with no World Heritage site at all.

And what about religion? The topic is well-represented on the List without its having been the subject of a thematic review, but much of the choice results from nominations by State Parties of the obvious architectural, religious monuments and complexes in their country. Thus we have, for example, Studenica Monastery in Yugoslavia (1986, No. 389), one of many monastic and Christian sites on the List, the Great Mosque and Hospital of Divrigi, Turkey (1985, No. 358) and the Sacred City of Kandy, Sri Lanka (1988, No. 450). The great world religions have doubtless come to be represented by such an architectural approach – Christianity certainly is – but three aspects of this field need to be considered further. Does the List adequately represent the rich diversity of religious belief in the world, past and present? Is the range of sites, monuments and places associated with at least the main religions adequately represented (as distinct from yet more monasteries, temples and the like)? And are we adequately searching out the great religious landscapes of the world, irrespective of architectural mass and regardless of particular creeds? Tongariro (New Zealand) set the standard for a deeply religious, but entirely non-monumental, landscape; Uluru (Australia) followed. There should be a select number of other such landscapes and their variants – some in China are on the longer list, and both the concept and mechanism of cultural landscape encourage people to think positively and boldly about religion in landscape terms. Mountains and water – often key components of sacred landscapes – come in here (Rössler, 2001*b*; Bernbaum, 2001).

Another issue directly concerns heritage – the initial concern of the Convention – and small communities of people as 'survivors', an aspect of heritage which was not embraced by the original concept of the Convention. The issue is implicit at Lorentz (Indonesia), mentioned early in this paper. It was emphasized by the nomination and consideration in 2001 of the Central Sikhote-Alin region in the far east of the Russian Federation. This involved a huge and very important area in terms of natural history, consisting of several separate blocks of largely forested landscape. It contains a small population of hunter-gatherer people, the Udege, whose activities exploit the natural environment in a sustainable way and simultaneously have a significant effect upon flora and fauna. In this case the people characteristically live in a non-agricultural, or non-mechanized agricultural, economy within a significantly non-monumental lifestyle with minimal material culture.

The need is apparently, therefore, to consider in a global perspective whether or not 'preserving' small, essentially non-Westernized indigenous populations in their 'natural' habitats is the proper business of those implementing the World Heritage Convention. Given that the World Heritage Convention was devised to protect natural and artefactual heritage, including landscape, it would be a significant move were emphasis to shift to people too. The celebratory thirty years of World Heritage Congress at Venice, November, 2002, witnessed a palpable movement in this direction. The World Heritage Committee knows in any case that the best way for most properties to secure the future of that which we wish to maintain is to involve the residents and other local people and organizations. Conversely, it would logically follow in many cases that if we sustain the people first – something which many would regard as a priority – then we have secured the best means of maintaining the heritage that we wish to perpetuate. This applies particularly to landscape.

### Landscape and World Heritage

One of the most important long-term benefits of the inclusion of cultural landscapes under the World Heritage Convention is that it should help to promote everywhere greater awareness of landscape issues generally, and of cultural landscapes in particular. And, though the task is never-ending, that is happening.

Cultural landscape is used in practice by the Committee to mean 'rural landscape'. This is a particularly World Heritage concept, and a narrow one. In all its many discussions about individual towns and buildings, the Committee seems to have given little thought to *urban landscape*; although, as has been shown above, it has actually approved several cultural landscapes containing whole or significant extents of urban settlement. Towns are indeed a marked characteristic of World Heritage cultural landscapes in practice. Theoretically it can be argued, and it is so in academia, that an urban landscape can be *par excellence* a cultural landscape. Indeed one could go further and argue that a culture landscape is at its most sophisticated in certain cityscapes, for example the historic centres of Rome and Paris, or downtown New York – all, be it noted, related to water. In naturalists' terms, as I understand them, such is the climax at the end of a succession.

Certainly the Committee would be very strongly advised, in the interests of maintaining the intellectual credibility of the World Heritage List, and of its concept of cultural landscapes in particular, to expand that concept and its practice to allow the inclusion of urban landscapes, not just within cultural landscapes but as cultural landscape.

Similarly, its position on industrial landscape is intellectually untenable in the long run. At the practical level, no other major body concerned with cultural conservation is currently denying that a historic industrial landscape can exist or that a major plant, such as a factory or mine, can

be associated with its surrounding area to create a cultural landscape. This may be in only a minority of cases, for redundant industrial structures tend to be removed and in potential World Heritage cultural landscapes, in industrial properties as with rural, a range of features as well as good integrity is to be looked for. So one or more of such features as rail- or wagon-ways, canals, waste-disposal areas, specialist buildings for functions, equipment or workers, community housing and other social features could be expected in a meaningful pattern, ideally representing an industrial process.

Several other topics of potential World Heritage interest can be mentioned that might well be expressed through cultural landscapes. Associations of a commercial nature, for example, almost invariably with cultural connotations, as in trade, are already touched on in the World Heritage List by including some individual towns in northern Europe's medieval Hanseatic League. This idea could be systematized and enlarged into cohesive, serial nominations of urban/hinterland/marine and, where appropriate, island components to make up significant cultural landscapes. Indian/East African associations in this domain come to mind. Similarly, but going beyond commercial contacts, there is the idea of migration, surely one of undoubted 'outstanding universal interest'. One example on a vast scale where it might nevertheless be possible to assemble a 'landscape' of journeys, islands and landfalls interacting with nature in a long time-frame could be the peopling of Oceania from South-East Asia. The peopling of the (pre-European) Americas is a similar broad-based, interdisciplinary idea on the grand landscape scale of the type that World Heritage probably needs if it is to expand in the twenty-first century into global rather than continue in nationalistic mode.

The military theme could also be expanded intellectually and spatially: for example, what about a 'campaign cultural landscape', that is one following the route of a decisive military campaign or of a great war-leader like Alexander the Great in south-west Asia in the fourth century BCE, showing how natural factors influenced his campaign and how the great leader responded. Identified with similar discrimination, the landscapes of a few great writers and artists might also be considered, either the landscapes that inspired them or which they delineated, or the landscapes through which they passed on their 'quest' or travels, whatever they were. At one level the thought is here of 'classic' journeys like that of Robert Louis Stevenson and his donkey through the French Cévennes in the nineteenth century, at another the association of artist (here painter rather than writer) and a particular place as with Huang Gongwang and the Yuan landscape, China, in the late thirteenth/early fourteenth centuries.

In a way, however, such suggestions are but sub-sets of the grander concept of 'landscapes of ideas', a move onwards from 'sites with ideology' like Hiroshima Peace Memorial, Japan (1996, No. 775), and Robben Island, South Africa (1999, No. 916). Such ideas, however, already underpin official cultural landscapes at religious landscapes e.g. Vat Phou, Lao PDR (Hinduism), and Ambohimanga, Madagascar ('ancestor worship'). Several unofficial World Heritage cultural landscapes are also based on, or strongly embody, abstract ideas, concerned not only with religion but 'royalty' (Kasubi, Uganda), 'solitude' (Skellig Michael, Ireland), 'aesthetics' (Mount Lushan, China) and 'human evolution' (Willandra Lakes Region, Australia; cf. Charles Darwin's house, itself of limited architectural interest, on the UK tentative list in recognition of the fundamental ideas about evolution which were thought, researched and written inside it).

It may at first seem difficult to bring together the tangibility of landscape – earth and rock and water – with the intangibility of an abstract idea, but those examples indicate that it can be done. They suggest, moreover, that a more conscious approach to such juxtaposition, embracing the concept of 'cultural landscape', could probably generate some innovative, stimulating additions to the World Heritage List. After all, the very words 'cultural landscape' and 'World Heritage' are themselves mental constructs, differently construed by different cultures, through time and around the world. So, merely by identifying 'cultural landscapes', and in the case of World Heritage ones recognizing in them qualifying 'values', we are in practice already bringing together the conceptual and the tangible.

'Associative cultural landscapes' (category iii) was created precisely to give the freedom to think of 'landscapes of ideas', a concept which has been widely welcomed in regional expert meetings, for example in Africa, Munjeri (2000) specifically and Rössler and Saouma-Forero (2000) generally. But it is a concept for all cultures, one within which to recognize that alongside the world of things there are worlds of ideas from oral traditions, folklore, art, dance and music, and thinkers, talkers, writers and poets. It is furthermore a concept which can in a very practical way, as the last decade has shown, stimulate international co-operation, local effort, better environmental understanding and wiser landscape management. We should be thankful that in cultural landscapes we have a wonderful idea, one whose memorable days as World Heritage lie in the future.

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**APPENDIX A****World Heritage Cultural Landscapes, 1992–2002. A Review (October 2002)****Contents***The brief for this review***Executive Summary***Summary of recommendations**Preface with acknowledgements*

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**APPENDIX B****Summary of Recommendations**

- 1.** that cultural landscapes inscribed on the World Heritage List be specifically identified as such at the time of inscription
- 2.** that all types of landscape can be considered, including urban and industrial ones, and inscribed on the World Heritage List as cultural landscapes if they meet the criteria
- 3.** that the Global Strategy should guide the nomination, selection and inscription of cultural landscapes on the World Heritage List
- 4.** that nevertheless quality rather than quantity must be the key criterion in inscribing cultural landscapes on the World Heritage List
- 5.** that particularly appropriate ways of managing World Heritage cultural landscapes should be positively pursued
- 6.** that the scientific and educational potential of World Heritage cultural landscapes should be emphasized
- 7.** that partnership with local communities is axiomatic, and with other bodies both essential and desirable
- 8.** that the potential of working with executive agencies at regional level for the protection of cultural landscapes should be fully developed
- 9.** that a project be undertaken to provide the basis for all major cultures in the world to be represented by a cultural landscape
- 10.** that research be encouraged into numerical and other methodologies for World Heritage database assessment and to complement existing practice in the evaluation of nominations to the World Heritage List
- 11.** that a series of worldwide regional thematic studies of cultural landscapes, in particular of agricultural landscapes (both stock and crop production), should be made as soon as possible
- 12.** that World Heritage cultural landscapes as a theme within the application of the Convention should be subject to continual monitoring and periodic, external review

1



The historic centre of Sintra (Portugal).

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2



© UNESCO (S. Titchen)

'As a cluster of sacred sites, the form of Uluru incorporates the actions, artefacts and bodies of ancestral heroes celebrated in Anangu religion' (Layton and Titchen, 1995, p. 177): Uluru (Australia).

3



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'... cultural landscapes are often about living people as much as living landscapes ... they are characteristically areas where people are continuing to try to gain a livelihood' in towns and villages: north bank of the River Loire (France).

4



© Elias Mujica

Water, a characteristic feature of cultural landscapes, is here central to a fishing landscape as 'a memorial to the unknown labourer': traditional structures for eel-fishing, now restored as an open-air museum, the Po delta (Ferrara, Italy).

5



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Water as part of an organized structure within a designed landscape: Studley Royal Park (United Kingdom).

6



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An 'old' inscription of a monument as a World Heritage site which now, with its environment and history better understood from another fifteen years' research, could well be renominated as a cultural landscape: Chaco (United States).

# Training Challenges in the Management of Heritage Territories and Landscapes

*Katri Lisitzin and Herb Stovel*

The management of heritage values in landscapes is an emerging issue in training programmes of the ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property). In the recent ICCROM pilot international workshop devoted to the management of cultural landscapes, many challenges for professional training and capacity building were addressed. This paper highlights some of these challenges, and the related lessons learned from the pilot workshop. Among these, the need for sharing experiences in a global context, developing methods for integrated management and supporting a dialogue with the local community are highlighted.

The paper is divided into a number of sections in order to develop its main arguments.

- The role of ICCROM
- Landscapes and ICCROM
- Experiences from ICCROM Pilot International Workshop on Integrated Conservation of Heritage Territories and Landscapes
- Regional, cross-regional, or international focus?
- Landscapes in their own right – the changing focus on landscape management
- Developing a dialogue
- Steps forward

## The Role of ICCROM

ICCROM is an international intergovernmental organisation created during the 1956 General Conference of UNESCO, and founded in Rome in 1959. Its principal aim was the fostering of conditions appropriate for conservation of all forms of tangible cultural heritage – from collections to monuments to historic cities - in member countries, through a focus on four statutory mandates: research, information, technical assistance and training. A fifth mandate – awareness – was added in the early 1990s. While best known in the 70s and 80s for its pioneering basic training courses and its Library (ICCROM maintains one of the largest consultable conservation libraries in the world), today ICCROM manages a number of strategically oriented conservation programmes offering activities at both international and regional level. ICCROM's activities are supported by the financial contributions of more than 100 member countries and extrabudgetary funds.

ICCROM also works closely with the World Heritage Committee, having been named in the 1972 World Heritage Convention as one of the two Advisory Bodies for cultural heritage. This status has allowed ICCROM to

remain closely involved with the cultural landscapes framework developed by the Committee over the last ten years.

## Landscapes and ICCROM

While concern for the management of historic centres and landscapes has been a component of ICCROM courses going back to the 1960s, ICCROM's Integrated Territorial and Urban Conservation (ITUC) Programme was created in 1995 to focus specifically on the integration of concern for cultural heritage in the sustainable planning, management and development of both urban and rural settlements. The territorial component of the programme addresses a wide range of issues, among them the interaction between cities and their territory, strategies for the development of living landscapes, and site management practices for both designed and fossil (or relict) landscapes. The focus of teaching has been on the sustainable management of heritage values in landscapes in the context of the diversity of cultures and traditional practices present in the world.

Cultural landscapes are an emerging issue in ICCROM's other programmes as well.

The Africa 2009 Programme, in its 4th regional course on Immovable and Movable Heritage in Porto Novo (Benin), included for the first time a specific component devoted to the cultural landscapes approach. The participants were involved in a case study dealing with the management of a sacred forest and botanical garden in an urban context. Experiences from this specific course showed that there is growing interest to learn about different approaches for the management of cultural landscapes.

ICCROM's Living Heritage Programme, now being developed through a pilot programme in the Mekong River countries of South-East Asia, also addresses the need to integrate community members in the identification and care of landscapes of heritage value, where, in the Asian context, archaeological sites are often also home to living religious faiths and practices.

## Experiences from ICCROM Pilot International Workshop on Integrated Conservation of Heritage Territories and Landscapes

At the time of the Ferrara meeting, ICCROM was addressing efforts to improve management capacity for landscapes through a number of complementary research and



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training activities. One of these, a recently completed four-week training workshop devoted to the management of cultural landscapes, was held in Rome in November/December 2002. This workshop brought together sixteen participants from all regions of the world to exchange experiences and improve their capacity to manage landscapes of heritage value. ICCROM hopes to make available the curriculum-development lessons gained in that workshop, after testing and refinement, to all interested training institutions and agencies.

The issues addressed at the workshop included the following key themes:

- Relationship of people and place over time, within traditional land-uses
- Recognition of changes in the perception of landscape values
- Interaction of nature and culture, as understood in different cultures and contexts
- Involvement of diverse disciplines in integrating various management systems
- Links to ability to address society's needs
- Complexity of ownership and multiple jurisdictions

This broad focus brought together participants from a wide range of backgrounds and, during the workshop, discussions about the various meanings of a 'landscape approach' in different cultural contexts became a part of the mutual learning process.

Different definitions of 'cultural landscape' – implying different approaches to determining what is important to conserve, and also important to manage – have created much international discussion in recent years. The evolution towards a common language also proved to be an important part of the ICCROM workshop. The definitions formed part of the workshop curricula and underwent constant re-evaluation during the discussions. The goal was not to choose one definition, but to use participants' definitions as a tool for understanding. The development of these created a common platform for later discussions about values, landscapes and management approaches in general.

The workshop participants represented all continents and brought their own working issues to the table. Many had been professionally involved in the World Heritage nomination process and were responsible for the management of existing or potential World Heritage cultural landscapes. The World Heritage nomination clearly has had a catalytic role in many countries and regions, strengthening arguments and methods applied to conservation of all landscapes of heritage value. World Heritage is often the initiating factor in discussion of values and significance, and in defining what good management includes.

The workshop itinerary followed a path from the introduction of a conceptual framework of approaches to integrated conservation to exposure of tools and skills needed

for implementation in various regional perspectives. Three main poles of reference were used:

- the World Heritage focus on significant landscapes;
- the emerging view of the importance of all landscapes to their citizens as expressed in the European Landscape Convention;
- the 'Protected Areas' approach advocated by the World Conservation Union (IUCN).

These were used as continuous references in treating various themes introduced each week. The World Heritage Centre and IUCN/ICPL (International Centre for Protected Landscapes) participated as partners and contributed to the global perspectives offered for cultural landscape management. The case studies looked at were derived from the three poles of reference above, and touched on issues ranging from conservation of designated areas, to protected area management, to finding meaning for contemporary society in landscape.

The workshop treated two particular facets of a potential World Heritage nomination: developing a 'statement of significance' for a site and carrying out an assessment of management adequacy for a proposed World Heritage site.

A third project focus involved developing indicators for monitoring cultural landscapes, in the context of ICCROM's *Monitoring Reference Manual* for World Heritage sites. The specific focus of the World Heritage Convention was also recognized in maintaining significance as the central goal of management. The participants confirmed the relevance of including monitoring in the management cycle in their work with cultural landscapes and the need for more training in this area. Monitoring was seen as strongly linked to understanding significance and evaluating the impact of time and circumstances, and therefore understood as an essential part of the management process.

A site visit to the World Heritage cultural landscape of Cinque Terre (Italy) exposed the participants to current landscape conservation dilemmas and strategies. These included environmental threats caused by loss of traditional land-use practices, sustainable tourism management and the survival of the local community. The outsider's professional view represented by the international group was appreciated by the local management team and fostered an intense dialogue about conservation options. The main concern here was how to understand the transformation process in the cultural landscape and its changing meaning for the local community, as a means for defining appropriate forms of future development.

Cinque Terre is sharing a situation similar to that of many other cultural landscapes. The traditional land-use with its vine-cultivating terraces is no longer attracting young people, who are moving to nearby cities. The traditional skills of building and repairing drystone walls lie in the memory and hands of a small number of elderly men.

Consequently the cultural landscape and its terraces are deteriorating rapidly, at the same time giving rise to an increasing environmental threat. Pressure from tourism, on the other hand, is bringing in new management challenges for the local community to deal with. The newly created National Park is responding to these with innovative strategies concerning the use of tourism income and other pilot projects for the restoration of the landscape. Questions asked here have been asked in many other World Heritage cultural landscapes facing similar problems: Does it mean anything to save the appearance of the landscape without maintaining the underlying traditional social structure? Can the landscape be managed as a 'product' for tourism use? How can the limits of acceptable change be established? Who decides? The participants in the ICCROM workshop took many of these questions back to their own work.

### **Regional, Cross-regional, or International focus?**

The cultural landscapes workshop, as with other ICCROM training activities, placed great value on the experiences and projects that the participants brought with them, thus promoting shared learning through exchange of experiences. The different issues that the sixteen selected professionals were working with in their own countries reflected a wide variety of management questions, although the problems and concerns were shared by all. Management issues included questions about new tools for heritage interpretation, methods for community involvement and the integration of cultural resource management and development planning. Urban and rural, designed and living landscapes were all represented in the participants' working experiences. Their collective experience suggested that no management approach was uniquely effective. Participants learned from each other's experiences because they were facing similar transformation processes or responding to similar pressures in the landscape. During the workshop it was often pointed out that, in spite of its global scope, many of the management practices presented seemed to have great potential for successful implementation in totally different geocultural contexts. International training can play a role here to promote sharing of effective experiences and to create a common forum for the examination of appropriate concepts and tools.

### **Landscapes in their Own Right – the Changing Focus on Landscape Management**

The Ferrara workshop presentations clearly testify to the broadening of the concept of cultural landscape from that of monument, or that of providing background to a human settlement or the visual context of a site. At the same time there are doubts about how to deal with conservation and management 'if everything can be called a

cultural landscape'. The new attention paid to cultural landscapes has necessitated recognition of landscapes as heritage entities containing features and processes requiring protection, conservation and management. In other words, the concept has moved beyond a device used to enhance appreciation of the mechanics of environmental transformation, to one perceived to offer a set of operational tools to improve definition and care of all forms of heritage. Much of this development has taken place within the World Heritage framework.

The real advantage of admitting cultural landscapes to the heritage family, however, is the opportunity afforded to embrace a holistic 'way of looking', in assessing what it is important to retain and manage. The cultural landscapes in the World Heritage system encompass landscapes of all types: urban, rural, industrial and agricultural. In practice, however, most cultural landscapes inscribed have been rural 'continuing' landscapes. A cultural landscape approach demands another way of working, one focused on the key processes that have shaped and continue to define the character of the landscape over time. For example, agricultural policy should be recognized as perhaps the major factor in maintaining – or losing – heritage values in rural landscapes. In real-life decision-making, the integration of concern for cultural landscapes in policies and legislation becomes a tangible and compelling challenge for heritage professionals. And it calls for cross-sectoral capacity building and integrated training programmes.

Is it then more beneficial to focus on cultural landscapes or on care of landscapes in general? The European Landscape Convention asks countries to recognize that all landscapes possess heritage values of one kind or another, at one level or another, and that these values all demand careful consideration in the long-term management and evolution of all landscapes. This approach encourages efforts to define heritage values present in all landscapes and to develop planning processes, which ensure their protection in development. Experience will show the impact of this approach on heritage management.

The management objectives of sustainable development include supporting lifestyles and economic activities which integrate community knowledge in management, making man more responsible for variations in social and environmental conditions, etc. The shift from an area-focused approach to the need to consider all the changing processes and structures in the landscape requires new competencies and new working methods. In particular, when dealing with cultural values in common landscapes, in unprotected areas or other designated areas, there is a need to recognize actions that can produce structural changes in the environment. These can be agricultural policies, as mentioned above, investments in infrastructure, new economic strategies, employment policies and so on. Changes in cultural landscapes must be considered in the context of different national and local policy and decision-making. The cultural landscape approach offers a

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framework for looking holistically at the relations among the features and the processes, which continue to give the cultural landscape its character.

### Developing a Dialogue

An overall concern that evolved during the ICCROM workshop was how to develop a dialogue with the community, to define participatory management in practice. The role of the community (or communities) naturally differed greatly in participants' home countries, but the crucial role of the community in management was acknowledged by all. Participatory management includes the community – based on the community's own identification of its role and values.

'Ownership' of heritage can be a multifaceted and controversial issue and it was discussed in lively fashion during the ICCROM workshop. Whose values, acknowledged by whom? What is the role of the conservation professional in the promotion of growing public awareness, involvement and acceptance of the cultural values in the landscape? The understanding and identification of significant values in landscapes is a process where shared learning is essential. In a dialogue with the local community, in learning from each other, in sharing 'the story of the landscape', values, even competing values, are made visible. Consequently these values are not static; they are identified and consolidated during each process of change, and within a new dialogue. Without this process of identification the heritage is without a message. And, too often, the significance of these values is not even apparent before the decision-making process is well on its way.

The next questions concern how these values are linked to management, to intervention strategies, to social changes. What are the shared benefits? Successful integration of heritage in decision-making requires both reliable arguments (to make the cultural values legitimate) as well as innovative forms of communication in order to gain understanding and respect. In the complexity of the processes and the multiplicity of stakeholders involved in the management of landscapes, gaining support and respect becomes a major issue. Consequently, process management is a vital part of cultural landscape management, requiring new forms of collaboration with other disciplines and new cross-professional training methods.

### Steps Forward

The experiences from ICCROM's recent training activities testify that key concerns in sustainable cultural landscape management are comparable around the world. The global exchange and sharing of successful experiences reinforce efforts and encourage professionals to improve their management practices and find arguments for conservation. Furthermore, interlinked international and regional policies affect us all to a great extent, and the possibility of learning from experience of impacts and consequences can greatly contribute to the development of successful management strategies and give courage to professionals worldwide. The cultural landscape approach can offer a framework which encompasses all of the inter-related factors, relationships, elements, and processes that need to be brought to the same decision-making arena in order to support management approaches which sustains meaning and values in the complexity of landscapes.

ICCROM is looking for opportunities with its many international, regional and national partners to continue to strengthen efforts to test landscape management curriculum materials and to move proven approaches towards greater understanding, acceptance and fruitful application around the world. The next ICCROM Integrated Territorial and Urban Conservation course in 2003 will deal with issues and concerns of relevance to both historic cities and landscapes.

# Cultural Landscapes: Evaluating the Interaction Between People and Nature<sup>1</sup>

*Carmen Añón Feliu*

**Landscape is the vehicle of our relation with Nature. It will always represent the harmony of continuous transformation, the dynamics that have configured our planet. A landscape born from titanic confrontations, violent encounters, the eternal fight between sea and earth, while time passes by. It is like an enormous growing process of signs, tracks or stigmas that mark the history of man, who at the same time cultivated, modified and transformed the landscape. It is the oldest and most complete archive of mankind; the most accurate testimony of its past. It contains the 'holy function of an unconscious telluric memory'.**

The historian of religions Mircea Eliade observes how man ... listens to the world ... and uses symbols to decode its language – structure, objects, life and places. Through this communication, Nature reveals its mysteries and realities: 'whilst the world talks to us through its stars, plants and animals, rivers and rocks, seasons and nights, we answer through our dreams and our imaginary world'. While the world was transparent for early man, he also felt that the world 'watched' and understood him. The game looked at him and understood, but rocks, rivers and trees also did. Each of them has a 'story' to tell, advice to give.

Rosario Assunto remarks: 'Landscape is the result of a human operative process linked to man as an aesthetic being: a discovery that transformed something that in its origins was just pure and simple Nature in an aesthetic object.'

M. de Pison defines landscape as a 'temple of memories' built upon the totality of its history. It has concretion, reality, formalization and individuality, which means that it is a geographical object that is possible by itself, a way to present the immediate reality of earth, to make it perceptible. 'It is dynamic, silent and lives within its totality.'

In 1923 F. Maurette said: 'in the features of the face of France, millenniums of geological history, of human history, are engraved.'

A diversity of natural and human conditions defines the landscape of our territories. This is the direct consequence of the interaction between a varied geography and the melting pot of peoples that have modelled these conditions through their history and within the framework of a variety of cultural processes.

That is how a spatial web has been spun that in each place is being revealed in a different way, structuring a textured landscape made up of huge plains or hidden places, full of

surprises and able to reveal the memory of secular traditions in direct relation with man and his territory.

Landscape belongs to the vital and imaginary experiences of the subject and is an individual construction, but when a community with a determined culture shares these values, the obvious identity of landscape becomes a social construction.

Geographers have defined the landscape as 'a specific geographic object, where both action of man as the material surroundings are taken into account by recognizing its symbolic values without limiting it to a mere social construction'.

To know the landscape is to know the universal laws that man is immersed in. It is also to know and to understand the ethical and aesthetic order implied by those laws. This is why the understanding of landscape – like Humboldt or Reclus told us – demands to observe and to reason, to see and to watch; in brief, to shift an attitude that goes 'into the depths of feeling and of creative imagination'.

In this way, landscape acquires an ethical, aesthetic and historic sense, gains a symbolic value and is presented as a cultural sign. Through the interrelation of the look and the looked at, through the fusion process between the external and the interior, as Romanticism was the first to explore, qualities and values are transferred to the landscape to strengthen its own ideology.

In the words of Marias, 'the world is not just a world of things, but the world where we live in; it has therefore a vital and circumstantial character... As man is not imprisoned in its landscapes, these are not imposed in an inexorable way. In his relation with them an expression of freedom is established, not of subjection. Freedom gives human action responsibilities. In this sense a moral question, a declaration of civilization, of style and culture raise in our dialogue with the world we live in, concerning the vital fields we make.'

Ortega y Gasset writes: 'landscapes have created the best of my soul.'

Through a continuous process of lecture and interpretation, the community assigns symbolic and significant values to the composing values of the surroundings, which it establishes as essential components of its identity and allows the community to recognize itself in the landscape. These relations or this process gives each member of the community the 'sense of belonging to a place'.

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We are incorporating ways of life that represent or belong to other cultures, which contributes to dilute or reduce our personality. These are transformations due to economic interests or urgent market demands, not due to the harmonious relation with pre-existing surroundings and aesthetics of the landscape.

We are confronted with two theories. On the one hand, it seems that our cultural and intellectual background conditions our understanding of landscape; on the other hand it seems also possible that a relation with landscape exists that is independent from our personal education. Before the aesthetic and cultural feelings we have for Nature, which is a quite recent approach, there could have been a visceral, organic, ancestral feeling; so to speak, a feeling of well-being.

Nature is beautiful in its natural status, per se. Like a symbol of freedom in its most pure expression; let us say that it is what it is, without any modification or restraint, the free play of our imagination when contemplating it.

In Wordsworth's magisterial words: 'to all natural forms, rocks, fruits or flowers, to the very same stones that cover the road I did insufflate a moral life: I saw that they felt or I persuaded them to have some feelings: the big mass remains covered by a living soul and everything I see breathes with an interior sense.'

Beauty has more to do with the look given to things than with things themselves. It is the feeling that creates beauty.

Who could better speak about Landscape than the Ancient Greeks? Our whole culture has been impregnated with the Greek world. For the Greek the world, Nature, is the *logos*. The temple is in itself a perfect totality, inseparable from the rock, the sky or the clouds. At the very same time history and legend are melted with the *logos*, with the place, and form all together one only thing.

The capacity to reason and our historical and cultural baggage are added to the pure sensorial perception in order to increase or reduce the world of things that are vitally important. The threshold becomes more diffuse the higher the level is the relation between man and nature is treated.

In the voice of Lorca:

'Each day has a different sound. That's what happens to the water meadow of Granada. It has lower and higher tones. It has passionate melodies and solemn tunes of cold solemnity ... The sound of the Darro River is the harmony of the landscape. It is the flute of immense tunes that the surroundings made sound.'

Four-fifths of humanity is confined to big cities. Very often the immediate space around us is a lifeless space; an unusual ecosystem is being configured without perceptible plants or animals; a place where only one living being, the human being, establishes a relation with equally unprecedented surroundings.

There is an evident unbalance in the relation between man and Nature, which could easily be resumed to the systematic sacking of Nature. This raises questions relating to the development of nature and its consequences for concrete scientific and sociological topics. At the same time, it justifies attempts to find a relation between the organization of social structures and physical infrastructures.

We are entering a field that is mainly conditioned by subjective appreciations, where cultural levels and aesthetic education, as well as the grade of social generalization, play important roles.

The cultural heritage of landscape can only be acquired by qualified information. Therefore we must learn and teach to read the landscape, its facts and symbols: its systems and transformations. As Michelet said, it is a question of learning to feel and see 'the relation of the soul and the earth'. A thought within a civilization based on knowledge and respect.

The history of man is the history of our relation with the earth, with Nature.

The kind of sociology that is only aiming at a civilization based on consumption development has produced a break with landscape and Nature. The oil crisis of the 1970s demonstrated that those resources are not eternal.

All efforts of the past century have been directed to making a tabula rasa of the territory and to use it as an amorphous support where everything is allowed. Never before in human history has the earth's surface experienced such rapid and often brutal changes as today. This is why the break with the landscape, still alive in our memory, is so evident.

The rapid development of means of transport has also helped to radically change the landscape. As self-sufficiency is no longer an inevitable necessity, each region has been able to specialize in those productions being more profitable in bigger markets, abandoning land that is more difficult to cultivate, standardizing the landscape and suppressing diversity with its richness of textures and colours. For economic reasons, drastic changes have been introduced – olive trees, vines, green fields – through policies that determine at other levels transformations that at least ought to be better studied when considering their final consequences.

Consciousness of the fragility of our surroundings is growing. The result is an identity crisis, the wish to recover a lost emblematic image and an impressive increase of the desire for a local memory. Landscape is becoming venerated again.

We are the inhabitants of the planet, not guests. It is the only home we can leave to our children.

'Modernity' or the essence and desire to be 'modern' have contributed to modify territory without any real justification. Simpler and easier to copy formulas are being used instead of looking for more appropriate and original solutions. This is the policy of a society based on consumption, like the promotion of tourism made by travel agencies: 'great views, splendid landscapes'.

There still is a dynamic for landscape, a comeback and an interest for them because there have always been and there will always be landscapes that we keep in our memory and we do not want to renounce.

The great dangers of modern society, the unstoppable development of cities, highways, deforestation, land abandonment, desertification, mono-cultivation, mechanization, chemical fertilizers, mechanical means, electric and nuclear power plants, industries of different kinds, have destroyed the 'natural', bucolic and pastoral landscape. Man used to have a harmonious and respectful relation with Nature. He used to be humble and knew that he was dependent on Nature.

Humanity in vain tried to renounce the landscape, closing it up in museums or changing it into an artistic artefact, or even worse, into a monument. Man used to be in the landscape, in and with Nature. Now he has put himself outside and above it. He must learn to recover what has been lost, but also to value what it still has. It must be incorporated in the reality of his cultural life, into his dynamics. He must establish a new dialogue based, like all constructive dialogues, on understanding, knowledge and tolerance.

Because nothing will be achieved while we have no consciousness of the fact that landscape is, above all, evolution, change and relation among all its components.

We have never felt landscape more present than we do now, as we feel it is being threatened. Each period in history has its own landscape and only time has been able to convert its elements into a constructed image.

In 1972 Marcuse said: 'when Nature has been merchandized, polluted, oppressed and vandalized, it has destroyed the vital environment of mankind. To recover Nature is to recover the powers that generate life, its aesthetic and sensual qualities.'

Real Nature starts to be unknown to us, as in the case of a child not knowing what a chicken is, or a cow, or a sheep. New and unknown things have always attracted our curiosity. It is the right moment to readdress the enjoyment of Nature.

To worries about the landscape are added worries of losing the landscape. Both are included in the wider term 'environment'.

Nature and landscape are the same term, the same concept. To modify the landscape is to modify Nature. If we admit this, we cannot speak about the origin of landscape because then landscape would always have been there. Landscape is embedded in the eternity of Nature, and has always existed before man and even without man. Literature, painting and culture have modelled and given it its existential value: they have given it a name. We will have made a giant step forwards when we start considering the complexity of the problem and when we become aware that we cannot separate culture from landscape/Nature.

We must work on the landscape at very different levels because to really change or improve it will always depend on a change in society's mentality. The recovering of dialogue, which is the basis for harmony, is being translated into a mentality change with respect to our place in the world. A change that must be based on techniques, expertise, programming or interdependency of the twenty-first century, but without forgetting love, feelings and beauty.

Let us distance ourselves from attempts to create a designed landscape, as has been done in cities. Design, or at least the intention of it, the intervention of man, must not leave everything foreseen. It should introduce undetermined margins that effectively allow a process of spontaneity with variations and adaptations as time passes by. That the means that are being projected for its future materialization should be able to absorb formal results and changes in the meanings, something most close to the spontaneous human process. Except for very few cases, let us distance ourselves from the landscape as a museum and let us remember that landscape is basically an image of life, which therefore changes and is unpredictable.

In conclusion, I would like to recall the words of Hermann Hesse about a beautiful road in Ticino: 'I dearly love all this, and without being an enemy of progress, without complaining on the living flood of changes, I deeply regret each motorway, each block of concrete, each metallic post for power leading ... whose spirit has already yellowed the roots of this idyll ... here machines will soon replace hands, money will soon replace moral ... with all reason, with no reason at all and – as some of us know – with the intellect of the heart too, this is not a question of progress or romanticism, of going further or going back, but a question of exteriority or interiority: and we are not afraid of trains or cars, but of superficiality.'

1. Translation of original Spanish text.

## Cultural Landscapes: IUCN's Changing Vision of Protected Areas

*Adrian Phillips<sup>1</sup>*

**The role of the World Conservation Union (IUCN) in the World Heritage Convention is as an advisor on natural aspects. It may therefore seem surprising that it has played an important part in developing the principles behind cultural landscapes and has worked closely with colleagues in ICOMOS since 1992 on this concept. Nonetheless, IUCN has taken a close interest in the topic, which parallels a number of developing ideas about protected areas in general.**

**This paper seeks to explain the basis of IUCN's interest in the idea of cultural landscapes. It describes a convergence between the interest of IUCN in protected areas and that of the World Heritage Committee in cultural landscapes, which has two perspectives:**

- **operational – i.e. some of the same places are of value both as protected areas and as World Heritage cultural landscapes.**
- **conceptual – i.e. the same ideas have been at work in both IUCN's view of protected areas and within the World Heritage 'community'.<sup>2</sup>**

**These two perspectives are examined and some resulting issues suggested that could form the basis for a shared programme of work between IUCN and the rest of the World Heritage community.**

### Introducing Protected Areas

Protected areas are essential for biodiversity, landscape protection and for many other aspects of conservation and sustainable development. They are also a central issue in a number of international conventions and agreements quite apart from the World Heritage Convention, such as the Convention on Biological Diversity, the Ramsar Convention on Wetlands, the Convention on Migratory Species and the UNESCO Man and the Biosphere Programme. In these ways some protected areas provide opportunities to begin to develop an international governance regime of natural resources management. IUCN has defined protected areas as 'areas of land and/or sea especially dedicated to the protection and maintenance of biological diversity, and of natural and associated cultural resources, and managed through legal or other effective means' (IUCN, 1994).

Within this broad definition, protected areas are managed for many different purposes. To help improve understanding in this field, and to promote awareness of the range of

purposes, IUCN has developed a system of categorizing protected areas by their primary management objective. It identifies six distinct categories (IUCN, 1994), which are set out in Annex 1. This system is being increasingly accepted by national governments as a framework to guide the establishment and management of protected areas. A growing number of countries have integrated it within their domestic legislation or policy relating to conservation and protected areas.

Every few years, the United Nations Environment Programme's World Conservation Monitoring Centre (UNEP-WCMC) in Cambridge (UK) and the World Commission on Protected Areas of IUCN produce the so-called 'UN List of Protected Areas'. This is a global assessment, first called for by the United Nations, of the extent and distribution of protected areas as defined above. The most recent published version of the UN List uses 1997 data (IUCN, 1998). At that date, there were 30,350 individual protected areas,<sup>3</sup> covering 8.83% of the world's total land area (13,232,275 sq. km) equivalent to the area of India and China together. The latest records at UNEP-WCMC show that there are now around 60,000 areas that meet the above definition, approximately 10% of the terrestrial area (though the increase in numbers is due far more to better recording than to a real jump of that order over the past five years). This is an impressive achievement and represents a major commitment by countries to protect their natural heritage. It is also a great gift to the new century, giving peoples and governments development and conservation options which would otherwise have been lost.

But there are many shortcomings with the coverage of protected areas. In many countries coverage is far below the global average. Moreover the global figure of 10% or so relates to the land, not to the sea where less than 1% is protected. Also a far higher proportion of some biomes (such as tropical savannah) are protected than are others (such as lake ecosystems and temperate forests).

Although gaps in the coverage of protected areas are a serious deficiency in the global system, an even greater problem is the many threats to protected areas around the

1. The author acknowledges valuable comments from Susan Buggey and Pedro Rosabal on the draft of this paper.

2. Shorthand for the World Heritage Committee, the World Heritage Centre, the Advisory Bodies and others with an active interest in the World Heritage Convention.

3. The UN List covers – for technical and methodological reasons – only protected areas over 1,000 ha.

world. The sheer number and extent of protected areas tells us nothing about how well they are managed. Thus, even when these areas exist in law, they often suffer from encroachment, poaching, unregulated tourism, deforestation, desertification, pollution and so forth. Most protected areas lack management plans, yet such plans are essential if a national park or a nature reserve is to achieve its stated aims. Many protected area managers lack the necessary skills – business skills for example. Often these places are ignored in national and regional development planning and in sectoral planning. Most importantly, many local communities tend to be alienated from protected areas nearby or in which they live – yet without winning the ‘hearts and minds’ of the people directly affected, conservation is at best a means of buying time.

Such are the problems – and there are many more – facing the world’s protected areas. Moreover, threats will increase in future: rising numbers of people, increased demands for resources of all kinds, pollution of many sorts (often novel and insidious), the prospects of accelerating climate change, the effects of globalization – all these represent a new order of challenge to protected areas around the world.

The paradox is that the world’s protected areas face ever-greater threats to their continued existence just when their values are growing in importance to humanity. If protected areas indeed have a growing value to society, and yet they are increasingly at risk, it would appear that there is something badly wrong in the way in which we plan and manage them. Only some of the answers, of course, are available to protected area managers themselves. Issues such as global patterns of trade, war and conflict, and climate change are matters for national governments, often working together, to address. But it is also widely recognized among the planners and managers of the protected areas themselves that a new approach is needed. The main elements of this have been captured in a ‘new paradigm’ (see Table 1).

From the point of view of the World Heritage community, it is interesting to note that the new paradigm recognizes the limitations of the traditional approach to nature conservation, based largely on the strict protection of mostly natural areas. For a number of reasons, this is no longer considered sufficient. It overlooks the well-documented evidence that many so-called wilderness areas have in fact been modified by people over long periods of time. It ignores evidence that in many areas disturbance of natural systems can be good for nature. It overlooks the rich genetic heritage of crops and livestock associated with farming in many parts of the world. Moreover, excluding people from the land (or water) on grounds of nature conservation often meets with resistance from local communities; collaborative approaches are needed instead. Finally, nature conservation has to be concerned with the lived-in landscape because it cannot be achieved sustainably within ‘islands’ of strict protection surrounded by areas of environmental neglect.

One may conclude from this analysis that the aims of protected areas have broadened out, and the means by which they are achieved have become much more diverse. Most importantly, IUCN, and the nature conservation movement generally, now recognize far more than they did only ten or twenty years ago the importance of (a) the humanized, lived-in landscapes as well as ‘natural’ environments; and (b) the cultural dimension to conservation of nature. Thus, the new paradigm in Table 1:

- adds significance particularly to Category V in the IUCN protected areas system (see Annex 1 and below) as such areas tend to display many of the characteristics of the right-hand column of Table 1; and
- reinforces the cultural perspective which is a key feature of the World Heritage Convention.

**Table 1. A New Paradigm for Protected Areas (after Beresford and Phillips, 2000)**

As it was: protected areas were ...	As it is becoming: protected areas are ...
Planned and managed against people	Run with, for, and in some cases by local people
Run by central government	Run by many partners
Set aside for conservation	Run also with social and economic objectives
Managed without regard to local community	Managed to help meet needs of local people
Developed separately	Planned as part of national, regional and international systems
Managed as ‘islands’	Developed as ‘networks’ (strictly protected areas, buffered and linked by green corridors)
Established mainly for scenic protection	Often set up for scientific, economic and cultural reasons
Managed mainly for visitors and tourists	Managed with local people more in mind
Managed reactively within short timescale	Managed adaptively in long-term perspective
About protection	Also about restoration and rehabilitation
Viewed primarily as a national asset	Viewed also as a community asset
Viewed exclusively as a national concern	Viewed also as an international concern



## Protected Areas and World Heritage Cultural Landscapes

In the light of the emerging new paradigm for protected areas, it is easy to see why IUCN has taken an interest in the cultural landscapes concept under the World Heritage Convention. Indeed, through a former Chair of its then Commission on National Parks and Protected Areas, the late Bing Lucas, IUCN helped to draw up the recommendations on cultural landscapes from the expert meeting at La Petite Pierre which were adopted by the World Heritage Committee at Santa Fe in 1992. Since then, IUCN has worked with colleagues in ICOMOS to help implement the Operational Guidelines relating to cultural landscapes in several ways:

- by carrying out joint evaluations with ICOMOS of nominated cultural landscape sites where there is an important nature conservation interest;
- by undertaking State of Conservation reporting and evaluation missions for inscribed World Heritage cultural landscape sites that are similarly important for nature conservation;
- by providing technical input to a number of global and regional meetings on World Heritage cultural landscapes;
- generally by promoting the concept of cultural landscapes, and its interest in them, in its publications, advice etc.;
- by developing, for inclusion in the proposed new Operational Guidelines, guidance on how to identify the natural values of World Heritage cultural sites.

The last of these is set out in Annex 2. It shows the various ways in which natural values of concern to IUCN may be a feature of cultural landscapes. Based on the analysis there, it is suggested that there are two key ways in which IUCN's interests converge with those of cultural landscapes:

- specifically the overlap which may occur between the continuing category of organically evolved sites and Category V protected areas in the IUCN system;
- certain associative landscapes that may also be protected areas.

These concepts are explored below, and illustrated with two brief case studies.

### Category V Protected Areas and Continuing Organically Evolved Cultural Landscapes

It is a timely moment to explore the shared interest between Category V and World Heritage cultural landscapes. IUCN will shortly publish guidelines on Category V protected areas (Phillips, 2002). At the same time, ICCROM and UNESCO are preparing to publish guidelines on the management of cultural landscapes (Lennon, in press). These publications have been prepared to some

degree in parallel and have been drawn on in the remainder of this paper.

Category V protected areas are concerned with both people and their environment, and with a range of natural and cultural values. They focus on areas where people/nature relationships have produced a landscape with high aesthetic, ecological, biodiversity and/or cultural values, and which retains integrity. Communities, and their traditions, are fundamental to the success of the approach: therefore stakeholder and partnership approaches are required, for example in co-management. Such areas need to recognize the value of, and the importance of supporting, the stewardship role of the private landowner or manager (including that of Land Trusts or similar bodies). Usually they involve management arrangements that are determined by local circumstances and needs, and resolved through decision-making at local government or community levels. Special emphasis is placed on effective land-use planning.

The success of such areas depends on the presence of transparent and democratic structures which support people's active involvement in the shaping of their own environment. They can then bring social, economic and cultural benefits to local communities, and also environmental, cultural, educational and other benefits to a wider public. Well-managed Category V protected areas can offer models of sustainability for wider application elsewhere in rural areas. But, like all protected areas, they require effective management systems, including objective setting, planning, resource allocation, implementation, monitoring, review and feedback.

The 1997 UN List contains 3,178 Category V protected areas, covering 676,892 km<sup>2</sup> in all. Therefore, worldwide, Category V areas accounted for about 24% in terms of the number of all protected areas and 11% in terms of areas covered. However, there are proportionately many more such areas in Europe, where they account for no less than two-thirds of all the land under protection. In a number of European countries – notably the Czech Republic, France, Italy, Latvia, Luxembourg, Slovakia, Switzerland and the United Kingdom – at least 10% of the entire land area is protected as Category V; in Austria and Germany it is more than 20% (IUCN, 1998). There is indeed a particular interest in landscape issues in Europe, which has led to the recent adoption of the European Landscape Convention (see Annex 3). Although this does not provide for the designation of sites, it will no doubt further help to raise awareness of landscape topics in this part of the world.

The thinking behind Category V protected areas bears some similarity to World Heritage cultural landscapes, and in particular to the sub-category of continuing organically evolved cultural landscape, defined as an area

*which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time (UNESCO, 1999).*

But there are also important differences. In protected areas, 'the natural environment, biodiversity conservation and ecosystem integrity have been the primary emphases. In contrast, the emphasis in cultural landscapes has been on human history, continuity of cultural traditions, and social values and aspirations' (Mitchell and Buggey, 2001, p. 35). Moreover, the fundamental criterion for recognition of a World Heritage cultural landscape is that of 'outstanding universal value'. There is less stress placed on outstanding qualities in the case of Category V protected areas, although the areas should certainly be nationally significant to merit protection.<sup>4</sup>

Table 2 attempts to summarize the main similarities and differences between the two concepts.

**Case study: the Philippines Rice Terraces**

The rice terraces were the first site to be included on the World Heritage cultural landscape list under the continuing organically evolved category, indeed they may almost be considered as a model example of this type of area. They are a superb physical creation and a living example of the close links between culture and nature. They are also undeniably dramatically beautiful. But they are also an excellent example of a Category V protected area – characterized by an exceptional demonstration of the sustainable use of natural resources (soil, water and vegetation) and of an enduring balance between people and nature. Indeed it is astonishing that the rice terraces have existed on very steep slopes for an estimated 2,000 years, in a region affected by landslides, earthquakes and typhoons. They owe their survival to the strong cultural traditions of the Ifugao people, which reinforce the many communal aspects of growing, harvesting and processing rice, and of

maintaining the terraces and irrigation systems. There are lessons to be learned from such land management, underpinned by the cultural tradition of the Ifugao people, for wider application in the rice-growing tropics and beyond.

Therefore IUCN and ICOMOS together undertook the original assessment of the nomination of the site in 1995. They also undertook a joint evaluation mission in 2001, which led to the inscription of the terraces on the List of World Heritage in Danger at the Helsinki session of the World Heritage Committee (the first cultural landscape to be so listed). IUCN will continue to take a close interest in the area. Strategies for its future management should draw on experience in other Category V protected areas elsewhere in the world. Examples of ways to bolster the protection of the area are the integration of rice growing with ecotourism, the development of new markets for rice and rice wine from the region, and capacity building among the local community based on traditional values.

Many other Category V protected areas contain landscapes that bear a strong imprint of the work of past human generations. As well as other terrace landscapes, there are irrigation systems and other farmland worked in physically adverse conditions, all representing many hundreds of years of perseverance in the struggle to survive. These often have an added significance when they are the creation of the ancestors of the very people who live there and work the land to this day along similar lines. In such cases, the present generation may well have a true stewardship role: inheriting, caring for, and passing on a land whose physical features, and the cultural traditions associated with it, testify to that struggle. Even if few of these areas can aspire to World Heritage status, their management should be guided by many of the same principles that will need to be applied in the Philippines rice terraces.

**Table 2. Comparison of World Heritage Cultural Landscapes (continuing, organically evolved) and IUCN Category V Protected Areas (Protected Landscape/Seascape)**

Feature compared	Cultural landscapes	Category V
Status	Operational Guidelines under World Heritage Convention	International Framework for Protected Area Management Categories, endorsed by IUCN General Assembly
Level of designation	Globally, by the World Heritage Committee	Nationally (or sub-nationally) often through legislation
Key concept	People <i>and</i> nature create landscape of outstanding universal value	People <i>and</i> nature create landscape of national or sub-national merit deserving protection
Key principles	People <i>and</i> nature; cultural values; cultural integrity; authenticity	People <i>and</i> nature; biodiversity; sustainability; ecosystem integrity
Main management aims	Protection of heritage values, processes and resources	Protection of the nature/culture balance and associated values and ecological services
Main management means	Strong community involvement	Strong community involvement

4. For a fuller discussion of the relationship of Cultural Landscapes under the World Heritage Convention and Protected Landscapes/IUCN Category V, see Mitchell and Buggey (2000).

## Associative Cultural Landscapes and Protected Areas

In the past, many protected areas were established with a near-exclusive focus on scenery and wildlife, with a minimum concern for, and recognition of, their cultural values. This applied particularly to protected areas established in regions inhabited by indigenous peoples. Those setting up the parks etc. in Australia, much of Asia and North and South America, for example, were often only concerned with the areas' natural values: mostly they saw the indigenous community as a problem that had to be dealt with, or at best tolerated. Even in Europe, where people and nature have co-evolved over thousand of years, the recognition of cultural values often came later than an interest in fauna, flora and scenery.

But attitudes have changed greatly in recent years. IUCN has been at the forefront in promoting what is now widely accepted and even endorsed by agreements such as the Convention on Biological Diversity: the recognition that indigenous peoples and other local communities often have knowledge and understanding about the natural values of protected areas that are sometimes better informed than some conventional scientific understanding. These communities may well attach to such areas their own set of distinct values, which thereby embody many of their spiritual beliefs and much of their cultural identity, including their relationship with the rest of the natural world and with their ancestors. To many communities, mountains have a particular significance (Bernbaum, 1997). IUCN accepts and promotes that indigenous and traditional peoples are 'rightful, equal partners' in the conservation of areas managed for protection (Beltran, 2000).

Even among communities that no longer live so close to nature, the role of landscape in cultural identity is often strong, and is recorded in popular tradition (song, dance and legend), and in the arts (painting, literature, music and poetry). In many places these values are held so strongly by the community that they provide an effective de facto form of protection. Moreover, cultural identity can be used to support landscape protection and to counteract regional and global policies – particularly those driving intensive agriculture – that are affecting the integrity of many cultural landscapes.

So a key element in the new vision of protected areas promoted by IUCN is an appreciation of the important cultural and non-tangible values that are associated with many places around the world that were previously valued only for their natural qualities. Indeed, IUCN's World Commission on Protected Areas (WCPA) has set up a Task Force on the Non-material Values of Protected Areas.<sup>5</sup> This group argues that to be of greatest benefit to society, protected areas must address the full spectrum of human values:

*The past decade has seen much attention given to the value of protected areas for the conservation of biodi-*

*versity. Yet protected areas are also valued as spiritual, cultural, and aesthetic landscapes that inspire and move. The varied expressions of nature found in protected areas lead many to develop a deep personal understanding that all is related. That essential understanding is basic to economics, ecology, physics and spirituality, and many other human pursuits. Yet, it is the personal, gut-level knowing that motivates individuals and communities to actively cultivate harmony with the environment, and with one another. At the international level there has been a reluctance to make explicit, and promote the management of protected areas for non-material values (Task Force website).*

While this reluctance may be due to growing globalization of the Western way of looking at the world that attaches singular importance to the scientific and technical at the expense of the human, cultural and spiritual, a counter-trend is also at work. There is a growing respect for the cultural traditions and political rights of indigenous peoples generally, and an increasing awareness of the importance of local people in determining the success or failure of conservation efforts. It is these forces that have been at work in the parallel way in which the World Heritage Convention has come to see outstanding universal cultural values in certain sites previously inscribed for their natural values alone. Key examples are Tongariro (New Zealand) and Uluru-Kata Tjuta (Australia).

### Case study: Tongariro (New Zealand)

Tongariro is one of the world's oldest national parks. But for the *Ngati Tuwharetoa iwi* (Maori) people its importance as a sacred volcanic mountain goes back far further, being feared and revered by them for a thousand years. Conflicting claims to the area were heard in a land court in the early 1880s. In 1887, Chief Te Heuheu offered 2,400 ha of the summits of Tongariro and the neighbouring mountains of Ngauruhoe and Ruapehu to the Crown, with a view to its being treated as a *tapu* (taboo) place under the protection of Queen Victoria. The Tongariro National Park Act was passed in 1894, but it was not until 1907 that enough land was in Crown title for the park to be gazetted (Thom, 1987).

Though ensuing generations of European New Zealanders paid tribute to the generosity of the Maori people in helping the park to come into being, and acknowledged the importance of the area to the Maori people historically, its values throughout much of the twentieth century were seen as essentially natural. Indeed its spectacular scenery, volcanism and glaciology helped to place the Tongariro National Park on the World Heritage List in 1990 (natural criteria (ii) and (iii)). But appreciation had been growing of the mountain's living importance to the Maori people. As result, in 1993 the park became the first property to be

5. For further information, see <http://wcpa.iucn.org/theme/values/>

inscribed on the World Heritage List under the revised criteria for cultural landscapes. It was recognized for its associative values: 'justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent'. The volcanic mountains at the heart of the park play a fundamental role through oral tradition in defining and confirming the cultural identity of the Maori people: the two are indissolubly linked. A basic sense of continuity through *tupuna* (ancestors) is evident in a profound reverence for the mountain peaks. The natural beauty of Tongariro is the spiritual and historical centre of Maori culture. This associative value fulfilled criterion (vi).

What has happened at Tongariro is typical of a worldwide development: the increasing recognition given by protected area planners and managers to the cultural values placed on these areas by local people. The formal recognition of the cultural values to the Maori people by the World Heritage Committee should encourage other indigenous groups elsewhere to argue that their traditions too should be properly recognized and respected.

### Implications for the Future

The World Heritage Convention brings together cultural and natural values and 'constituencies'. But until the inclusion of cultural landscapes under the Convention in 1992, the two concepts remained operationally largely separate. The revision of the Operational Guidelines that took place then provided a bridge between the cultural and natural elements of the Convention. This is why cultural landscapes are of such interest to IUCN, as set out in Annex 2, and why IUCN has been pleased to work with ICOMOS in this field.

With this in mind, it is possible to suggest some areas of common interest to IUCN and the World Heritage system, which might be explored further, for example at the World Parks Congress in September 2003 (Durban, South Africa). These include:

- the joint promotion of the IUCN guidelines on the management of Category V protected areas and the World Heritage Centre's guidelines on World Heritage cultural landscapes after their publication in the next few months (see above);
- joint IUCN, ICOMOS and UNESCO study of Category V protected areas that may merit inclusion in the World Heritage List, based on results from global and regional meetings on this subject;
- the development and dissemination by IUCN, ICOMOS, ICCROM and UNESCO of case studies on how to maintain and reinvigorate traditional farming systems that are vital to the survival of both Category V protected areas and continuing organically evolved World Heritage cultural landscapes;
- joint preparation of guidance by IUCN, ICOMOS, ICCROM and UNESCO on how management lessons learned in both Category V protected areas and continuing organically evolved World Heritage cultural landscapes can be applied more widely in the broader countryside beyond;
- greater involvement of the IUCN-WCPA Task Force on Non-material Values of Protected Areas in the assessment of cultural landscape nominations in the associative landscape category;
- production of a short paper by IUCN and UNESCO on the IUCN protected area categorization system and World Heritage sites (going beyond cultural landscapes). This would be similar to a booklet on the relationship between the categories system and Biosphere Reserves (Bridgewater et al., 1996);
- a joint strategy between IUCN (WCPA and the Commission on Environmental Law and the Environmental Law Centre), ICOMOS and UNESCO, based on the experience of implementing the World Heritage Convention, on how to promote and implement the recently adopted European Landscape Convention.

**ANNEX 1****Definitions of IUCN Protected Area Management Categories**

<b>CATEGORY I</b>	<b>Strict Nature Reserve/Wilderness Area: protected area managed mainly for science or wilderness protection</b>
<b>CATEGORY Ia</b>	<b>Strict Nature Reserve: protected area managed mainly for science</b>
<i>Definition:</i>	Area of land and/or sea possessing some outstanding or representative ecosystems, geological or physiological features and/or species, available primarily for scientific research and/or environmental monitoring.
<b>CATEGORY 1b</b>	<b>Wilderness Area: protected area managed mainly for wilderness protection</b>
<i>Definition:</i>	Large area of unmodified or slightly modified land, and/or sea, retaining its natural character and influence, without permanent or significant habitation, which is protected and managed so as to preserve its natural condition.
<b>CATEGORY II</b>	<b>National Park: protected area managed mainly for ecosystem protection and recreation</b>
<i>Definition:</i>	Natural area of land and/or sea, designated to (a) protect the ecological integrity of one or more ecosystems for present and future generations; (b) exclude exploitation or occupation inimical to the purposes of designation of the area; and (c) provide a foundation for spiritual, scientific, educational, recreational and visitor opportunities, all of which must be environmentally and culturally compatible.
<b>CATEGORY III</b>	<b>Natural Monument: protected area managed mainly for conservation of specific natural features</b>
<i>Definition:</i>	Area containing one, or more, specific natural or natural/cultural feature which is of outstanding or unique value because of its inherent rarity, representative or aesthetic qualities or cultural significance.
<b>CATEGORY IV</b>	<b>Habitat/Species Management Area: protected area managed mainly for conservation through management intervention</b>
<i>Definition:</i>	Area of land and/or sea subject to active intervention for management purposes so as to ensure the maintenance of habitats and/or to meet the requirements of specific species.
<b>CATEGORY V</b>	<b>Protected Landscape/Seascape: protected area managed mainly for landscape/seascape conservation and recreation</b>
<i>Definition:</i>	Area of land, with coast and sea as appropriate, where the interaction of people and nature over time has produced an area of distinct character with significant aesthetic, ecological and/or cultural value, and often with high biological diversity. Safeguarding the integrity of this traditional interaction is vital to the protection, maintenance and evolution of such an area.
<b>CATEGORY VI</b>	<b>Managed Resource Protected Area: protected area managed mainly for the sustainable use of natural ecosystems</b>
<i>Definition:</i>	Area containing predominantly unmodified natural systems, managed to ensure long-term protection and maintenance of biological diversity, while providing at the same time a sustainable flow of natural products and services to meet community needs.

Source: IUCN, 1994.

## ANNEX 2

### IUCN Procedures for Identifying Natural Values in Cultural Landscapes (extract from draft revised Operational Guidelines, June 2002)

1. Properties nominated as cultural landscapes are evaluated under criteria (i)–(vi) and therefore ICOMOS carries out the technical evaluation. However, IUCN is often called upon by ICOMOS to review the natural value (criteria (vii)–(ix)) and management of cultural landscapes. This has been the subject of an agreement between the Advisory Bodies. In some cases, a joint mission is required. When assisting ICOMOS in the review of cultural landscapes, IUCN is guided by the paper 'The Assessment of Natural and Cultural Value in Cultural Landscapes' which has been summarized below.

#### Background

2. The inclusion of cultural landscapes within the scope of the World Heritage Convention in 1993 was an important step in recognizing the complex and often mutually supportive role of nature and culture, and helped to bring the natural and cultural elements of the Convention closer together. While cultural landscapes are considered under the cultural rather than the natural criteria, IUCN none the less played an important role in introducing this new concept to the Convention and welcomed this development.

#### Assessment of Natural and Cultural Value in Cultural Landscapes

3. Cultural landscapes are designated under Article 1 of the Convention concerning cultural properties. Cultural landscapes embrace 'a diversity of manifestations of the interaction between humankind and its natural environment'. However, while the criteria for assessing the cultural value of this interaction are clear and explicit, those for the natural value are not. Criteria developed specifically for natural properties are of limited value in assessing nominations for cultural landscapes (although natural criterion (iii), concerning 'areas of exceptional natural beauty and aesthetic importance', is relevant to the assessment of cultural landscapes). The guidance below, developed by IUCN, is used to identify the extent of IUCN's interest in cultural landscapes, which are properties that will be formally inscribed only under cultural criteria.

#### Nature in Cultural Landscapes

4. The close interest that IUCN has in cultural landscapes derives from the importance of many cultural landscapes for nature conservation and evolution of nature and natural resources. While this may be a characteristic of any of the types of cultural landscape, in practice it is likely to be most important in the case of continuing, organically evolved landscapes. On the other hand, there will be some cultural landscapes in which IUCN's interest will be small or non-existent.

5. The various natural qualities of cultural landscapes are summarized :

'Cultural landscapes often reflect specific techniques of *sustainable land-use*, considering the characteristics and limits of the natural environment they are established in, and a specific *spiritual relationship to nature*. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance *natural values in the landscape*. The continued existence of traditional forms of land-use supports *biological diversity* in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity'

6. In addition to these important aspects, there may also be other natural qualities apparent in a cultural landscape:

- outstanding natural beauty and aesthetic values. Some natural World Heritage properties have been inscribed under natural criterion (iii) from the World Heritage Operational Guidelines, as areas 'of exceptional natural beauty and aesthetic importance'. In the case of cultural landscape, such values would derive as much from the contrast, and/or interaction, between the works of nature and of humankind as from the intrinsic quality of the natural features;
- informative evidence of a uniquely significant past relationship between humanity and nature. This may have been a balanced and sustainable relationship, but it may also have been a negative relationship in which a civilization collapsed after unsustainable exploitation of natural resources;
- important biodiversity resources may be found both in wild species of fauna and flora, and in domesticated animals and cultivated crops.

#### Natural Considerations for Assessing Cultural Landscapes

7. Against this background, IUCN have the following considerations in mind when assessing cultural landscapes:

- (a) *conservation of natural and semi-natural ecosystems, and of wild species of fauna and flora* and in particular whether the cultural landscape is an outstanding example of how traditional land-use patterns can:
  - contribute to the protection of natural ecosystems (e.g. by providing for the protection of watershed forests);
  - help protect wild species of fauna or flora;
  - help protect genetic diversity within wild species;
  - create semi-natural habitats of great importance to biodiversity, i.e. manipulated ecosystems with well-structured and functional interactions between its living components.
- (b) *conservation of biodiversity within farming systems* and in particular whether the cultural landscape is an outstanding example of how traditional farm systems can:

## Taking Stock Ten Years After

- develop and/or conserve a wide range of varieties of domesticated livestock;
  - develop and/or conserve a wide range of varieties of cultivated crops, such as cereals, fruit or root vegetables;
  - respect the productive capability of land;
  - conserve the quality and quantity of soil;
  - manage and safeguard water quality;
  - manage streams and rivers so as to reduce damaging floods and runoff;
  - maintain plant cover;
  - restore vegetation, soils and sources of water.
- (c) *examples of sustainable land-use* and in particular whether the land-use practices are an outstanding example of how to:
- respect the productive capability of land;
  - conserve the quality and quantity of soil;
  - manage and safeguard water quality;
  - manage streams and rivers so as to reduce damaging floods and runoff;
  - maintain plant cover;
  - restore vegetation, soils and sources of water.
- (d) *enhancement of scenic beauty*: that is whether the cultural landscape has outstanding scenic qualities, deriving as much from the contrast and/or interaction between the works of nature and humanity as from the intrinsic quality of the natural features themselves.
- (e) *the presence of an outstanding ex situ collection* of plants (herbarium, botanic gardens) or of fauna (e.g. collection of waterfowl).

(f) *evidence of an outstanding example of humanity's interrelationship with nature*. IUCN may be interested if there is evidence of either a successful or failed relationship between a past civilization and the natural resources on which it depended.

(g) the site of some *historically significant discovery* in the natural sciences, i.e. where the associative value derives from such a discovery.

**8.** The following table places each of the above considerations against the categories of cultural landscapes, thereby indicating where they are most likely to occur. The absence of a consideration does not mean that it will *never* be relevant in the landscape type concerned, but that it would not normally be significant.

**9.** Finally, it should be added that other factors, e.g. with regard to integrity, and the existence of a management plan and of long-term legislative, regulatory or institutional protection, are as relevant to IUCN in examining cultural landscapes as in the assessment of natural properties. In other words, IUCN looks for evidence that the integrity of the property is well protected, and that there are effective management policies in place that can retain or restore the essential qualities of the cultural landscape. However, the concept of integrity has a different application for lived-in landscapes. It is integrity of the relationship *with* nature that matters, rather than the integrity of nature itself.

Cultural landscape type	Natural considerations most likely to be relevant (see paragraph 7 above)			
Designed landscape				(e)
Organically evolving landscape – continuous	(a)	(b)	(c)	(d)
Organically evolving landscape – fossil	(a)			(f)
Associative landscape				(g)

## ANNEX 3

### European Landscape Convention

The European Landscape Convention (ELC) will come into force when ten Member States have ratified it. Its aim is 'to promote landscape protection, management and planning, and to organize European co-operation on landscape issues' (Article 3). The ELC is concerned with all landscapes, including 'natural, rural, urban and peri-urban areas' (Article 2), and does not therefore concentrate on areas that would merit recognition as Protected Landscapes. None the less, it is important for Category V protected areas because it raises the importance of landscape issues in general, and specifically requires all signatories to:

- recognize landscapes in national law;
- develop policies for landscape protection, management and planning;
- develop procedures for public participation in landscape matters;
- integrate landscape into regional and town planning policies and others which can impact on the landscape;
- adopt specific policies on matters such as awareness-raising, training and education, identification and assessment of landscapes, the development of landscape quality objectives and the introduction of policies for landscape protection, management and planning;
- co-operate at the European level in relation to policies and programmes, mutual assistance and exchange of information, transfrontier landscapes, a Landscape Award of the Council of Europe, and monitoring the implementation of the Convention.

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## International Federation of Landscape Architects (IFLA)

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*The International Federation of Landscape Architects (IFLA) was founded in 1948 in Cambridge, United Kingdom. It is a democratic, non-profit, non-political, non-governmental organization representing landscape architects in more than sixty countries around the world.*

*IFLA is the umbrella organization of practically all nationally organized landscape architects, and as such not only promotes the highest possible standards in the practice of landscape architecture, landscape planning and landscape management, including environmental planning, but also strives for better education in landscape architecture, through the international exchange of knowledge, skills and experience, especially in those countries where the profession is not yet well established.*

*IFLA stands for high quality in the built and natural environment, and by involving science, technology and the arts in a holistic approach, in co-operation with other planning and design professions, works towards a socially, culturally and environmentally sustainable development of built-up areas, as well as a sound stewardship of the natural environment, paying respect to the planet's diverse and vulnerable ecological systems.*

*IFLA is organized into three regions (East comprising Asia and Australia/New Zealand, Central representing Europe and Africa, and West including North, Central and South America), each with its own regional leadership, headed by a vice-president. On the global scale, the President (currently Ms Martha Fajardo of Bogotá, Colombia), Secretary-General (Dr Diane Menzies of Christchurch, New Zealand) and Treasurer (Ms Tay Bee Choo of Singapore) are joined by the vice-presidents of the three regions (James Hayter, Australia; Jeppe Anderson, Denmark; Prof. James Taylor, Canada) to form the Executive Committee. The highest legislative body of IFLA is the World Council, in which each member has one vote.*

*Through its constitutional bodies, international committees and task forces, IFLA has drawn up procedures on many important subjects, such as a professional code of ethics, regulations for the holding of international design and planning competitions, and relevant policy matters. By holding conferences and seminars as well as an annual World Congress, IFLA advances the exchange of scientific knowledge, technological expertise and cutting-edge design around the world. One of the highlights and a powerful incentive for the young generation of landscape students is the IFLA/UNESCO Prize in Landscape Architecture which is awarded annually in connection with the World Congress to the winner of a design competition open to all students of landscape architecture worldwide.*

# 2

## Cross-regional Dialogue for Landscape Conservation

## Europe

# European Landscape Convention

Maguelonne Déjeant-Pons

**The main objectives of the Council of Europe are to promote democracy, human rights and the rule of law and to seek common solutions to the main problems facing European society today. The Organization is active in environment protection and in promoting sustainable development in line with the Recommendation Rec (2002) 1 of the Committee of Ministers of the Council of Europe to Member States on the Guiding Principles for Sustainable Spatial Development of the European Continent, previously adopted by the European Conference of Ministers responsible for Regional Planning (CEMAT) at Hanover on 8 September 2000. These seek to protect Europeans' quality of life and well-being taking into account landscape, cultural and natural values.<sup>1</sup>**

### Origins of the European Landscape Convention

On the basis of an initial draft prepared by the Congress of Local and Regional Authorities of Europe (CLRAE), the Committee of Ministers decided in 1999 to set up a select group of experts responsible for drafting a *European Landscape Convention*, under the aegis of the Cultural Heritage Committee (CC-PAT) and the Committee for the activities of the Council of Europe in the field of biological and landscape diversity (CO-DBP). Pursuant to the work of this group of experts, in which the principal governmental and non-governmental international organizations participated, the Committee of Ministers adopted the final text of the Convention on 19 July 2000. The Convention was opened for signature in Florence, (Italy) on 20 October 2000 in the context of the Council of Europe campaign 'Europe, a Common Heritage'.

As at 12 September 2002, twenty-four States have signed the Convention and three of them, Ireland, Norway and the Republic of Moldova, have approved or ratified it. It will come into force once it has been ratified by ten Signatory States.

### Why a Convention on Landscape?

As an essential factor of individual and communal well-being and an important part of people's quality of life, landscape contributes to human fulfilment and consolidation of the European identity. It also has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity, particularly tourism.

Today, the advances of production techniques in agriculture, forestry, industry and mining, together with the practices followed in town and country planning, transport networks, tourism and recreation, and more generally the global economic changes, have in very many cases led to degradation, debasement or transformation of landscapes.

While each citizen must of course contribute to preserving the quality of landscape, it is the responsibility of the public authorities to define the general framework in which this quality can be secured. The Convention lays down the general legal principles, which should guide the adoption of national and community landscape policies and the establishment of international co-operation in this field.

### The Objectives and Originality of the Convention

The object of the Convention is to further the protection, management and planning of European landscapes, and to organize European co-operation for these purposes. Its scope is very extensive: the Convention applies to the entire territory of the Member States and relates to natural, urban and peri-urban areas, whether on land, water or sea. It therefore concerns not just remarkable landscapes but also ordinary landscapes and blighted areas. Landscape is henceforth recognized irrespective of its exceptional value, as all forms of landscape are crucial to the quality of the citizens' environment and deserve to be considered in landscape policies. Many rural and urban fringe areas in particular are undergoing far-reaching transformations and must receive closer attention from the authorities and the public.

Given the breadth of scope, the active role of citizens regarding perception and evaluation of landscapes is another essential point of the Convention. Awareness-raising is thus a key issue, in order that citizens should participate in the decision-making process, which affects the landscape dimension of the territory where they reside.

The Convention is distinct from the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage of 16 November 1972, both formally and

1. Concerning the natural and cultural heritage, see the other conventions of the Council of Europe: *Convention on the Conservation of European Wildlife and Natural Habitats* (Bern, 19 September 1979), the *Convention for the Protection of the Architectural Heritage of Europe* (Granada, 3 October 1985) and the *European Convention on the Protection of the Archaeological Heritage* (London, 6 May 1969; revised, Valetta, 16 January 1992).

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substantively. The two Conventions have different purposes, as do the organizations under whose auspices they were drawn up. One is regional in scope, the other worldwide. The Council of Europe Convention can be regarded as complementary to the UNESCO one. As regards substantive scope, the Council of Europe Convention covers all landscapes, even those that are not of outstanding universal value, but does not deal with historic monuments, unlike the UNESCO Convention. Similarly, its main objective is not to draw up a list of assets of exceptional universal value, but to introduce protection, management and planning rules for all landscape based on a set of principles.

### Undertakings of the Contracting Parties

#### National Measures

In accepting the principles and aims of the Convention, the Contracting Parties undertake to protect, manage and/or plan their landscapes by adopting a whole series of general and specific measures at national level, in keeping with the subsidiarity principle. In this context, they undertake to encourage the participation of the public and of the local and regional authorities in the decision-making processes that affect the landscape dimension of their territory.

The Contracting Parties undertake to implement four general measures at national level:

- to recognize landscapes in law as an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity;
- to establish and implement policies aimed at landscape protection, management and planning;
- to establish procedures for the participation of the general public, local and regional authorities, and other parties with an interest in the definition and implementation of landscape policies;
- to integrate landscape into regional and town planning policies, cultural, environmental, agricultural, social and economic policies, as well as any other policies with possible direct or indirect impact on landscape.

The Contracting Parties further undertake to implement five specific measures at national level, to be applied consecutively:

- awareness-raising: improving appreciation by civil society, private organizations and public authorities of the value, function and transformation of landscapes;
- training and education: providing specialist training in landscape appraisal and operations, multidisciplinary training programmes in landscape policy, protection, management and planning, for professionals in the private and public sectors and interested associations, and

school and university courses which, in the relevant subject areas, cover landscape-related values and questions of landscape protection, management and planning;

- identification and assessment: mobilizing those concerned with a view to improving knowledge of landscapes, and guiding the work of landscape identification and assessment through exchanges of experience and methods arranged between the Parties at European level;
- setting landscape quality objectives: defining quality objectives for the landscapes which have been identified and assessed after public consultation;
- implementation of landscape polices: introducing policy instruments for the protection, management and/or planning of landscapes.

Terms used in the Convention are defined so as to ensure uniform interpretation: 'landscape', 'landscape policy', 'landscape quality objective', 'landscape protection', 'landscape management' and 'landscape planning'.

#### International Measures: European Co-operation

The Contracting Parties also undertake to co-operate at international level in catering for the landscape dimension in international policies and programmes, and to recommend as appropriate the inclusion of landscape considerations in these policies and programmes. They accordingly undertake to co-operate in respect of technical and scientific assistance and exchange of landscape specialists for training and information, and to exchange information on all questions covered by the Convention.

Transfrontier landscapes are covered by a specific provision: the Contracting Parties undertake to encourage transfrontier co-operation at local and regional level and, wherever necessary, to prepare and implement joint landscape programmes.

#### Landscape Award of the Council of Europe

Moreover, the Convention provides for the conferment of a 'Landscape Award of the Council of Europe'. This constitutes an acknowledgement of the policy or measures applied by local and regional authorities or by non-governmental organizations to protect, manage and/or plan their landscape, which have proved lastingly effective and can thus serve as an example to other territorial authorities in Europe.

The award thus helps to stimulate local agencies in encouraging and acknowledging exemplary landscape management. It is made by the Committee of Ministers at the proposal of the committees of experts responsible for monitoring the implementation of the Convention.

## Europe

Contemporary lifestyles are such that people aspire more and more to rediscover an unspoiled setting and to preserve their natural as well as cultural heritage. By means of this growing social demand, landscape gains or regains prestige and begins to be perceived as a major component of environmental policies. It also represents a major asset for regional development in the tourist sector. The Convention raises great hopes on the issues of recognizing the importance and value of landscapes and reconciling the right to achieve profitability with the right to enjoy well-being, health and scenic beauty.

A first Conference of Contracting and Signatory States of the Convention was organized in Strasbourg on 22 and 23 November 2001 in order to urge the signature and/or ratification of the Convention and to consider the effective implementation of the Convention after its entry into force.

Five workshops on the implementation of the Convention were also organized in Strasbourg on 23 and 24 May 2002 in order to discuss and present concrete examples and experiences on the following themes:

- Landscape policies: the contribution to the well-being of European citizens and to sustainable development – social, economic, cultural and ecological approaches;
- Landscape identification, evaluation and quality objectives, using cultural and natural resources;
- Awareness-raising, training and education;
- Innovative tools for the protection, management and planning of landscape;
- Landscape Award.

The Second Conference of Contracting and Signatories States was held from 28 to 29 November 2002 in Strasbourg.

# Landscape and Cultural Landscape: European Landscape Convention and UNESCO Policy

Lionella Scazzosi

## Some Remarks on the Concept of Landscape

Today, particularly in Europe, the issue of *landscape* presents new features in comparison with the past: it is undergoing a rapid and wide-ranging evolution and experimentation, characterized by initiatives both cultural (meetings, research, publications, etc.) and legal and administrative (new laws, as in France; new standards, guidelines and actions, as in Italy, the Netherlands, Norway, Poland, the United Kingdom). The meaning of the term 'landscape' has become broader and richer than that of a *view or panorama*, which had characterized many national protection laws and policies until the mid-twentieth century, and that of *environment or nature*, to which it has often been limited during the recent years of environmentalist struggles. Landscape protection roots and branches are different in the various European countries: in the late 1950s, in many countries and especially in Northern Europe, protection almost exclusively concerned naturalistic values and environmental and ecological problems; while in some, especially in Southern Europe, it stressed the formal, architectural aspects of the places; and in others, the economic-productive and recreational aspects were paramount. Now however special attention is being paid, although in different ways and through various measures, to landscape as an archive of human and natural historic traces, that is to say a 'cultural good' (the *Krakow 2000 Charter*, drawn up by ICOMOS, the most recent treatise on safeguarding historic and cultural heritage, for the first time also deals with landscape).

In this shrewder cultural elaboration and in policies, we can see a growing awareness (although with some contradictions) that *landscape, environment, nature* do not correspond to different *objects*, but to different *concepts*, i.e. *different ways* of reading, planning and managing (as if we used each time specific *coloured spectacles*) a single broad object: the place where people live. Consequently, any place can be read for the cultural, natural and environmental meanings and values it may have and for the specific problems such viewpoints raise, although there may be differences from place to place (significantly enough, after the European Landscape Convention, a 'Charter for environment protection and sustainable development' is being defined at the European Council). Thus it does not make sense, theoretically, to distinguish 'cultural' landscapes (but also 'historic' landscapes, 'anthropic' landscapes, etc.) from 'natural' landscapes, as they all can be read for their cultural and natural meanings: they are all *landscapes*.

## Landscape: Handmade Objects and Architecture

Landscape is the result of a secular building activity carried out mainly by the farmers and breeders who have used the land, and of vast joint actions using natural materials such as vegetation, water or earth, that may result in terracing which structures many hillsides for the cultivation of vines, olives, fruit trees, chestnuts; complex water canalization systems allowing plains to be cultivated; deforestation and systems of production and exploitation of the highlands to allow cattle breeding, with seasonal movements of people and animals towards higher lands to exploit forest, vegetation and fauna; road networks to ensure communications for trade, productive, military, religious and other purposes; a network of religious, military or other types of handmade objects. In addition, more recent transformations sometimes destruct and distort cultural heritage, and sometimes respect the identity of the places and pre-existences.

1. When we use the term 'landscape', we stress the relation between the world and ourselves: a *window* through which we can look at the world with the eyes of our cultural tradition (a significant contribution is made by current philosophical thought on this issue).
2. Simultaneously, places reveal themselves in their physicality, as a large and complex *handmade object* from the Latin *manufactus*, a term that underlines the material and building techniques and the result of the actions of man and nature through an indissoluble network, continuously built and transformed over the centuries), but also as a *work of architecture* (a term that stresses the aspects of the formal and functional organization of space).
3. Places are, for us, a *document* full of material and immaterial traces of man and nature's history. In this sense they are a vast *archive*, available to anyone willing and able to read it, that allows us to improve knowledge of culture, techniques, ways of life, as well as the nature, climate and vegetation of the past. They are a *palimpsest* (not a simple stratification of historical evidence), i.e. a single text weaving the evidence from past eras in with those being left gradually by the present and which continually modify it.
4. Places are an *open work*, being continuously transformed under the action of nature and man: these act by adding, abandoning, erasing or even overlapping, but always transforming (mainly through small, detailed but continuous actions), either physically or even simply finding a meaning for what has come down to us; an inevitable and necessary process.

## Europe

### International and National Landscape Policies

Through landscape, in Europe today people are expressing their demand and aspiration for the quality of *all* living places and, at the same time, for the safeguard of their own cultural identity, by defending or regaining all specificities, even in the ongoing process of unification. The present concern for landscape is not fortuitous, if we consider that Europe has just begun to really deal with the problem of building its own national identity and that, in the past, landscape played a substantial role, equal to the role of monuments, in building some national identities, such as in Switzerland or the United States during the nineteenth century. The European Landscape Convention reflects the cultural and political climate that has been developing over the past decades, as it clearly emerges from the definition of landscape proposed in Article 1a<sup>1</sup> and the identification of the field of application, in Article 2.<sup>2</sup> Indeed, the Convention establishes that nature and culture represent aspects which are contemporaneously present on any territory and makes no distinction between what is considered as natural and what is considered as artificial (it never uses the expression 'cultural landscape', but only the term 'landscape'). Its field of interest is not limited to some landscapes (the ones that are considered cultural, historical or natural, or the exceptional ones), but concerns the whole of European landscapes, either urban or suburban areas, agricultural or naturalistic areas, both extraordinary and ordinary. It demands policies, not only protection policies for the existing landscapes enjoying a recognized quality, but also policies to protect new quality landscapes, in innovations of profoundly transforming areas and in the restoration of decayed areas (mines, shabby industrial areas, urban outskirts and fringe areas): the 'existent' ones and the 'future' ones. This is a deep conceptual change that has substantial operational consequences (from the modalities of knowledge, to those of managing and planning the transformations of the sites).

The distinction between *cultural* landscapes and *natural* landscapes, introduced by culture, documents and procedures, both at an international level (UNESCO, IUCN, etc.) and in the various countries (natural parks, protected areas, protected landscapes, etc.), is the outcome of policies for the safeguarding of the quality of sites, which have mainly defensive tools: a selective defence of *a few* parts of the territory, enjoying an *exceptional* feature in comparison with the rest of it, which is implicitly left to a lesser quality control. The roots of these policies are to be found in the early nineteenth century, in the cultural and standard tradition of protecting monuments (from the Restoration Charters, to national protection laws of many countries such as France and Italy, dating back to the first decades of the century). The Convention concerning the Protection of the World Cultural and Natural Heritage was adopted by the UNESCO General Conference in Paris on 16 November 1972. It refers to protection of monuments both as single works of architecture and as compounded groups of architectural buildings, and to sites considered

as artefacts of man and nature. Interestingly enough, although the Convention divides the sites into 'cultural heritage' or 'natural heritage', the reasons for the interest of a site may be, even for those classified as 'natural', the acknowledgement of a value not only naturalistic and scientific, but also cultural (value from the 'aesthetic' or 'natural beauty' point of view) (Articles 1 and 2), as in French and Italian law, and in part of Dutch law, in the 1930s. In fact, the same applies to the definition of the categories of sites set up by ICOMOS (1972).

Although this long-lasting approach still has a certain validity for operational goals, it is under discussion today because of its limitations as regards new problems of contemporaneity: it lacks efficiency in comparison with 'dynamic' forms of protection (being characterized by programmes and actions to implement choices, by aids and supports as well as by standards for the genuine safeguarding of features to be protected, all typical of 'static' protection) and with the growing necessity to ensure the quality of both the landscape and the environment, diffused over the whole territory, including ordinary places. Moreover, the fact that natural aspects and cultural aspects are recognized in all sites, which characterizes the particular concept of landscape considered in the European Landscape Convention, usually brings into play a long procedure, both cognitive and operational, that many consider negative today. According to this procedure, in the so-called 'natural' sites, the traces left by human history (when they have not been voluntarily destroyed, as is sometimes the case) should not be taken into account and should only be partially protected, because they are considered to be contrary to naturalistic values; and vice versa, in the so-called 'cultural' sites, the natural elements that time has brought and that represent one of the most innovative values of contemporary culture are often not tolerated. The recent statement of views of UNESCO and IUCN on the difficulties and contradictions that such a rigid division entails in the management of protected sites shows how generalized the question is, not only in European but in the world culture, and demonstrates that the use of a category of 'mixed sites' is insufficient to solve the problem.

1. 'Landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.'
2. '... this Convention applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.'

## Open Questions: to Know and Assess in Order to Protect, Innovate and Manage in a Compatible Way

### Landscape Reading and Assessing Methods

If we want to protect we have to know: this is considered to be the first act required in any policy of protection and management of historical, architectural, landscape and natural heritage. Nevertheless, there is no unanimously recognized method of studying, identifying and describing landscapes; nor even a system of assessing landscape components, that has been able to find general consent in the present organization of cultures and policies. From the procedures and experimentation that are being developed in many countries, we see a growing concern to thoroughly analyse the methods of reading the historic-cultural and formal features of landscapes and their interaction with the natural features and with ecological and environmental problems (which enjoy a wealth of experience in reading and management methodologies). Moreover, study and comparison between the landscape reading and assessing methods in different countries (France, Germany, Italy, Spain, United Kingdom, United States, etc.) demonstrate a close relation between the methods of knowing places and the goals and tools of protection and management policies.

Some points that are today already under study should be further analysed and experimented:

1. The growing concern for landscape as an archive of traces of human and natural history and of living places, considered as a guarantee for the conservation of people's identity, entails the awareness that we must surpass the visual reading methods – still prevalent – and integrate them with *historical studies*. Nevertheless, the latter often limit themselves to reading landscapes according to eras and sweeping geographical and cultural invariants; they seldom look for traces, even small ones, left by historical events; they sometimes use the simple though detailed inventory of the historic objects still on the territory, according to type (churches, castles, villas, historic centres and settlements, gardens, antique and industrial archaeology, rural architecture), which includes the latest enlargements of the concept of historical heritage (centuriations, historic streets, terracing, handmade objects and defensive sites), considering the 'major' goods as well as 'minor' and diffused ones, while also taking into account (rarely) the context.
2. Inherited landscapes are not the mere sum of objects, but are made of what remains from the numerous *spatial* and *functional* systems: they are not a set of points, lines or areas (to form a mere data bank), but a *system of visual, spatial, symbolic*, and also *functional and environmental* and other relations, which link together points, lines and areas and have to be understood and managed as a unity (e.g. Venice and its lagoon; historic villas with their gardens, rural villages and settlements, landed properties; the farm with agricultural cottages of

residence and production, related open spaces, such as vegetable gardens, farmyards, and cultivated agricultural lands, such as vineyards, sowable lands and woods). To date, we only know of a few examples of landscape reading according to systems. This method supposes a thorough analysis of the theme of *landscape unity*, surpassing the conception that defines landscape as a *puzzle* of homogeneous areas: such *unities* may appear sometimes as *areas* (e.g. a rural settlement and its farms), other times as a *network* of links between non-contiguous elements (e.g. systems of religious major and minor handmade objects), or even as a *linear* element (e.g. historic streets and their historic facilities handmade objects); they may each time intermingle and overlap, completely or partially, on a single territory.

3. There are studies, although rare and unsystematic, on the symbolic meanings that sites may have for the culture of populations, who sometimes transform them into places of memory – true *monumenta* – even if they lack specific handmade objects (places of battle, sites that are the object of learned representations and descriptions, sites linked to religious meanings and traditions, ceremonials, etc.) and that often add to other meanings and values. Similarly, there are few methodologies for understanding, in each site, the cultural lens that has been historically developed, even unconsciously, which we use to read the landscape and its values.
4. Inherited landscapes are complex handmade objects, in particular the rural ones, resulting from widespread, diffused, minute and continuous works of building and maintenance, carried out by many operators. There is a growing demand for diffused and systematic *survey work, in detail, about design, materials, building techniques, etc.*, according to the elements, such as terracing, canalizations, rows and hedges, itineraries, that often structure entire landscapes. These are true historic archaeological handmade objects, where we need to know the traditional technical solutions (not obsolete but containing expertise and valuable advice), and to reuse them together with modern ones, adapting them to the present conditions of life and work, which generally greatly differ from the rural world, where the human labour that produced them is no longer conceivable.

### Assessing Landscape

We may say that there are some constants, deeply rooted in present culture, but there are also some issues to be theoretically thoroughly analysed and tested, either when looking at a single site or when comparing different sites:

1. The value of *documentation* for the collective memory acknowledged to handmade objects of the past (buildings, urban centres, gardens) may also be used for landscapes, in all their material and immaterial components. The *value of documentation* applies to all the evidence of human and natural history, even the most recent, but what stands as a *historic document* are the sites and



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handmade objects where we acknowledge features that are no longer contemporaneous. The persistence of past traces in the palimpsest of the present appears, in different ways and measures, in the design, the matter, the uses, and, in the case of landscape, it does not only apply to any single handmade object, but also to the relations between them, i.e. any landscape spatial and functional system.

2. The modalities of persistence contribute to define the *antiquity feature*, i.e. the immediate readability of the non-contemporaneity of the work, that reveals itself mainly through the persistence of materials and techniques of the past, as well as design and uses, to the degree that the persistence is complex and structured. The use of terms such as 'historic substance', 'integrity', or 'authenticity', in various countries and international documents, shows the existence of a diffused concern for that kind of value, even though there is no adequate definition of the implications for the modalities of knowledge, protection and management of the single components and of the sites as a whole.
3. A particular and rather recent assessment is, as we said before, the acknowledgment of concern for sites that are rich in *symbols*, even without any specific handmade object.
4. While in the case of urban buildings and single architectural handmade objects, the reading and assessing of persistent elements is fairly well documented, in the case of landscapes there needs to be more theoretical, methodological and experimental thorough analyses, bearing in mind the existing procedures (e.g. guidelines for reading and assessing cultural landscapes in various countries) and case studies. We need to reflect on concepts such as *authenticity*, *integrity* and *completeness*, knowing that landscapes (and we should say like all handmade objects) are works under continuous and inevitable transformation, and for this reason we cannot transfer (although this often occurs), without analysing thoroughly, precisely and in context, terms such as *restoration*, *repair*, *conservation* and *protection*, that come from the culture of building and monument restoration and have developed a long semantic tradition. Concepts such as *alteration*, *continuity*, *overlapping*, *contrast/harmony* and *decontextualization* refer, on the contrary, to problems linked to the relation between new achievements and old ones: this is considered to be a fundamental issue in most of the international procedures and experimentation, and is even leading to interventions in the legal field (laws on the quality of architecture, in France, Italy, etc.). In this case too, there should be a thorough methodological and experimental analysis: we should reverse the logic of the innovation project (that tends to concentrate its efforts mainly on the definition of answers to the requests of new uses and new forms, and to consider the site where it applies as a mere support or container), with a different logic that would be founded on the accurate, timely and detailed knowledge of pre-existing sites and try to insert new choices and forms in a compatible way that would respect what has reached us (but also contem-

porary projectual goals, i.e. avoiding mimicry, false reconstructions or freezing).

5. We should reflect on the issue of *indicators* for landscape assessment: the experiments carried out over the past decades, which used assessment indicators and methods based on a system of points and scales of value for elements or parts of a territory, have had substantial limitations for some time. It is now even more obvious that, for historical and cultural values, we cannot use quantitative indicators based on principles and methods similar to those used for assessing interest in nature or ecological-environmental problems; on the contrary we need (and in this perspective, some experiences and experimentations are under development) to work on the description of the reasons for concern for the sites and handmade objects: according to specific features (rarity, extent, locality, connection with other systems, state of conservation and antiquity value, visual impact) or according to motives linked to state of availability/opportunity/potential for enhancement, reuse, etc. A broad, structured and timely *description* of the features of sites and handmade objects and of the numerous values they could receive from the various points of view characterizing the present culture, would allow a choice of protection, plans and programmes of action; moreover, it would enhance communication with users in a more efficient way, through a synthesis of graduated opinions (e.g. using value scales such as high, medium, low).
6. There is a conceptual difference (and thus a need for specific cognitive procedures and documents) between assessments of *potentialities* and those of *limitations* in the use of landscape, which are mainly used for projectual goals: from fragility to economic value, from vitality to specific potentialities (e.g. stillness, *wilderness*). Ecological-naturalistic features and potentialities of a territory have, as we know, their own and well-experimented procedures and tools: the results intermingle with those emerging from the reading of historical and architectural aspects, to define the plans and programmes for site management.

### The Process of Reading and Assessing Landscapes

The tools for reading and assessing landscapes are bound to take into account the complexity that characterizes our historical period. Any reading, any assessment, represents a critical process, submitted to changes: we know when it begins but not when it ends, as new objects of concern are added, either due to the changes, discoveries and elaborations of culture, memory and history, or because the methods of knowing the territory change, new sources of documentation are found, new researchers appear. Moreover, the values and potentialities that society and culture attribute to landscape elements change over time.

In all landscapes, whether 'cultural' or 'natural', extraordinary, ordinary or decayed, protected or not, we should have a global projectual approach able to know, respect and enhance all traces inherited from the past through the

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work of man, the naturalistic values, and contemporary additions of quality; but also able to reuse the decayed episodes and add quality to parts that have been deprived of it, such as urban fringes, or that have partially lost it, such as industrialized agricultural areas. This applies to the whole territory and inside each individual site.

### Communicating Landscapes

The high number of operators (farmers, technicians, companies, inhabitants, administrators) and the breadth of the object require that the protection of landscape values and the management of changes should take place in a diffused manner, with general awareness and consent about the various meanings (historical, cultural, architectural, naturalistic) that landscape has for people, and their potential value as an economic resource and social and individual utility. The aim of cognitive tools is not only to allow informed government decisions, but also to communicate site values and educate people to respect them. For this reason, *communicating* knowledge and assessments must be an integral and coherent part of preserving, planning, enhancing and managing landscape, on whatever scale.

### UNESCO Landscapes as Laboratories

The long tradition of landscape protection by UNESCO (and by IUCN) through its documentation, the conferring of the status of 'World Heritage', its general cultural activity and its specific actions, remain an important reference, though within the inevitable limits of the historical and political competence of the Organization. In particular, for many countries and in many cases, the procedures and their implications for cognition and management brought by recognition as World Heritage have made it possible for

the sites to build opportunities and incentives, sometimes fundamental, for theoretical, methodological and experimental procedures: they are designed as virtual laboratories although they enjoy a special and privileged situation in comparison with the rest of the territory and they underline the features and problems of any 'wide-open museum', to which they are compared. The results may be useful in other cases. For example, think of the contribution that stressing issues of good management (requiring the setting up of tools for planning, administration and management) as UNESCO has done to help sites be recognized as World Heritage and to keep them on the List, can give to many countries that have not developed an active protection culture and policy.

The requests to UNESCO from various parts of the world to inscribe new sites on the World Heritage List are creating new problems and have already entailed the definition of new categories (associative landscapes, linear landscapes, etc.). Our period of history is probably only seeing the beginning of a process of redefining conceptual tools and meanings related to landscape. The cultural and political line expressed by the European Landscape Convention (though there are and will be different interpretations by each national reality) may be an additional benchmark, useful, both at a theoretical and operational level, for the whole cultural elaboration on landscape, inside and outside Europe.

In a period of substantial territorial, economic and political changes like this, the issue of landscape is also playing the role of a *mirror*, where populations can look for their own identity and specificity, so that changes can occur on the basis of people's awareness of their own past, while respecting and enhancing the differences between one place and another.

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## Conservation Planning: The European Case of Rural Landscapes

*Mariolina Besio*

*This world is a system of invisible things that are clearly seen, or King James Version,  
For the invisible things of him from the creation of the world are clearly seen ...  
Romans 1: 19/20*

### Landscape: Present Questions and Problems

Landscape has over the last ten years become a core topic in the debate about country and territory planning, particularly in Europe. In 1992 the importance of cultural landscapes was recognized on an international scale with their inclusion in the World Heritage Convention. Eight years later, in 2000, the Council of Europe adopted a European Landscape Convention and presented it to member states for adoption. In Italy, the Italian Society of Town and City Planners (SIU) dedicated its annual congresses for two years running (2002 and 2003) to the theme of landscape.

UNESCO's World Heritage List includes cultural landscapes recognized as having a universal value for which public institutions are responsible in terms of conservation policy. Thirty landscapes are listed, twenty-one of which are situated in Europe. The European Landscape Convention assigns landscape status to the territory of the European Union as a whole but categorizes territory into three landscape types: landscape of considerable importance, ordinary landscape, and degraded landscape. Related policy choices mean not only conservation but also ordinary landscape planning, the recovery of degraded areas and the creation of new landscapes. In each case landscape policy has to take into consideration the structure of the natural environment and the legacy of history, both of which become key factors in conservation and development.<sup>1</sup>

If we consider landscape, territory is viewed differently and this in itself represents a significant and epoch-marking change in society. Landscape today continues to contain values that have been lost in the city. There are the remains of environmental resources that are no longer to be found in the city. The landscape reveals the presence of a nature domesticated yet not rejected; there are still legible forms of the historical and cultural landscape that represent reassuring worlds, thanks to an identity that derives from both the stratification of spontaneous knowledge and ample studies which have described personalities and investigated their histories. At the end of the civic process that led to the development of the industrial city, we look at the landscape in search of answers that the city cannot provide. The answers, however, do not lie in an evocation of history but rather in a projection into the future.

With the end of the phase of industrial development in European territory and society, after two centuries during

which economic and productive models enjoyed almost total dominance, landscape policies introduce a vast reign of 'collective imagination' and of 'quality without a name'. The collective imagination stems from daily experience and cannot be explained according to the canons of logic or classical rationalism; it refers to emotion and feelings rather than reasoning or ideological conviction. Today this collective imagination, rather than traditional forms of social organization, is one of the most formidable factors of community cohesion made up by cultural interests and styles. Qualitative terms cannot be fully described objectively, their evaluation does not respond only to physiological or functional criteria as it brings into play perception as a filter. Nature here is subjective and intercultural with the ample space this gives to intangible factors, which cannot be easily evaluated.

However, these considerations should not lead us into thinking that these landscape values are only immaterial. A beautiful landscape offers important possibilities for the development of new economic opportunities for tourism and leisure. In this case the future can be multifaceted: on the one hand it releases its resources for conservation, while on the other, tourism, if not governed and measured, can become a risk factor that damages the integrity and authenticity of the landscape.

We instinctively associate landscape with the awareness of having a presence in the world by means of our sense of vision, by intuitive correspondence of aesthetic nature, by image-structured knowledge. An awareness of landscape has only been acquired relatively recently by Western culture, as has aesthetics, the latter a philosophical discipline that studies sensitive knowledge of the world and which often has been associated with consideration of the landscape.

Even though in recent decades part of landscape studies has followed a pathway typically associated with the natural sciences, the definitions chosen by both the World

1. UNESCO's World Heritage Convention and the Council of Europe's European Landscape Convention approach landscape differently: the World Heritage List contains 'cultural landscapes' considered as having universal value; the European Landscape Convention considers all European territory as 'landscape'. In both cases landscape is regarded as the result of the relationship between man and nature and the evidence of its historical evolution. In the first case, policy and instruments are oriented towards the conservation and management of landscape considered to be of exceptional value. In the second case, policy and instruments also aim at the renewal of degraded landscapes and the construction of new ones.

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Heritage Convention and the European Landscape Convention refer to the landscape as an entity with a wider cultural value. This approach stems from the fact that history and nature are in symbiosis, a relation perceived by local communities and inhabitants.<sup>2</sup>

The landscape is not a transparent entity with regard to reality. Images seen do not have a direct, objective relation to those who see them. Nature is not uncontaminated and the deposits of history are not neutral in relation to the person who views them. The relation between observer and observed is intermediated by cultural models that capture perception, adapting and deforming it. Contemplation, and not reason, allows access to feelings that can be shared by others. Knowledge related to sensibility (shall we call this knowledge 'aesthetics'?), experience and intuition generate empathy, shareable with others, and inter-subjective perception. The latter is imbued with an ethical value that binds a community together.

Running through not only the World Heritage List of cultural landscapes but also the tentative lists, two things become apparent. The first is that the majority of sites are in Europe; the second is that, to some European experts, some of the non-European sites could appear to be classifiable as natural rather than cultural heritage sites. In the light of this, it seems that the cultural models that guide perception are as yet not sufficiently explicit for them to be easily compared. At this stage a more explicit cultural model could lead to heightened intercultural understanding.<sup>3</sup>

Landscape is a cultural entity that cannot be tied down to 'objective' parameters that are valid for all; it equally cannot be defined exclusively according to rational parameters deriving from a universal logic, just as it escapes from a functional framework in which landscape has an immediately practical function. Consequently, those responsible for the conservation and management of landscape have to face some problems which are new as far as country and regional planning is concerned.

A first series of problems concerns the creation of knowledge required by institutions in guaranteeing the conservation of cultural landscapes. I believe that at present there are no established criteria and categories for the evaluation of the quality of the landscape, its universality and

shared inter-subjectivity. To date, knowledge and representations have not been able to render explicitly the historic processes of perception and evaluation established in landscape forms and cultural models that have given the landscape its form. In other words, we are unable to evaluate the integrity and authenticity of the landscape in a way that is not permeated by the presumption of universal objectivity on the one hand, or the lack of substance of an individual judgment on the other. So far we have no methods, instruments or procedures that have been tested in order to formalize 'an adequate consideration and appreciation of the community' and 'the perception of populations'.<sup>4</sup>

A second series of problems concerns integration: the theoretical and methodological integration of different knowledge (about nature and about history) within a shared cultural model, and the integration of policies and instruments utilized in landscape and territory government. Different visions that are the fruit of different perceptions converge in the landscape. In our case, it is important to integrate the perception of experts with that of inhabitants and local communities. In the landscape, elements that belong to the world of nature interact with elements belonging to the history of human settlements. They are often the object of separate government policies and instruments. This being so, we are faced with the problem of integrating them within a unitary planning framework. If we are to recognize landscapes as possessing an exceptional value, exceptional policies and instruments should interact with those conventional instruments and policies utilized for the government of the territory. Also, in this case, instruments and policies for the conservation of 'exceptional landscapes' should be integrated with those instruments and policies adopted for the planning and management of 'ordinary territories'.

### European Rural Landscapes

The problems stated above are general; indeed so general that their solutions cannot be applied in the same way to all landscapes. Each landscape is specific in its relation to places, cultures and institutions. The problems can be faced in a more specific and practical way by fixing limits to abstract definitions, referring to a category of landscapes, to a geographical and cultural context and to effective experiences.

These views derive from the case of a traditional European agricultural landscape : Cinque Terre. This site was included in UNESCO's World Heritage List in 1997,

2. The World Heritage Convention's 'cultural landscapes' correspond to sites that represent works of integration between nature and man. In particular, 'organically evolved landscapes', referred to in this paper, correspond to sites that are evidence of the evolution of society and of human settlements over the centuries, influenced and conditioned by the natural environment and by social, economic and cultural measures, both internal and external. The European Landscape Convention states that 'landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors'.

3. See Peter Fowler, *World Heritage Cultural Landscapes 1992–2002. A Review*, paper presented at the International Congress, World Heritage 2002, Shared Legacy, Common Responsibility, Ferrara (Italy), November 2002.

4. The problem of evaluation is present in both conventions. The evaluation categories of authenticity and integrity applied to sites used by the World Heritage Convention, and the category of people's perception utilized by the European Landscape Convention, do not belong to the canons of rational science. What is more, no objective parameters exist for their measurement because they are dependent on context and meanings, necessitating a procedural and non-defining approach.

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being recognized as an organically evolved continuing landscape. After two years, in 1999, the area was declared a natural park by the Italian state. For the periods 2000/2002 and 2002/2004 it was included in the World Monuments Fund's List of 100 Most Endangered Sites. Within the World Monuments Watch programme, a conservation project for the area was funded by American Express. The project was carried out integrally with the drawing up of a park plan. This park plan, although designed as an instrument of nature conservation as foreseen by the relevant Italian law, was written in such a way as to be both a rural landscape conservation and management plan, as well as a plan for the development of multi-functional, tourist-integrated farming.

The area, Cinque Terre on Italy's north-west coast, is characterized by extensive terraces supported by interlacing drystone walls, predominantly used as vineyards and, to a lesser extent, olive groves.

The principles, criteria and strategies adopted by the park plan have, however, a potentially wider application that goes beyond the specific case to which they were applied. They refer to all rural landscapes that have resulted from the profound changes made by the rural community in its attempt to modify the natural environment to suit production needs, and which guaranteed the community's survival to take care of the territory. In particular, European agricultural landscapes satisfy these requisites and landscapes relating to the vine are emblematic. Such landscapes reflect a harmonious and long-lasting relationship between man, community and nature. They are evidence of a centuries-old tradition of 'sustainable' rural life which can still play an important social and economic role in local communities. These landscapes are examples of a symbiotic and co-evolutionary relationship between natural and man-made processes, between farming and settlement structures, all of which are still to be investigated.<sup>5</sup>

Landscape is what we see. It is the fruit of our combined perceptions. In the 'visible world' lies the 'invisible world' of relations that individuals establish with communities and nature, adapting themselves to economic and political conditions. These relations are negotiated and filtered by cultural, symbolic and behavioural frameworks. The visible form of the landscape in this case signifies both witness and an inheritance left by the historical process of a rural community's evolution and survival.

Even though the image of a landscape arouses feelings similar to those experienced during artistic contemplation, its value is not that of a work of art. The latter is the result of an individual's intuition and its purpose is, if nothing else, to demonstrate that intuition. The landscape we admire is the result of a collective creativity which has known how to find opportunities for farming in a difficult natural environment. This extraction of opportunity, wherever it occurs, makes every farming activity particular. The landscape has the value of any object made with ability or knowledge which obtains the practical result of the

survival of those who created it and those who inherit it. The knowledge that inhabitants had of their landscape was communal, immediate and intuitive. Rural landscapes are imprinted with knowledge of the laws of nature, the ability to construct according to the availability of materials and techniques, and the continuity of the historical process of rural economic development.

Knowledge, competence and continuity have guaranteed an equilibrium between nature and processes of settlement development and a community's social and cultural identity. Landscape images are codified by environmental and ecological values, by structures and crop types, by cultural anthropological values, by behaviour and settlement forms. Landscape forms have intrinsic values: the landscape is the tableau on which is written the epic narrative of civilization; in this sense the landscape can be considered as the code of the world.

The landscape is implicitly imprinted with 'perception' and 'evaluation' possessed by all past generations, as well as the 'knowledge' which has been used for the construction and maintenance of the landscape. Perception, evaluation and knowledge are also part of heritage and should be analysed and, when possible, preserved. These three elements in fact are relevant and refer to the categories of integrity and authenticity, categories that have to be respected if a cultural landscape is to be included in the World Heritage List.

The visible world, the one we admire as landscape, is linked to the invisible world of the dynamics of nature, of history and of events, of the community and its lifestyle, of its manner of inhabiting, of its technical and construction skills which resulted in forms and images. To understand a phenomenon that inspires awe but whose *raison d'être* derives from practical needs which in the past found solutions generated by competences and spontaneous knowledge, today requires specific and complex scientific analyses.

### A Conservation-useful Metaphor

General theoretical observations cannot be translated immediately into practices and action plans. Such observations need in some way to be brought nearer to the perceptions and actions not only of experts but also of communities and their inhabitants. For this reason,

5. A large part of European landscapes outside urban territories are rural. The majority of the twenty-one European sites listed by World Heritage as organic and evolving are rural. Among these, landscapes utilized as vineyards have been the subject of much interest in several informal meetings from which policy directions and documentation of considerable value have emerged. See *Patrimoine et paysages culturels*, Bordeaux, Éditions Confluences; *Renaissance des cités d'Europe*, Atti del Colloquio, Saint-Emilion (2000); Riomaggiore Resolution, 'Conservazione integrata del territorio delle Cinque Terre: tutela del paesaggio, salvaguardia dai rischi ambientali ed idrogeologici' (January 1999); Tokaji Declaration, 'Integrated conservation of vineyard cultural landscapes' (July 2001).

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metaphors are required that, in order to explain the rural landscape, include the actions of inhabitants; paradigms too are needed that, so as to translate the metaphor in technical documents, allow for the construction of adequately and clearly formulated knowledge. Metaphors and paradigms are effective instruments to divert theory to specific forms of conservation.

In present-day images, we can still make out a project which has given a unitary form to the work and tools, used to harness nature for the transformation into farmland and to the settlement and network of paths and other communication routes. It is this unitary form that allows for the establishment of communities. Underlying these images of the landscape lies a unique inner project which is collective through the contributions of many. The laws of nature, of water flows and soil stability, have been modified by man, who has given them a new equilibrium by integrating them with the rules of rural settlements shared and respected by the community as a whole.

The individual could have done nothing alone. The community of individuals in realizing the project has created a work of collective art. The project, deposited in the landscape's images, has unified and ordered spatially all actions and measures carried out at different times and places. Actions and measures have been performed in respect of social norms that allow for harmony in the community and illustrate profound knowledge of the laws of nature. Human activities are expressed in the constructive and architectonic language of 'environmental competence', which derives from a mastery of common spatial schema and which, allied with language and habits, is part of the cultural identity of the community.

The project is of an evolutionary nature as it has been realized over centuries by successive communities, which form the history of the territory. The project has materialized in time as a result of successive integrations and transformations. Each generation has given its own response to changes in needs, economic conditions, social aspirations, tools and instruments, and collective images by actions that have provided vitality to the project's development. As in a palimpsest, the history of men and women has been imprinted in the territory in which the long process of mutual identification between a community's subject has been passed down.

The actions performed in the past in carrying out the project were not foreseen as part of an initial single design and, what is more, they were not performed at the same time. These past actions have developed according to an incremental and sequential development of actions. The realization of one acted as a stimulus for the next. Works carried out are deposited and develop a reciprocal relationship with one another in time and space in a structured and complex manner which is not immediately evident. Relations were not activated at the same time but were established later, impossible as it was to decide a priori in which moment. The project has remained implicit, adapt-

ing itself to opportunities when they presented themselves, despite having an initial objective; it has become evident over time in the course of its development. Man's various measures enacted on the landscape have been stratified in the territory according to a project in continuity with what has been constructed before.

These resulting structures are the inheritance of a working history that is made up by any physical object possessing form which has been placed in relation to the landscape's space. History becomes a system of individual stories that condition and limit, but also open up new prospects for the future. Human intervention in the landscape has not been formulated in the two dimensions of the cartography of a traditional plan. 'Environmental competence', which operates on the basis of competence acquired by experience, perceives a space which has many dimensions in which the significance and values attributed to visible forms by cultural and social systems are explained. These meanings and values project reality in spaces which, in addition to the three dimensions of traditional geometry, add other dimensions of perceptive filters with which reality is observed.

Every cultural process, spontaneous or scientific, has its own system of judgement with which to direct observations and select elements that constitute the world. On the basis of this, it formulates representations that depend on both the observer and point of observation. It first chooses the objects and then isolates them, disconnecting them from the context to then recompose them in a space of relations which is also a space of meanings. In the differing spaces some elements, some forms, some objects, some figures remain obscured, while others are given prominence; they relate to each other according to hierarchies and potential for transformation. Inside the space or meanings and values, not only objective elements that make up the landscape co-exist, but also the observer, their vantage point and the cultural and mental models used as observation filters.

In the case of Cinque Terre we assume that the territory is imprinted with the design of a project in progress; the landscape is pervaded by the image of a structure in which nature and continuity of history coexist with the looks of those who have worked and lived there; not only them, but also of those who today have the task of taking decisions and putting ideas into practice. If we are to consider the landscape as a collective project realized over a historically long period, it can only have been governed by some form of mechanism which may be compared in present terms with a form of unique management plan. This project has managed the integration of each individual's contribution into a single system, guaranteeing the overall stability of the landscape and its permanence during the modern age.

The management model of ancient times did not view the hydro-geological characteristics of the landscape as separate from other territorial and landscape factors. Land

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management in the form of the construction of terraces performed a series of functions by providing a system of drainage, marking off property rights, establishing the organization of cultural practices, or representing formal and structural ties with the settlement systems. 'Spontaneous' management utilized information stemming from a synthetic vision that overcame the complexity of a system in a state of constant transformation. The management plan established the unwritten conditions and rules that made hand-produced goods and farm production compatible with natural factors and their evolutionary laws. The plan made agreement possible between each community member, obliging each to respect certain conditions in order to guarantee their own survival and that of the community as a whole.

### Guidelines for the Conservation Plan

The origins of the park plan go back to the council deliberation in summer 2000, in which the decision to draw up a plan was contained. In reality the real starting point was in March 1999 at the seminar 'Wines of the sea: the landscape plan and its relation to tradition and consciousness'. On that occasion initial steps were taken concerning what a landscape plan should be. The findings were summarized in a ten-point guide for drawing up a landscape plan.<sup>6</sup>

*Point one* states that individuals and their communities have had in the past, and continue to have today, a role in giving form and meaning to their landscape. Such a role should be recognized in the structure of the plan. It must also be made explicit in the knowledge platform on which it is supported and made operative within the structure of the plan by adequate zoning and regulation.

*Point two* states that the expertise necessary for the construction of the plan must be finalized towards end use, i.e. on site operations and not only towards a description of the landscape or the processes that have determined it. Analogous to common-sense knowledge, which is action-oriented, knowledge requires an intentional, selective constructive and synthetic procedure in order to direct the plan's choices. Information should not be placed on the same level and thematic and cognitive core should be given priority, which is dependent on the metaphor and paradigm around which all other information is to be structured. This is knowledge of a complex nature that leads to an explicit synthesis of all information produced.

*Point three* proposes a criterion for defining the plan's zoning. Criteria used to fix zones must not refer only to scientific and functional aspects, but also to the meanings which they have in the collective imagination of those who live there and to the actions associated with it. In this way it is easier to attribute to zones behaviour rules that aid the conservation policies.

*Point four* refers to small to medium-sized spaces for the plan's zoning connected to a definition of measures to be

taken and their management. This small/medium dimension is in fact the one in which individuals' actions produce effects; it is the space in which inhabitants live and act, it has meaning resulting from the stories of each individual community member which interact in the community itself. This dimension is clearly not only a dimension measurable in metres but it is above all one of perception and action.

*Point five* requires the integration and development of small and medium-sized spaces within a larger space which is able to frame them as a container of territorial identity. This corresponds to a mosaic which frames the tesserae of the medium-sized zoning. Space integration has a larger structure that has the sense of a collective narrative in which general identity rules acquire value.

*Point six* highlights the intrinsic value of the local world. The plan has to draw attention in its formal structure to the resources and unique characteristics of individual places and, at the same time, counter any processes which tend to eliminate differences between realities with the aim of fitting them into the same model. The plan must also exploit environmental and contextual problems to its own advantage and favour interaction and social exchange as expressions of self-organization.

*Point seven* focuses on flexibility that allows the plan to take into account situations and opportunities which were not foreseen at the outset. Interaction between individuals, community and institutions depends on many variables which cannot be managed contemporaneously or which may manifest themselves over different periods of time. The plan, therefore, must be equipped to accept any opportunities that help it to reach its objectives. Ideally, it should stimulate the creation of these opportunities. If 'the plan is life that continues', it must be able to evolve over time, adapting itself step by step as it progresses.

*Point eight* evaluates the economy which also develops on the basis of the production of ideas and not exclusively of objects. Ideas are stimulated by experiences, learning processes, social systems, traditionally transmitted conventions, environmental resources and living conditions. All these elements are resources to be exploited during the processes of development, which can also be stimulated by images proposed by the plan and not only activated by measures linked to economic planning.

*Point nine* considers the landscape as a collective heritage in need of constant maintenance. Landscape features characterize the individuality of each place and each context. These features cannot be transferred or removed or purchased elsewhere. They are kept together by the environmental structure (natural, anthropic, social) which lies

6. The seminar material appears in Mariolina Besio (ed.), *Il vino del mare. Il piano del paesaggio tra i tempi della tradizione ed i tempi della conoscenza*, Venice, Marsilio, 2002.

hidden and which brings them into a single system. The structure depends on individuals' activities and the collective and social functions they perform as a group. The plan cannot conserve landscape forms unless it takes into account social and human activities and functions.

*Point ten* proposes a vision for a desirable future; a strategic scenario in order to orientate choices and management of the plan. The vision works as an anticipating mechanism as in a certain way it outlines the future, without pre-determining it. The future is open to the unexpected but the vision limits its possible configurations to a defined number of alternatives. Within the strategic scenario, attention is focused on the plan's objectives and structure (knowledge building, zoning criteria, regulatory and legislative principles) and on the way in which the plan is to be carried out.

The vision of the landscape, a vision in which a large part of the community will identify itself, has been formulated with the help of metaphors and paradigms. These have been used to establish a relation between the perception of experts and that of inhabitants and community, in order to ease the transfer of the vision into the park plan. This consists of a conservation plan which centres on controlling land-use, and a management plan which assigns the responsibility for conservation to inhabitants also.

### Structure of the Plan

The drawing up of the plan followed the indications present in Regione Liguria's town and country planning legislation, which prescribes the following documents: objectives document, knowledge foundation document, tables outlining zoning and regulations.

#### 'Declaration of Intent'<sup>7</sup>

In drawing up the park plan, our primary objective was to find the hidden project deposited by history as inheritance. It is a complex project subject to many conditions, which has set itself multiple objectives: (a) to domesticate nature; (b) to respond to the productive needs of survival; (c) to proceed through the use of instruments provided by spontaneous local culture.

The plan therefore has kept alive the caring relationship of those involved in the transformations (inhabitants, tourists, communities), by means of programmes and measures able to establish ties between people and the land (different from traditional farming land).

A second objective was to guarantee the possibility of the project evolving and maintaining vitality, in equilibrium and continuity with the management and maintenance process of the past. This meant that the project had to establish priorities for the measures to be taken, feasibility criteria and objectives.

A third objective was to stimulate the involvement of individuals and communities, by giving them responsibility in the management of the conservation project and assigning them maintenance responsibilities. The plan foresees operational instruments, procedures, agreements and projects in order to mobilize human and financial resources, the former through the active participation of the interested parties, the latter via subsidies.

Conservation mechanisms do not consider Cinque Terre as a simple image, as an icon of a past world which cannot be reproduced. These mechanisms seek to discover in the deep underlying structure the complex, unitary and organic relations which in the past brought solidity, in an efficient and balanced way, to the relations existing between the social, man-made and natural environments.

#### Knowledge Building<sup>8</sup>

The knowledge oriented towards the plan is not neutral but structured around phenomena which are important in representing the vision of a desirable future and making explicit the values present in it. This has revealed not only phenomena but also processes at work for the evaluation of the conservation plan's risks and opportunities. It has been used to construct the plan's strategy and translate it into land-use policy and rules.

The first objective was to reveal the 'hidden project' and the evolving continuity in the relation between forms of nature and forms of settlement. Anthropocentric structures were found which answer to a collective project activated over centuries with the support of a series of measures realized by the community. The project guaranteed the continuity and permanence of the rural settlements (sustainable, to use today's terminology). Knowledge was developed by using an interdisciplinary approach which has created a synthesis of knowledge bases generated by various disciplines: territory, urban and landscape planning, environment, socio-economic. The synthesis allowed for the identification of 'environmental systems', 'basin ecosystems' and 'rural settlement ecosystems'.

'Environmental systems' classify territory into natural, rural and urban ambits, characterized by a different relationship between natural and man-made environments. These ambits can be found throughout the park's territory and they illustrate the general rules that distinguish the landscape of Cinque Terre from that of neighbouring areas.

7. The 'Declaration of Intent (Objectives)' is an integral part of the plan's documentation; the objectives summarized here are explored in more detail bearing in mind trends in international research and national and regional legislation on the environment and landscape.

8. The analyses and findings produced for the drawing up of the park plan appear in the 'Foundation Document', which is an integral part of the plan's documentation. A considerable amount of information has been implemented on GIS technology, providing support for the decisions and management of the park plan. The World Monuments Watch programme of the World Monuments Fund, funded by American Express for the period 2000/2002, can be found at [www.polis.unige.it/sla/w1sla.htm](http://www.polis.unige.it/sla/w1sla.htm)



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They have given sense to the collective narration from which the identity of Cinque Terre emerges.

The paradigm followed in the drawing up of the park plan is that of the 'rural settlement ecosystem'. The complexity of the system lies in the fact that dynamic natural phenomena interact with changes in the human settlement, according to planned intentions. Unlike environmental systems, the ecosystem has an aim, an organization consistent with this aim, a centre and boundaries which mark the organization processes, the latter varying over time.

'Basin ecosystems' correspond to hydrographic basins or easily identifiable orohydrographic features. They connect areas belonging to different environmental systems (natural, rural, urban ambits), according to ecological relations governed by the laws of the natural dynamics of land and water.

'Rural settlement ecosystems' make up the smallest territorial units in which a unitary organization of a rural settlement has been found. They belong to 'basin ecosystems', representing the areas characterized by hand-made objects, articles and settlements. The elements that make up rural settlement ecosystems include settlements, artificial land and water structures, property distribution, pathways linking farm settlements, and crops; all revealing an evident plan. They tell the story of individuals and small groups which, within the collective narration, have developed their own particular stories. In 'rural settlement ecosystems' we can find a symbiotic relation between places and communities; the relations between natural and anthropic factors carried out for farming are organic in nature. They are linked in a structure of complex relations, which means that the transformations undergone by one factor will affect all the others. Inside these relations it is possible to calculate the balance of land and water resources also on the basis of changes carried out by man.

Heightened awareness of aspects of rural landscape was made possible by a grant given by the World Monuments Fund under its World Monuments Watch Programme, funded by American Express, for the periods 2000/2002 and 2002/2004.

### Zoning and Regulations<sup>9</sup>

The plan's zoning is structured according to differing levels of effectiveness. In each level, zoning and regulations reflect the specific zoning and the environmental rules found in the hidden project.

At the first level, the 'strategy plan' represents the scenario hoped for in the future. It fixes the orientation of territorial policies, priority objectives, conservation priorities and guidelines for differentiated land-use. This plan refers to the structure of 'environmental systems'.

At the second level is the 'protection plan' which corresponds to the conservation level governing the processes of transformation in progress by means of land-use controls. The regulatory structure is oriented towards protection from hydrogeological risks, landscape conservation, equilibrium of farming ecosystems, building and land transformation controls, and the selection of rural areas to be conserved or to be followed within the confines of a guided renaturalization process. Zoning is flanked by a mechanism of 'environmental equalization', which is applied to any building work decided on by individuals which involves intervention in land or crop areas. This refers to 'basin ecosystems'.

The third level views the park plan as also a plan of management and projects. It foresees that all building work must either respect the principles of environmental equalization or be carried out by means of specific projects of 'landscape-environment renewal and sustainable development'. Its regulations and programmes concern 'rural settlement ecosystems' and are directed at the conservation of the terraced landscape. These regulations and programmes guarantee a form of environmental compensation towards the enhanced property, effected by the intrinsic value of rural properties via measures of renewal and recovery. The projects will be carried out through a series of complex programmes promoted or agreed on by the park authority.

In this way, the once-spontaneous care of the territory performed by pre-industrial communities will be introduced institutionally. A landscape in which man has constantly operated, transforming it in order to conserve it, requires operational, regulatory and management instruments to encourage and govern measures for the maintenance of the territory, rather than a series of passive limits.

The plan does not aim to re-introduce behaviour, lifestyle models and economic models which today are anachronistic. It has, however, planned the landscape's deep structure in an innovative way that is appropriate to present-day economic and socio-anthropological systems. The new rules designed for the conservation of the rural landscape are no longer spontaneously consented to by members of a closed community, but established institutionally for the benefit of a community open to contributions from outside. These rules attempt to guarantee the economic advantages deriving from rural economic renewal and the advantages of a rediscovered sense of identity. The challenge for the park plan is to conserve the rural landscape while at the same time taking into consideration new customs and meanings and guaranteeing adequate social values and community participation.

9. Park plan regulations and zoning can be found at [www.cinqueterre.net/pianodelparco/](http://www.cinqueterre.net/pianodelparco/)

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## Projects to Safeguard Threatened Landscapes in Germany and Eastern Europe

Arno Weinmann

**Historic cultural landscapes spread over wide geographical areas connect the evidence of human activities with elements of nature to render them distinct from their environment and thus unique in character. Because of their complexity and the indissolubility of culture and nature, cultural landscapes are a challenge to all facilities, institutions and people in charge of their preservation. As the cultural landscape concept of UNESCO is now ten years old, it is time for a review of the experience gained in the protection of the thirty cultural landscapes that have so far been inscribed on the World Heritage List. The paper also looks at the admission criteria, in the development of which the Deutsche Bundesstiftung Umwelt (DBU) participated by promoting an expert meeting in Schorfheide-Chorin (Germany) in 1993. Since 1995, the conclusions of the meeting have been published in *Cultural Landscapes of Universal Value*, also promoted by DBU in co-operation with UNESCO.**

Since launching its promotional activities in 1991, DBU has taken into consideration the special importance of cultural landscapes. The first edition of the *Guidelines for the Management of World Heritage Properties* pointed out that selected aspects of a cultural landscape as an expression of historic identity and continuity are worth promoting. The current guidelines are more precise and go much further in referring to the exemplary co-operation that is required between different disciplines in order to protect historic cultural landscapes or specific parts of them. Among these disciplines are monument protection, nature conservation and landscape planning. DBU's experiences in the first ten years of its promotional activities in Germany, together with its co-operation with UNESCO, seemed to indicate the necessity and urgency of developing concepts and strategies for outstanding cultural landscapes while considering their characteristics, variety and beauty: the latter being a phrase from the Federal Nature Conservation Law of Germany. The rise in awareness of the meaning of cultural landscapes, followed by transmission into descriptions and definitions, allows the above-named disciplines to work together in the future to protect cultural landscapes as a whole. In particular, the specific problems of cultural goods protection and nature conservation can serve as a useful lesson for political decision-makers when designing a framework for protection conditions. Agriculture, forestry, area planning and tourism management are specifically concerned and therefore their participation in this procedure has to be guaranteed from the outset.

The guidelines of DBU, as a private foundation, allow only restricted possibilities of promoting projects beyond the German borders and thus of supporting a sustainable definition and protection of cultural landscapes. The foundation was established on the initiative of the Federal Government in 1990 in order to promote exemplary environmental projects in Germany. Fields of support include environmental technology, research, communication and the protection of cultural assets, of which one important aspect is the conservation of cultural landscapes.

In recent years, the board of advisors of the foundation has relaxed the original strict restrictions to Germany and extended its activities, first to neighbouring states in the east, later to further states of Central and Eastern Europe. Projects selected following the foundation's philosophy have received financial backing in Poland, the Czech Republic and in certain other countries such as Hungary. At present further co-operation with the Baltic States is also being sought. In addition, DBU participates in international committees and initiatives, such as the Bellagio Forum for Sustainable Development, a co-operation of internationally active foundations, in the World Bank initiative 'Culture Counts', and as already mentioned, the special co-operation with UNESCO, advanced by the Director of the World Heritage Centre, Francesco Bandarin, who is committed to the inclusion and reinforcement of foundations into the work of the Organization.

If funding is used purposefully, the potential of DBU as Europe's largest environmental foundation cannot be underestimated. It could take over a series of tasks which would not be eligible for public finance. The foundation's philosophy is to be both initiator and motor of ideas and projects with a strong emphasis on the sustainability of promotional activities. A variety of activities in close co-operation with other foundations, NGOs and public authorities is being undertaken, with projects such as 'Friedenskirche Schweidnitz' in Poland, and in the Czech Republic a successful project for the joint protection of valuable cultural assets, as well as the development of initial plans for rescuing the historic landscape around Kuks.

In order to meet the challenges of the protection of cultural landscapes for those who are responsible locally, the following topics should be taken into account.

**Raising Awareness of Cultural Landscapes**

Even if UNESCO draws up clear definitions for cultural landscapes which should be admitted as World Heritage,

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the meaning of the term is still being debated in many countries. In Germany, which has two cultural landscapes – the Garden Kingdom of Dessau-Wörlitz and the Upper Middle Rhine Valley – on the World Heritage List, the term is recognized even by experts as ambiguous and often vague. The local population does not necessarily feel as if it is living in a clearly defined area and there is often no awareness of the special meaning of an area. Thus the exact definition and description plays an important role. In co-operation with public authorities and committed people and local facilities, DBU has succeeded in revisualizing the landscape around the medieval Cistercian abbey of Heisterbach near Bonn. The management structure of the Cistercian monks is still recognized today for its specific character. On completion of a preliminary study, an exhibition was mounted in one of the monastery buildings. The authorities, non-governmental organizations and the local population were involved from the beginning. It is hoped that future political conditions will allow for the protection of this landscape which is specifically influenced by the culture of the medieval monks. A committee of representatives from the various administrative levels, involving both funding organizations and experts, has been established to formulate these basic conditions. The Heisterbach project can be regarded as an outstanding example of raising awareness of cultural landscapes. However, Heisterbach has shown, as have other projects, that communication with the public and the form of the project are of central importance. Constant efforts at communication must accompany any measures that are taken, suitable media being exhibitions, flyers, publications and local events.

### Contact with the Cultural Landscape – Further Education and Management

When dealing with their specific problems, historic cultural landscapes often require particular technologies appropriate to their development. Frequently it is a question of historic technologies and abilities that have been lost. Those who are responsible for valuable garden artworks, for example, complain about the lack of sensitivity and expertise of garden specialists. A proposition has been made to build an education facility to familiarize gardeners with historic garden technologies – in this case at the Fürst Pückler Muskau Park on the Neisse River, which today divides the park between Germany and Poland. A particular attraction of this idea is its international character. On the basis of an initial DBU project, using historic garden technologies discovered by intensive investigations in archives and libraries, such educational activities in Muskau can now go ahead.

As well as technical and creative abilities, certain management qualities are also a prerequisite to the assessment and protection of cultural landscapes as a whole. A future objective of DBU projects could be to promote such management qualities or to help advance them. Workshops could be set up nationwide, even aiming to reach Central and Eastern European countries. Co-operation with inter-

national organizations such as ICCROM would be desirable in this respect. First reflections and experiences from management courses have been obtained from the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, which also has the responsibility of caring for the World Heritage Palaces of Potsdam and the educational facility at the Villa Salzburg in Dresden.

### Management of Tourism in Cultural Landscapes

Part of a DBU project on the German-Polish border near the rivers Oder and Neisse was linked to an ecological tourism concept in co-operation with the adjoining communities and representatives of landscape parks and nature conservation associations. Proposals were made on building cycle paths and footpaths as well as on the nature-oriented marketing of the local communities. A project in the Czech Republic to install a cycle path along the River Elbe was similarly successful, again supporting ecological tourism with the close co-operation of the communities and NGOs concerned.

The risk that tourism poses to landscapes and parks is well known. A study in which the Garden Kingdom of Dessau-Wörlitz also participated pinpointed the different types of tourist behaviour that in the worst cases could lead to considerable damage. The various means of prevention are left to the management and the administration, but none have achieved 100% success. In order to influence the behaviour of visitors it is of central importance to convince them of the uniqueness and beauty of a monument.

### Young People and Cultural Landscapes

With the purposeful support of young people it is possible to raise interest in cultural landscapes and in the methods and instruments of their protection. To this end, projects with technical and skilled instruction, in co-operation with schools, are required. Students and pupils can act as young journalists and report on the protection of cultural monuments and landscapes. One such 'school newspaper' is currently running as a cross-border project. Young people can also become involved in longer-term local training aimed at caring for valuable cultural assets, concerning which discussions are under way between DBU, UNESCO and the Deutsche Stiftung Denkmalschutz.

In order to promote environmental thought at universities generally, DBU has initiated a scholarship programme for highly qualified college graduates which has begun in Poland in co-operation with the Nowicki Foundation, to be followed by further programmes for the Baltic States. Scholarships for Kaliningrad and the Czech Republic are in preparation. Young researchers can apply to these programmes in order to deal with the protection of cultural landscapes, aimed at the establishment of an European network of expert graduates with similar objectives.

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DBU is able to help, even with its restrictions, to solve some of the problems of protecting cultural landscapes that concern Central and Eastern Europe particularly. Model projects can be supported in the sense of 'best practice'. Aspects of the transfer of expertise, qualifications and education should play an important role. Other institutions such as NGOs can become partners. The commitment of the local population and facilities is vital. Co-operation with UNESCO and other international experts can be useful in order to integrate the activities into a bigger network. Safeguarding and protection of cultural landscapes as our heritage demands efforts even from private foundations. DBU will continue to participate in this procedure, as a foundation that wishes to advance 'environment and cultural assets' as one of its fields of support.

## Arab Region and the Mediterranean

## Oases and other forms of living cultural landscape

*Pietro Laureano***Oasis Effect**

Desert environmental characteristics can be ascribed to the combined effect of extreme soil aridity and sparse vegetation. The soil, that is the surface layer produced by the continuous action of chemical, physical and above all biological factors, makes vegetative life possible, which, in turn, protects the soil ensuring its constant regeneration. Desert surfaces, which are bare of vegetation, experience the full violence of atmospheric agents that crush the rocks and produce sand along with erosion and poor drainage. Sand, in its turn, worsens the drought and contributes to the disappearance of runoff, bringing about the accumulation of sterile saline outcrops on the soil. Therefore, land degradation and biological impoverishment worsen within an ever-increasing aridity cycle.

These general trends can be interrupted in given specific situations which create environmental niches and microenvironments running counter to the overall cycle. A shallow depression collects moisture, a rock casts a shadow, a seed thrives. In this way, positive feedback begins: the plant generates its own protection against the sun's rays, concentrates water vapour, attracts insects which will produce biological material, and creates the soil which will then nourish it. Thus, a biological system is produced which uses other organisms making their own contribution. A symbiosis is set up; a microcosm is created as the result of co-existence.

The peoples inhabiting the Sahara use these processes to create their oases. Often, the origin of an oasis was a simple palm tree planted in a shallow depression in the soil and surrounded by dead branches protecting it from the sand. Over time, vast cultivated stretches grew along terraced canyons or green archipelagos rose up from the sand dunes thanks to diversified and complex water-production techniques, land organization and the creation of a microclimate. Though on entirely different scales, the same principle of the oasis effect applies: a virtuous cycle is established which can run itself and regenerate itself. This is the process whereby islands of fertility are created in the desert which can be defined as follows: an oasis is a human settlement in a harsh geographical situation which uses rare resources available locally in order to set off a rising amplification of positive interactions and create a fertile, self-sustaining environmental niche in direct contrast to the unfavourable surroundings (Laureano, 1988).

Therefore the vital niches, the oases, are not the upshot of natural conditions, but rather of human work and knowledge suited to the environment and handed down from generation to generation; they are cultural landscapes, the

result of genius and experience. The same date palm, the indispensable oasis plant, is not a spontaneous plant but the result of domestication and cultivation. In the desert every palm grove has been planted, accurately cultivated and irrigated. In the oases, water resources, too, depend on accurate catchment techniques and are jealously managed and distributed.

**Water Techniques and Types of Oasis**

Oases differ depending on their geographical systems and the techniques used. There are a number of different types. Depending on the hydraulic and geomorphologic system, a distinction can be made between the wadi oasis which uses the bed of a dried-up river; the erg oasis in the very heart of the sandy desert; and the sebkha oasis created around the depression of a great salt lake (Laureano, 1985, 1986).

The wadi oases are situated along the upper reaches of a water network where well-defined watercourses carve deep canyons out of sedimentary sandstone or calcareous rock. Because they are close to the mountain peaks or the highlands, these oases can sometimes benefit from permanent meagre water supplies, though water often exists in the form of underground flows or floods from the annual rainfall. The oases take the form of long ribbons of vegetation running between steep slippery cliffs. Palm groves cover the entire riverbeds because they will be tilled. Only in the deepest stretches of the bed is there a narrow, bare strip, where a small creek will run, proving the existence of runoff. Deep dikes built perpendicular to the wadi bed block the underground flows, retain the soil and transform the watercourse into a succession of embankments which can hold arable fields. Other land suitable for farming can be obtained along the slopes of the two riverbanks, organizing them into terraces which can be irrigated by means of an ingenious technique that does not avail itself of any lifting plant but depends entirely on gravity. Upstream there are water intakes from where canals branch off, following the land slope, to irrigate the fields. These are higher than the riverbed, thus allowing gravity-fed irrigation and cultivation at a higher level than the natural bottom.

The water supply changes according to the water-carrying capacity of the wadi. Sometimes, the water supply is only available on the deposits of the subsoil. Consequently, surface runoff takes place via embankments that use the water intakes situated at the bottom to drain the water gathered on the deposits upstream from the dike. When this system does not work, water is obtained by means of

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wells that, thanks to sunken dams, take the humidity retained in the subsoil. The buckets are lifted by a long rocker arm that is fitted with a balance weight and placed on two high adobe (unfired brick) vertical rods. In the Algerian Sahara this technique is called *khottara* and is similar to the Arabian *shaduf*. It is illustrated on an Akkadian cylinder dating back to the third millennium BC, situated on a tomb in Thebes dating back to 1300 BC.

Erg oases are established deep in the sandy wastes as a protective factor and resource. The dune desert, the erg, is most implacable and difficult to travel over but it offers hospitality and a means of survival to those knowing its ecological laws. An erg is formed according to complex and strict geometries respecting the direction of winds and the shapes of rock reliefs. Each grain of sand is very fine and impalpable because they are all transported by the wind and therefore selected in very precise and homogeneous sizes. The sand moves continuously, but dune formation is not accidental and the accumulation of sand on the parallel hard rock surface that forms the erg is due to particular factors. The sand on long stretches of rock behaves in the same way both at macroscopic and microscopic levels. If we were to watch the whole erg form, where sand accumulates in succeeding waves like each of its smallest particles. The shape of the erg may be said to represent the visualization of the forces acting on it, the model of a mathematic theorem. Whenever the wind comes up against an obstacle, grains of sand are dropped. The largest grains bounce and drop successively lower on the hard rocky surfaces. Once there has been a scattering of sand grains, the accumulation grows steadily larger because the grains no longer bounce but sink into the sand. Huge mountain reliefs situated at a distance, or more modest obstacles to the flow of sand can therefore both be responsible for setting off dune formation and for the morphology of the erg.

The horizontal component of wind action causes the dunes to move. Not all dunes move, however, only the isolated ones having a crescent shape and known as barchans. The single grains of other types of dune move continuously although their general shape does not change. For this reason, it is possible to see oases situated at the feet of a large dune that is apparently ready to sweep them away. In fact, the oasis has been living perfectly with dunes for centuries. Although the front of the erg is continuously moving, like the coastal sediments from the sea, it is only dangerous after catastrophic events or destructive actions.

Erg oases follow the laws regulating the formation of the great ocean of sand and use those laws to set up protective dune barriers. They are not based on a geomorphologic structure or on a well-defined hydrographic system because the relief is covered with sand. In some cases erg oases depend on shallow, underground water that the roots of palm trees can directly reach in the subsoil. These palm groves therefore do not need to be irrigated, and are in fact known as *bur*, meaning 'not irrigated'. The farmer

still has a difficult task to accomplish, consisting of preventing the sand from sweeping away the isles of palm groves. Consequently, a ditch is excavated to allow the palm trees closer access to the humid area of the soil. Dry palm leaves are spread around the ditch as windbreaks. In accordance with the mechanism of successive and continuous accumulation, protective artificial dunes or *afreg* are created. In the course of time, these dunes grow higher and higher and the oasis starts to look like a sand crater with a tilled bed. The canopies of the palm trees close off the tops of these giant funnels and in this way maintain an ideal microclimate inside. In the Souf region of the Great Eastern Erg, these carved-out depressions in the sand create an extraordinary landscape where the continuous movements of the ergs arranged single-file along the dunes undulate thanks to the hundreds and hundreds of craters. These craters look as if they are floating on the sand which could submerge them at any moment, whereas in reality the destructive strength of the erg is tipped in favour of the oasis which absorbs moisture from it and thus can protect itself from the wind and the heat. This is a titanic achievement: to live constantly in the continuously changing dune sea, control its movements and shape its landscape.

Sebkha oases are situated along the margins of major depressions. They have an elliptic shape with one side against the front of the erg and the other free of sands. The oases, as coastal settlements of a lake, surround the sebkha, using strategies of both the erg oasis and the wadi oasis. Their specificity arises from the type of water supply, based on huge hydraulic works. The oases exploit the particular morphology of the sebkha where the flows converge, making it possible to survive deep inside the Sahara, which can be rendered fertile although there is no running water at all on the surface and absolutely no precipitation.

### Water Mines

Water resources are caught by an extraordinary technique that makes use of underground drainage tunnels, known locally as *foggaras*. This method dates back thousand of years and was used over a vast area ranging from China, through Persia and Spain to Latin America (Goblot, 1979). The *foggara* of the Sahara is similar, allowing for local differences, to the *qanat* or *kariz* of Persia, the *falaj* of Arabia, the *khottara* of Morocco and the *madjira* of Andalusia. Similar waterworks have been found in Peru and in Mexico in pre-Columbian farm units called *hoyas* (Soldi, 1982). It is difficult to establish exactly whether these systems come from knowledge dissemination or from reinventing processes in areas having the same physical characteristics. In fact, the construction of the most ancient towns was based on the building of these systems: the biblical town of Qana was probably named after the *qanat* that ensured its existence; Jericho and Jerusalem had the same kinds of water supply; in the oasis of Megiddo the tunnels for water harvesting date back to 1500 BC. The Arab geographer El Idrisi said that the town of Marrakesh developed

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thanks to the construction of drainage tunnels built under the direction of an engineer from Andalusia. Madrid was named after similar waterworks, the *madjira*. In the subsoil of Palermo, a network of drainage tunnels built during the Muslim age or dating back to the Punic-Phoenician period (Todaro, 1988), and similar systems built during the Greek-Roman or Arab age are still working in southern Italy in the town of Taranto and other Puglian towns such as Gravina and Laterza.

The first documentary inscriptions on *qanats* date back to the seventh century BC when, during a battle in Persia, the Assyrian King Sargon II described the unearthing of underground water canals. It is said that Sennacherib, Sargon's second son, learned the technique of using underground water canal systems to supply the town of Nineveh, in Urartu, an ancient mine centre. The Greek historian Polibio (202/200–120/118 BC) said that due to the large quantity of underground wells and canals excavated in the desert of Asia Minor, those who use these waters today do not know from where they spring and how they are conveyed (*Storie*, X: 28). Vitruvius, a Roman architect and treatise writer of the first century BC, includes among the techniques for finding water one based on air-borne wells connected to each other by underground pipes (*De Architettura*, VIII, I: 6). They used a technique very similar to that of the *foggara*. During the Muslim period, treatises on the maintenance and construction of drainage tunnels were written, among which *L'arte di fare sgorgare le acque nascoste* (The Art of Making Hidden Waters Flow), a treatise of the mathematician Hasan al Hasib al Karaji written at the beginning of the eleventh century AD.

These ancient methods of water production and their complex management procedures are still used in the Gourara and Tuat regions of the Algerian Sahara. The water systems are made up of about a thousand *foggaras*, of which half are still working. The underground tunnels extend from 3,000 km to 6,000 km. There are a number of wells on the surface which can be recognized by their characteristic raised rims resulting from excavation wastes, which are useful for locating the tunnels. The well shafts are dug about 8 m to 10 m apart in order to ensure proper ventilation during the underground digging: they are also used for maintenance work. However, they do not reach down to the level of the water. The excavation of a *foggara*, which is not carried out in the same way as in the Iranian *qanat*, starts from the settlement site up to the edges of the alluvial cones of the dried-up wadi. Unlike a feeding canal, *foggaras* do not convey water from springs or underground pools to the place where it is used. However, thanks to their linear development, they catch the microflows seeping through the rocks or create free water, thus acting as production systems or water mines. The tunnel, which is dug parallel to the ground, does not go down as far as the water table, but, where possible, it drains off the upper part without lowering the water level. Just enough water is siphoned off to allow the reinstatement of the aquifer. The subsoil area with the water supply looks like a big rocky sponge rather than an under-

ground basin. It is fed with microflows conveyed to the *sebkha*; the surfacing of deep aquifers made up of non-renewable geological material and atmospheric supplies that can be classified into three types.

The first comes from the rainfall, which occurred in the north, on the highlands, and on the Saharan Atlas ranges. These mountains are thousands of kilometres away and this distance is covered by microflows that take 5,000 years to fill the sands of the erg to reach the oases where rainfall from prehistory is harvested.

The second atmospheric supply to the water table comes from regular precipitation, which in these parts of the world does not exceed 5–10 mm per year. Even though this might appear to be a minimal amount, the enormous size of the basins makes it quite a sizeable contribution. In fact, in Gourara the annual rainfall is no higher than 5 mm, which is very poor in comparison with temperate areas where rainfall can reach 3,000 mm and also in dig area where it is lower than 3,000 mm. In Gourara, however, with only 5 mm of rainfall, it is possible to harvest 50,000 l of water from an area of 1 ha.

The third water source is even more impalpable and imponderable. Water is supplied via surface condensation. This phenomenon is called hidden precipitation and it is of primary importance in the desert. Hidden precipitation allow gazelles to drink by licking the night dew from stones that are steeped in moisture, while lizards and scarabs obtain the water ration they need to allow them to survive from the moisture in the air. As there is an enormous temperature difference between night and day, sometimes exceeding 60 °C, the considerable amount of night condensation on the ground wets the sand. This wet sand is dried by the rays of the sun and creates a hard crust, which typically cracks when trod upon. If the hidden precipitation is managed properly, it can form sizeable water reserves. Hydraulic arrangements can then collect the water vapour from the air and preserve it underground before it disappears at the first light of dawn. Under the right circumstances, 4 l of water can be collected in the desert at night over a surface area of only 1 sq. m. Some of the *foggara* networks, typical of Touat, are fed in this way and are not dug deep underground. For this reason, they are called *surface foggaras* (Gauthier, 1928).

Some studies doubt the way in which the air-borne condensation drainage tunnels work. This is because research to date has particularly concerned Iranian *qanats* that have a richer underground water supply. The differences in the kind of water supply would also explain the different ways of extraction used by the *qanat* and the *foggara*. The need for digging does not justify the special characteristics of the huge quantity of wells built along the path. In fact, it would be cheaper to discharge wastes along the horizontal pipe, as is done in common underground waterworks, rather than excavating several vertical pipes. The vertical pipes must therefore play an important role in the dynamics of the *foggara* system. Thanks to the presence of



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vertical wells, the atmospheric pressure inside the tunnel is kept at the same degree as the external temperature, thus favouring water to flow along the minimum of slopes. It is plausible that they are directly useful for the water supply. The whole *foggara* network, with its huge quantity of vertical pipes and drainage tunnels, is a maintenance system of the aquifer which ensures the soaking of the soil through exchange with atmospheric moisture. Al Karagi's treatise lists three origins of *qanat* water supplies, corresponding to the dynamics found in the *foggaras* of the Gourara region. The medieval mathematician highlighted the underground transformation of water into vapour as well as giving a description of primordial waters and rainfalls. Thanks to the temperature difference during the night, humidity is released into the sand, whence it flows down to the underground canals until it reaches the fields. The *foggaras* foster this process by acting as pumps which attract the vapour-laden air and act as air-borne water sources. During the night, cold air sinks to the ground and humidity seeps into the *foggaras*. After sunrise, the entire process is inverted. As the ground heats up, the air in the *foggaras* tends to rise as it is expelled through the air shafts which are exposed to the burning temperatures of the desert. The air circulation in the underground tunnel operates by suctioning the air from the lower part of the shaded area of the palm grove. The humidity is thus sucked out and recondenses on the walls and on the ground before the air can exit from the shafts. Water is preserved in the pores of the ground, which becomes more and more steeped in water; gravity pulls the water down to the underground canal and to the outlet that feeds the oasis.

The Sahara is also rich in prehistoric structures, made up of barrows and underground rooms, which can be interpreted as humidity and dew-collection systems. Underground chambers or mounds of stones favour the process of condensation and water conservation. The so-called solar tombs of concentric circles around a barrow are ancient methods for the collection of moisture and dew and may have belonged to cults devoted to the practice of water harvesting. The puzzling long lines of stones that sometimes radiate out from the circle like long antennas, making the monuments look like a strange space probe, are actually water collectors. Open towards the slope and converging in the underground chamber, they were used to canalize and divert the humidity collected on the condensation surface between two large shafts. The *foggara* probably has its origin in the development of the condensation-chamber technique. Also, in the still marsh environment of Saharan prehistory, it was useful to produce pure drinking water through percolation in the caves. As desertification developed and the water supplies of underground chambers depleted, people probably tried to widen the excavation to follow the direction of the flows, thus creating a tunnel that made the condensation chamber longer and expanded the drainage area. This is in fact the technique of the *foggara*, which characteristically uses all the different principles of water production: catchment, percolation and condensation.

### Structure of the Oasis

The excavation of a *foggara* should dictate the exact layout of the cultivations, at a specific outlet from an orographic point of view, otherwise runoff by gravity would be impossible. The underground layout must therefore be skilfully calculated and must run towards the high land with a minimum slope in order to ensure runoff that will not bring about the erosion of the tunnel bottom and the transport of wastes and sands that could lower or obstruct the path. The layout follows an almost horizontal path, but it becomes deeper because the overlying soil rises as it recedes from the sebkha. The vertical well shafts are dug about 4–10 m apart and thus the tunnel is connected to the surface, permitting the discharge of excavation wastes. These are gathered around the inlets and produce the typical small craters that highlight the layout of the *foggara* on the ground. As the layout lengthens, the wells reach a depth of 150 m. They are used to enter the tunnels for maintenance work, although they also accomplish a specific task in the water-production system.

The structure of an oasis may be described as consisting of a *foggara* 4 km to 8 km long running from the border of the depression upstream to the highlands, a fortification situated along a rocky edge, and a strip of palm groves extending downstream from the sebkha as deep as the *foggara's* carrying capacity allows. The amount of arable land that can be obtained from the desert depends on the water resources of the drainage tunnel. However, the possibility of extension towards the bottom of the sebkha is limited because here the salt concentration of the soil is higher. Therefore, the palm grove is extended along the borders of the sebkha by excavating new *foggaras* and building new villages. Open-air ditches (*seguia*) flow throughout the tilled areas, following paths marked by earthen walls; flowing beneath the walls or along them. Irrigation by continuous runoff would be needed to wash the soil free of salts, the concentration of which is higher in the areas closest to the sebkha. However, as this method does not suit the cultivation of orchards and would require a large quantity of water, the higher concentration of salts arising from surface evaporation is counteracted by the microclimate under the canopies of the palm trees. Irregular irrigation can be adopted by harvesting water in individual small rectangular basins with rounded edges (*majen*). As in an arterial system, the overall water supply is distributed by capillary action into these small reservoirs with a minimum storage capacity for each tilled parcel.

While desert climates have very low humidity rates – as low as 5% – runoff can raise the humidity in oases to 80%. The water that evaporates from the running water in the open-air ditches contributes to the overall cycle and the oasis effect. The water dispersion that would otherwise take place because of biomass evatranspiration is kept to a minimum because of the palm canopy, which also attracts and accumulates moisture.

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Flow measurement is carried out by blocking the flow of water in the main canal by means of a perforated copper sheet known as *hallafa*, whose tiny holes are stopped with clay. The holes are unstopped progressively until the water flows in a regular manner. The set of holes thus obtained, and which represents the overall flow, is then subdivided according to each ownership share and is used to determine, by the same method, the size of the holes to be drilled in the comb-shaped stone which is used as a dividing wall.

It is interesting to note that the smallest measure, as big as the tip of the little finger, is called *habba*, a term also applied to barley seed and related to the measure of gold. It is impossible to say whether the diameter of the hole was made according to the diameter of a barley seed, however there is a clear relationship between a barley seed and a precise quantity of gold. A significant relationship thus exists between the measures of water, cereals and gold. As all the *foggaras* have the same runoff rate, which is controlled to avoid erosion and the lowering of the canal layout, the volume of a *habba* can be unequivocally defined.

In fact, the *foggara* water supply is subject to season changes for various reasons; therefore the *habba* is a relative measure whose variations determine the development of the other goods. As a result, it is not a fixed quantity, but a measure of value whose entity represents the status of water production at any time, that is to say the status of the oasis economy. As the hydraulic systems automatically share the variations in water production, they represent a physical pattern of the devaluation and revaluation processes: the water in the oasis is the general factor that circulates, is exchanged and flows like money in contemporary economies.

### Hydric Genealogy

Legal succession, marriage and sale of property are responsible for the ongoing system of breaking down and building up of an intricate series of systems of *kesria*, links and bridges. The bridges are necessary where one or more ditches cross over, to avoid having the waters mix. This whole system, therefore, reflects how property ownership evolved over time – a framework of water that registers the passing generations, of family ties and family property in a system of kinship that is physically represented by the network of ditches (Marouf, 1980). Like a garden full of memories, an oasis reveals its own history throughout the flowing of its precious liquid.

Water is the lifeblood that is distributed among the families. Therefore, the jewel, symbol of fertility that Berber women wear around their necks, is the stylization in different shapes of the water repartition system. The Egyptian hieroglyphic *mes*, 'to be born', has the same shape, which confirms the close links between the oasis culture and the most ancient civilizations of the desert. The

same drawing is reproduced on the patterns of carpets, in women's hairstyles or tattooed on women's skin. Their hairstyles mark the different phases of women's growth, linking it to farming practices and the genesis of the oasis. At birth, the hairless head represents the original cosmic space. During childhood, girls have their hair completely cut; only one lock is left in the middle of the head; this lock is the symbol of the original land. During puberty the scalp is shaven in a narrow strip surrounding the head, underneath the hair which is allowed to grow in the centre: this is the symbol of the salted and sterile ocean surrounding the earth which is not yet tilled but is ready for farming. As time goes by, the hair is divided into locks by a median line that reproduces the central canal of the irrigation systems. When a girl is ready for marriage, her hair, which is no longer shaved but is divided into lines and small plaits, represents the tilled land where the water flows through the irrigation canals. Married women let their hair grow to gather into thick plaits, to represent their fertility like that of the oasis. Women's hairstyles reveal their communal as well as their individual stories, which are identified with those of the entire system. The water that fertilizes the fields is shared among properties, it is inherited and it is the lifeblood of a fertile union that founds the family and perpetuates the community.

The relationship between the individual and the world sets up a pact between culture and nature; the symbol and the tradition are witnesses and guardians of this pact which ensures the maintenance of universal harmony. It is in this solid relationship that man can find consolation for the temporary nature of his existence and space is filled with the holiness that is necessary for its safeguard and protection. The close link between actions and nature's harmony imposes a set of prohibitions, bonds and prescriptions, as even the simplest actions can contribute to the maintenance of universal balance. Therefore, in the oasis, the constant relationship between microcosm and macrocosm is not a metaphysical idea, it is an ethical principle based on specific material needs.

### The 'Oases Enlarged' Model

Oasis techniques are typical of settlements in the deserts of the Sahara and Arabia and are widespread throughout the Near East, Mediterranean islands, and peninsulas in a number of geographical areas. The features they share are fragmentation and geomorphological harshness, an arid climate and unusual conditions of humidity. Thus, what we have is an enormous and quite varied range of oasis systems which are autopoietic and self-sustaining in a range of conditions: adobe oasis cities such as those along the dry river beds in Yemen which use the inhabitants' organic waste to fertilize the sterile sand and render it suitable for use in bold architectural designs; stone oases which from prehistoric times have been dug out of the tufa stone of I Sassi di Matera and the narrow gorges of Apulia (Puglia, Italy) where the water necessary for survival is condensed in the caves and on the adobe constructions;

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religious oases carved out of the erosion valleys in Cappadocia, in Palestine, in Thebaid and in Ethiopia, organized in the form of hermitages and walled gardens irrigated by drainage tunnels, cisterns and ditches; sea oases spread throughout the arid islands of the Mediterranean and the Red Sea and supplied by air-borne sources of water; and even oases of humid forests where the distinctive karst environments stop surface water courses from forming, making the settlements completely dependent upon meteoric water collection and conservation methods, such as the chultun (underground cisterns) of Yucatán (Mexico).

Thus a wider oasis model takes shape. It includes those types of human settlement that are able to create conditions hospitable to life in adverse situations, thanks to appropriate use of local resources and strong community links. They are cultural landscapes in which all elements are tightly connected and, in particular, technique, symbolism and aesthetics cannot be separated.

### Oasis cities: Shibam (Yemen)

The Old Walled City of Shibam, in Yemen, is constructed entirely of adobe. The city consists of multi-storey buildings made from unfired bricks, dried in the sun. The adobe technique leads to enormous energy savings, the bricks being efficient insulators. The city lies in the centre of a large wadi valley, the dry bed of a river which is only sporadically filled with water.

The city protected its hinterland by using as a resource something which could otherwise be considered a force of destruction. When flooding of the wadi occurs the waters are separated and dammed upstream, along the slopes and tributaries of the long river bed. The watercourse of the river has been transformed into a continuous system of deflecting weirs and ditches which has broadened the floodplain and dissipated the force of the water over an enormous surface area, which was thus made suitable for agriculture. Great depressions in the ground were dug around the site to collect and absorb the water. In this way, artificial craters of sand were established which could be tilled and which were protected along their rims by earth-fill and shaded by palms. The organic waste of the city is dumped into these depressions which, together with the water, turns the sterile sand into fertile soil.

It was indeed the very existence of the city of Shibam, with its supply of biological matter, that made the palm trees and the farming possible. This is a continuous positive feedback cycle. Not only do the crops feed the population and are returned to the soil as fertilizer, but the entire city, its form and its architecture, is founded upon the eternal principle of complete reuse of resources. In fact, the adobe bricks come from the garden soil. The humus continuously created and dug in to the craters gives the soil its colloidal quality and binds the bricks, which in turn has made possible the bold architecture and solidly constructed buildings. The buildings follow a town plan and an architectural

structure in harmony with the need to collect precious organic waste. All the tower houses have a façade giving on to a blind alley, where toilet drains situated on each floor of the building deposit human waste. The solid waste, separated from liquid waste which can damage adobe buildings, drops through trap doors and is retrieved in woven straw baskets kept at the foot of the buildings. The solid waste, which dries quickly in the desert climate, is then transported to the fields. The separation of liquid and solid waste is carried out thanks to the invention of a toilet which had been used for centuries before the water closet came into use in Western society. The toilets have two outlets: a front outlet for liquid waste and a back outlet for solid waste. Both are carried by gravity down to the street. The buildings are constructed in such a way that they lean slightly outwards with each storey, like an inverted ziggurat, so that each toilet could let its contents fall to the foot of the building.

Shibam is a city whose entire town plan and architecture can be at least partially explained by its toilets. This might appear to be a paradox, but actually it is a sign of great knowledge: an understanding that allows for the organization and management of all energy exchanges from basic biological needs to the most expensive resources – in a closed cycle where all resources are used and reused over and over again.

### Stone oases: I Sassi di Matera (Italy), Petra (Jordan)

I Sassi di Matera in southern Italy are a prime example of how archaic societies lived and managed resources throughout the karst areas of Lucania, Apulia and Sicily and which are still to this day unappreciated and little known. The settlement is a complex system of cave dwellings and buildings made from blocks of tufa stone obtained by digging long passageways underneath the steep slopes of a deep gorge, the Gravina. In the 1950s, I Sassi di Matera were officially declared 'the shame of Italy', given the nature of the dwellings, and the entire population of the Sassi was relocated. Today, the site has been acknowledged by UNESCO as part of the World Heritage and an area of exceptional interest for humanity, because of the inspired construction of an ecosystem which has been handed down from prehistoric times (Laureano, 1993, 1994).

The original Neolithic techniques were used to create a habitat system which was adapted to the combined use of a number of different water-production techniques: purification, distillation and condensation. During the torrential rainfalls, the terracing and the water-collection systems protect the slopes from erosion and gravity pulls the water down towards the cisterns in the caves. During dry spells, the dug-out caves suck out the moisture in the air at night; the moisture condenses in the final underground cistern, which is always full even if it is not connected to outside canals. A multitude of underground storeys are topped by long tunnels which slope downwards underground. Their slope allows the sun's rays to penetrate the underground

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areas, especially in winter when heat is most needed, as the rays are more oblique. During the warm season, when the sun is at its zenith, it shines only on the entrance to the underground caverns, which thus remain fresh and humid. We know of up to ten storeys of caves, with dozens of bell-shaped cisterns all connected to each other by canals and water filtration systems.

I Sassi di Matera are the culmination of the evolution and urban saturation of the water-collection systems of the archaic society of farmers and herders. Blocks of calcareous stone were dug out from the caves; the caves were extended outwards and tended to close up in a horseshoe shape around a terraced clearing, creating a protected area which became a communal courtyard, the *vicinato*. The original irrigated vegetable garden also became a collective courtyard with the cistern underneath, which collected the water running off the roofs. Overhead was an overhang, which became a rooftop garden. The sideways flow of water turned into stairs and vertical connections of the urban complex. The whole arrangement of small streets and paths was formed by following the canal system, which is why the streets are so maze-like. But it only appears to be chaotic. Thus, the Sassi are the result of a brilliant technology which, while exploiting resources, was able to preserve the environment and stave off erosion. The fact that these techniques have lasted until the modern age allows us to understand how other 'stone oases' managed to survive, even when all that is left of them are a few archaeological remnants. Understanding the techniques allows us to safeguard those remaining.

The archaeological city of Petra (Jordan) was carved out of the desert canyon by nomad tribes thousands of years ago. It is now an endangered site. The environment of Petra is undergoing a dynamic transformation. The erosion of the sandstone walls is part and parcel of a geological process. But since Petra was abandoned, the crumbling of its surface has speeded up and is now proceeding at a catastrophic rate. The former inhabitants kept the stones from crumbling. The Nabatean peoples of Petra were able to make use of the rare rainfalls which, when they came, were sudden and violent, in order to create gardens and tilled land out of the desert canyon. Nabatean agriculture was exemplary in terms of water production by hydrogenesis, according to water condensation methods mentioned in the Bible (Mayerson, 1959), and which are now being used again in trying to till the Negev desert (Evenari, 1971, 1982). As described in ancient writings, Petra was a city of canals, basins, fountains and gardens. This could not be more unlike what remains of Petra today – windswept and sand-blown. An urban microclimate was created by means of what might be misconstrued as aesthetic measures such as waterfalls, water lilies and gardens, but which actually were the best protection possible for the architecture carved out of the sandstone. The plants slowed the wind; the wind no longer carried silicon sand which acts as a terrible abrasive. An entire system of eaves and canals collected the rainwater and protected the monuments.

Therefore, if we are to save Petra, we must think according to ancient logic and reconstruct the entire ecosystem. The aim is to reconstruct a whole system of canals, terraced overhangs and cultivated gardens in an area close to Petra, the wadi Al Mataha. The Nabatean system, whereby high cisterns distributed water to basins and fountains for the irrigation of fields and gardens, will be reinstated. This is an integrated project which will achieve many goals through the archaeological restoration of an ecosystem so that the ancient water production and cultivation systems can be made visible. The experiment calls for the reintroduction of ancient techniques in order to arrest the crumbling of the stone. Local inhabitants will be called upon to become involved both socially and economically, to manage the cultivated fields and make use of the water resources. A new area of Petra, which is hardly ever visited by tourists, will be opened up to tourism. This is a high-profile project which is both attractive and makes use of culture as a tool to protect the environment, while at the same time promoting production and the economy.

### The Oasis Model for a New Technological Paradigm

Oasis systems such as Shibam, Matera and Petra show how archaic societies developed a resource-scarce economy and survived, thanks to their very prudent and frugal management of natural resources. The reason why such cities are so aesthetically pleasing is precisely because they lived in harmony with their environment over long stretches of time. When this balance between resources and their productive use – painstakingly maintained over the centuries – is lost, then the urban ecosystem collapses and sets off a process of deterioration of the hinterland as well. In the Mediterranean basin and in its islands and peninsulas, in Syria, Lebanon, Mesopotamia, Palestine, Arabia and Northern Africa, the sites of the most ancient civilizations, where archaeological excavations bring to light cities which were once surrounded by immense greenery, with fertile fields and thriving gardens, are now abandoned and buried in sand. For 3,000 years the process of desertification has marched onwards; it has worsened during the industrial age and has reached catastrophic proportions over the last fifty years.

This continuous natural deterioration is not due to natural and climatic conditions, but rather to indiscriminate pressures being brought to bear on natural resources. In developed countries, the traditional models of life, of production and of consumption have been cast aside in favour of a system which totally depletes local resources; this fosters overgrowth of the developed areas by means of massive recourse to external resources, first from the hinterland and then from more and more remote areas. Thus, the entire planet is involved in this mechanism which destroys our plant heritage and our landscapes. The chain of transmission of knowledge of how to deal with our environment, which has been handed down from generation to generation over thousands of years, is broken.

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This lost knowledge is why we are at the end of our capability of maintaining and governing lands whose balanced and harmonious aspects are the fruit of labour and culture. Today this entire process is endangering the balance of nature of the whole planet; it is therefore necessary to plan interventions aiming to reintegrate the historical memory of how the environment was cared for, in that it constitutes a strategy for survival for all humanity.

Oasis communities show that humanity has not only trod the path of enormous, powerful empires, but has also carved out small and self-sufficient communities. Vast, far-flung empires require a continuous supply of outside energy in order to stave off catastrophe. This is what is happening in the Nile Valley, in the large metropolitan conurbations of Palestine and in many other areas of the Mediterranean and Arabia, whose enormous growth rates are underpinned by major dams, complete overuse of deep water tables, costly desalination plants or huge projects to use ever more remote resources. The alternative model is that of the oasis, which allowed human life and society to continue even after the collapse of the great empires. The oases were able to hand down collective knowledge and draw up rules for peaceful coexistence that are indispensable to survival. They were able to live in harmony with the surrounding environment, and to make use of its resources without depleting them completely. The underlying philosophy is that of transforming a disadvantageous situation in renewable resources. The delay in modern development becomes an advantage as the cultural landscape and settlements are intact and are of great value for the future. The combination of traditional technology and new appropriate technologies could set in motion a true cultural recovery: we could safeguard the remnants of the past and revitalize them as sources for progress and as models to learn how to save our planet, which is an oasis in the cosmos.

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## Arab Region and the Mediterranean

## International Centre for Mediterranean Cultural Landscapes

Carla Maurano

The International Centre for Mediterranean Cultural Landscapes (ICMCL) was established in 1999 by the Salerno Province, Italy, and the Cilento National Park. It is based at Castellabate.

Recognizing that cultural landscapes are lived-in, living landscapes, based on the interaction between humanity and nature, working with others, ICMCL seeks to safeguard, conserve, sustain and manage this special interaction.

The Mediterranean region is rich in cultural and biological diversity. People have lived here for millennia, interacting with nature, leaving their distinctive mark on the landscape through trade, cultivation and construction. The Mediterranean, more than any other region in the world, is the cradle and melting pot of civilization. It has a cultural heritage of outstanding global significance. Nowhere is this more true than in the countries of the southern and eastern Mediterranean, where the interaction between man and nature has produced some of the world's richest cultural heritage with a diverse and ancient lineage. Cultural landscapes are the product of this complex interaction. The landscape we see is the end product, representing the complexity and richness of the social, economic and cultural processes in which the heritage is rooted. Management of these areas cannot be divorced from the processes which developed them. The unrivalled diversity of the cultural heritage of the southern and eastern Mediterranean presents both a great challenge and a unique opportunity. But this rich heritage is at risk. High population growth, increasing infrastructure developments, intensive farming and desertification, rapidly growing numbers of tourists, are all combining to produce radical changes unparalleled in the history of Mediterranean landscapes. To safeguard these landscapes for the future we need to understand the processes by which they have been constructed and manage the inevitable future changes in a way that will safeguard and conserve our rich heritage. Managing cultural landscapes requires a special approach, special knowledge and skills. Cultural landscapes are not museum pieces, they are lived-in, living landscapes.

***The Main Activities of the ICMCL are:***

- to undertake research on the role and importance of cultural landscapes for the conservation of the tangible and intangible heritage, for the preservation of biological and cultural diversity, and for the benefit of the population by implementing sustainable development in the Mediterranean;
- to develop the skills and knowledge to increase professionalism and build local capacity in cultural landscape management, mainly in the southern and eastern Mediterranean regions;
- to raise global awareness of the historical and spiritual nature of cultural landscape heritage through outreach programmes, publication of papers and articles, and dissemination of general and technical information;
- to provide advice on particular landscape management issues;
- to support identification and evaluation of outstanding cultural landscapes;
- to support the designation of more cultural landscapes as international and national protected areas;
- to serve as a negotiating forum for creating new ideas and settling internal conflicts related to cultural landscapes;
- to form a legitimate collective actor at the regional level for planning, decision-making, implementation and controlling of development programmes and projects on cultural landscapes;
- to provide adequate training on management and other issues relating to cultural landscapes;
- to contribute to raising common accountability for environmental, economic and social development in cultural landscapes;
- to act as a documentation (library) centre on cultural landscapes.



## Latin America/Caribbean

## Cultural Landscapes and the Challenges of Conservation in Latin America and the Caribbean

*Elias J. Mujica*

**In Latin America and the Caribbean only two properties are inscribed as cultural landscapes on the World Heritage List: Viñales Valley in Cuba (1999) and the Archaeological Landscape of the First Coffee Plantations in the Southeast of Cuba (2000).**

Nevertheless, some World Heritage sites inscribed on the List prior to the development and approval of the cultural landscape concept, such as the mixed site of the Historic Sanctuary of Machu Picchu (Peru), comprise significant cultural landscapes, while others such as the Lines and Geoglyphs of Nasca and Pampas de Jumana (also Peru) may be considered as 'the most dramatic relict cultural landscape of all on the World Heritage List', according to Henry Cleere. During the past five years, two expert meetings on cultural landscapes have been organized in Latin America: the Regional Thematic Meeting on Cultural Landscapes in the Andes (Arequipa/Chivay, Peru, May 1998, and Cultural Landscapes in Central America (San José de Costa Rica, September 2000). The main purpose of both meetings was to identify potential cultural landscapes in the frame of the overall global strategy for a balanced and representative World Heritage List.

In this presentation a number of case studies are described, some of them presented at the Andean meeting, to give an overview of the diversity of landscapes in western South America while highlighting the crucial conservation challenges that they face. Some theoretical and methodological issues are then discussed, together with issues that must be addressed in order to move forwards and further improve the implementation of the cultural landscape concept.

### Some Latin American Case Studies

From the northern end of South America in the Caribbean Sea to the eastern slopes of the Andes in Argentina, and from the Pacific Ocean shoreline to the high summits of the Andes, over 6,000 m above sea level, six case studies are presented organized from north to south. A seventh example with a clear regional component, the Inca road system, is also given.

#### Chuaó: a Colonial Cacao Hacienda in Venezuela

The first case study is located at the northern end of South America, on the Venezuelan Caribbean shore. It is an

example of a seventeenth-century cacao hacienda, Chuaó, surrounded by Venezuela's first national park, the Henri Pittier. The centre of activity, the cacao production and process, is reproduced in the architectural plans of the hacienda with the drying and fermenting of the cacao in the central square.

This site has seen the key episodes of Latin American history: the native indigenous presence before the sixteenth century, the Spanish colonial period and the later African cultural input through the haciendas and the slaves to work them, the racial mixture produced over the centuries, and finally the free citizens of the Republic of Venezuela.

The hacienda today covers some 240 ha, with a population of some 2,000 inhabitants, the majority descendants of African slaves. The material cultural heritage preserved within the hacienda is comprised of petroglyphs, archaeological settlements and indigenous cemeteries of the pre-colonial epoch. Corresponding to colonial times are the church (declared a National Monument in 1960), the house of the 'Altos', the 'Cural' house, the patio for drying cacao in front of the church as the central architectonic element of the town, the ruins of El Mamey, the oven, the Cross of the Pardon and the cacao warehouse. Notable symbols of contemporary culture are such intangible values as religious festivities and their associated traditional music, as well as such tangible values as musical instruments, the masks of the 'dancing devils', traditional tools for agriculture and fishing, and the traditional architecture of the dwellings.

Concerning the natural heritage, the hacienda is surrounded by the Henri Pittier National Park, decreed in 1937 and outstanding for its conservation of the northernmost cloud forest in South America. Two elements thus come together: the presence of native rainforest characteristic of the northern extremities of Latin America, and the cultural practices of management of the cacao fields. The cacao crops have made it possible to conserve the tropical rainforest of the valley of Chuaó by the necessary shade they offer, which would have been condemned to disappear under traditional agriculture or more recently through speculative land-use for real estate and tourist developments.

In short, this case illustrates the close association of natural and cultural values with the intangible heritage of the rituals and music of the workers and local communities, descendants of African slaves. Today it is the place in South America where the purest music and dances of African origin have been conserved. It illustrates the interrelationship

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between cultural and natural values associated with a contemporary population that keeps alive intangible values in the rituals and music of its religious festivities.

Chuafo remains unique in its traditional practice of natural resources management, as well as the conservation of native resources of great value. The main challenge is how can this cultural landscape be conserved when the owners of the hacienda live in extreme poverty, with inadequate management of the fields and poor administration of the produce.

### **Ciudad Perdida and the Sierra Nevada de Santa Marta, Colombia**

The Sierra Nevada de Santa Marta is a massive isolated mountain that emerges abruptly near the Atlantic coast of Colombia. It, without doubt, is the highest of its type in the world, and in only 42 km it reaches heights of 5,775 m above sea level. The abundance of water and the range of thermal variations provide habitats for a great wealth of flora and fauna, and the site has been determined as one of the most important biodiversity conservation centres in the northern Andes.

On the arrival of the Spanish in the seventeenth century, the Tairona inhabited Sierra Nevada de Santa Marta, densely populating the warm and temperate ecological niches. On the northern slopes more than 200 archaeological sites corresponding to this culture have been identified, Ciudad Perdida being the most important.

The Tairona constructed their towns on the slopes of the mountain, adapting them through stepped terraces supported by stone containing walls. In addition they developed various architectural elements to control the water and the erosion of the soil, in an environment where the rains are torrential and the slopes pronounced.

Ciudad Perdida consists of 169 terraces, roads, stairs, spillways and sewerage systems intercalated with green open spaces. The terraces are arranged following the axis of the blade of the hill, forming what is known as the central axis or religious and political centre. From the central axis other household constructions, of lesser quality in terms of size, access routes and stone work, are dispersed on the slopes.

The indigenous groups that today inhabit the mountains are the Kogi (Kággaba), Arsarios (Wiwas), Arhuacos (Wintukwas) and Kankwamos (Atanqueros), belonging to the macro-Chibcha linguistic group, a total population of approximately 25,000. They survive by conserving some guidelines of environmental management despite having been forced by colonization into ecological niches over 1,000 m above sea level. The current indigenous populations still have towns of a ceremonial and social character. Each family can own miscellaneous dwellings distributed at different levels, as a way of taking advantage of the great diversity of products of their environment.

Such is the importance of Ciudad Perdida for the indigenous population that some of the elderly Kogi claim that the site is protected because Teyuna, their mythical and civilizing hero, passed by there. The people believe that it was at the River Buritaca watershed that Teyuna carried out his activities as creator of the figures of stone and gold, which are buried in several places in order to protect and sustain the ancestors of all beings.

To sum up, Sierra Nevada de Santa Marta in northern Colombia is an exceptional example of a cultural landscape and sacred place of the Kogi Indians, who are now living around the pre-Columbian structures of the Ciudad Perdida, a most complex and impressive archaeological site. Of outstanding significance is the people's interaction with nature, illustrated by their management of water and knowledge of medicinal plants. In order to facilitate its protection and management, the Colombian Government established the Sierra Nevada Natural Park in 1964, with the objective of conserving for perpetuity this strategic ecosystem and the native communities that are settled in the region. In addition, and for the purpose of helping to preserve the biodiversity of this area, in 1981 UNESCO nominated Sierra Nevada of Santa Marta, including the Tayrona National Natural Park, to the category of Biosphere Reserve.

The main challenges to the conservation of this magnificent cultural landscape are related to the dual authorities – national and indigenous leadership; two political provinces sharing one property; the negative impact of 'scientific tourism'; and the political and social violence in the surrounding region.

### **Colca Valley, Southern Peru**

The Colca Valley, in southern Peru, contains most impressive examples of organically evolved cultural landscapes based on economic and social imperatives, both relict and continuing landscapes as well as associative ones. The valley is located in the north of the *departamento* of Arequipa, 165 km from Arequipa city. Up to a certain point, it is a typical inter-Andean valley, that is, a water flow that runs 200 km from east to west, from the snow-capped summits of the Andes towards the Pacific coast. But, in terms of geomorphologic formation and natural landscape, Colca's narrow canyon, 3,400 m deep, is unique in the world. Furthermore, snow-capped volcanic peaks grace its margins, including the Ampato (6,288 m above sea level) in the south and the Misti (5,977 m above sea level) in the north, from whence it has been determined that the furthest source of the Amazon River can be found.

Although the Colca Valley is located around 3,000 m above sea level, it has a pronounced slope, allowing considerable biodiversity through differences in altitude and climate, with a wide range of native flora and fauna, some of them in danger of extinction. There are 300 plant species, notable among which are the remains of *queñoa*

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forests and lonely puyas in the most isolated spots. Fauna include the condor, the *parihuana* or Andean flamingo, the 'giant' hummingbird, the llama, alpaca, and their wild predecessors (guanaco and vicuña), the white-tailed deer, the Andean cat *or osjollo*, the puma and the vizcacha.

This magnificent natural landscape has been used and transformed by indigenous societies since at least 10,000 BC, when the first inhabitants settled in geographic and climatic conditions very similar to those that exist today. Twelve centuries later, there are seventeen traditional villages in the valley, all with colonial churches of excellent workmanship, such as those of Sibayo, Yanque, Cabanaconde and Coporaque, the material reflection of the economic importance that this valley has had throughout history.

In addition to the importance of the higher areas for grazing the native camelids, the valley was one of the largest centres of agricultural production in pre-Hispanic times, judging by the quantity and quality of the agricultural terraces that unquestionably form one of the essential cultural elements of the valley. Most of the valley is lined with agricultural terraces, of different forms and sizes in accordance with the topography, access to water and the type of crop for which they were intended. Where the slopes allow, the terraces create the appropriate conditions for agricultural production, with two basic crops: the potato on the highest and coldest land, with less access to water; and corn and other Andean grains on land with more benevolent climatic conditions.

Today the Colca Valley, cultural landscape par excellence, is strongly pressured by tourism, and by the 'modernism' of local authorities which, in the name of progress, are substantially changing the morphology of the colonial settlements. Even so, the pre-Hispanic agricultural terraces are still in production, although some are suffering from erosion since losing the social web that kept them together, and the valley continues to be one of the largest banks of germplasm of Andean agricultural products.

The main challenges are related to the management of such a complex and extended system, and that the landscape has changed considerably over time so that 'authentic' objects in the landscape have been used differently by different communities (reuse of Inca walls for housing purposes, etc.). Furthermore, a number of issues concerning the integrity of complex agricultural landscapes (watershed, irrigation systems, communities, scale, etc.) with a specific focus on functional integrity (vertical and horizontal), are key aspects of the Colca case. The sustainability of the cultural landscape and issues relating to the local population, their associations with the landscape and its tangible and intangible heritage, and the interaction between different communities, must also be considered.

### Atiquipa: Lomas on the Southern Coast of Peru

The site of the *lomas* of Atiquipa, on the southern coast of Peru some 600 km south of the city of Lima, is located in a coastal desert by the Pacific Ocean.

*Lomas*, a mix of grass and other herbaceous species, is a particular ecological phenomenon of the Peruvian coast, where the desert generates vegetation thanks to the condensation of coastal fog. With an area estimated at 22,800 ha, this is the greatest expanse of *lomas* to be found along the coast of Peru. Also within this area is conserved an large expanse of forest of some 2,190 ha, while in another relatively small area of 350 ha contemporary communities have developed fruit trees, alfalfa, corn, vegetables and livestock, mainly goats.

In contrast, a preliminary archaeological study carried out in the area has documented the existence of old and complex systems of farming that occupied at least 2,600 ha. What is innovative and surprising here is that a *lomas* environment was ingeniously combined, on a large scale, with the terracing of the lower slopes and the development of artificial irrigation, through the specialized management of the *lomas* and its capacity to generate water in a location where this resource is extremely limited. At the same time, the presence of a high concentration of pre-Hispanic settlements reveal both a high population density and a complex articulation of the territory.

At present, the form of exploitation of the *lomas* of Atiquipa is leading irremediably to desertification. Recovering the technological legacy of the former populations of the area would allow us to reformulate our relation to the particular characteristics of the territory, stop degradation of natural resources, and re-establish sustainable management strategies in the *lomas* and the region, appropriately resolving the challenges of contemporary development.

The case of the *lomas* of Atiquipa is an excellent example of a cultural landscape of the Andean Pacific coast, as well as how lessons can be learned and applied to contemporary sustainable development.

### Sajama National Park, Bolivian Altiplano

Mount Sajama is a snow-capped peak with an altitude of 6,542 m above sea level, around which was developed a national park of the same name. This was the first protected area in Bolivia, declared as a natural reserve in 1939 due to the forests of *kheñua* (*Polylepis tarapacana*) on the mountain slopes – the highest forests in the world.

The climate in the region is cold to freezing. The annual mean temperature is 10 °C, the minimum in winter reaches –30 °C and the maximum during the day 22 °C. During the summer there are frequent rains, although the ground is normally frozen throughout the year. It is an arid region with minimum levels of precipitation of 90 mm per annum.

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Located in the *departamento* of Oruro on the border with Chile, the Sajama National Park is contiguous with the Lauca National Park of Chile. With a protected area of 103,233 ha, the park incorporates geological natural wonders, unique flora and fauna and thermal waters, as well as highly valuable cultural elements such as polychrome *chullpas* (pre-Hispanic funerary towers), rock art, *pukaras* or fortified places, and colonial architecture and art.

In terms of pre-Hispanic cultural heritage, it comprises the painted *chullpas* of the Rio Lauca, decorated with different designs in white, red, green and black. These are currently the only painted *chullpas* that exist in Bolivia or Peru. The designs have been widely analysed and related to pre-Columbian textiles.

In terms of the colonial cultural heritage, the chapels and churches are outstanding considering the region where they were constructed. They were established by Augustinian priests in the sixteenth century. The church of Curahuara de Carangas, the most important of the region, has painted murals dating from 1608. Other notable churches are those of Andamarca (1727), Sabaya (1880), and Sajama, Tomarapi and Lakes dating from the nineteenth century, also with high-quality murals. Architecturally, most of these churches have a single aisle with atrium and tower. The Spaniards built over the indigenous Aymara sanctuaries in order to demonstrate their domination, as in the case of the Sanctuary of the Nativity of Sajama.

Today there are 7,891 families living in Sajama, Aymara of Caranga origin, grouped into *ayllus*. This area is one of those which has managed to conserve its traditional social organization, customs and indigenous religious beliefs. Traditional Aymara circular dwellings can still be found. The main occupation of the population is raising camelids. Agriculture is carried out on a very small scale because of the extreme climate, the frosts and the high aridity. The crops are reduced to the quinoa and the *luk* potato, a grain and a native tuber of the Andes, which are all that can be grown at these altitudes.

The natural and cultural values of the park make this area of major importance for conservation in Bolivia. The forests of *Polylepis* that still exist in the area are the most important, because in other areas of the country they have practically disappeared. In these forests live species that are not found in other areas because their survival depends on the presence of the *kheñua*, such as hummingbirds (*Sappho sparganura* and *Patagona gigas*) and a very small mammal (*Thilamys pallidior*).

To sum up, Sajama is an exceptional cultural landscape, for the quality of its natural and cultural components, by virtue of being the first protected area in Bolivia, and including the highest forest in the world.

### Quebrada de Humahuaca, North-west Argentina

The Quebrada de Humahuaca, recently nominated for the World Heritage List, is located on the eastern slopes of the Andes in north-west Argentina, near the borders with Bolivia and Chile. Although the environmental characteristics are restrictive in terms of climate, water and soils, the Quebrada de Humahuaca witnessed a lengthy and complex indigenous historical process that began several thousand years ago and culminated in the European conquest, shortly after the area was surrendered by the Inca Empire at the end of the fifteenth century.

For over 5,000 years, the Quebrada de Humahuaca has been a natural route linking the cold high plateau of the Andes with the warm low plain of the Chaco, a function that persisted during colonial and republican times. Throughout this long history, pre-Hispanic and colonial monuments have been constructed along the Quebrada. From the colonial period, the traditional towns of Tilcara, Humahuaca, Uquia and Purmamarca are noteworthy, especially for the paintings in their churches.

Archaeological evidence demonstrates that this successful historical process was based not only on the economic activities triggered by the services needed on the route, but also on an agricultural production system appropriate to this semi-arid ecosystem. Indeed, in the Quebrada de Humahuaca 8,294 ha of pre-Hispanic agricultural areas have been recorded on the high slopes, 2,771 ha in the lower part of the valley and 590 ha in the flowing gorges. These include a traditional pre-Hispanic agricultural system that perfectly fits the relict cultural landscape definition. Coctaca is a superb example. Encompassing 3,900 ha of a type of platform for crop-growing – although a better definition might be ‘agricultural rooms’ – it was constructed taking advantage of the ravines of the sinuous slopes. The stones that originally covered the slopes were used to build these ‘rooms’. While the fields were cleared, the stones were used to construct parallel walls over 150 cm high that on the one hand protect the fields from the cold winds, and on the other store the heat of the day in order to disseminate it at night when the temperature is low. It seems that the soil was specially brought from the fertile lower part of the Quebrada, and that these room-like fields are irrigated via artificial spillways of stone with the runoff from the upper slopes.

Today the population of the Quebrada de Humahuaca has serious economic problems and the basin of the Rio Grande contributes a vast amount of sediment to the Rio de la Plata, from several hundreds of kilometres distance to the port of Buenos Aires, the capital city. Knowledge of natural resource management has been lost, as well as the social organization that made it possible, but the site remains an example of relict cultural landscapes in this part of America.

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### The Inca Road System

The Andes Mountains cover 70° of latitude along the western margin of South America. They comprise a section of the 15,000 km of the New World cordilleras and are 7,250 km in length. They occupy a continuous area of more than 2 million sq. km, extending from the Caribbean coast of Venezuela and Colombia at about 11° N. to Tierra del Fuego at about 55° S. Given their enormous north-south length, extending through all climatic and vegetation zones between the Equator and the Antarctic, the great individual summit heights and the unbroken high-crest altitudes that produce some of the most dramatic rain-shadow effects on earth, it is hardly surprising that the Andes contain the most extreme range of landscape types, climates and vegetation communities. The Andes are one of the regions of greatest environmental and geomorphological diversity in the world.

The Central Andes were a cradle of civilization, one of the few places where civilization emerged. The Inca Empire is the last and best known of the advanced Andean societies and the biggest native state to arise in the Western Hemisphere. It covered an extensive territory, exploiting a great topographical and climatic complexity covering the present-day republics of Colombia, Ecuador, Peru, Bolivia, Chile and part of Argentina. The success of this empire, as well as that of preceding societies, was due primarily to the knowledgeable management of natural resources and the deliberate transformation of landscape, turning barren land into extensive productive areas. For this reason, the best examples of cultural landscapes in the Andes refer to relict and continuous types. But, on the other hand, the success of the empire was also due to the Inca social and political system and the way they articulated such diverse territory through a 25,000 km network over some of the earth's most rugged terrain, thus forming the nervous system of the empire: the Inca road system.<sup>4</sup>

The system was composed of two major routes: the *Qapaq Ñan*, the main highland road that extended along the spine of the Andes between Cuzco and Quito and south into Chile and Argentina; and a parallel road that ran along the coast. Dozens of lateral roads connected these two routes. The sophistication of this communication network was rivalled in the ancient world only by that of Rome. These roads did more than facilitate travel. They moved goods, people and information and served as physical and conceptual links between the hinterland and Cuzco. Sometimes they appear almost over-engineered – even in remote regions Inca engineers paved and embellished some stretches with stairs, drains and culverts – and in this sense the road system was probably as much symbolic as it was practical.<sup>5</sup>

The Inca road network is pre-Hispanic America's largest continuous archaeological remains, and one of its most outstanding cultural landscapes. Moreover, five South American countries share this common legacy, giving it a special regional value as well as common challenges.

### Theoretical and Methodological Issues

During the Andean and Central American expert meetings, a number of theoretical and methodological issues concerning the challenge of conserving cultural landscapes emerged. I would like to take this opportunity to highlight some of them. Under-representation of Designed Cultural Landscapes

#### Under-representation of Designed Cultural Landscapes

The first issue is the under-representation of designed cultural landscapes in Latin America and the Caribbean. Although the application of the three cultural landscape categories as outlined in the *Operational Guidelines* were reaffirmed for the Andean and Central American regions, and it was agreed that the categories are perfectly applicable with no need for any changes to the current definitions, the category of designed cultural landscapes was found to be of smaller significance than in other parts of the world. Even though there are some culturally local examples with some potential – such as the transformation of the forest among the Huaorani of the Ecuadorian jungle, the forest plantations of Porcón in the Peruvian mountains, or the garden in the cemetery of Tulcan in Northern Ecuador – there is no doubt that this category requires greater research in Latin America and the Caribbean. Its weakness in comparison with the other categories could be due to the lack of cases put forward, or of the lack of people interested in studying this type of heritage. Some good candidates, for example, are the Parque de Palermo in Buenos Aires (Argentina), the Parque del Este in Caracas (Venezuela), or the Bahía de Copacabana in Rio de Janeiro (Brazil), according to Carmen Añón. At any rate, more research is needed on this issue.

#### When Does a Natural Landscape Become a Cultural Landscape?

One of the most polemic issues among participants at the expert meetings was the question of how to define clearly the limit between a cultural and a natural landscape, and when a natural landscape becomes a cultural one. Although there was a consensus in that a landscape is cultural when there is material evidence of human interaction, often the delimitation between one and the other is difficult to define. It would perhaps be quite clear for all of us here where the line should be drawn, but it is not clear for those who are unfamiliar with the Convention, the *Operational Guidelines* and the specialized bibliography. This issue requires greater precision in the context of the South American complexity, and in relation to the protected area category in IUCN terminology.

#### The Transformation of a Relict Landscape into a Dynamic One, and Vice Versa

In the case of the Andes, an important issue is the possible transformation of a relict (static) landscape into a continu-

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ing (dynamic/living) one, and vice versa. This transformation could be due to: (a) the characteristics of production systems using long fallow periods when the land recovers its productive capability in a natural manner; or (b) the importance of the recovery of traditional soil and water technologies (in a relict cultural landscape such as the archaeological agricultural terraces), giving them an active role in today's communities in association with traditional ways of life. Good examples are the agricultural terraces of the Colca Valley, that may be in use for some years then abandoned for a five- to seven-year period. The opposite process can also take place, with continuing landscapes becoming relicts through progressive abandonment, such as the *lomas* of Atiquipa on the southern coast of Peru.

### 'Discontinuity' of Cultural Landscapes

One of the main characteristics inherent to cultural landscapes is their considerable extent, which makes their management and conservation difficult, as we have seen in the examples given above. Moreover, in the Andes a typical characteristic of cultural landscapes is its 'discontinuity', encompassing several 'niches' or ecological zones. Such a feature, very 'Andean', will surely differ from most cases of cultural landscapes in other regions, and as a result will require innovative proposals for the identification, definition, conservation and management of the sites.

### Sustainability of Cultural Landscapes

A landscape in general is not static but dynamic, more so in mountain ecosystems. It implies an ingredient of permanent change; change that most of the time cannot be regulated or governed. In this context of dramatic change the risk of unsustainability is high. A methodology should be developed for identifying landscapes with the potential for being sustained. Is that possible?

### Cultural Landscapes and Conservation of Agro-biodiversity: Wild and Domestic

Biodiversity in Latin America is clearly being eroded. Cultural landscapes can be used to alleviate this process, through mechanisms that should be studied and proposed. The UNESCO project 'Sacred Sites – Cultural Integrity and Biological Diversity', for example, could be an important methodology with a culture-based approach for enhancing environmental conservation. We need to work more closely with these initiatives.

### Cultural Landscapes, Traditional Technologies and Productivity

As mentioned earlier, in the case of mountainous countries like the Andean ones of Latin America, cultural landscapes have values beyond the aesthetic – they have the potential to relieve poverty. Promoting the recovery of organically evolved cultural landscapes, through fresh emphasis on the *Operational Guidelines* and the investment policy of

the World Heritage Fund, for example, will not only contribute to conservation, but in addition will promote the economic development of local communities based on the greater productivity that appropriate use can generate.

### A Final Consideration

In most of Latin America, organically evolved cultural landscapes are closely linked to the oldest period of its history. They constitute part of the tangible evidence of a historical process unregistered by written sources, a process abruptly interrupted in the sixteenth century by the social and economic segregation of the indigenous populations, the heirs of that heritage. Organically evolved cultural landscapes, as defined in the *Operational Guidelines*, are the result of centuries of experience in the relation between culture and nature, an aggregation of unique knowledge as well as an important element in the generation of community identity

In addition, the category of associative cultural landscape, such as the sacred sites, is of crucial importance in the generation and conservation of identity, mainly of ethnic minorities. These sites generate the concept of 'ownership', of profound roots, of self-esteem. These facts lend a special dimension to the cultural landscapes of Latin America, additional reasons for their identification, conservation and management.

On the other hand, in most Latin American countries the interrelationship between man and nature has remained imprinted in physical evidence, either as relict landscapes of the historical process or as continuing landscapes with an active role in current society. Moreover, many of the cultural landscapes of the region, such as those demonstrating soil and water management and whose recovery would help to solve the problem of limited productivity, represent not only the achievements of the past but also real possibilities for the sustainable development of the indigenous communities of today.

In this context, in Latin America the main challenges to the conservation of cultural landscapes are also related to coherent national policies and appropriate political decisions at the national and local levels, not only for the preservation of our heritage, but fundamentally for the development of our most valuable legacy: indigenous communities.

I agree completely with Peter Fowler's proposal, that thematic meetings – as the one organized on traditional land and water management – are very important for a better understanding of cultural landscapes. But I also think that it is time to begin knocking more aggressively on the doors of politicians, not only in a case-by-case basis, but also at a higher level. We should perhaps organize special events for 'political awareness', or use the already existing platforms where politicians resolve – or try to resolve – regional issues.

In any case, this is one of our goals for the coming years in Latin America.

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1

The "Dancing devils" of Chuao, Venezuela, one of today's most pure African origin tradition in South America. Photo: Instituto de Patrimonio Cultural.

2



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The lomas of Atiquipa, in the southern coast of Peru, a fossil evidence of the Prehispanic human transformation of the dessert in a productive niche.

3



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Painted chullpas (funeral towers) of the Rio Lauca, Sajama National Park in Bolivia, decorated with different designs in white, red, green and black. These are currently the only painted chullpas that exist in Bolivia and Peru.

4



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The Anta plain in the South American Andes, one of the centers of tubers diversity of the world.

5



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The agricultural terraces (andenes) of Wiñay Wayna, in the Machu Picchu Sanctuary and National Park, evidence of the Inka transformation of deep slopes into productive zones.

6



© Elias J. Mujica

The Colca Valley (Arequipa, Peru), one of the most impressive examples of cultural landscapes organically developed based on economic and social imperatives in the Andean Countries.

7



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8



Ciudad Perdida in the Sierra Nevada de Santa Marta (Colombia), consists of one hundred sixty-nine terraces, roads, stairs, spillways and sewerages systems intercalated with green open areas.

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## Use and Management of Cultural Landscapes in Mexico

Saúl Alcántara Onofre<sup>1</sup>

In Mexico many errors have been made in the maintenance, management, use and other functions of historic landscapes and gardens; in general these errors are caused by the lack of specific knowledge of tutelary problems and conservation measures. Typically, cultural landscapes and historic gardens do not have maintenance and management organization. Most of the time, there is a gardener with little experience in charge of these gardens who maintains or replaces the historic vegetation at will. If there is a minimum culture of maintenance in the buildings; in the gardens there is none.

The rehabilitation of a historic garden through private initiative and some public institutions has been reduced to simple economic exploitation. The most common cases of destruction, fortunately less frequent nowadays, are those in which the lots have been divided and construction has taken place on part or all of the land, for example the destruction of adjoining agricultural lands or of less architectonic sites in order to build housing, administrative or commercial centres, golf courses, sport clubs and other facilities.

The zone most affected in Mexico City since 1950 is that of the floating gardens (*chinampas*) of Xochimilco, subsumed by urban growth. Today, Mexico City has not a good word to say of the town planning programmes that have made concessions to speculators and largely destroyed the system of cultural landscapes of each historic centre, now immersed in an urban ocean.

Unfortunately, in all too frequent cases, the destruction consists of using buildings as simple containers rather than for their original function, or for some service required by the modern city (residences, congress centres, libraries, offices, schools, commercial centres, etc.) which modifies the organization of open spaces and the architectonic character (systematic replacement of closings, planishings, pavements, soffits, stairways, public services).

These actions are accompanied by mutilations of garden architecture and modifications to the original design of plantations, motivated by economic reasons of cheaper maintenance or the mistaken idea that there is a functional value to all that is new and complete. It is quite common to see the radical diminution of densely wooded spots and forests, or the replacement of trees with unsuitable species, strangers to the history and character of the site.

The Mexican National Institute of Anthropology and History (INAH) administers 110 historic buildings; all of them with gardens, orchards or courtyards, which have to make do with minimal administration. They

entrust an organization or a private company to carry out the maintenance of gardens or entire complexes without checking the compatibility of the services offered or the capacity to respect and maintain the historic value of the sites.

In Mexico, this behaviour mainly arises from the difficulty of considering cultural heritage as an economic resource without destroying its historic value – it means considering its quality as a cultural heritage. An appropriate mindset is lacking to impose the legitimization of the economic as well as the social benefits of cultural heritage (bearing in mind that INAH has the responsibility for 33,000 archaeological zones in the country, these problems not only occur in landscapes and gardens, but also in museums, architectonic complexes, ecological parks, etc.).

### Unconscious Destruction of Cultural Landscapes

The destruction of cultural landscapes and historic gardens has taken place in error, through disregard for the historic and artistic values that are not yet widespread in Mexico, despite the recent international interest in these topics.

Formal gardens or parks that still have their original borders are easier to protect for their architecture qualities and plant material, offering characteristics of both cultural and natural heritage, for example the Borda Gardens in Cuernavaca, or the Olindo Gardens in Acapantzingo, Morelos.

On the other hand, protection is difficult to organize in a place without a clearly defined border and with minimal ornamental detail, yet the landscape may have vast areas of agricultural production and forest. The pathways and the historic visual heritage across the site may give it the nature of a cultivated property. If these elements are partially eliminated or building takes place within its borders, the historic and artistic values are lost.

The substitution or addition of non-native botanical species to the architectonic characteristics of a site often happens in cultural landscapes, for example planting flowering shrubs in gardens mainly composed of greenery. Unfortunately, much of the time the addition of exotic or fashionable plants changes the purpose of the original design. Other examples are the replacement of hedges, tree alignments and wooded areas with different species for reasons of economy or immediate availability.

1. I am grateful to Lionella Scazzosi for giving me literature and advice on this subject.



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The same thing can happen in the case of urban furniture with the replacement of benches, marking the original boundaries with mesh net, renewing parterre garnitures in natural stone and stairways in quarry stone with prefabricated cement or incongruous design elements. This took place in many wooded walkways in the late nineteenth century or the first decades of the twentieth century. The introduction of poorly located sculptures, of inferior artistic quality, may destroy the architecture instead of enhancing it.

### Transformation of the Context

The correct conservation of a historic garden has to consider its territorial context – its atmosphere. If this relation breaks down, the natural and ecological links between the designed components and the natural landscape are cancelled. These links indicate the relation between the architectonic and functional historic components.

Historically, country properties (haciendas or villas) with gardens and agricultural lands were created and developed in direct contact with vast tracts of land, which at least until the last decades of the nineteenth century were seats of government and representative authorities. However, in the landscape there were also farmhouses, stables, buildings for machinery and services, chapel, orchards and other open spaces, which as a whole formed the agricultural districts and may be of great significance. The roads and general layout around the main buildings complement the agricultural land, so that the property comes to be the element that organizes the territory and transforms it into a well-defined cultural landscape. The economic, functional and social relation between hacienda and territory is encapsulated in architectonic elements, from the built structures to the optic perspective, the roads and walkways, and the territorial infrastructure (small buildings, streets, alleys, hedges, trees, pavements, bridges, spring sources, wells, fountains, etc.).

The Mexican people are not generally aware of the historic and artistic characteristics of these haciendas, therefore indiscriminate changes are made in agricultural and other rural areas and the less widespread elements of the zone, regardless of the fact that they are protected by the patronal hacienda and the park or garden.

Even constructions outside the historic landscape may cause profound transformations within the zone; for example when the structure of an irrigation system is modified. Parts of a historic garden surrounded by agricultural land may also be organically linked to the territory (affecting the water collection and distribution system, small feeder lakes and springs, fountains and jets of water), as well as possible compatibility problems with the original water supply facilities.

### Reuse of Historic Sites as Public Spaces

The functional reuse of a cultural landscape as a public green space, generically understood, can threaten the conservation of historic and architectonic values. The most common source of damage is the introduction of infrastructure, street furniture and paved areas for public use, without considering the fundamental question of the

architectonic and historic character of each site: benches, low walls, waste baskets, lighting, games for children, stationary structures for outside entertainment, physical delimitations, planted areas, paving material in asphalt, gravel or concrete, services for the disabled, architectonic barriers, etc.

The damage suffered by historic sites after opening to the public is often provoked by lack of planning for visitor capacity. A series of compatibility and use evaluations will help to show whether the site can support a variety of activities and for how many people. Many informal parks with vast lawns cannot tolerate excessive crowds, while formal gardens are sometimes more able to do so because their layout is organized for a variety of activities.

When the characteristics of a historic site change, there are corresponding changes in its management and maintenance, especially where economic factors are paramount. These changes involve modifications in the architecture of the site, for example when ground-covering plants are introduced to stop the grass growing and reduce maintenance, or when the plantations are radically simplified by eliminating species or not renewing them, until only a few thin trees will grow and the ground cover is reduced to a dusty and compacted soil.

When security and maintenance are insufficient, and the public fail to respect the collective property and cultural heritage, the destruction may result from acts of vandalism and theft, even of ornamental parts of buildings, fountains and infrastructure – one of the most serious problems in the conservation of agricultural land and historic plants.

Harm can also be done by the lack of judgement on the part of those who work in historic places. They usually supply colourful flowers, bushes and decorative plants to please the public.

### Maintenance and Management Disintegration

The architectural character of a site can be transformed relatively easily, even more so in cultural landscapes due to the innate fragility of plant material. However, the wide diversity of intervention criteria, with maintenance taking place in different sites, reveals that important modifications have been made.

The rapid deterioration of areas unused and incomprehensible because of inadequate maintenance, inappropriate intervention or uninspired disposition of green space lessens the historic, artistic and ecological values of a site. The effect is felt more slowly when a garden is divided among different owners or parts are put to public or private use that is different from that intended for the historic whole.

Unjustified intervention with formal and material innovations has proved a serious impediment to the conservation of historic values. The natural cycle of decay of plant material, plant diseases, or physical damage through human activities, lead to misunderstandings in researching the historic and artistic values of the site and to gratuitous innovations. For example, it has been known for all the

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plantations to be eliminated from streets and hedgerows, because according to the authorities they are boring. They do not appreciate that trees in the street are health-giving and full of life. One of the saddest cases is in the Paseo de la Reforma neighbourhood of Mexico city, where the plantations have been taken away. The inexpert people responsible for this project substituted young individual trees for the original plantation and thus a major part of the area's cultural value has been lost. In some other restored sites unsuitable flowers are being planted and a great variety of plants used, flower borders are being built with modern plantation techniques that do not fit the historic character of the site. The same thing happens with herby rugs which are continually renewed to maintain a formal design and coloured patterns that have no history.

The consequences of excessive innovation in maintenance work diminish documental possibilities and leave little opportunity for future investigators to discover more about the area.

### Conclusions

There are many examples of the owners of historic sites promoting important works of conservation and restoration, and it is true that sometimes these actions are not to the advantage of the site. The most common errors are made in projects related to future use.

In cultural landscapes only works of exceptional character are foreseen and an attempt is made to remove causes of damage, deal with disease, and renovate materials. In many cases the landscape is turned over to new or different uses, as if it was a building where a series of maintenance activities could be programmed over several decades.

Sometimes projects are launched with more ambitious architectonic goals or with the desire to recreate the past. Extensive restoration, at great expense, means vast material and formal transformations: reconstruction of components missing or never having existed, not always in style; addition of lakes, fountains and water features; new pavements; formation of parterres, hedges and topiary; new plantations, etc. Reconstructions that attempt to reconstitute the original design, apart from being misguided and destructive, help to create new difficulties in management because of the high costs of constant maintenance.

The short- and long-term consequences of decisions on practical projects are never programmed and evaluated; these are deplorable errors to which both users and designers are unconsciously prone. In Mexico there is no general appreciation of the extreme artificiality that can occur within cultural landscapes.

The professional training of experts in Mexico and other Latin-American countries is deficient. There are not enough universities offering courses on the conservation and design of landscapes and gardens. For this reason, it is extremely important to draw attention to postgraduate courses in planning, design and conservation of landscapes and gardens, such as the course which started last September at the Universidad Autónoma Metropolitana campus in Azcapotzalco, Mexico City.

Specific professional training is needed to work with plant material, for which reason the first task of the project management is to plan for the inevitable transformations that will take place in the future of the site: the *control del futuro*. Nevertheless, management of territory and cultural heritage in Mexico is still mainly based on extraordinary and radical interventions, as if there was no alternative, instead of focusing on programming over time; and gardens are no exception.

Other errors arise from the partial nature of studies and decisions concerning a site: sometimes problems are dealt with separately for plantations and architectonic components (only the vegetation, only the buildings or some of them, only the irrigation system, only roads and paths, surfaces, etc.), thus losing the integral relation to function, not to mention the historic and architectonic character within the site and with the surrounding territory. On other occasions, a restoration project only considers some areas and not the whole site, following the divisions of the property, its use and management or the budgetary requirements, thus losing any sense of interrelationship.

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## Cultural Landscape Management Challenges and Promising New Directions in the United States and Canada

*Susan Buggey and Nora Mitchell<sup>1</sup>*

**As in many other parts of the world, recognition of the heritage value of cultural landscapes has grown remarkably in the United States and Canada in the past decade. The North American essays in *Cultural Landscapes of Universal Value – Components of a Global Strategy* (von Droste et al., 1995, Chaps. 20–22) situate the field ten years ago, then emerging as a largely new approach with high potential for conservation. The past decade has seen a significant move from a focus primarily on designed landscapes to a more encompassing attention to ‘lived-in landscapes’, described by the World Heritage Committee as organically evolved continuing landscapes or associative cultural landscapes. Similarly, a shift is observable from principally historic values to the inclusion of socio-economic issues, cultural traditions, and elements of the natural environment as core determinants of important values and as management objectives for cultural landscapes. That cultural landscapes centre on human interrelationships with the natural environment has become much more widely understood. Another outcome has been a significant contribution to the concept of cultural landscapes from many different fields and perspectives with an interest in human relationships with land, including historic preservation, environmental history, cultural geography, conservation biology and social science (Alanen and Melnick, 2000; Groth and Bressi, 1997; Russell, 1997). The contributions from these disciplines, the growth of interdisciplinary work, and the management experience of the last ten years have extended the range of the cultural landscape concept into new areas and created an opportunity for the development of promising new directions in conservation.**

Cultural landscape conservation in the United States and Canada covers the entire spectrum of the World Heritage Convention typology. Canada broadly adopted the WHC framework for cultural landscapes, and guidelines for identification and evaluation for different types of landscape have been developed. Examples in each category – from parks and gardens to rural historic landscapes to aboriginal cultural landscapes – have been designated as nationally significant in both countries. There has also been a substantial increase in the number of provinces and states that have recognized and responded to the relevance of cultural landscapes in their territories, and non-governmental organizations have participated much more actively in developing landscape programmes than in the past. Even so, no comprehensive inventories or theme studies of cultural landscapes have yet been completed as a comparative basis for placing cultural landscapes on the

national tentative lists for World Heritage designation in either the United States or Canada.

This paper focuses primarily on continuing and associative cultural landscapes and addresses some management challenges that they present. These types of landscape are often large in scale, include complex cultural and natural resources, and involve multiple ownerships and traditional management systems. As such, they require conservation strategies that are locally based and work across boundaries, respect cultural and religious traditions and historic roots, as well as ecological systems, and focus on sustainable economies. Those living in the landscapes – from indigenous peoples to urbanites – have taken a new role in their management (Mitchell et al., 2002). They have tied the landscape more closely to the social and economic life of communities and have focused attention on its living qualities – from traditions and rituals of daily life to what places mean to people who live in them, rather than meanings structured primarily by the perceptions of external experts and professionals. In Canada, the Conseil du Paysage Québécois has provided leadership in developing the Charte de Paysage Québécois, inspired by European experience and the European Landscape Convention. The principles and practices it sets forth for recognizing and managing everyday working landscapes as well as exceptional landscapes, both urban and rural, provide guidance for communities in dealing with landscape management (Conseil du Paysage Québécois, 2000).

In the United States, conservation of large-scale lived-in landscapes is best exemplified in National Heritage Areas. Over the last decade there has been a growing momentum from communities and regions across the country seeking national recognition as a heritage area or corridor. To date, the US Congress has established twenty-three National Heritage Areas (Fig. 1), and many more continue to be proposed each year. These areas possess a distinctive regional character where local traditions have shaped the landscape and sustained the culture and way of life. Even with national designation, the areas remain in existing, largely private, ownership. The legislation establishing an area creates a collaborative management entity that generally includes government representatives at local, state and federal levels; representatives from non-profit organizations; and representatives from residents, businesses and other stakeholders. This group works together to identify and conserve important resources, improve the local economy, create recreational opportunities for residents and

<sup>1</sup> The views expressed in this paper are those of the authors, and do not represent the views of the US National Park Service.

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visitors, and guide the future of the area. While they may not use the term 'cultural landscapes', they share much common ground with organically evolved continuing cultural landscapes (Mitchell et al., 2002).

Traditionally, valued landscapes in North America have been identified as the vast wilderness parks – the 'Y parks' in the United States (Yellowstone, Yosemite National Park) and the Canadian Rocky Mountain Parks. There is no question of their value and of the very significant role they continue to play both in the conservation of habitat and biological diversity and in the North American psyche. Management of these important natural area preserves has, however, also evolved from a refuge approach to situating them in their larger ecosystems, relating them more closely with their neighbours, and employing more public engagement. There is growing recognition in North America of the link between culture and nature in such parks, as illustrated particularly in two major publications, Linda McClelland, *Building the National Parks: Historic Landscape Design and Construction* (1998) and Ethan Carr, *Wilderness by Design: Landscape Architecture and the National Park Service* (1998).

The emergence of cultural landscapes as an integral part of cultural heritage also coincided with recognition in the natural heritage community that areas long identified as pristine wilderness and celebrated for their ecological values untouched by human activity were often the homelands of indigenous peoples. Their management of these landscapes altered the original ecosystem, but equally it contributed to the biological diversity long regarded as the result of natural factors, contributing to the value of wilderness. Cultural diversity thus often coincides with rich biological diversity (Phillips, 1998). In contrast to the visitor and the scientist, who perceive wilderness in Gwaii Haanas National Park Reserve on Canada's west coast, the Haida people see their homeland, Haida Gwaii, fertile with historical and spiritual evidences of centuries-long occupation. While the physical resources are largely natural, cultural values transform them from solely natural environments to associative cultural landscapes. UNESCO initiatives relating to safeguarding intangible cultural heritage, such as the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (1998) and the proposed Convention (2001), address associative values including languages, rituals and social practices, cosmologies and knowledge systems, and beliefs and practices about nature, which are especially relevant for understanding associative cultural landscapes.

The relationships between nature and culture, as well as national and local interest, have led to many types of co-management strategies linking non-governmental organizations, private landowners and citizens, and various levels of government. One example in the United States has been the designation of 'partnership parks' where the Congressional legislation establishing a national park specifies local partners and their role in conservation of the area (Tuxill and Mitchell, 2001). At Tallgrass Prairie National

Preserve in Chase County, Kansas, the 10,894 acre (4,408 ha) national park was established to 'preserve, protect, and interpret for the public an example of tallgrass prairie ecosystem ... [and] the historic and cultural values represented on the Spring Hill Ranch' (Fig. 2). The 1996 Congressional legislation establishing the preserve limited federal ownership to no more than 180 acres (72.8 ha) and stipulated that the preserve be managed in conjunction with the property owner, the non-governmental National Park Trust. The legislation also created a thirteen-member Tallgrass Prairie National Preserve advisory committee to be appointed by the Secretary of the Interior (Slaiby et al., 2002).

The changing environment of cultural landscapes has stimulated new policies and guidelines to direct the management of places. In the United States, a number of publications have provided multiple tools for identifying, understanding, and managing cultural landscapes. Preservation Briefs No. 36, *Protecting Cultural Landscapes* (Birnbaum, 1994) and *A Guide to Cultural Landscape Reports* (Page et al., 1998) offer guidance in analysing, documenting and protecting cultural landscapes. *The Secretary of the Interior's Standards with Guidelines for the Treatment of Cultural Landscapes* provides direction for decision-making about cultural landscapes, which is particularly useful for designed historic landscapes (Birnbaum and Peters, 1996). There is less guidance available for continuing and associative landscapes, but recent literature such as *Saving America's Countryside* (Stokes et al., 1997) and *Balancing Nature and Commerce in Gateway Communities* (Howe et al., 1997) gives examples of successful approaches.

In Canada, Parks Canada's implementation of value-based management in accordance with its *Guiding Principles and Operational Policies*, including the Cultural Resource Management Policy, applies well to cultural landscapes (Parks Canada, 1994). The concept of Commemorative Integrity provides direction for decision-making based on historic value, which may encompass ecological, social and spiritual values associated with the historical significance of the place. Commemorative Integrity Statements for cultural landscapes have proved very useful management tools because they clearly articulate values, identify related resources, and specify objectives which measure the 'health' or wholeness of the site by respecting the values and protecting the resources (Parks Canada, 2002). *Cultural Landscapes. Cultural Resources* (1997), a Parks Canada training video, and an American film, *Connections: Preserving America's Landscape Legacy* (1996), are among the communication tools developed to expand understanding of cultural landscapes and their management. While much of this material focuses on approaches particularly applicable to the wide range of designed landscapes, including rural properties, many of its methodologies and analyses are also very useful for understanding and treating components of evolved continuing and associative landscapes.

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Contributions to management experience from new disciplines, new policies and active communities in the last ten years have broadened understanding and conservation practice for cultural landscapes. Some promising initiatives have responded to the challenges, including building awareness and involvement, managing by values and promoting sustainability in cultural landscapes. This paper examines three key management challenges and describes some creative responses to these challenges: (1) respecting cultural diversity and intangible heritage; (2) engaging local people and communities in landscape stewardship; and (3) protecting biological diversity, traditional cultures and economic sustainability.

### Respecting Cultural Diversity and Intangible Heritage

The cultural diversity of North America, deriving particularly from vast immigration in the nineteenth and twentieth centuries, is immense. The historic preservation movement has not, however, done well in recognizing and protecting historic resources associated with these peoples outside the dominant culture. In *The Power of Place*, historian Dolores Hayden speaks of the capacity of places to stimulate a sense of cultural belonging and 'the power of ordinary urban landscapes to nurture citizens' public memory, to encompass shared time in the form of shared territory' (1995, p. 9). The emergence of the concept of cultural landscapes has allowed and encouraged both community pride and better recognition of historic places in ethno-cultural communities. For example, in Canada in the Mennonite community of Neuberghthal, Manitoba, and the Mormon community of Stirling, Alberta, recognizing the historical value of their distinctive settlement patterns provided a focus for protecting and interpreting architectural and landscape resources as well as traditional community practices (Fig. 3). Active community involvement in identification of places and their significance, the distinguishing characteristics of the society's world view that forms the basis of their historical experience and their ongoing cultural distinction, the places where these values are embodied, and the evidence buried in unilingual historical and oral records as well as other studies, contribute to the understanding and protection of cultural landscapes. Valued community landscapes may include even demolished places that form 'an intrinsic part of the conceptual map and storied landscape', that is, sites without physical evidence that are familiar only to local residents and remain invisible to outsiders (Crespi, 2001, p. 5).

Cultural landscapes have been especially important for recognizing the history of aboriginal peoples who have lived in North America for many millennia. Associative cultural landscapes in particular embody the aboriginal world view held by many indigenous peoples that they are an integral part of a holistic and living landscape, where they are one with the animals, plants and ancestors whose spirits inhabit the land. While Western science has long viewed culture and nature as separate spheres, the abo-

original world view sees a holistic universe in which the cosmological, geographic, ecological, cultural and spiritual are intimately intertwined. Physicist David Peat, speaking of an ancient medicine wheel in the Canadian prairies, points out that a 'medicine wheel is more than a pattern of rocks, it is the relationship between the earth and cosmos, it is a circular movement, a process of healing, a ceremony, and a teaching' (1996, p. 5). Aboriginal peoples' intimate knowledge of the natural resources and ecosystems of the territories they traditionally occupied, and the respect they have for the spirits that inhabit these areas, moulded life on the land. Through shapes, names, spirits and related behaviour, places act as mnemonic devices for recalling the narratives which instruct the people from generation to generation in knowing and living with these complex landscapes. Protection of these places – including language, names and traditions – is key to long-term survival of aboriginal cultures (Buggey, 1999).

In Canada, the stimulus of World Heritage acknowledgement of the validity of cultural landscapes contributed to national designation of aboriginal cultural landscapes. They are based in community identification and management of places which aboriginal peoples – rather than primarily archaeologists, historians and other conservationists – consider to be important. The Kazan River Fall Caribou Crossing is one of a number of aboriginal cultural landscapes lying within the traditional territories of different aboriginal groups in different regions that have been designated as national historic sites in Canada since 1992 (Fig. 4). In each case, the indigenous owners of the area have actively participated in the identification of lands to be commemorated, the reasons for designation, the significant values and resources that comprise the historical importance, and the forms of recognition and interpretation. The aboriginal group typically spearheads the ongoing management. The reasons for listing must be rooted in what the indigenous people consider to be significant. While this approach may not sound remarkable, these nationally designated cultural landscapes represent a sea-change from the earlier focus on archaeological sites to commemorate the history of aboriginal peoples.

The Kazan River Fall Caribou Crossing lies on Inuit-owned lands in the traditional territory of the Harvaqtuurmiut people in Canada's new northern territory, Nunavut, in the eastern Arctic, where 85% of the population are Inuit. The Harvaqtuurmiut identified the Fall Caribou Crossing site as significant because of its importance to their way of life and their cultural traditions. Here the 320,000-strong Kaminuriak caribou herd, whose calving grounds are nearby, crosses the river in its annual spring and fall migrations that have shaped the seasonal round of the inland Inuit for centuries. Traditional beliefs and practices guided preparation and behaviour for the hunt. Intimate knowledge of the land and respect for it, and the products of the annual fall hunt, enabled the Inuit to survive for centuries through the long, dark and viciously cold winters in these tundra barrenlands. As well as archaeological remains such as hearths, food caches and hunting blinds, *inuksuit*

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(figures formed of stacked rocks) mark the landscape. Place names serve as reminders for events, resources and dangers that guide the Inuit in reading the land; songs composed primarily of series of place names tell their journeys (Keith, 1995). As Peter Ernerk, Deputy Minister in the new government of Nunavut's Department of Culture, Language, Elders and Youth, observed on the occasion of the political creation of the territory in 1999, 'the landscape speaks Inuktitut'.

Protection for the cultural landscape requires integration of agreed management objectives with local planning, economic development, tourism initiatives and associated funding sources. Following from the Nunavut Land Claims Agreement and the Nunavut Act (1993), Inuit Impact and Benefits Agreements ensure integration of the regional economy and Inuit culture in all planning and development in the territory. For the Fall Caribou Crossing, the Commemorative Integrity Statement and the subsequent Conservation and Presentation Report, developed jointly by the Harvaqtuuq Historic Site Committee of Baker Lake and Parks Canada, present a strategy for protecting the cultural landscape. A set of goals and actions, rooted in Inuit traditional beliefs and practices and respect for the Elders, address land-use policy and issues, archaeological remains, river hydrology and monitoring the health of the Kaminuriak caribou herd and the Kazan River. In addition, they provide for recording Inuktitut place names, oral traditions and archaeological sites into the Geographical Information System (GIS). To ensure that information about the importance, values and objectives of the site are available for planning purposes, the report was forwarded to the Nunavut Planning Commission. Provisions introduced into the Keewatin Regional Land Use Plan provide protection from development in the historic site area, including low-impact land-use and prohibition of new permanent structures to avoid damaging archaeological resources and disturbing movement of the caribou (Fig. 5).

Transmitting the Conservation and Presentation Report to the Nunavut Planning Commission and the Nunavut Water Board, gaining commitment from the commission to maintain the GIS database, and using the regional land-use plan to achieve some of the objectives, illustrate the potential for linking protection for aboriginal cultural landscapes with local planning processes. In addition to these planning initiatives, the community carries out a Guardian Monitoring Program through which members report observations of significant changes, threats or looting during occasional site visits. Traditional Inuit values and beliefs give direction for proper conduct in visitation, operation, protection and interpretation at the Crossing (Harvaqtuuq, 1997). Conservation planning and presentation undertaken for the cultural landscape have thus been designed to safeguard the integrity of the traditional relationship of the inland Inuit to the Fall Caribou Crossing.

### Engaging Local People and Communities in Landscape Stewardship

Active stewardship by people and communities has been a significant development in the conservation of cultural landscapes in North America (Tuxill, 2000). Involvement of local people and communities is particularly crucial in large-scale lived-in landscapes, the evolved continuing cultural landscapes of the World Heritage *Operational Guidelines*, as these landscapes have multiple stakeholders and often also include traditional management systems. This more inclusive, community-based conservation has been described by Jessica Brown and Brent Mitchell of the Quebec Labrador Foundation's Atlantic Center for the Environment as 'an array of approaches to enable responsibility of landowners and resource users to manage and protect land and natural resources' (Brown and Mitchell, 1997). 'Stewardship is about individually and collectively taking care of special places. ... Only when the public has a greater sense of environmental stewardship in the big picture will national parks and the special landscapes of communities be held in perpetuity,' according to Rolf Diamant, Superintendent of the Marsh-Billings-Rockefeller National Historical Park (NHP) in Woodstock, Vermont.

Marsh-Billings-Rockefeller NHP is providing leadership with this approach, both as a demonstration project through park management and public education, and more broadly through its partner, the Conservation Study Institute, created by the US National Park Service in 1998. The mission of the institute is to create more opportunities for discussion, reflection and analysis of conservation to assist with the evaluation of approaches, learn from each other nationally and internationally, and refine methods in order to stay effective as the environment for conservation changes. To accomplish this mission, the institute has three interrelated programme areas: leadership training for the next generation, round tables on current issues, and publications on the findings of research on current practice (National Park Service, 2002a, 2002b; Tuxill and Mitchell, 2001; Tuxill, 2000). Through these programmes, the institute builds the capacity of the National Park Service, its partners and communities. The institute's programme has been developed over the past four years, in co-operation with a group of founding partners – both academic programmes and non-governmental organizations. This network will expand over time, including international partners. Although the institute is a national programme, its headquarters are at Marsh-Billings-Rockefeller NHP, in order to be co-located with a national park that interprets conservation history and the evolving nature of land stewardship in America (National Park Service, 2002b).

Marsh-Billings-Rockefeller NHP illustrates the conservation philosophies and practices of land stewardship over the last 200 years by the park's three namesakes and their families. Located in the central hills of Vermont, the park encompasses 555 acres (225 ha) of forest on the slopes of Mount Tom on the edge of Woodstock Village. The Mount Tom forest is both a cultural and a natural landscape as it

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is a mosaic of naturally regenerated mixed hardwood stands (sugar maple, beech, white ash), with hemlock and white pine, interspersed with plantations. Covering about 30% of the forest, the plantations were established from the 1870s to the 1950s, primarily as a method of reforesting the barren hillsides, which had been cleared previously for agriculture and lumber. The plantations also served as a demonstration of innovative forestry practices introduced by Frederick Billings in the late nineteenth century. Many of these plantations are non-native species such as Norway spruce, Scotch pine, and European larch, which were commonly imported at that time from Europe, where the science of forestry was much more advanced. A gift to the American public from Mary and Laurance Rockefeller, Marsh-Billings-Rockefeller NHP is a partnership park managed by the US National Park Service in co-operation with the Woodstock Foundation and the Billings Farm & Museum.

The park, which opened in 1998, demonstrates stewardship through park management and interprets stewardship to the public through a variety of outreach programmes, focused primarily on forest management. The ongoing development of a forest management plan draws on the knowledge of the academic and professional community as well as the local community, which has a sense of ownership and a long history of recreation in the park. The park conducts forest management workshops with multiple partners, and demonstrates value-added products through production of fine furniture, a regional tradition (Fig. 6). As a new chapter in its legacy of forest stewardship, the park is currently examining the feasibility of conducting and interpreting third-party certification. One of the fastest-growing developments in sustainable forestry, certification provides recognition of good forest management through credible, independent verification of best practices and public identification of associated products (National Park Service, 2002a; Slaiby et al., 2002).

To cultivate the next generation of stewards, Marsh-Billings-Rockefeller NHP and the Conservation Study Institute have been co-operating with the Green Mountain National Forest and two non-profit educational organizations, Shelburne Farms and the National Wildlife Federation, on a place-based educational programme, 'A Forest for Every Classroom: Learning to Make Choices for the Future of Vermont's Forests'. This programme is a professional-development programme for teachers with a primary objective to build knowledge of local resources, create a community-based network and engage teachers and their students in civic stewardship. The project partners invited the Vermont public to participate in conceptualization and development of this programme. Over a two-month period, five diverse groups of citizens, comprising teachers, foresters, conservationists, loggers and woodworkers, met in a series of forums to discuss what forest stewardship means and what the next generation of forest stewards should be taught using forests as classrooms. Emerging from these conversations was a collaborative vision, which urged the development of students' citizenship skills and 'understanding of place'. This

approach forges strong bonds between teachers and students with their local woodlands and communities. It seeks to build long-term, in-depth relationships among schools, private and public stewards, local resource specialists and forest users. In the broadest context, it emphasizes critical thinking about making choices, so that students may become 'effective citizens in democratic processes' through stewardship (National Park Service, 2002a, 2002b, 2002c).

The Blackstone River Valley National Heritage Corridor is a successful interstate example of engaging local residents from multiple communities in developing a vision for the conservation of the natural and cultural heritage of this nationally significant industrial landscape. Nearly 400,000 acres (162,000 ha) bordering 46 miles (74 km) of the Blackstone River, the corridor crosses central Massachusetts and northern Rhode Island. Designated by an act of the US Congress in 1986 'to preserve and interpret for present and future generations the unique and significant value of the Blackstone Valley', the area includes twenty-four cities, towns and villages, and almost 1 million people. Unlike traditional national parks, the federal government does not own or manage any of the land or resources in the corridor. Instead, dozens of local municipalities, businesses, non-profit historical and environmental organizations, educational institutions, many private citizens, two state governments and the National Park Service work together through a Corridor Commission to protect the valley's special identity and prepare for its future (Fig. 7). Operating within a working landscape of strongly independent New England communities, the commission leverages limited human and financial resources to carry out a geographically broad mission (Blackstone, n.d.). Without authority to own land or powers to regulate land-use, the commission has had to be exceptionally entrepreneurial in its outreach and ability to be responsive to opportunities. It has learned to do this successfully, largely by relying on a combination of public education, public-private partnerships, and 'targeted' investments. The commission identifies its strength as its ability to integrate issues related to the environment, preservation, land-use planning, and community and economic development. While other organizations have chosen to concentrate on one or two of these issues, the commission feels that, in the long run, this integrated approach is strategic and will enhance public engagement in the conservation of the Blackstone River Valley (Blackstone, 1998).

### Protecting Biological Diversity, Traditional Cultures and Economic Sustainability

Conservation of evolved continuing cultural landscapes presents many challenges, in particular, sustaining the traditional land-uses that shaped the landscape in the context of changing social and economic conditions. Successful conservation of this type of lived-in landscape accommodates change while retaining landscape character, cultural traditions and economic viability. These working land-

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scapes often involve many landowners and stakeholders over multiple jurisdictions, so their conservation requires partnerships and flexibility. The following examples from ranches in the western United States illustrate innovative and entrepreneurial approaches that capitalize on the cultural traditions of a region to revitalize economies through collaboration, integrate natural resources protection and experiment with value-added, place-based products.

The Malpai Borderlands is a million acre (405,000 ha) region lying just north of the US-Mexican boundary, along the Arizona/New Mexico border. Today, thirty-five ranching families and various state and federal agencies own and manage the land, sharing a long history of conflicting interests and antagonistic relationships. Ranching, the traditional socio-economic life of the region since the late nineteenth century, has become increasingly threatened by such changes as escalating land values and fragmentation of the open landscape by home site and sub-division development. The centuries-old native desert grassland communities, with a rich diversity of plant and animal species, were ecologically fragile and fire-dependent systems that had been transformed through overgrazing and fire suppression into less-desirable range dominated by woody plants. In the early 1990s, a group of neighbouring ranchers began to discuss their mutual problems; in 1993 they formed the Malpai Borderlands Group, now a non-profit organization. This community-based ecosystem management effort illustrates how a focus on what is right for the resources of the region provides common ground for multiple stakeholders with divergent interests to cooperate on long-term sustainability of both ranching life and biological diversity (Bernard and Young, 1997; Schumann, n.d.).

The formation and collaborative approach of the Malpai Borderlands Group represents a dramatic departure from the previous strategies of lobbying and fighting, 'rhetoric and rancour'. The founding ranchers sought a more positive, proactive way to take control of their problems, one that would create more effective, lasting solutions. Through discussions with representatives from The Nature Conservancy, a national conservation organization that protects land for biological diversity, and federal and state agencies, they found common ground for the conservation of biological diversity and ranching: unfragmented, open space grassland landscapes. One rancher explained: 'It's the lifestyle that the ranchers are fighting for as well. We have to take care of the land so we can stay here. We want to be ranchers. We want the open space lifestyle' (Bernard and Young, 1997, p. 124). This identification of shared interests and building trust over time became the basis for new co-operative strategies between private landowners and public land managers.

The group began with fire management and evolved a more comprehensive natural resource management and rural development agenda, including ecosystem planning and associated scientific research through local, state and federal agencies. One of the most successful efforts

focused on creation of 'grass banks' in co-operation with The Nature Conservancy. Many ranchers have ranges in degraded condition, but are unable to take their cattle off the range to rehabilitate it. With grass banking, ranchers exchange access to grass for specific ecological protection on their own lands. Individual ranchers are also given the opportunity to work with range managers to develop a sustainable grazing plan for their land (Fig. 8). The programme is entirely voluntary, gives ranchers more flexibility, allows renovation of public and private lands, and has allowed many ranchers to make their business profitable again. The 322,000 acre (130,000 ha) Gray Ranch, approximately one-third of the Borderlands region, has exceptional grassland and riparian significance, including distinct soils and landforms, and high species diversity. In 1990, this ranch was purchased by *The Nature Conservancy*; it is now owned, with certain conservation restrictions, by the local private, non-profit Animas Foundation. A member of the Malpai Borderlands Group, the foundation is dedicated to protecting the ranch's ecological values as well as the cultural and economic heritage of the region (Bernard and Young, 1997; Schumann, n.d.). The Malpai Borderlands Group is one of the best examples of ranching collaboration in the west and is representative of a wider trend (Williams, 2003).

A second related example, from the Yampa River Valley in north-western Colorado, illustrates an entrepreneurial approach to preserving the ranching way of life in face of development pressures and rapidly increasing land values. A variety of strategies have been developed to conserve the natural and agricultural heritage of the valley, including testing innovative ranching and grazing practices, conservation easements purchasing the rancher's right to develop the property and establishment of the Yampa Valley Beef Corporation. In 1998, an alliance of ranchers, conservationists, business owners and officials collaborated to develop ways to counter the enticement of selling ranch land by offering the valley's ranchers premium prices for beef raised on conserved land through creation of a niche market. Attracted by this concept of selling a beef product that protected the working landscape and its biological diversity, The Nature Conservancy became a partner in the effort. In 2000 and 2001, more than twenty ranchers sold more than 30,000 pounds (13,600 kg) of beef, and 50% of the cattle had grazed on land protected by conservation easements. The Economic Development Committee supported the opportunity to link local ranches more closely with the resort economy. Local restaurants, particularly the Steamboat Ski and Resort Corporation, and grocery stores became the primary market, but sales on the Internet were also explored. Today, a portion of the corporate profits are donated to a local land trust for preservation of open space, but sustaining the local ranching lifestyle is the primary motivation for participation in the programme (University of California, n.d.; Yampa Valley Land Trust, n.d.).

A similar market-based landscape conservation strategy, Conservation Beef, has been initiated in the Madison



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Valley in Montana, also in co-operation with The Nature Conservancy (Conservation Beef, n.d.). Led by Brian Kahn, the strategy is about informed consumer choice in support of protecting ranches as well as biological diversity. Producing mature, grass-fed, free-range beef requires relearning older ranching traditions and then combining this with landscape conservation on ecologically significant lands (Kahn, 2003). Conservation Beef provides technical assistance on stewardship plans. On the most significant and fragile habitats, permanent conservation easements are encouraged. In 2001, Conservation Beef was formed as a limited liability company with The Nature Conservancy as a full partner (The Nature Conservancy, n.d.). At the time of writing, three ranches in the Madison Valley are participating in the programme, and two others in California are in negotiations. They have had good customer response, world-class chef recognition, and great interest in the ranching community. The remaining challenge for Conservation Beef is to reach large-volume markets and to create year-round supplies, which will require raising beef in a variety of landscapes.

All these examples are relatively recent and have yet to be tested by time and circumstances; however, they offer promise for long-term management of working cultural landscapes and may provide a model that can be applied elsewhere. Recently, the National Cattlemen's Association and The Nature Conservancy worked closely together on national legislation and funding through the Farm Bill to authorize US\$250 million over six years to purchase easements on over 200 million acres (81 million ha) of prairie and native grasslands. This collaboration was possible only after years of co-operating on the ground in many western areas to keep ranches intact and viable, while protecting their natural resources. In face of the land development pressures of increasing urbanization in the west, it will continue to take this type of private-public co-operation to sustain ranching as a cultural tradition and also to conserve the rich biodiversity of the landscapes.

### Conclusion

The past decade has seen enormous expansion of the concept of cultural landscapes in North America. Much greater awareness, understanding and recognition of the values and opportunities in these large, multi-stakeholder, multi-jurisdictional places have resulted in multidisciplinary initiatives that encompass the interaction of culture and the natural environment, the socio-economic needs of communities and the culture of the people who live there. Intangible heritage often plays a crucial role in decision-making about these cultural landscapes, in concert with conservation of the area's physical resources and sense of place. The meanings that people in these lived-in landscapes attach to them, and their active involvement, have become core elements in protecting and managing these places and in retaining their essential character while managing change. Sustainability includes ecological, economic, social and cultural values that are integral to the

defined character of the cultural landscape. This substantial broadening of the concept of cultural landscapes demands different styles of leadership that are respectful, collaborative and flexible. While this represents tremendous progress, the need remains to integrate cultural landscapes effectively within North American society. The opportunity exists, however, with a more inclusive approach, for cultural landscape conservation to touch the lives of many citizens and engage them in caring for the special landscapes of their communities.

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YAMPA VALLEY LAND TRUST.  
See <http://www.yvlt.org/index.html>



1

These twenty-three designated National Heritage Areas, where culture and nature together have shaped the landscape, are managed by partnerships of residents, businesses and local, state and federal governments.

2



© Tallgrass Prairie National Preserve, National Park Service

3



© Susan Buggley

This rare surviving example of tallgrass ecosystem at Tallgrass Prairie National Preserve, Kansas, is also valued for its historical associations with the transition from open range to enclosed holdings wrought by late-nineteenth-century cattle companies.

Mennonites arriving in western Canada settled in distinctive street villages on the open prairie such as Neuberghthal, Manitoba, where the patterns, resources and traditions of their culture are preserved today.

5



© Archaeological Services Branch, Parks Canada

Aboriginal cultural landscapes embody the relationships of Canada's Aboriginal peoples to land and place and help to preserve their cultures.



© Dan Pagé, Archaeological Services Branch, Parks Canada

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7



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Slater Mill in Pawtucket, Rhode Island, is one of many sites in the Blackstone River Valley National Heritage Corridor that recounts the early history of water-based industry. Today, the site is managed by a non-profit organization, chartered by the state, and interpreted by citizen volunteers.



© Amy Kuzma

Forestry Demonstration Workshop at Marsh-Billings-Rockefeller National Historical Park, Vermont, is one of many stewardship activities that engage local people in managing the landscape.

6

## Cultural Landscape Conservation Experiences in Canada

Meryl Olivier

This paper examines some issues in the development of thinking about cultural landscape in Canada over the last decade, touching on three major points:

- an international meeting held in Montreal on cultural landscapes in May 1993;
- a brief overview of some initiatives developed in this area over the past ten to fifteen years;
- a major study carried out on an important Canadian cultural landscape, the Rideau Canal Corridor.

A decade ago there seemed to be a fair amount of excitement about cultural landscapes. As a field of study coming into its own, it attracted attention at different levels. The amendments to the World Heritage *Operational Guidelines* drawn up at La Petite Pierre in October and adopted at the December 1992 Santa Fe session of the World Heritage Committee provided a great deal of the momentum for other events. ICOMOS created a Landscapes Working Group involved with the review of these guidelines which produced a newsletter with worldwide circulation. In Canada, cultural landscapes attracted professionals from the historic gardens field but also from more general history and conservation fields. The concept of cultural landscapes was not invented at this time but these activities began to draw people together and provide a name for something they had already been doing. In February 1993, the Government of Canada held a workshop defining cultural landscapes for the benefit of their professionals.

### Montreal, May 1993

The first international gathering after the revisions to the World Heritage *Guidelines* was held in Montreal (Canada) in May 1993. Preceding a joint meeting of the ICOMOS International Landscape Gardens Committee and the International Federation of Landscape Architects (IFLA), a cultural landscape symposium was held in partnership with the Université de Montreal. It was a dynamic meeting with thirty-five participants representing the Americas, Europe and Asia. If the papers presented at that meeting are an indication of the current state of the art in cultural landscape thought, it is interesting to note that during the past decade some issues have changed and others have not. There was a fair amount of attention paid at the time to the basics: What is cultural landscape? How do we manage it? Other papers presented a mixed collection of specific case studies and reflections on the state of the movement, including local Canadian activities such as the

creation of an inventory of cultural landscapes in south-western Ontario, the US Secretary of Interior Standards for the identification of cultural landscapes, issues in Australia and Sri Lanka, and finally to the more global situation involving the status of cultural landscapes within World Heritage.

Out of the four days of presentations and discussion came the Montreal Declaration. The six points of the declaration were principally aimed at increasing awareness at the national and international levels and building a network of professionals in this area.

This component of the meeting in Ferrara is entitled 'Management challenges and new partnerships'. Various presentations have provided different examples of partnerships, including World Bank involvement and international co-operation between countries. At the local level, the discussion can be focused on creating local partnerships in cultural landscape conservation. Presentations have already been made on partnership building in communities of Italy's Cinque Terre, the Loire Valley in France and with Australia's Aboriginal peoples.

A cultural landscape, unlike a single monument, is more likely to cover a large area and have multiple owners or stakeholders. As in the case of the conservation of historic towns, any successful conservation programme must build consensus between those stakeholders.

### Overview of Some Canadian Initiatives for Cultural Landscape Conservation

In 1988, the Heritage Regions programme was launched by Jacques Dalibard, Director of the Heritage Canada Foundation (a national non-profit foundation similar in mandate to the National Trusts of Australia, the UK and the USA). Heritage Regions grew in part from the commercial revitalization programme known as Main Street, begun a decade earlier. Heritage Regions was developed in response to the crisis in rural areas created by the changing economic base and resulting population decline. A 'heritage region' covered a large geographical area and generally included several towns or hamlets and the surrounding rural landscape. The programme was based on self-help and building collaboration from within. Residents worked together to develop a regional identity and then used this to foster economic growth. Unfortunately, after an initial period of excitement and growth, the programme was discontinued due to the foundation's changing focus.

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The Government of Canada also began to take a proactive approach to management of cultural landscapes. Policy to assess proposed federal sites was developed for parks and gardens (1994), rural historic districts (1994), and aboriginal cultural landscapes (1999), to name a few. The management of some of these landscapes is aided by application of a particular made-in-Canada device, a 'Commemorative Integrity Statement' which identifies both the value to be conserved and the relative 'health' of the site.

### The Rideau Canal Corridor

Over the last decade, the Government of Canada has developed a policy for managing its own landscapes, but also those it did not fully own. One of the most significant of these is the Rideau Canal Corridor, a historic canal owned and managed by the government (Parks Canada), and its associated landscape, in hundreds of private hands.

The Rideau Canal Corridor is an extraordinary cultural landscape running 202 km in eastern Ontario, connecting the capital, Ottawa, to Kingston. Constructed between 1826 and 1832 when Canada was still a colony of the British Empire, it was conceived as part of a larger defensive plan to provide protection from American invasions. Its planners had visions beyond a purely defensive transportation route and conceived a great shipping canal. Consequently it was one of the first canals designed specifically for steam-powered boats.

The canal linked two major river systems, traversed a number of lakes, and included 20 km of canal cuts. It has forty-seven locks at twenty-one lockstations, all still operational. Its construction through largely unsettled wilderness is a story of great drama and human sacrifice. Along the length of the canal remain many testaments to those who built it and the engineering innovations designed to tame the landscape. To put the scope of the project into perspective, it was (for its time) the largest single public works expenditure undertaken in the history of the British Empire.

The canal corridor can stretch for up to 20 km or 30 km on either side of the canal. Its construction had a profound impact on settlement patterns throughout the nineteenth century as well as a significant environmental impact, altering wetlands and diverting watersheds. Although the arrival of the railroad, only a few decades after the canal's completion, reduced its importance as a shipping lane, it became a major recreational waterway by the end of the century as the area became evolved into a summer resort area for Canadians and Americans.

In the early 1990s, an international meeting on the subject of canals was held on the Rideau. It was to develop the framework for a review of canals considered for inclusion on the World Heritage List. Although the meeting did not exclude the Rideau from possible inscription, it did not enthusiastically promote such a result and local interest in inscription seemed to diminish thereafter. Nevertheless, the canal remains a major heritage focus in Canada and its problems are of broad concern.

In the mid-1990s, I was part of a team commissioned by the federal government (the owner of the canal basin) to examine the canal and its surrounding corridor. The character of the canal corridor was increasingly threatened from many areas, much of which related to changing economics and residential patterns. Farming and agriculture were changing and many farms were being abandoned or expanded into large industrial farms. Moreover, the canal was becoming an increasingly attractive place to live. The suburbs of both the major urban centres anchoring the canal were expanding along the waterway, as well as many of the hamlets along the corridor. The recreational houses that had developed along the lakes and rivers in the 'cottage country' in the central portion of the canal were also changing and being turned into permanent homes.

A couple of issues that emerged during the study are relevant to our discussions here. The first is the methodology developed to identify and describe the qualities of the corridor's cultural landscape. The other issue I would like to treat is the complexity of ownership. The canal passes through a number of municipalities, impacts on hundreds of private owners, and is subject to government regulations at the municipal, provincial and federal levels.

First, methodology. David Jacques, a member of our project team, developed an innovative methodological approach for analysis of the landscape. This approach used historic analysis rather than field survey to clarify thinking about significance. We identified fourteen development phases or historical overlays, defining each in terms of dates, process involved and subsequent impact on the landscape. In reviewing all the overlays, it became possible to assess which left significant imprints on the contemporary landscape and then relate those to features identified during fieldwork. Consequently, landscape features that might initially seem inconsequential could be better understood and appreciated when understood within their larger historic context.

This methodology became important for effective partnership building and dealing with conservation issues over the large area covered by the canal corridor. Local planners and community members were provided with a tool for landscape analysis that was deliberately simple and easily understood. The study team had neither the time nor the mandate to analyse the entire cultural landscape. The future success and utility of the study depended on acceptance at the local level. To this end, the project included personalized studies for each township explaining how they might extend this analysis to their own particular situation.

My second point is the concern that local stakeholders lacked a shared vision for the future of the landscape. This again relates to this ongoing theme of partnership building. As discussed above, much of the canal is in private ownership. Farms, cottages, resorts and suburban homes line the canal. The corridor itself encompasses twenty-six townships in which there are over a dozen towns, villages and hamlets. The provincial government of the Province of Ontario is responsible for much of the policy affecting land-use. In addition to owners and legislators, there are many different interest groups with a stake in the canal's future (tourism associations, historical societies, environmental conservationists, cottage and residents associations).

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Although there had been some attempt to co-ordinate official responses to development proposals, there were no built-in mechanisms to address the many concerns of these diverse groups and the regulations of eight government departments. Consequently regulations could be contradictory and action to protect the canal incoherent.

The study recommended a co-ordinating commission to bring together decision-making authorities. This body was meant to provide a means to represent the diverse interests present in the corridor, ensuring a forum for discussion and debate and that all interested parties were abreast of current issues. While this commission has not yet been created in line with the study's recommendations, an Advisory Committee for the Rideau Canal has been formed. This body advises the Canal Superintendent on related local issues and includes representatives from various communities along the canal and from interest groups such as tourism and the environment. Its visions reach beyond the canal corridor. In November 2001, the committee sponsored an international meeting inviting canal experts from the UK and the USA to exchange experiences. Considerable enthusiasm for World Heritage inscription of the canal and its associated landscape has been re-emerging locally and the Advisory Committee is taking steps to respond to this interest. It is this local partnership that has begun ultimately to develop the seeds of a shared future in a significant cultural landscape.

### For the Future

In conclusion, looking at the evolution of thinking about the management of cultural landscapes in Canada, I think it is possible in going back a decade or so to recognize that many of the conceptual points being debated then – how do we define a 'cultural landscape', for example – have been sorted out, and that government policies and practices at many levels have institutionalized concern for improving care for cultural landscapes. We can also point to innovative approaches and methodologies such as David Jacques' analytical framework on the Rideau, which have found their way into international practice and which for example will be taught on the ICCROM course on cultural landscape. I remain disappointed in one area only, in that it seems to me that the enthusiastic networks that came into existence a decade ago following La Petite Pierre, at both national level in Canada and at the international level, have not flourished as fully as they might have. Many individuals are still actively working at the grass-roots level in Canada in this area, but remain unconnected to what we are doing here and do not even perhaps understand that they are working in a field called 'cultural landscapes'. If we are here to look ahead to strategies for the next decade, I hope we can draw this other level into future discussions and strengthen the support we give to those who are keenly interested to trade ideas on a regular basis and who so far have been left out.

### Out of the four days of presentations and discussion, came the Montreal Declaration

#### MONTREAL DECLARATION MAY 13, 1993 CULTURAL LANDSCAPES COLLOQUIUM

*An ICOMOS Cultural Landscapes Colloquium was held in Montreal, May 10-13, 1993. Thirty-five delegates representing seven nations were present. Diverse cultural landscapers were presented, discussed and considered. As a result, the Colloquium makes the following declaration:*

1. *We affirm the findings of the Petite Pierre meeting on October 24-26, 1992 and the subsequent changes to the World Heritage Guidelines as more inclusive of and applicable to our landscape heritage worldwide;*
2. *We confirm the cultural mosaic within the landscape. Confirming also that diverse peoples have interest in or place value on such landscapes, to include the spiritual, the sacred and life processes. We believe that the protection of cultural landscapes cannot be disassociated from issues of social, political and economic viability. Therefore, we ask ICOMOS to aid communities, where possible, to identify, and protect their significant cultural landscapes;*
3. *We call for states party to the convention to develop theme studies which identify and assess their cultural landscapes. This is one way to identify the resources at the local, regional, and national level and to contribute to the development of World Heritage indicative lists;*
4. *We call for National ICOMOS committees to establish or support specialized committees on the cultural landscape;*
5. *We call for ICOMOS Landscapes Working Group to develop a broader network of the National Cultural Landscape Committees and in addition, to expand the network of other global bodies with cultural landscape interests, such as, IUCN, ICPL, IALE, and others;*
6. *We call for ICOMOS and the National Cultural Landscape Committees to devote greater efforts and resources to the advancement of this area through the dissemination of information on cultural landscapes globally through various means such as newsletters, bibliographies, meeting notices, meeting attendance and summaries. By sharing information and expertise in these ways, the field of cultural landscapes will advance globally.*

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# Uluru-Kata Tjuta National Park: Sustainable Management and Development

*Graeme Calma and Lynette Liddle*

As an initiated Anangu man I am pleased to explain to you the management of Uluru as a cultural landscape. Anangu regard climbing the monolith of Uluru to be inconsistent with their spiritual veneration of the 'site'. The tourist climbing-route follows that of a spiritual Dreaming ancestor and Anangu believe that it is inappropriate for tourists to scale the monolith and to follow this particular route. Anangu request tourists not to climb Uluru and hope to educate people through interpretive programmes. Anangu choose, however, to leave the decision of whether or not 'to climb' to the tourists.

In the consideration of 'sacred mountains', we are creating a subset of associative cultural landscapes. Although such a consideration may be appropriate for some cultures, it will be inappropriate for others. For cultures such as that of Anangu, the concept of landscape, rather than discrete areas, is more appropriate.

The fact that Uluru has been identified by UNESCO as a sacred mountain indicates a particular Western cultural paradigm in play. The monolith of Uluru has attracted the attention of Western society from an aesthetic point of view, but in fact Kata Tjuta holds greater sacred significance for Anangu than Uluru.

The significance of Uluru to Anangu is not restricted to the monolith itself. Its significance is tied into the stories of the ancestors that extend around and beyond Uluru and into the country beyond the Uluru-Kata Tjuta National Park. Unlike some sacred mountains, Uluru is not viewed by Anangu as a discrete entity, a conceptual and geographical location; this is a Western cultural construction. The management of the associative values of Uluru is interrelated with those of the wider Anangu 'country'. Distant ranges, especially to the south and west, and Atila (Mount Connor) to the east illustrate the extent of Anangu religious geography, which relates land within the National Park to land beyond its boundaries.

As a cultural landscape representing the combined works of nature and man and manifesting the interaction of humanity and its natural environment, the landscape of Uluru-Kata Tjuta National Park is in large the outcome of millennia of management using traditional Anangu methods governed by *Tjukurpa* (traditional Law). Anangu believe that country (including the park landscape) was created at the beginning of time by ancestral beings (*Tjukuritja*), that Anangu are their direct descendants and that they have lived there ever since.

## Uluru

Uluru (the Anangu name for a waterhole located high on the rock, which gives its name to the entire monolith) is undoubtedly the most distinctive landscape symbol of Australia, nationally and internationally. Its striking features, and those of Kata Tjuta (meaning 'many heads'), convey to Anangu the durability of *Tjukurpa*; and for non-Anangu they are a potent reminder of the aeons over which the landscape of the Australian continent has evolved and eroded. A number of Anangu have spoken of their awe on first travelling to Uluru, on foot or camel, seeing it rising like a gigantic sandhill out of the desert.

For Anangu the explanation of the formation of Uluru and Kata Tjuta is founded in *Tjukurpa*. *Tjukurpa* unites Anangu with each other and with the landscape. It embodies the principles of religion, philosophy and human behaviour that are to be observed in order to live harmoniously, with one another and with the natural landscape. Humans and every aspect of the landscape are inextricably one. The geological interpretations of the forces that formed Uluru are very different from those of Anangu.

The huge sandstone monolith of Uluru is 9.4 km in circumference and rises about 340 m above the surrounding plain. Kata Tjuta comprises thirty-six rock domes of varying sizes. One rises about 500 m above the plain and is the highest feature in the Uluru-Kata Tjuta National Park. Both Uluru and Kata Tjuta are remarkable and unique in geological landform features set in a contrasting sand plain environment. These contrast the scenic grandeur of the monoliths and create a landscape of outstanding beauty and symbolic significance to both Anangu and European cultures.

## Uluru-Kata Tjuta National Park as a Cultural Landscape

Uluru-Kata Tjuta National Park was renominated and inscribed on the World Heritage List as a cultural landscape in 1994 under cultural criteria (v) and (vi) of the *Operational Guidelines for the Implementation of the World Heritage Convention* (UNESCO, 1994). It was inscribed under the categories of 'organically evolved landscape; continuing cultural landscape' and 'associative cultural landscape'.

### Organically Evolved Landscape: Continuing Cultural Landscape ...

'A continuing landscape is one which retains an active social role in contemporary society closely associated with

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the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time' (UNESCO, 1999).

### ... and Associative Cultural Landscape

'The final category is the associative cultural landscape. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic, or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent' (UNESCO, 1999).

### Value and Significance of the Property as Cultural Landscape

Uluru-Kata Tjuṯa National Park was inscribed on the World Heritage List in 1994 as a cultural landscape representing the combined works of nature and of man and manifesting the interaction of humanity and its natural environment as both a 'continuing' and 'associative' cultural landscape. Uluru-Kata Tjuṯa was the second 'associative cultural landscape' to be inscribed on the World Heritage List, a category that is still very under-represented. The protection of the intangible heritage and the values of 'associative' cultural landscapes is crucial to their continuity and survival.

As an associative landscape, Uluru-Kata Tjuṯa National Park has powerful religious, artistic and cultural qualities. The landscape of Uluru-Kata Tjuṯa is in large part the outcome of millennia of management using traditional Anangu methods governed by *Tjukurpa*. *Tjukurpa* is founded upon a time when *Tjukuritja* (ancestral creation beings), who combined the attributes of humans, animals and plants, camped and travelled across the landscape. As they did so they shaped the features of the land. Their bodies, artefacts and actions became places imbued with their presence. The actions of *Tjukuritja* established the code of social behaviour followed by Anangu today, which governs both interpersonal behaviour and management of the environment. Ceremonies must be, and are, performed according to *Tjukurpa*. Each living person embodies one of these beings: animals and plants are also their descendants. Recent archaeological evidence suggests that contemporary Anangu cultural adaptations developed during a period of social and cultural evolution spanning the last 5,000 years. The park thus illustrates human society and settlement over time, under the influence of the physical constraints and opportunities presented by the natural environment.

*Tjukurpa* is an outstanding example of the indigenous Australian philosophy often referred to in English as the 'Dreaming'. Anangu prefer the term 'Dreaming' not to be used as it implies events that are unreal, untrue or imaginary. *Tjukurpa* is the foundation for Anangu. It provides the rules for behaviour and for living together. It is the Law for caring for one another and for the land that supports

existence. The forms of Uluru and Kata Tjuṯa incorporate the actions, artefacts and bodies of the ancestral beings celebrated in Anangu religion and culture through narratives, elaborate song cycles, visual arts and dance.

The numerous paintings in the rock shelters at the foot of Uluru express the ideas (*kulini*, or physical thinking) of *Tjukurpa*. They were made as a teaching tool, to record, for example, an actual emu hunt by the artist or the story of *Lungkata*, Blue Tongue Lizard Man, who stole an emu hunted by the Bell Bird Brothers (panpanpalala) during *Tjukurpa*. Norman Tjalkalyiri, one of the park's Anangu rangers, describes the painted shelters as an 'Anangu blackboard'.

It is incumbent on modern Anangu to follow *Tjukurpa*, both in their management of the environment and in their social relationships. The modern animal descendants or counterparts of ancestral beings such as *Malu* (the red plains kangaroo – *Megaleia rufa*), *Kanyala* (the wallaroo or euro – *Macropus robustus*) and *Ngintaka* (the perenty or monitor lizard – *Varanus giganteus*) must be treated with respect and strict procedures must be observed when they are butchered. Resources gathered in the landscape must be shared according to principles laid down in *Tjukurpa*, even if those resources have been hunted with rifle or were reached by means of a four-wheel-drive vehicle.

It is these spiritual 'associations' with 'country' that constitute the associative cultural landscape of Uluru-Kata Tjuṯa identified on the World Heritage List and that are protected through the Uluru-Kata Tjuṯa National Park Board of Management, the Central Land Council and the Office for Joint Management.

### Material Culture, Places of Cultural Significance

Anangu have lived in and maintained the landscape and *Tjukurpa* throughout their lands, which include Uluru and Kata Tjuṯa, for many thousands of years. This history of occupation, and the sites that represent it, is an important part of the cultural significance of the park. There is a strong desire to look after this collective memory within the culture today and to pass it on to future generations in a suitable way.

Anangu describe the importance of their country as:

*Anangu tjukurpa kunpu pulka alatjitu ngaranyi. Inma pulka ngaranyi munu tjukurpa pul ka ngaranyi kala palulatjanda-languru kulini munu uti nganana kunpu mulapa kanyinma. Miil-miilpa ngaranyi, munu Ananguku tjukurpa nyanga pulka mulapa. Government-aku law nyiringka ngarapai. Ananguku law katangka munu kurunta ngarapai. – Anangu elder©*



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*[There is powerful Aboriginal Law in this place. There are important songs and stories we hear from our elders, and we must protect and support this important law. There are sacred things here, and this sacred Law is very important. Government Law is written on paper. Anangu carry our Law in our heads and in our souls.]*

Some places are so secret that not even their names can be revealed. For this reason, information about Kata Tjuṯa is restricted to senior men only.

One of the most important aspects of *Tjukuritja* places is the way they are interconnected by the *iwara* (tracks) of the *Tjukuritja*. *Iwara* also provide spiritual and social pathways between Anangu. There are some sites at Uluru that are of special significance to women, others to men, and access to these places is restricted.

Anangu created paintings on the rock faces at Uluru and Kata Tjuṯa. Some rock paintings reflect aspects of their religion and ceremonies while others tell stories and help to educate people. These paintings are examples of a particular genre of art that is valued by Anangu. Anangu use the same symbols today in sand drawings, body painting and acrylic paintings.

Archaeological sites document the history of occupation of the park in the context of Central Australia during the last 30,000 years and its adaptations, social and economic, to the changing environmental history of the region.

There are also places in the park which are important for their association with recent history, and are part of the personal history of people living in the park today.

### Uluru-Kata Tjuṯa National Park – World Heritage Values

Uluru-Kata Tjuṯa National Park was inscribed on the World Heritage List for natural values in 1987 and subsequently inscribed for cultural values in 1994. The World Heritage criteria against which the park was listed remain the formal criteria for this property. These criteria have been included in the values table below. The World Heritage criteria are periodically revised and the criteria against which the property was listed in 1987 and 1994 are not necessarily identical with the current criteria.

Examples of the World Heritage values for which Uluru-Kata Tjuṯa National Park was listed are included in the values table for each criterion. These examples are illustrative of the World Heritage values of the property, and they do not necessarily constitute a comprehensive list of these values. Other sources including the nomination document and references listed below the Table are available and could be consulted for a more detailed understanding of the World Heritage values of Uluru-Kata Tjuṯa National Park.

<p>Natural criteria against which the property was inscribed on the World Heritage List in 1987 and cultural criteria against which the property was inscribed in 1994</p>	<p>Examples of natural World Heritage values of Uluru-Kata Tjuṯa National Park for which the property was inscribed on the World Heritage List in 1987 and cultural World Heritage values for which the property was subsequently inscribed in 1994</p>
<p>Natural criterion (ii)</p> <p>Outstanding examples representing significant ongoing geological processes, biological evolution and man's interaction with his natural environment</p>	<p>Uluru-Kata Tjuṯa National Park includes the formations of Uluru and Kata Tjuṯa which are exceptional examples of tectonic, geochemical and geomorphic processes. The World Heritage values include:</p> <ul style="list-style-type: none"> <li>• Uluru, one of the largest monoliths in the world, which is affected by erosional processes including sheeting of rock parallel to the surface and granular disintegration known as cavernous weathering;</li> <li>• Tectonic, geochemical and geomorphic processes associated with the inselbergs of Uluru and Kata Tjuṯa which result in the different composition of these two relatively close outcroppings, their differing extent of block tilting and types of erosion, the spalling of the arkose sediments of Uluru and massive 'off-loading' of conglomerate at Kata Tjuṯa;</li> <li>• The desert ecosystems of the property which               <ul style="list-style-type: none"> <li>- represent a cross-section of the central Australia arid ecosystems;</li> <li>- demonstrate effects of topography, soil formation, fire in arid environments;</li> <li>- include a representative sample of the plants and plant associations of central Australia;</li> <li>- provide habitat for a wide variety of plant and animal species, including:</li> <li>- species with remarkable adaptations to the arid environment;</li> <li>- species of conservation significance;</li> <li>- include ecosystems and species that show evidence of having been modified and sustained by the land management practices of the Anangu, including the use of fire.</li> </ul> </li> </ul>

<p>Natural criteria against which the property was inscribed on the World Heritage List in 1987 and cultural criteria against which the property was inscribed in 1994</p>	<p>Examples of natural World Heritage values of Uluru-Kata Tjuta National Park for which the property was inscribed on the World Heritage List in 1987 and cultural World Heritage values for which the property was subsequently inscribed in 1994</p>
<p><b>Natural criterion (iii)</b></p> <p>Contain unique, rare and superlative natural phenomena, formations and features and areas of exceptional natural beauty</p>	<p>The huge formations of Uluru-Kata Tjuta National Park, including one of the largest monoliths in the world, Uluru, which are set in a contrasting sand plain environment provide a landscape of exceptional natural beauty and scenic grandeur. The World Heritage values include:</p> <ul style="list-style-type: none"> <li>• the remarkable and unique natural geological and landform features formed by the huge formations of Uluru and Kata Tjuta set in a contrasting sand plain environment;</li> <li>• the immense size and structural integrity of Uluru which is emphasized by its sheer, steep sides rising abruptly from the surrounding plain;</li> <li>• the relative simplicity of the monolith of Uluru and its contrasts with the many domes of Kata Tjuta; and</li> <li>• the exceptional natural beauty of the viewfields in which the contrasts and the scenic grandeur of the formations create a landscape of outstanding beauty of symbolic importance to both Anangu and European cultures.</li> </ul>
<p><b>Cultural criterion (v)</b></p> <p>Outstanding example of a traditional human settlement or land-use which is representative of a culture (or cultures), especially when it has become vulnerable under the impact of irreversible change</p>	<p>Uluru-Kata Tjuta National Park is an outstanding example of the traditional human settlement and land-use known as hunting and gathering. Relatively few contemporary hunting and gathering cultures now exist throughout the world. The World Heritage values include:</p> <ul style="list-style-type: none"> <li>• the continuing cultural landscape of Anangu <i>Tjukurpa</i> (see note below) that constitutes the landscape of Uluru-Kata Tjuta National Park and which: <ul style="list-style-type: none"> <li>- is an outstanding example of a traditional human type of settlement and land-use, namely hunting and gathering, that dominated the entire Australian continent up to modern times;</li> <li>- shows the interactions between humans and their environment;</li> <li>- is in large part the outcome of millennia of management using traditional Anangu methods governed by <i>Tjukurpa</i>;</li> <li>- is one of relatively few places in Australia where landscapes are actively managed by Aboriginal communities on a substantial scale using traditional practices and knowledge that include: <ul style="list-style-type: none"> <li>- particular types of social organization, ceremonies and rituals which form an adaptation to the fragile and unpredictable ecosystems of the arid landscape;</li> <li>- detailed systems of ecological knowledge that closely parallel, yet differ from, the Western scientific classification; and</li> <li>- management techniques to conserve biodiversity such as the use of fire and the creation and maintenance of water sources such as wells and rock waterholes.</li> </ul> </li> </ul> </li> </ul>
<p><b>Cultural criterion (vi)</b></p> <p>Directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance</p>	<p>Uluru-Kata Tjuta National Park is directly and tangibly associated with events, living traditions, ideas and beliefs of outstanding universal significance. The World Heritage values include:</p> <ul style="list-style-type: none"> <li>• the continuing cultural landscape of Uluru and Kata-Tjuta National Park which is imbued with the values of creative powers of cultural history through <i>Tjukurpa</i> and the phenomenon of sacred sites;</li> <li>• the associated powerful religious, artistic and cultural qualities of this cultural landscape; and</li> <li>• the network of ancestral tracks established during <i>Tjukurpa</i> in which Uluru and Kata Tjuta are meeting points.</li> </ul>

Further information relevant to the World Heritage values of Uluru-Kata Tjuta National Park may be found in the following documents:

*Nomination of Uluru (Ayers Rock – Mount Olga) National Park for Inclusion on the World Heritage List.* Prepared by the Australian National Parks and Wildlife Service, November 1986.

*Renomination of Uluru – Kata Tjuta National Park by the Government of Australia for Inscription on the World Heritage List.* Department of the Environment, Sport and Territories, 1994.

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### Cultural and Natural Resource Management

*Manta atunymananyi, kuka tjuṭa atunymananyi munu mai tjuṭa atunymananyi. Kaltja atunymananyi munu Tjukurpa kulu-kulu. Park atunymananyi. Kumuniti atunymananyi.*  
— Judy Trigger ©

*Looking after land. Looking after animals, and bush tucker. Looking after culture and Tjukurpa. Looking after park. Looking after community.* ©

Looking after the country in accordance with *Tjukurpa* is the prime responsibility shared by Parks Australia and Anangu within the fabric of joint management. The listing of Uluru-Kata Tjuṭa National Park as a World Heritage cultural landscape is recognition of this commitment to joint management and confirmation of the inseparable nature of cultural and natural resource management in the park. The richness of the range of culturally significant places is of great contemporary and archaeological importance. The entire landscape of the park is a living example of Anangu culture. Management practices must aim to retain and protect cultural as well as biodiversity values.

#### Anangu Living Culture and Sites of Significance

An essential part of keeping *Tjukurpa* strong, and thus the 'associative' and 'continuing' landscape values of the World Heritage property, is the maintenance of traditional ceremonial activities. While such matters are very much the responsibility of the traditional owners (*Nguraritja*), it is appropriate for the Plan of Management to assist, by ensuring that significant or sacred sites and material within Uluru-Kata Tjuṭa National Park are managed in such a way that *Nguraritja* continue to have access to and control over them. Conversely it is also important that such sites are protected from unauthorized or inappropriate use or access. This assists in protecting the values of the continuing cultural practices recognized in the World Heritage cultural heritage listing.

The park offers access to and information about the details and significance of some sites, but access to other sites and information about them is not freely available to visitors. Some sites are known only to adult Anangu men and women, some are restricted to women, and some to men. For example, a large proportion of the area of Kata Tjuṭa is associated with ritual information and activities that must remain the exclusive prerogative of senior men. Access to the area and information about the area is therefore restricted.

Not all sites that are important under *Tjukurpa* are restricted, and park visitors have many opportunities to learn about Anangu and their relationship to the land. Access to many parts of the park has been negotiated and agreed with *Nguraritja*.

The existence and protection of sacred sites enhances the experience of visitors who can come to understand the

country and the nature of knowledge in Anangu culture and who appreciate the shared responsibility that comes with a visit.

Measures such as erection of low barrier fencing and signs have been taken to help Anangu to protect sites and *Tjukurpa*, while helping visitors to continue enjoying the park within the context of culturally appropriate behaviour.

The *Aboriginal Land Rights (Northern Territory) Act 1976*, the Northern Territory Aboriginal Sacred Sites Act, 1989 (No. 29 of 1989), and the Environment Protection and Biodiversity Conservation Act 1999 (and regulations made under the act) provide for formal legal protection of sacred sites and other sites of significance to Anangu in the park. The *Heritage Conservation Act (NT)* is also relevant to the protection of sacred sites and certain objects. The Commonwealth *Aboriginal and Torres Strait Islander Heritage Protection Act 1984* is also available as a protection mechanism of last resort.

#### Anangu Oral History, Traditional Knowledge and Cultural Property Rights

Anangu have very detailed knowledge of the flora, fauna, habitats, seasonal changes, landscapes, places and history of the park. Until very recently little of this knowledge was recorded, and even today much of it remains unrecorded.

Conservation of oral history and tradition is vital to the well-being of Anangu culture and the continuing management and 'authenticity' and 'integrity' of the World Heritage values of the park. Conservation of Anangu oral history and traditional knowledge is also vital to understanding the cultural landscape in the future and vital to the success of land management in the park and the region. It is integral to the programmes for reintroducing rare and endangered species, for fire management, water-hole maintenance, flora and fauna identification, and the control of introduced animals.

The maintenance of Anangu traditional knowledge is fundamental to the conservation of the park's cultural values. The need to protect *Nguraritja* intellectual and cultural property rights is highlighted by the scientific and broader community's growing awareness of, and respect for, the depth and value of traditional knowledge. Anangu do not want to lose the knowledge and understanding associated with the past, and the use of contemporary media to record, store and use their knowledge along Anangu cultural lines will help to prevent such loss.

The Uluru-Kata Tjuṭa National Park has a Cultural Centre located beside the park headquarters approximately 1 km from the base of Uluru. Its opening in 1995 coincided with celebrations of the 10th anniversary of the handback of the park to the traditional owners. It helps Anangu to 'keep the Law straight' by explaining, teaching and celebrating *Tjukurpa* for the public. Inma and public *Tjukurpa*

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from the park were recorded for displays, films and soundscapes and a range of Anangu oral histories are presented in the light of *Tjukurpa*.

Joint management aims to balance Anangu cultural and ecological conservation and management practice with Western conservation and management practice. An example of this is the Uluru fauna survey, which recognizes the knowledge and expertise Anangu possess in relation to the ecology of their country. This information has complemented and improved Western scientific survey methods. The survey is producing valuable material for the better management of the park and for the better maintenance of *Tjukurpa*.

It may be seen that the continual association of Anangu with their land, through traditional practice, ensures that the authenticity and integrity of the values of the World Heritage property are maintained and protected. This association is supported and protected through the Joint Board of Management of the National Park and the park's Management Plans.

### Resource Management

Management of natural resources and ecosystems takes account of ecological and human patterns and processes operating and interacting at the local and regional levels. Just as *Tjukurpa* and the responsibilities it entails extend far beyond the park's boundaries, so too must the park's ecosystems be viewed within the regional context if natural resources are to be effectively managed.

A number of long-term research and monitoring studies in the park have been instrumental in contributing to an understanding of the processes operating in the landscape of arid Australia. These have also included social-science-based studies which are an essential prerequisite to effective management. The studies' findings have led to the formulation of a number of basic principles relating to the functioning of arid-zone ecology.

Two important workshops have also been held to help to develop natural resource management strategies for the park:

- Natural Resource Workshop, August 1997; and
- Biodiversity and the reintroduction of native fauna at Uluru-Kata Tjuṯa National Park, September 1999

These workshops have assisted in setting directions for joint management of the park's natural resources, and have assisted in the development of the latest Plan of Management. Key areas for natural resource management in the plan are:

- waterhole maintenance;
- geology, landforms and soils;
- hydrology;

- fire management;
- native fauna;
- introduced pests and animals;
- native flora;
- introduced plants;
- bioprospecting;
- research and monitoring; and
- environmental impact assessment.

To comply with the World Heritage Convention's *Operational Guidelines*, park management will continue to keep abreast of the latest best-practice developments in the management of natural resources.

The policies and prescriptions contained in the current Plan concerning the management of the park's cultural values are all based upon respect for *Tjukurpa*. *Tjukurpa* encompasses the history, knowledge, religion and morality that forms the basis of Anangu values and how Anangu conduct their lives and look after their country.

The Plan of Management lists a range of actions that Anangu deem necessary for the maintenance of *Tjukurpa* and thus the protection of cultural values. This list includes:

- passing on knowledge to young men and women;
- teaching how to find water, bush foods and bush medicine;
- visiting sacred sites;
- remembering the past;
- keeping visitors safe – keeping women away from men's sites and keeping men away from women's sites;
- teaching visitors, park staff and other Piranpa how to observe and respect *Tjukurpa*;
- making the country alive, for example, through stories, ceremonies and song;
- putting the roads and park facilities in proper places so that sacred places are safeguarded;
- cleaning and protecting rock waterholes inside and outside the park;
- looking after country (for example, systematic patch-burning);
- the collection of bush food and hunting.

These requirements are translated into a suite of prescriptions in the Plan of Management. These include:

- a review of all visitor infrastructure in relation to its proximity to sacred sites;
- contribution of resources to a comprehensive cultural site management, protection and maintenance programme;
- continued patrolling and monitoring of cultural sites with restricted public access;
- ensuring that interpretive material provided in the park informs visitors of their responsibilities in relation to access to, and photographing of, cultural sites;

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- implementation of the recommendations contained in Lambert and Eldershaw (1997) and earlier archaeological reports concerning the conservation of rock art as a matter of priority;
- development and implementation of a programme of rock art and other heritage resource conservation;
- the undertaking of systematic surveys of the archaeological resources of the park;
- preparation of a proposal for best-practice protection of Anangu cultural material for consideration and approval by the Board of Management;
- preparation of additional interpretive material concerning the conservation of rock art and other cultural resources of the park;
- supporting Anangu in establishing a strategic and formal process for the collection, storage and passing on of traditional knowledge and oral histories including:
  - Anangu ecological knowledge and understanding;
  - Anangu knowledge of water resources and the relationships between these and biodiversity;
  - Anangu botanical knowledge;
  - Anangu knowledge of regional hydrology and major rainfall events; and
  - traditional fire management knowledge.
- supporting Anangu aspirations regarding the development and implementation of a programme of waterhole maintenance;
- continuing to use traditional Anangu knowledge together with western scientific understanding in managing the values of the park; and
- supporting occupancy of homelands and assisting with their management.

A number of the Plan of Management prescriptions relating to cultural values are implemented by Parks Australia staff as a matter of course through day-to-day operations. These include:

- involving Anangu in burning and flora and fauna survey work;
- encouraging the involvement of young people in this work to facilitate the passing on of traditional knowledge;
- routine patrolling of sacred sites;
- a rock art monitoring programme;
- the closure of parts of the park as requested by Anangu for ceremonial purposes; and
- maintenance of the Office for Joint Management.

Furthermore, some work has already been undertaken concerning the recording of traditional ecological knowledge and the recently completed Visitor Infrastructure Master Plan for the park includes a number of proposals aimed at moving existing infrastructure further away from sacred sites. All the Plan of Management prescriptions are required to be implemented within the next seven years.

The principles for cultural heritage management in the park are that it

- is a joint management initiative controlled by senior Anangu Law men and women;
- is jointly supported and sponsored by Parks Australia and Mutitjulu Community Inc.
- includes training in, and application of Western scientific conservation skills as well as traditional skills;
- requires the development and utilization of Anangu skills in planning, administration, budgeting, policy development and implementation;
- needs the involvement of Parks Australia and Community rangers, and traditional persons trained in cultural heritage management;
- extend beyond the park's boundaries, and where Parks Australia resources are involved, subject to management guidelines approved by the Board.

An essential part of keeping *Tjukurpa* strong is the maintenance of traditional ceremonial activities. While such matters are very much the responsibility of *Nguraritja*, the Plan of Management assists in this by ensuring that significant or sacred sites and material within Uluru-Kata Tjuta National Park are managed in such a way that *Nguraritja* continue to have access to them. Conversely it is also important that such sites are protected from unauthorized or inappropriate use or access. This assists in protecting the values of the continuing cultural practices recognized in the World Heritage cultural landscape inscription.

A cultural heritage workshop was held during October 2000 to consider management issues in relation to the park's cultural resources (places of cultural significance including places of historic interest and significance for Aboriginal history) and to develop strategies and guidelines for their conservation and management needs. A cultural heritage sites plan containing a comprehensive programme for the protection of cultural heritage sites is currently being prepared following this workshop.

The park's natural and cultural values are now being protected by Anangu and researchers working together in accordance with *Tjukurpa*. Earlier management concentrated on surveying and making an inventory of resources. This has evolved into a broader approach whereby management of ecosystems takes account of ecological and human patterns and processes operating and interacting at the local and regional levels. Just as *Tjukurpa* and the responsibilities it entails are not contained within the park's boundaries, so too must the park's ecosystems be viewed within the regional context if natural resources are to be effectively managed. Assessment of performance according to actions defined in the management plan will be the key measure for the success of policies, programmes and activities for the preservation and presentation of the property.

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### Policies, Programmes and Activities Implemented for the Preservation and Presentation of the Property

The presentation and preservation of the property is achieved through key programme areas of visitor management and interpretation and natural and cultural resource management

#### Visitor Management and Interpretation

The principles that underpin all interpretation are:

1. Interpretation of Uluru-Kata Tjuta National Park will be from an Anangu and *Tjukurpa* perspective.
2. Anangu will have first option of presenting interpretation.
3. 3 Anangu speak for themselves and their group.
4. Piranpa (non-Anangu) staff will only interpret Anangu stories and culture with the permission of Anangu.
5. Interpretation will generally be presented in Anangu first person.
6. Geological, biological, archaeological and post-contact history will be interpreted in ways that complement the primary Anangu interpretation.
7. Anangu voices, images and statements will be used where possible.
8. The intellectual and cultural property rights of the park's traditional owners will be protected and considered in all interpretation, and royalties paid where appropriate.
9. Actions concerning photos, voices and names of deceased people will be decided by their families.
10. Speakers will decide whether they wish their words to be presented as exactly including broken English or edited as standard English.
11. Key language words/phrases will be used and interpreted to get across key messages e.g. *Tjukurpa*.
12. Key messages will be translated into both dialects by accredited translators.
13. Care will be taken to ensure stories are kept straight (accurate and culturally appropriate).
14. Where possible, interpretation techniques will take into consideration the needs of visitors with disabilities, including visual, hearing and mobility impairments.

The Cultural Centre is the focus for interpretation and education services in the park. Interpretive stories and messages in the centre concentrate on aspects of traditional Anangu culture including *Tjukurpa*, living off the land, and Anangu ecological knowledge. The Cultural Centre is a purpose built building in a dramatic architectural style. It houses displays, cultural activities, park information and three Anangu enterprises (Ininti Souvenirs and Café, Maruku Arts and Crafts, the Walkatjara Art Centre and Anangu Tours). The centre provides a wonderful opportunity to interpret the park to visitors. It was developed as a collaborative project between Anangu, archi-

itects, designers and interpreters; and Anangu are supportive of the centre, its design, the display content and its use for cultural activities.

The displays at the Cultural Centre presents key messages about *Tjukurpa* and the Anangu relationship to the park. They also emphasize appropriate behaviour. Themes in the Cultural Centre can be summarized as:

- looking after law (*Tjukurpa*)
- looking after land
- looking after visitors

Three main park messages are promoted in the Cultural Centre:

- Welcome to Aboriginal Land
- We don't climb
- Working together

The face-to-face cultural activities at the Cultural Centre are a key element of its success. The building is designed to provide spaces for these activities. An objective of the centre is to be a vibrant active place where the displays and infrastructure support the cultural activities of Anangu.

The displays in the centre also address contemporary topics relating directly to the park, such as joint management and culturally appropriate visitor behaviour including the 'no climb' message.

Beyond the Cultural Centre, on-site interpretation and education facilities by the park are largely restricted to the two interpretive trails at Uluru (the Mala and Mutitjulu Walks), both of which focus on interpreting *Tjukurpa* stories and rock-art sites. There is increasing emphasis on encouraging visitors to undertake walks around the base of the rock as an alternative to climbing.

A 1997 report on visitor management noted that the park was providing high satisfaction levels to a wide range of different visitor types (TRC, 1997). The implementation of the Draft Infrastructure and Interpretation Plans for Uluru-Kata Tjuta will further improve and enhance the success of the presentation and interpretation of the park and its values to the visitor. In addition to this, Tour Operator workshops are also held to help to educate both tour operators and, in turn through better educated tour operators, the wider visiting public.

#### History of Conservation

Since proclamation of the National Park in 1977, and more particularly since its transfer to the traditional owners and subsequent lease-back to the Director of the National Parks and Wildlife, significant steps have been taken to ensure the protection and conservation of the park. These include:

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- Relocation of tourist accommodation and airport facilities outside the park and sealing of roads within the park;
- Initiation of a fire-control programme based on traditional Anangu burning regimes and scientific research;
- Control of feral animals, closing of walking tracks created by ad hoc visitor use, and implementation of a regeneration programme;
- Completion of a consultancy study of visitor use, experiences, and perceptions of the park, the findings of which have been taken into account in the current Plan of Management;
- Completion of a fauna survey with full Anangu participation;
- Imposition of restrictions on the importation of exotic flora into the park;
- Appointment of a Board of Management with an Anangu majority;
- Training and appointment of Anangu personnel in the preservation and conservation of the park and the presentation of its values to visitors;
- Implementation of a Plan of Management developed with public participation;
- Identification of sacred sites and provision of advice to visitors on the restrictions on access to these areas;
- Introduction of park interpretive and educational programmes to inform visitors of the uniqueness and conservation value of the park.

### Dangers Threatening the Property and Preventive Measures Undertaken

- The maintenance of 'country' by Anangu is dependent on the continuation of their traditional, ongoing cultural practices and ceremonies. Any lessening of the Anangu's maintenance of 'country' as a result of external influences would be a threat to their culture and, subsequently, to the integrity and values of the World Heritage property. Ongoing monitoring of the social and cultural impacts of external pressures on the Anangu culture is crucial to ensure its integrity, and the integrity of the World Heritage values for which the property was inscribed. In moving towards the requirement for periodic reporting in 2002, the World Heritage Branch of EA will develop indicators and processes for ongoing monitoring in order to assess these impacts. This process will be developed in consultation with the Uluru-Kata Tjuta National Park Board of Management and Parks Australia. It will recognize that any such monitoring process needs to be carried out by Anangu with the continued support and endorsement of the Department of the Environment and Heritage through the Uluru-Kata Tjuta National Park Board of Management and Parks Australia. In this way, the special nature and cultural values of Uluru-Kata Tjuta will be fully protected. Its importance as a sacred

place, and a national symbol will continue to be reflected in a high standard of management and protection under law, policies and programmes.

- Bioprospecting without adequate control may become a threat to the integrity and identity of Anangu. Under the Environmental Protection Biodiversity Conservation Act 1999, Section 301, Division 6, provision is made for control of access to biological resources through the Regulations of the act. There is, however, as yet no such regulatory protection currently in place. Through cooperation between the Department of the Environment and Heritage and the Uluru-Kata Tjuta National Park Board of Management, measures to control access to biological resources and share any benefits arising from their use will be developed in a manner consistent with the values expressed in the Plan of Management.

### Current Protective Measures (legal and/or traditional) and How they are Implemented

#### National Legislation, Policies and Strategies

##### Key Parks and Land Rights Legislation

The legislative foundation for the joint management arrangements applying to Uluru-Kata Tjuta National Park is found in the *Environment Protection and Biodiversity Conservation Act 1999* and *Aboriginal Land Rights (Northern Territory) Act 1976*. Over the years both acts have been amended in concert to ensure that a solid, workable basis exists for the complex actions and activities of joint management.

Relating to Uluru-Kata Tjuta National Park, the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act):

- provides for Aboriginal land leased to the Director to be declared a national park;
- provides for the establishment of a board of management with an Aboriginal majority for such a park;
- determines the powers and functions of the Director and the board of management;
- requires a Plan of Management to be prepared for a park and determines the process that must be followed in its preparation;
- requires the Director to manage the park in accordance with the Plan of Management and establishes a dispute-resolution process if disagreement arises between the Director and the board. the board has the function of making decisions in relation to the management of the park that are consistent with the plan.

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The EPBC Act provides automatic protection for World Heritage properties by ensuring that an environmental impact assessment process is undertaken for proposed actions that will, or are likely to, have a significant impact on the World Heritage values of a declared World Heritage Property. This process allows the Commonwealth Minister for the Environment and Heritage to grant or refuse approval to take an action, and to impose conditions on the taking of an action.

The EPBC Act imposes substantial civil and criminal penalties on a person who unlawfully takes an action that has, will have or is likely to have a significant impact on the World Heritage values of a declared World Heritage Property.

All properties that have been inscribed on the World Heritage list are automatically 'declared World Heritage Properties' and are therefore protected. The EPBC Act also gives the Commonwealth Minister for the Environment and Heritage the power to declare other properties where:

- the property has been nominated for, but not yet inscribed on the World Heritage list; or
- the property has not been nominated for World Heritage listing but the Minister believes that the property contains world heritage values that are under threat.

Historically, the protection and management of many of Australia's World Heritage Properties has involved a cooperative approach between the Commonwealth Government and state governments, with relevant state agencies taking responsibility for on-ground management. The EPBC Act creates a mechanism for the Commonwealth and a state to enter bilateral agreements to achieve the requirements of the act and to remove duplication of regulatory processes. This provides an avenue for formalizing existing cooperative arrangements through Commonwealth accreditation of state World Heritage management plans and environmental impact assessment processes. In order to be accredited, the relevant state plan or process must not be inconsistent with the Australian World Heritage management principles, which are regulations made under the EPBC Act.

The EPBC Act continues the existing joint management arrangements between the Commonwealth and the traditional owners of the Uluru-Kata Tjuṯa and Kakadu World Heritage Properties.

The EPBC Act replaces and significantly improves on the *World Heritage Properties Conservation Act 1983* (WHPC Act). The WHPC Act allowed the Commonwealth to make regulations to protect Australia's World Heritage Properties from threatening actions identified in the regulations. This legislation, in effect, operated as a last resort mechanism for stopping specific actions. In contrast, the EPBC ensures up-front protection and improved management for the world heritage values of Australia's World Heritage Properties.

Relating to Uluru-Kata Tjuṯa National Park, *the Aboriginal Land Rights (Northern Territory) Act 1976*:

- provides for the granting of traditional Aboriginal land to Aboriginal Land Trusts for the benefit of Aboriginals entitled by Aboriginal tradition to the use or occupation of the land;
- allows land trusts to lease land vested in them;
- makes it a condition of the grant to certain land trusts (including Uluru-Kata Tjuṯa Aboriginal Land Trust) that the relevant land council enter into an agreement with the Director to direct the land trust to grant a lease to the Director for the purpose of a national park;
- ensures that the interests of traditional owners are respected in any such arrangement;
- provides for the establishment of Aboriginal land councils to fulfil several functions, including to represent the interests of certain Aboriginals in relation to matters affecting Aboriginal land. Uluru-Kata Tjuṯa National Park is in the area for which the Central Land Council is established under the act.

### **Other Relevant Commonwealth Legislation**

#### **Australian Heritage Commission Act 1975**

Uluru-Kata Tjuṯa National Park is on the register of the National Estate and consequently the Minister and Director are subject to provisions of the *Australian Heritage Commission Act 1975* relating to any activities that may affect to a significant extent the park's National Estate values.

### **Strategies and Policies**

In recent times a number of significant strategies and policy documents have been developed by the Commonwealth Government or its agencies. Some are pertinent to the management of Uluru-Kata Tjuṯa National Park and must be taken into consideration in determining policies. Among them are the following:

- National Strategy for Ecologically Sustainable Development
- National Strategy for the Conservation of Australia's Biological Diversity
- National Tourism Strategy
- National Ecotourism Strategy
- National Indigenous Tourism Strategy
- National Aboriginal and Islander Health Strategy
- Aboriginal and Torres Strait Islander Commission's Environment Policy.

### **Northern Territory legislation and policies**

Northern Territory laws are applicable to the park and people in the park provided those laws are not inconsistent with the *National Parks and Wildlife Conservation Act 1975* and Regulations or other Commonwealth laws. They must also not interfere with the performance of functions and exercise of powers by the Director of National Parks and Wildlife. Among Northern Territory laws of relevance to the park are those relating to criminal



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and illegal activities, sacred sites and heritage, traffic and motor vehicles, work health and occupational health and safety, and provision of services (power, water and sewerage). The operation of Northern Territory laws relating to wildlife conservation in areas adjoining the park may be of relevance given the need to manage the park in a regional context.

Given the proximity of Yulara and its airport to the park, Northern Territory government policies and actions relating to such activities as tourism and its promotion may have considerable effects on operations in the park.

Among Northern Territory laws of potential relevance to the park are the following:

### Territory Parks and Wildlife Conservation Act 1995

The *Territory Parks and Wildlife Conservation Act 1995* provides for the declaration of parks, reserves, protected areas and sanctuaries in the territory. It provides for the protection and conservation of wildlife (including plants and animals), and for the control of pests. It provides certain management powers on the Parks and Wildlife Commission of the Northern Territory (which is constituted under separate legislation). Those powers are relevant to parks and reserves under the act (not including Uluru-Kata Tjuṯa National Park) and to wildlife conservation.

### Northern Territory Aboriginal Sacred Sites Act 1989

*The Northern Territory Aboriginal Sacred Sites Act (1989)* provides for the establishment of the Aboriginal Areas Protection Authority. It allows for the recording and registration of sacred sites. It makes it an offence to enter, work on, use or desecrate a sacred site without a certificate from the Authority, and provides heavier penalties than alternative legislation. Some sites in the park have been registered under the act.

### Heritage Conservation Act 1991

*The Heritage Conservation Act (1991)* established a Heritage Advisory Council, which identifies and assesses places and objects for their heritage values, and makes recommendations to the relevant Minister about the declaration of heritage places and heritage objects. The act makes it an offence to work on, damage, demolish, destroy, desecrate or alter a heritage place or heritage object. The act also protects certain archaeological places and objects. Traditional protection of Uluru-Kata Tjuṯa National Park is provided by Anangu through the practice of *Tjukurpa*.

## 11. History

Aboriginal people and their culture have always been associated with Uluru. According to Anangu, the landscape was created at the beginning of time by ancestral beings. Anangu are the direct descendants of these

beings and they are responsible for the protection and appropriate management of these lands. The knowledge necessary to fulfil these responsibilities has been passed down from generation to generation through *Tjukurpa*.

During the 1870s, expedition parties headed by explorers Ernest Giles and William Gosse were the first Europeans to visit the area. As part of the colonization process, Uluru was named 'Ayers Rock' and Kata Tjuṯa 'The Olgas' by these explorers in honour of political figures of the day. Further explorations quickly followed with the aim of establishing the possibilities of the area for pastoral expansion. It was soon concluded that the area was unsuitable for pastoralism. Few Europeans visited over the following decades, apart from small numbers of mineral prospectors, surveyors and scientists.

In the 1920s the Commonwealth, South Australian and Western Australian governments declared the great central reserves, including the area that is now the park, as sanctuaries for a nomadic people who had virtually no contact with White people. Despite this initiative, small parties of prospectors continued to visit the area and from 1936 were joined by the first tourists. A number of the oldest people now living at Uluru can recall meetings and incidents associated with White visitors during this period. Some of that contact was violent and engendered a fear of White authority.

From the 1940s the two main reasons for permanent and substantial European settlement in the region were Aboriginal welfare policy and the promotion of tourism at Uluru. These two endeavours, sometimes in harmony, sometimes in conflict, have determined the relationships between Europeans and Anangu.

In 1948 the first vehicular track to Uluru was constructed, responding to increasing tourism interest in the region. Tour bus services began in the early 1950s and later an airstrip, several motels and a camping ground were built at the base of the Rock. In 1958, in response to pressures to support tourism enterprises, the area that is now the park was excised from the Petermann Aboriginal Reserve to be managed by the Northern Territory Reserves Board as the Ayers Rock – Mount Olga National Park. The first ranger was the legendary Central Australian figure, Bill Harney.

Post-war assimilation policies assumed that Pitjantjatjara and Yankunytjatjara people had begun a rapid and irreversible transition into mainstream Australian society and would give up their nomadic lifestyle, moving to specific Aboriginal settlements developed by welfare authorities for this purpose. Further, with increasing tourism development in the area from the late 1950s, Anangu were discouraged from visiting the park. However, Anangu continued to travel widely over their homelands, pursuing ceremonial life, visiting kin and hunting and collecting food. The semi-permanent water available at Uluru made it a particularly important stopping point on the western route of these journeys.

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By the early 1970s Anangu found their traditional country unprecedentedly accessible with roads, motor cars, radio communications and an extended network of settlements. At a time of major change in government policies, new approaches to welfare policies promoting economic self-sufficiency for Aboriginal people began to conflict with the then prevailing park management policies. The establishment in 1972 of the Ininti Store as an Aboriginal enterprise on a lease within the park offering supplies and services to tourists, became the nucleus of a permanent Anangu community at Uluru.

The ad hoc development of tourism infrastructure adjacent to the base of Uluru that began in the 1950s soon produced adverse environmental impacts. It was decided in the early 1970s to remove all accommodation-related tourist facilities and re-establish them outside the park. In 1975 a reservation of 104 square km of land beyond the park's northern boundary, 15 km from Uluru, was approved for the development of a tourist facility and an associated airport, to be known as Yulara. The camping ground within the park was closed in 1983 and the motels finally closed in late 1984, coinciding with the opening of the Yulara resort.

Confusion about representation of Anangu in decision-making associated with the relocation of facilities to Yulara led to decisions being made which were adverse to Anangu interests. It was not until the formation of the Central Land Council and the Pitjantjatjara Council in the 1970s that Anangu began to influence the ways in which their views were represented to government.

On 24 May 1977 the park became the first area declared under the Commonwealth *National Parks and Wildlife Conservation Act 1975*, under the name Uluru (Ayers Rock – Mount Olga) National Park. The park was declared over an area of 132,550 ha and included the subsoil to a depth of 1,000 m. The declaration was amended on 21 October 1985 to include an additional area of 16 ha. The Territory Parks and Wildlife Commission (the successor to the Northern Territory Reserves Board) continued with day-to-day management. During this period Anangu indicated their interest in the park and its management, including requests for protective fencing of sacred sites and permission for houses to be built for older people to camp at Uluru to teach young people about *Tjukurpa*.

In February 1979, a claim was lodged under the *Aboriginal Land Rights (Northern Territory) Act 1976* by the Central Land Council (on behalf of the traditional owners) for an area of land that included the park. The Aboriginal Land Commissioner, Mr Justice Toohey, found there were traditional owners for the park but that it could not be claimed as it had ceased to be unalienated Crown land upon its proclamation in 1977. The claimed land (other than the park) is now the Katiti Aboriginal Land Trust area to the north and east of the park.

That decision, and the uncertainty about title for the park, heightened tension between the Commonwealth and

Northern Territory governments of the day. Negotiations over a joint management arrangement between the Northern Territory Government and Anangu based on grant of title to the park were undertaken but agreement on mutually satisfactory arrangements could not be reached. Anangu were also unwilling to accept Commonwealth Government proposals for establishment of an advisory committee to make recommendations to the Director of National Parks and Wildlife on park management.

In line with commitments made by the newly elected Commonwealth Government in 1983, legislation amending the National Parks Act and the Land Rights Act came into force on 2 September 1985 to put in place joint management of the park between Anangu and the Commonwealth. These amendments provided for the area of the park to be granted as inalienable freehold land to the Uluru-Kata Tjuta Aboriginal Land Trust with a condition that the land be simultaneously leased back to the Director of National Parks and Wildlife, to be managed under a Board of Management with an Anangu majority. During negotiations of these arrangements, Anangu achieved payment of a share of park revenue as annual rental for use of their land as a park.

At a major ceremony at the park on 26 October 1985, the Governor-General formally granted title to the park to the Uluru-Kata Tjuta Aboriginal Land Trust, which recently celebrated its 15-year anniversary of title. The inaugural Board of Management was gazetted on 21 April 1986 and held its first meeting the following day. In 1993, at the request of Anangu and the Board of Management, the official name of the park was changed to its present name, Uluru-Kata Tjuta National Park.

Because of continuing opposition from the then Northern Territory Government to the new management arrangements for the park, the situation whereby the Conservation Commission of the Northern Territory carried out day-to-day management on behalf of the Director became untenable. By May 1986 the arrangements that had been in place since 1977 were terminated and staff of the Australian National Parks and Wildlife Service, now known as Parks Australia, have carried out day-to-day management since that time.

Although Anangu played a strong role in park management since receiving title to the park in 1985, they remained dissatisfied with their level of participation and influence in the tourist industry. In late 1995 traditional landowners instructed the Central Land Council to pursue, on their behalf, a native title claim over the Yulara town site. A claim was lodged and eventually accepted by the National Native Title Tribunal, without alterations, on 18 November 1997 and is before the Federal Court.

In June 1999, while the latest Plan of Management was being prepared, the Commonwealth's *Environment Protection and Biodiversity Conservation Act* was enacted. The new law replaces the National Parks Act as the legal basis underpinning joint management.

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# Values as the Basis for Management of World Heritage Cultural Landscapes

*Jane Lennon*

In the ten years since the introduction of the cultural landscape categories, thirty cultural landscapes have been inscribed on the World Heritage List. These cover designed landscapes such as the gardens of Villa d'Este (Italy), relict landscapes such as Blaenavon (United Kingdom), associative landscapes such as Uluru-Kata Tjuta (Australia) and Tongariro (New Zealand), and continuing landscapes which cover the greatest number of inscribed landscapes, especially those involved with agriculture, viticulture, forestry, pastoralism and their associated settlements. It is well recognized that many previously inscribed sites are also cultural landscapes.

The primary management responsibility is to conserve and protect the outstanding universal values for which the landscape was inscribed.

Management involves all the processes of preparing a plan or guiding document, implementing the actions set out in the plan, reacting to unforeseen events, monitoring the impact of management on conserving the values and reviewing the original management actions so as to better conserve the values.

Conservation means all the processes of looking after a place so as to retain its cultural significance which is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and objects.

Values are expressed in those things from the past and from nature that we want to conserve and protect. Values are at the traditional core of conservation – values attached to an object, building, place or landscape because it holds meaning for a social group due to its age, beauty, artistry or association with significant persons or events, or otherwise contributes to processes of cultural affiliation. Any place will have a range of values – these may be assessed against criteria in order to determine whether the values are important enough for the place to be listed for heritage protection. For World Heritage listing, values must be considered to be of 'outstanding universal value' in accordance with the six cultural and four natural heritage criteria of the World Heritage Convention.

### Management

The key management objective is to sustain these landscapes while allowing both continuing use to local com-

munities who are dependent on them for a livelihood, and natural ecosystems to continue to develop.

What are the limits of acceptable change in these landscapes? And how can that change be managed? A widely understood management planning process with popular support is the starting point.

A management plan should detail the outstanding universal values as well as other values in the inscribed landscape and the policies chosen to conserve these values. The plan should also contain a framework for defining management priorities, developing management actions, implementing these and monitoring their impact.

All policies must relate to the statement of significance for the heritage values exhibited in the designated cultural landscape. These values will also have been reinforced in the management vision and site objectives. By using a values-based management rather than an issues-based management approach, sorting out which types of policy apply to the category of landscape then becomes relatively easy. The policies need to address the components of the landscape which have outstanding universal value such as:

- natural structure – the dramatically visual landscape whose beauty is the tourist attraction;
- the relationship between the ongoing culture of the local people and the landscape;
- viable and sustainable use of the resources – for another 2000 years.

All policies revolve around assessing vulnerability in the context of limits of acceptable change – how much of the twenty-first century should be permitted to intrude in these landscapes of outstanding universal significance before their values are compromised and changed in meaning? The values are derived from interaction of peoples with nature in a specific place or ecosystem. Can this interaction remain authentic while using modern techniques?

For World Heritage cultural landscapes it is the integrity of the landscape that is paramount – that is, the extent to which the layered historical evidence, meanings and relationships between elements remains intact and can be interpreted or deciphered in the landscape. As the expert meeting on Desert Landscapes and Oasis Systems in the Arab Region (Egypt, September 2001) confirmed, it is the integrity of the relationship of culture with nature that matters, not the integrity of nature or culture alone.

However, some issues stand out as particularly important in managing cultural landscapes and require specific poli-

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cies for retention of heritage values. The following eight issues recur in the management of many World Heritage landscapes, though they vary in detail and application depending on the category of cultural landscape and the social and economic environment of the place.

#### **Lack of Awareness of and General Education About World Heritage Values in Cultural Landscapes and Their Value to Society**

This can be addressed through mass media promotion, visitor centres at the properties with exhibitions and displays or guided tours, brochures and booklets, film and video. Popular community support for the conservation of the heritage values of a place often translates into political support when the values are threatened, for example by pressure for development or lack of resources for maintenance. The use of the World Heritage logo as an awareness-raising device and marketing brand is also to be encouraged in promoting the inscribed cultural landscapes.

#### **Need for Site-Specific Training for Those Working in World Heritage Cultural Landscapes to Ensure That All The Values of a Place are Managed Sensitively**

A range of skills is needed for managing cultural landscapes. Some generic management and planning skills are required in all areas of site management, such as organizational and financial skills. Specialist skills will be required depending on the natural, cultural and social features of the cultural landscape.

For some cultural landscapes, maintaining local cultural knowledge will be paramount. However, traditional social settings and cultures that have been dissolved cannot be successfully recreated, only similar systems can be developed anew. The challenge then is to create new and alternative structures that allow revitalization rather than conserving traditions in museums or turning the landscape into a fossilized outdoor museum. Revitalization of local knowledge may occur when older knowledge is rediscovered and still existing forms of local knowledge are re-evaluated. This was highlighted in the restoration programme for the Kasubi Tombs in Uganda, in sustainable development policies for the Swedish archipelago fishing industry, and in indigenous knowledge of fire in vegetation management at Uluru in central Australia.

#### **Using Farming and Forestry Policies to Define What Changes can be Permitted in the Landscape While Still Maintaining Their Outstanding Universal Values, and What Techniques Can Be Used to Ensure This**

Many cultural landscapes are the result of productive use of the land, and support farming communities. The products of current technologies – quick-growing forest plantations, new crops with a variety of visual effects as well as biodiversity impacts, new materials and forms such as plas-

tic sheeting and wind farms – will have an impact on our cultural landscapes. Given that cultural landscapes in the past have reflected the cultures of different periods (and local adaptations to prevailing techniques), we should permit change to continue in the category of evolving cultural landscapes.

But what are the limits of acceptable change in land-use and agricultural production in such landscapes? The answer and challenge is to manage more efficient, intensive production that increases the prosperity of the farming communities so that the cultural heritage values in the landscape are not lost. If the material evidence of successive layers of landscape use remains intact, we need to decide what degree of interference or stitching in of new uses is permissible. This is a major global issue in cultural landscape maintenance and the answer depends largely on local conditions, where some trial and error may be acceptable so long as the patterns in the landscape which exhibit outstanding universal values are not compromised. Yet it is the human interaction with the landscapes which must remain intact over time.

For different types of landscape – vineyards, farmland, forests – there is a role for specific landscape type guidelines to ensure that new built elements do not detract from the significant components and features in the landscape, for local trusts for conserving landscape components, and for a range of legal planning or permit arrangements in conserving landscapes with continuing agriculture and forestry.

One of the most challenging tasks is to manage the visual values of the continuing landscape. There are many techniques now for assessing the ability of a landscape to accommodate or absorb new developments. The English Heritage Historic Landscape Project details some of these methodologies, which were underpinned by the principle that change when properly planned will usually be more acceptable than fossilization and will be sustainable. This means that the interaction with the landscape is controlled and planned rather than just happening by default, incremental change or overwhelming forces.

#### **Managing Tourism to Ensure Continuing Visitor Access to and Appreciation of the Landscape**

World Heritage tourism has brought employment to millions, often in remote parts of the world. It has provided inspiration, recreation, enjoyment and rest to countless visitors. But it has also destroyed and polluted unique, fragile and pristine environments, threatened local cultures, and devalued the heritage characteristics that make a site both of outstanding universal value and a desirable tourist destination. Tourism also offers a major avenue for public appreciation of the values of World Heritage cultural landscapes.

In the twenty-first century, the tourist market places increasing importance on enjoying authentic experiences –



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authentic settings, objects and stories, and if possible a guide or storyteller who lives in the setting and owns the objects and stories. Therefore using local people to interpret their heritage is likely to lead to high visitor satisfaction and increasing numbers of visitors.

Tourism is a value-adding activity to the economic activities that have given rise to the distinctive cultural landscape. This is especially the case with rural landscapes and associative cultural landscapes. The huge increase in tourist numbers over the last decade visiting Cinque Terre by train and on foot is an indicator of this, while the increased numbers at Uluṛu-Kata Tjuṛa National Park are the result of intense marketing coupled with provision of access and facilities outside but immediately adjacent to the park.

Tourism as a new industry can have a low impact on the cultural landscape yet assist in the transition to a more complex and diversified economic base for some communities, especially those more remote from metropolitan cities. Relationships between the environment and the economy and standards have to be further explored – testing issues such as reinvestment of benefits into local communities, promotion of authentic local products, strategic alliances in provision of transport and accommodation. Tourism should be regarded as a positive influence on management of cultural landscapes and, if managed correctly, will build support for the conservation of cultural and natural heritage and provide income to assist those living in or managing the landscape.

### **Finding The Resources to Ensure Economic Viability of Operations to Maintain the Values of the Cultural Landscape, Including ‘User Pays’ Concepts and Other External Income**

Generating income in ways that do not conflict with heritage conservation and are culturally sensitive is a management challenge. It is difficult to generalize because management authority frameworks differ so much across the world and all have different rules concerning collection and expenditure of income.

For designed landscapes such as gardens or for archaeological sites, where the managing authority controls or owns the property, income can be derived from entry charges, concessions, leases and licences. In larger continuing landscapes, the managing authority has planning controls only, the property is owned by many farmers or other landholders who collect the direct charges, and the managing authority is funded by taxes levied on the landholders. This authority may also involve farmers and landholders in the management, not only through subsidies but also through policies which will help them make a profit from sustainable management.

There is an increasing literature on heritage economics, detailing a range of techniques that could be considered in cultural landscape protection:

- a. Sustainable development to support the site, as with tourism or continued farming.
- b. Directing the income from site operation to site management.
- c. Site sustainability through value adding to agricultural and tourism products.
- d. Labels guaranteeing the quality and origin of farm products.
- e. Public funding through agricultural subsidies for political or economic purposes (such as keeping people resident in the countryside, supporting exports, etc.) or through other sources of funding for rural activities such as housing repairs, one-off capital funding for infrastructure, training in new skills, oral history and archival recording, or unemployment benefits, which can be directed towards maintenance of heritage features in the cultural landscape.
- f. Private funding for programmes, such as establishing non-profit conservation trusts; encouraging fund-raising partnerships with for-profit concerns; tax breaks for charitable contributions; establishing special protected-area funds on the basis of contributions from the energy sector; private sector investment in sustainable micro-scale enterprises, especially in buffer zones, to ensure more equitable distribution of the benefits arising from such uses. Sponsorship of activities or site repairs is another major high-profile income generator.

### **Developing Landscape Conservation Treatments and New Techniques for Managing Essential Components in the Designated Landscape and Allowing the Insertion of New Built Elements**

Given that the primary aim of site management is to retain the outstanding cultural values in the landscape, all conservation treatments must respect the existing fabric and maintain authenticity in materials, design, workmanship and setting so as to prolong the integrity of the cultural landscape and allow it to be interpreted. Care should be taken in introducing any new elements.

Treatment actions range from cyclical maintenance to varying degrees of consolidation, restoration, continuing traditional ways of living, or even adaptive reuse. The appropriateness of treatments will also vary depending on the type and scale of the cultural landscape. In designed landscapes there may be reconstruction of missing elements as at Lednice (Czech Republic) or Potsdam (Germany), rehabilitation and restoration following damage as at Hampton Court Palace gardens (UK) and reconstruction via replanting as at Versailles (France) following the destructive storms of 1998. In other sites such as the alpine landscapes of the European transfrontier national parks, species that had disappeared, such as wolves, are being reintroduced.

Management of Hadrian's Wall illustrates the need for cooperation between a large number of diverse partners in the management of a linear cultural landscape – farmers,

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tourists, archaeologists. Insertion of new cattle sheds into the landscape was a trade-off to ensure greater protection of the primary resource, the archaeological heritage. Protection also requires effective communication when so many players are involved.

#### **Coping With Impacts Caused by Processes and Events or Developments External to the Site Affecting or Threatening the Integrity of the Designated Cultural Landscape**

Threats to the integrity of World Heritage cultural landscapes may come from within or without. They can be natural events such as weather phenomena, or human-induced such as war or disease, or they can derive from the impact of management processes, such as from new developments in the landscape, provision of utility services, adaptation of historic structures for new uses, activities in the buffer zone with downstream effects, visitor pressures and associated infrastructure, or simply sheer ignorance of the consequences of actions. Sometimes the best heritage management outcome may arise from external processes such as through participation in the Environmental Impact Assessment process which leads to a new arrangement and acceptance by all stakeholders in that process.

Strategies for improving the risk-preparedness of World Heritage cultural properties consider reducing the impact of natural disasters, armed conflict, industrial pollution and other hazards of human origin. These strategies can also be applied to cultural landscapes. There is a developing literature on both emergency preparedness and disaster management and long-term cumulative threats such as salinity impact on heritage sites.

#### **Supporting Communities Which Maintain Heritage Values Within the Cultural Landscape Especially Where the Associative Values of the Landscape Reside With Those Communities**

There is a large literature on community participation in planning and protected area management. But within cultural landscapes there are some very specific challenges:

- working with farming communities resident in the inscribed property to ensure continuing sustainability of the production and way of life;
- maintaining associative values in the landscape despite pressures such as youth migration and new technologies, and involving indigenous peoples who are the traditional custodians of the cultural values which are expressed in the landscape;
- engaging in 'social engineering' to assist with maintenance of traditional activities (such as provision of housing for guest workers; allowing tourists to view traditional festivals) while respecting local community wishes (such as no photography of rituals).

World Heritage associative cultural landscapes have special needs for strategies and actions to maintain the traditional associations which give that place its outstanding universal values. Identification of these associative values by a local community or special group occurs during the nomination process and they are confirmed by inscription. In order to conserve these associative values there is a need to pass on rituals and traditional knowledge to the 'right' people culturally, that is, those who have been initiated or are next-of-kin. Maintenance of culturally viable or strong communities with these associative values is subject to similar pressures and problems throughout the world – youth attracted to cities and new ways of life and being unwilling to undergo initiation and training in required rituals and obligations. Alternatively, young people may remain on site with no economic livelihood and fall prey to modern social problems, such as drugs and alcohol. This is relevant to some World Heritage cultural landscapes such as Uluru, Tongariro, the Philippines rice terraces, or Sukur (Nigeria).

As well as opportunities to pass on traditional skills and knowledge, which are often dependent on being present in the landscape when seasonal changes and resources are available, managers of cultural landscapes have to assist in maintaining the health and well-being of those resident in the landscape. This is illustrated in the case of the community now resident at Uluru.

Cultural associations must be maintained to keep the associative values alive as detailed in the original cultural landscape listing. For example, if no young people are working or living traditionally, as revealed by monitoring reports, then is the associative cultural landscape put on the World Heritage in Danger list or reclassified as a relict landscape? This issue must be addressed by World Heritage cultural landscape property managers.

#### **Summary**

These eight issues recur in landscape development and change, in identifying threatened but valued landscapes, in determining acceptable levels of intervention, and in managing old landscapes and making new ones. They occur worldwide as recent phenomena and must be addressed by World Heritage cultural landscape managers.

The message from all this is that managers must know what values are found in their cultural landscapes and make sure that their management protects and enhances these values. But values are dynamic and evolve and change. Knowledge about the values must be updated, and therefore management strategies must be able to change to protect the outstanding universal values of World Heritage properties.

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### Values

Landscapes have a range of values that communities recognize as important and want to conserve. Cultural and natural values are the qualities which make a place or landscape important. We tend to separate these qualities into natural and cultural, including historic and indigenous, but heritage managers are increasingly finding that the categories overlap to such an extent that responsible management demands that these values be catered for simultaneously.

The World Heritage Convention recognizes the outstanding universal value of some cultural and natural heritage not only to each nation but to humanity as a whole. Its *Operational Guidelines* have ten criteria and tests for authenticity and integrity to be used in assessing whether a place has outstanding universal value. The Convention also requires periodic reporting on the condition of the values and whether they have changed.

The following case study illustrates the updating of cultural values as a result of further and ongoing research into aspects of the archaeology and history of the Tasmanian Wilderness (Australia), a property inscribed on the World Heritage list in 1982 and expanded in 1989 in recognition of its outstanding World Heritage values. Features of outstanding significance include extensively glaciated landscapes; undisturbed habitats of plants and animals that are rare, endangered and/or endemic and represent a rich variety of evolutionary processes; magnificent natural scenery and an impressive assembly of Aboriginal sites that include cave art.

### Case study – Tasmanian Wilderness World Heritage Area

The Tasmanian Wilderness World Heritage Area (TWWHA) covers approximately 20% of Tasmania, 1.38 million ha in the south-west of the island. It includes Tasmania's four largest national parks, a range of other reserves and some of the best wilderness areas in south-eastern Australia.

During the 1989 World Heritage nomination process, the World Heritage Committee did not agree to some Aboriginal values being considered as World Heritage. Only those identified in the 1982 nomination are recognized. When the area was renominated in 1989, ICOMOS advised that further work was required to determine the status of the area. This work was specified in the 1992 and 1999 management plans for the TWWHA.

This body of work has produced a greatly increased number of places with cultural values. These total 746 Aboriginal sites (307 new sites) and approximately 400 European historic sites. It has also allowed a richer, deeper and more intensive interpretation of the layered evidence in the landscape to be considered. No dramatic new discoveries have been made so as to alter the description of cultural heritage in the 1989 nomination, but the new

information allows for consideration of new interpretations in accordance with the new World Heritage categories for cultural landscapes and modified cultural criteria. There are sites identified in the TWWHA which would add weight to the existing values identified as being of outstanding universal value. These sites meet World Heritage cultural criteria (iii), (v) and (vi) but represent a fuller appreciation of the values rather than just being related to aspects of archaeological significance of a culture that has disappeared.

Human occupation for 36,000 years is however denied by the naming of the place as wilderness. More particularly, since rising sea levels separated Tasmania from the mainland about 12,000 years ago, Tasmanian Aboriginal culture has survived one of the longest-known periods of geographic and cultural isolation affecting a society. Archaeological surveys since 1982 have revealed occupation sites along the coastlines, at the mouths of the retreating glaciers in the Central Highlands, and along pathways linking plain and mountains.

The TWWHA contains cultural landscapes and some of these contain outstanding universal values worthy of World Heritage listing.

1. For Aborigines the whole area is a cultural landscape and this belief could be sustained in a case for it as an *associative cultural landscape* in accordance with World Heritage category 39 (iii). The beauty of its 'superlative natural phenomena' also contributes to this categorization.
2. Within the TWWHA there are areas that could be categorized as *relict cultural landscapes* in accordance with World Heritage category 39 (ii), and these relate especially to European land-use practices which have now ceased. The uniquely Tasmanian interaction of humans to the natural resource resulted in these distinctive landscapes:
  - (a) the pining landscapes of the Gordon-Macquarie Harbour – Raglan Range which illustrate the range of techniques used in this resource exploitation from the convict era of the early 1800s to the 1940s;
  - (b) the hunting and snaring landscapes of montane grasslands on the Central Plateau, although it could be argued that they also illustrate both transference of European ecological knowledge and European adaptation to Aboriginal seasonal exploitation of native fauna through the reintroduction of traditional Aboriginal burning practices to the north-western montane grasslands.
3. Fire has been the agent maintaining a complex distribution of disclimax vegetation, which can be considered as a continuing landscape category for large areas within the TWWHA, especially the buttongrass plains/sedgeland which comprise 53% of the vegetation in the TWWHA (Jackson, 1999, p. 3). Fire not only produces a successional mosaic but causes extinction of

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communities and this level of displacement appears to demand a time span of human-induced fire sufficiently long enough to affect soil fertility. The palaeontological record in Tasmania shows a twofold increase in open vegetation relative to closed forest during the last glacial cycle. Eucalypt forest increased relative to rainforest, and charcoal increased relative to woody vegetation, and these changes occurred through a variety of climates (Jackson, 1999, p. 1). However, the most recent studies indicate that the noticeable increase in fire activity about 40,000 years ago, when there was no major climate change, is considered most likely to indicate Aboriginal burning. This accelerated existing trends rather than creating a wholesale landscape change, but it is difficult to separate the effects of climate and human-induced burning subsequently until the European era (Kershaw et al., 2002, p. 3).

At the time of European settlement there were extensive buttongrass plains throughout south-western Tasmania. Ecologically, it is unlikely that such extensive plains would have persisted for more than about 250 to 1,000 years without human-mediated fires. Aborigines were seasonally active burning patches of land in the early 1800s and creating open country across which Europeans moved swiftly in the 1820s in the midlands. However, there is considerable anecdotal evidence for major changes in the fire regime of south-western Tasmania since the removal of the Aborigines in the 1830s resulting in major wide-ranging, landscape-scale fires in the 1890s and 1930s. Aborigines probably used low-intensity fires mainly in spring and autumn to flush out game when hunting and to create access tracks. The aim was to create a large number of small, recently burnt areas surrounded by thicker vegetation (Marsden-Smedley, 1998, pp. 15–19).

The slow rate of vegetation change in south-west Tasmania meant that the distribution of the majority of the current vegetation and soil types (especially peat formation) shows the result of long-term Aboriginal land-use practices. The co-existence of extensive areas of buttongrass moorland in close proximity to highly fire-sensitive rainforest and alpine heaths also supports the proposal that the Aborigines burnt the former when the wet forest communities, especially those containing coniferous species such as King Billy, Huon and pencil pines, were too wet to burn. Given the time period required for successional processes and soil formation, these communities must have co-existed for thousands of years. Therefore, the current distribution of vegetation and soils in this region should not be described as natural and a better description would be a cultural landscape (Marsden-Smedley, 1998, p. 25).

A more detailed examination of the antiquity and characteristics of seasonal migration of hunter-gatherer societies in alpine regions throughout the world is required before the case for the TWWHA is absolutely confirmed. In comparative studies, like should be compared with like. The fire-effects studies have already compared similar ecosys-

tems in New Zealand, Chatham Islands and Patagonia. However, further research is required into some aspects to allow a comprehensive construction of the case. For example, further studies into seasonal movement for resource exploitation between coastal areas, valleys and sub-alpine areas is required to fill out the pattern emerging from recent studies.

For areas of similar ecosystem-based landscapes like the buttongrass moorlands and the montane grasslands, scientific evidence now points to the need for a different park-burning regime to both maintain the cultural landscape and to maintain its biodiversity. Tasmanian Parks and Wildlife Service Aboriginal trainees are being employed to assist in this new work and this in turn represents a restoration of cultural practice in accordance with the 1995 management plan. The impact of the new burning regime needs to be monitored regularly to check that it is achieving the desired conservation objectives.

Cultural values are also increasingly being interpreted to the public at visitor centres, historic convict sites and former logging sites. Tourist numbers rose from 453,000 in 1995 to 500,600 in 1999 (Lennon et al., 2001, p. 79). Local people, the Grining family, who were displaced when the timber industry ceased, now operate one of the major tourist boat services up the Franklin River – the only way access is permitted.

### Conclusion

Effective management of outstanding universal values in World Heritage properties requires a continual management process that reassesses the values of the place/landscape and then adjusts on-site management to conserve these new or updated values. As the second round of periodic reporting for World Heritage properties is about to occur, the case of the Tasmanian Wilderness World Heritage Area illustrates a very good example of effective values-based management.

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# Conservation of Cultural Landscapes in Asia and the Pacific Region

## Terraced Rice Fields and Sacred Mountains

*Makoto Motonaka*

**Terraced rice fields and sacred mountains are the two major landscape resources that represent cultural landscapes in Asia and the Pacific Region. The terraces have been formed in close association with rice-growing agricultural practices prevalent in the region; relationships with the mountains have been developed in close connection with religious practices unique to the region, including Buddhism, Shintoism and Taoism. This report summarizes the measures that are being implemented for the conservation of these cultural landscapes in Japan.**

### Conservation of Cultural Landscapes in Asia and the Pacific Region

#### Terraced Rice Fields

Rice has been the staple food since ancient times in most places in Asia. Agricultural practices for rice growing have played a significant role in the formation of cultural landscapes in the area and rice fields have always been the central element of the unique landscapes. The typical examples of such landscapes can be seen in mountain areas, where terraced rice fields have been developed impressively on steep slopes. In 1995, the Rice Terraces of the Philippine Cordilleras was inscribed on the World Heritage List as the first cultural landscape associated with rice agriculture (Fig. 1). The Government of the Philippines proposed a combination of measures for conservation and utilization so that inherited cultural traditions would be passed on to future generations while at the same time the local economy could be stimulated through tourism activities. However, these measures were not effective enough to stop steady and gradual changes in the environment from degrading the cultural value of the property to the extent that the site had to be included on the List of World Heritage in Danger in 2001.

#### Sacred Mountains

In Asia and the Pacific Region, there are many cultural landscape sites that have been formed in close association with indigenous religions or beliefs such as Buddhism, Taoism and Shintoism. Mountains play a significant role in these landscapes as the subject of prayer or reverence. For example, in China, Mount Taishan, Mount Huangshan, Mount Emei and Mount Wuyi were inscribed as mixed sites and Lushan National Park was inscribed as a cultural landscape; Uluru-Kata Tjuta National Park (Australia) and Tongariro National Park (New Zealand) were inscribed both as mixed sites and cultural landscapes. This kind of cultural landscape, characterized by its association with the sacred-

ness of the mountains, is unique to Asia and the Pacific Region and covers a wide range of elements overlapping both cultural and natural properties or tangible and intangible factors. In the light of this complexity, the Government of Japan and the UNESCO World Heritage Centre jointly organized an expert meeting at Wakayama City (Japan) in 2001 and worked out a definition of such cultural landscapes, criteria for evaluation and guidelines for appropriate conservation and utilization.

This meeting was attended by twenty-one experts from countries in Asia and the Pacific region. The participants visited Koyasan and Kumanosanzan (Figs. 2, 3 and 4), one of the exemplary sacred mountain sites in Japan, and discussed a wide range of related issues. Among the points raised in the following are especially important and worthy of attention for future discussion within the World Heritage framework.

First, while it is acceptable to evaluate sacred mountains from the viewpoint of a cultural landscape under the cultural heritage criteria, it should also be realized that they often show outstanding universal value as natural heritage at the same time. Therefore, a sacred mountain needs to be evaluated not only as cultural heritage but also as natural heritage.

On the other hand, it is probable that quite a few natural heritage sites already inscribed on the World Heritage List could have outstanding value that comes from the spiritual elements attached to their locations. In this respect, these natural heritages will need to be re-evaluated in the future in terms of their cultural value. Furthermore, due attention should be paid to tangible cultural heritage sites of outstanding universal value in terms of their significance or value to human spirituality, their 'associative' cultural values. For this purpose, practical matters including applicable criteria or methods for evaluation should be worked out through expert meetings or other appropriate procedures.

Second, a cultural landscape containing a sacred mountain should be justified not only in terms of 'authenticity' but also in terms of 'integrity', a criterion which has usually been applied only to the evaluation of natural heritage sites. The expert meeting defined 'integrity' for sacred mountains as a well-balanced status in terms of ecosystem and aesthetic, cultural, religious or artistic relation, and recommended to the World Heritage Committee that further efforts should be made to establish a concept of 'integrity' that can be applied to cultural heritage, including cultural landscape.

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This recommendation should be taken as one of the future tasks to be addressed by experts.

Third, the cultural heritage evaluation criterion (vi) should be applied with more flexibility. Although a cultural landscape containing a sacred mountain is a natural property with a variety of associative cultural values, it often lacks an artificial or tangible element which can be used as evidence to prove its cultural value. In order to adequately evaluate the cultural value in a natural property in such a situation, there is currently no alternative but to apply criterion (vi). Therefore, revision of the *Operational Guidelines for the Implementation of the World Heritage Convention*, which is currently under way, should take account of this issue, in a manner that could amend or adjust the conditions for the criterion in question so that it could be more flexibly applied.

### Conservation of Cultural Landscapes in Japan

#### Two Categories of Protective Measures of Cultural Landscapes in Japan

The Japanese Government implements the conservation of cultural landscapes using two approaches. The first is the designation of the relevant land, landscape or its components as one of the several types of cultural property under domestic law. Specifically, sacred mountains with historic or academic values are to be designated as Historic Sites; mountains or terraced rice fields with artistic or scenic values are to be designated as Places of Scenic Beauty; and if the mountain in question is not only a subject of prayer but also home to animals, plants or geological specimens of high academic value, these can be designated as Natural Monuments. On the other hand, buildings and other human-made structures such as shrines or temples in the sacred mountains and works of craftsmanship of high historic/artistic value such as statues of Buddha are to be protected as Tangible Cultural Properties, whereas various forms of local customs or folk art that have been inherited through the ages can be protected as Tangible or Intangible Folk-Cultural Properties, as appropriate, as an essential source of information on the development of relevant agricultural or religious lifestyles and practices. The conservation of cultural values of sacred mountains or rice-field landscapes is the responsibility of the Agency for Cultural Affairs of the Japanese Government and local government organizations (Board of Education).

The other approach to the conservation of cultural landscapes is through legal instruments originally developed for the protection of the natural environment. For example, some cultural landscapes are under protection as part of natural parks (national parks, etc.) with the aim of protecting mountains as outstanding places of scenic beauty and enhancing the use of the area for health and recreation purposes. Similarly, some cultural landscapes are protected in Natural Environment Conservation Areas under

the Nature Conservation Law or in Reserved Forests under the Forest Law, which aims to control forestry activities in an appropriate manner. These measures for natural environment protection are the responsibility of the Ministry of the Environment, the Ministry of Agriculture, Forestry and Fishery, and the local governments concerned.

Through these measures, cultural landscapes in Japan are under strict protection from the standpoint of both cultural and natural heritage values, as elaborated on in the following section.

#### The History of Natural Worship in Japan

The Japanese view of nature worship which holds that deities dwell in natural objects throughout the universe has been at the foundation of religious beliefs since ancient times. Thus mountains, islands, forests, trees, ponds, swamps and other such elements of nature are considered to be sacred objects or places where deities dwell; rivers and seas are viewed as holy entrances which lead to the paradise where deities dwell.

Among these sacred places, mountains have been closely associated with the world after death, and there is a belief that the soul of a dead person climbs a mountain on its way up to heaven. At the same time, mountains have been thought to be divine homes where gods of wealth and agriculture dwell, probably because they are the places closest to heaven – places to which the gods could easily descend.

After Buddhism was introduced to Japan from China in the sixth century, mountains came to symbolize not only the world after death but also the land of rebirth, Saiho Jodo (Western Pure Land), where devout Buddhists found salvation and were reborn. In the thirteenth century, the appearance of the Amida Buddha from behind the mountains at the deathbed of Buddhist followers became a dominant motif in religious images (Fig. 5). On the other hand, in the Shugen sect of Buddhist-Shinto asceticism, priests stay away from the secular world and retreat to mountain hermitages where they pursue strict training to acquire superhuman spiritual power. This religious practice was based upon the view of mountains as sacred places of the gods.

As Japanese traditions of nature worship merged with Buddhism, more and more mountains came to be revered as objects of worship. In this way, mountains have played a significant role in the formation of a Japanese world view, characterized by unique approaches towards nature and its integration into various socio-cultural contexts.

#### Japanese Cultural Landscape Sites of Sacred Mountains

Of the sacred mountains in Japan, four regions are inscribed on the World Heritage List as cultural heritage: the Itsukushima Shinto Shrine (inscribed in 1996); Kasuga-

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Taisha and the Kasugayama Primeval Forest, part of the Historic Monuments of Ancient Nara (inscribed in 1998), the Shrines and Temples of Nikko (inscribed in 1999); and the Sefa-utaki, included among the Gusuku Sites and Related Properties of the Kingdom of Ryukyu (inscribed in 2000). The forested region around the Jomon cedar trees of the Yakushima World Heritage natural site (inscribed in 1993) has features of a sacred place and could be considered to be a component of a sacred mountain. In addition, the Sacred Sites and Pilgrimage Routes in the Kii Mountain Range, and the Cultural Landscapes that Surround Them, added to the Japanese tentative list of World Heritage in 2001 (Figs. 2, 3 and 4), represent other heritage properties related to sacred mountains. Descriptions and evaluations are given below for the Itsukushima Shinto Shrine as representative of Japanese cultural heritage sites, Yakushima as representative of natural heritage sites which include cultural values related to human spirituality, and Mount Fuji which is not a World Heritage site but a representative cultural landscape site associated with religious beliefs and artistic works in Japan.

#### ***Itsukushima Shinto Shrine***

Itsukushima Island is among the many islands in the western part of the Setonaikai (Seto Inland Sea), lying between Honshu, the Japanese mainland, and the island of Shikoku. Because of the awe-inspiring appearance of Mount Misen, which stands 530 m above sea level, the island has been worshipped by local people since ancient times. The Itsukushima Shinto shrine was constructed on the northern shore of the island in the twelfth century (Figs. 6 and 7).

The shrine buildings form a distinctive landscape of their own in that the vermilion-lacquered religious structures present a spectacular view with the sea and the lush green of the sacred mountain, Mount Misen, in the background. The composition of this singular landscape can be credited to a twelfth-century political leader, Taira no Kiyomori.

The Itsukushima Shinto Shrine provides a typical example of how a mountain – on an island in this case – became an object of worship as the dwelling place of the gods and inspired the construction of a shrine at the foot of the mountain. In an early stage of the development, the whole island including Mount Misen was revered as a sacred entity and worshipped from a distant shore. Later, after shrine buildings were constructed along the waterfront of the island, the complex came into prominence as the frontal focus of the landscape and Mount Misen came to be recognized more as an integral part of the background. Consequently, the entire area – seen from the sea with the Otorii (a large shrine gate) in the foreground and the mountains in the background, resembling a progression of folding screens leading up to Mount Misen – forms a unified landscape surrounding the shrine.

The Itsukushima Shinto Shrine is currently inscribed under the category of Cultural Heritage as a group of buildings but not as a cultural landscape. However, the landscape

formed by the shrine buildings and the natural environment including the sea in the foreground and Mount Misen in the background shows the distinctive characteristics of cultural landscapes of sacred places in Japan.

#### ***Yakushima***

The World Heritage natural site, Yakushima, contains ancient Japanese cedar trees known as Jomonsugi, which are said to be as much as 6,000 years old. Although on Yakushima Island there were times when Japanese cedar trees were logged for forestry purposes, the woods of Jomonsugi have been left untouched as a sacred place. In this particular case, the object of worship is a forest instead of a mountain itself; however, as a closely similar example which reflects the belief that the gods exist in such old-growth wood it deserves due notice (Fig. 8). Not only is this property a Natural Heritage site inscribed on the World Heritage List, it also has value as a cultural landscape closely associated with local belief.

#### ***Mount Fuji***

Mount Fuji, located at the centre of the Japanese archipelago, is a symmetrical cone-shaped volcano with a height of 3,776 m, with a perfect profile that gives it a singularly distinctive character as a mountainscape. Rising from the lowlands near Suruga Bay on the south, its peak is the highest in Japan (Fig. 9). Mount Fuji has been revered and treasured since earliest times and has inspired generations of folklore, literature, drawings, paintings and other various works of decorative art. Mount Fuji is indeed the most representative symbol of Japan; in addition, it has tremendous cultural value as a cultural landscape directly rooted in the deepest foundations of the uniqueness of Japanese culture.

##### ***• Geological History of Mount Fuji***

The history of Mount Fuji is geologically divided into three stages. The oldest part of the mountain was formed as a result of volcanic eruptions which occurred in the late Pleistocene Epoch of the Quaternary Period, when the mountain was half its present height. The second volcano began its activities at the end of the Pleistocene and grew to a height of 3,000 m, with its peak just below the present summit. After that Mount Fuji continued to erupt intermittently and discharged lava, which has accumulated mainly on the western and northern slopes resulting in the form that we see today.

Records indicate that there have been more than ten instances of eruption to date, the most recent of which occurred in 1707 – forming an explosion crater on the western piedmont about halfway up and giving birth to a group of lakes (known as 'Fuji Five Lakes') on the northern side.

Mount Fuji, with its abundant rain and snow, has a wealth of water resources, with underground streams flowing through strata of lava and volcanic gravel to feed many springs as well as the five lakes. Around the base of the mountain is a treasure-trove of interesting geological fea-



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tures such as volcanic wind caves and lava tree moulds, formed when tree trunks that were engulfed and incinerated by lava left hollow spaces inside the lava. As regards vegetation, Mount Fuji has a characteristic spectrum of vertical vegetative distribution, which changes as it ascends from forests of shade trees at the bottom through grassy fields at a higher altitude to moss and lichen at the upper limits.

### • Cultural History of Mount Fuji

Mount Fuji had been a forbidden sanctuary where no one was allowed entrance until the eighth century. It was an especially awe-inspiring place because it was literally the highest place where gods descend and because it was an active volcano. People dedicated their prayers to the mountain and built a shrine, Sengen-jinja, dedicated to a volcanic god called Asama no Okami.

It was not until the priests of the ascetic Shugen sect began their religious activities on this mountain that people dared go into the area. Fuji san Hongu Sengen-jinja, which is located on the south-western piedmont of Mount Fuji, dates back to the ninth century and is known for the fact that its resident priests practised strict asceticism in the southern part of the mountain.

Gradually Mount Fuji became popularized and people began to climb it as an act of worship. In the sixteenth to seventeenth centuries, Fujiwara Kakugyo and Murakami Mitsukiyo institutionalized climbing to worship into a religious practice called Fujiko, which spread among ordinary people. As people's enthusiasm towards this practice grew, there appeared a group of mountain guides, the Oshi. They lived in the city of Fujiyoshida at a northern approach to Mount Fuji and organized Fujiko groups for which they provided various kinds of assistance to people living in and around Edo (present-day Tokyo), taking care of such matters as preparing money for travelling, making arrangements for ritual purification at a shrine and guiding people along the mountain trails.

The climbing route is symbolically composed of three sections: the first piedmont section, covered with shrubs of *Miscanthus*, the second forest-covered middle section and the third section where rocks and volcanic debris dominate the landscape. The fields of *Miscanthus* symbolize the secular world of humans; the forested area is a transition stage between the secular and divine worlds; and the last section represents the divine world of gods or the world after death. In other words, the act of climbing Mount Fuji took on a religious meaning in which one could be purified of crimes and sins committed in the secular world by stepping into the divine world after death and doing penance in the harsh landscape. In this way many people climbed Mount Fuji under the guidance of the Oshi. This unique practice of mountain climbing, which developed on the basis of mountain worship, has survived to this day as part of the religious practice of a great number of people who visit Mount Fuji, joined by recreational climbers in the summer season.

### • Mount Fuji as a Cultural Landscape

Mount Fuji has been a source of inspiration for many works of fine art since the earliest stages of Japanese cultural history. It is a popular subject for waka poems, and many such examples can be found in Japan's earliest extant poem collection, the Manyoshu. Countless drawings and paintings feature Mount Fuji, among which the thirteenth-century pictorial hand scroll depicting the bibliography of the monk Ippen is worthy of mention (Fig. 10). A series of woodblock prints created by Katsushika Hokusai in the Edo Period show thirty-six views of Mount Fuji from different perspectives (Fig. 11). These materials illustrate for those of us living in contemporary times how people living in Edo at that time held Mount Fuji as an object of worship, with a widely shared wish to climb it once in a lifetime, and how at the same time Mount Fuji was part of their daily lives, being easily visible from Edo then. As enthusiasm for worship-climbing grew, many pictorial guides called *Fuji Sengen mandala* were produced for use when the Oshi gave their preparatory lectures for those who intended to climb Mount Fuji for that purpose. One of the *mandalas*, a sixteenth-century article currently in the possession of the Fuji san Hongu Sengen-jinja, is designated as a National Important Cultural Property (Fig. 12).

Mount Fuji can be said to have set the standards against which other landscapes in Japan are judged. In 1936, it was designated as a National Park and since then measures to utilize the area for recreational purposes have also been implemented.

The mountain is a unique cultural landscape which demonstrates a long history of interactions between human beings and nature in Japan, seen in such manifestations as religious activities and works of art. Furthermore, it has been deeply rooted in Japanese values and attitudes towards nature in general and as such has been an indispensable element of Japanese culture for each generation.

The vast *Miscanthus* grassland spread over the north-eastern piedmont of Mount Fuji is an example of a landscape which has been maintained over a long period of time through the involvement of farmers, who depend upon the grassland for raw materials for craftworks and roof thatching. Mount Fuji contains not only primeval forests of high natural value but also managed forests, especially at the foot of the mountain. In a way, Mount Fuji can be said to be a living cultural landscape in an organic process of evolution.

### • Protection of Historic Monuments and Landscapes of Mount Fuji

Most of the properties that characterize the cultural values of Mount Fuji are already being protected under the Law for the Protection of Cultural Properties of Japan. In particular, the core zone of Mount Fuji, or that portion of the mountain body above mid-altitude, is designated as a National Special Place of Scenic Beauty together with the pilgrimage routes leading to the area. The shrine buildings

## Asia-Pacific

of Kitaguchi Hongu Fuji Sengen-jinja and Fuji san Hongu Sengen-jinja are designated as National Important Cultural Properties and the viewpoint, Nihondaira, located in the coastal area in the southern piedmont, is also designated as a Place of Scenic Beauty for its excellent view of Mount Fuji. In order to maintain the cultural value of these routes and buildings and carry them on to succeeding generations, conservation repair works and improvement works have been carried out.

Mount Fuji is also protected as the Fuji Hakone Izu National Park, which covers the core area designated as a Special Place of Scenic Beauty and the surrounding areas. In addition, the forested areas are placed under the protection and management of the Forest Law.

- *Problems*

Although Mount Fuji and its value as a cultural landscape are under the protection of several legislative instruments, the surrounding piedmont area has been put to use for recreational purposes in the twentieth century. As a result a need has arisen to co-ordinate the interests of the local residents at the foot of the mountain in terms of the influences on their daily lives, the interests of tourists regarding recreational functions in the national park and the interests of the public at large for nature protection. In an attempt to address this challenge, the Environment Agency (reorganized into the Ministry of the Environment in 2001) reviewed policy planning for the Fuji Hakone Izu National Park from 1995 to 1996 and worked out a new management zoning plan. Among the management issues requiring attention is the problem of sewage disposal, which has become increasingly serious due to the large number of people visiting Mount Fuji in recent years, especially in summer. The Environment Agency responded to this issue in 1996 by introducing a newly developed sewage disposal system which is applicable to environmentally sensitive areas. As a result, the situation is gradually improving.

The point could be made that these problems would not have existed if Mount Fuji were not a living sacred mountain attracting a great number of people as an object of worship or as an excellent sightseeing spot. In other words, the very existence of these problems can be considered to be additional evidence that Mount Fuji is a major cultural landscape of Japan.

### Terraced Rice Fields as Cultural Landscapes in Japan

Besides the World Heritage cultural landscapes sites, two landscapes characterized by terraced rice fields are protected under Japanese national law as Places of Scenic Beauty, although they have not yet been nominated for inscription on the World Heritage List. One of them is

called Obasute (also known as Tagoto no Tsuki); where images of the moon reflected on the terraced rice fields have influenced and inspired many a poet for generations. The other, Shiroyone no Semmaida, is famous for its exceptional scenic beauty displayed in small patches of terraced rice fields extending along the seashore (Fig. 13).

In 2000, discussions started about the appropriate ways of conserving and utilizing the cultural landscapes related to agricultural, forestry or fishery activities. These two sites of terraced rice fields were chosen to initiate the discussions.

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1



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Rice Terraces of the Philippine Cordilleras

2



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Pilgrims dressed in traditional styles visiting Koyasan

3



© Makoto Motonaka

Daimonzaka, one of the historic routes to Nachi Grand Shrine

4



© Makoto Motonaka

Nachi no Otaki waterfall, the typical object of nature worship

5



© Zenrin-ji (Kyoto)

Yamakoshi Amida-zu the appearance of Amida Buddha from the back of the mountains

6



© Itsukushima Shinto Shrine nomination dossier, 1996

The facade of Itsukushima Shinto Shrine from the sea, with Mt Misen, sacred mountain, in the background

7



© Makoto Motonaka

Itsukushima Shinto Shrine



8

Yakushima, a large Japanese cedar tree, Jomonsugi

© Akifumi Makita



9

Mt. Fuji in winter season

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10

Mt. Fuji depicted in the Ippen Shonin E-den [The drawings of the biography of the monk Ippen]

© Sejjoko-ji and Kankiko-ji



11

A wood print work of Katsushika Hokusai's Fugaku Sanjurokkei [Thirty-six Views of Mt. Fuji]

© Keio Gijuku University



12

Fuji Sengen mandala (courtesy of Fuji san Hongu Sengen-jinja)

© Fujisan Hongu Sengen Jinja



13

Map indicating extent of cultural properties of Mt. Fuji designated by the Government of Japan

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14

Shiroyone no semmaida, the Japanese rice terraces

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## Africa

## Smart Partnerships: Cultural Landscape Issues in Africa

Dawson Munjeri

**General Principles of Smart Partnerships**

The 2002 World Summit on Sustainable Development (WSSD) Plan of Action targets poverty eradication as the greatest global challenge facing the world and identifies the sustainable development strategy as the 'indispensable' instrument to tackle it. The plan notes that while each nation-state has a primary responsibility for its sustainable development, it is nevertheless the collective responsibility of all states to eradicate poverty (WSSD, 2002). The principle has its equal (or precedence) in the 1972 *UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage*, which recognizes the primary responsibility of the state for the cultural and natural heritage situated within its territory and at the same time considers that the protection of this heritage is incomplete unless the 'international community as a whole participates in the protection of the cultural and natural heritage'. In Africa this principle of collective responsibility is now enshrined in the New Partnership for Africa's Development (NEPAD, 2001) which provides a common agenda for Africa's sustainable development by way of 'engendering practical and meaningful partnerships between the continent and the rest of the international community' (Matsuura, 2002, Preface), according to President Olusegun Obasanjo of the Federal Republic of Nigeria, one of the architects of NEPAD. As with WSSD, sustainability and development are thus intrinsically linked to the idea of *partnership*.

In the courtyard of the National Archives of Zimbabwe in Harare is a statue dating from 1953. This bronze cast, entitled 'Physical Energy' features a horse and rider. In the 1950s and 1960s it took pride of place in the centre of the business district of Lusaka in what was Northern Rhodesia (now Zambia) during the colonial era. At independence, the statue was unceremoniously deported to Southern Rhodesia (now Zimbabwe) where it again took pride of place at the Civic Centre in the capital city of Harare. At independence the statue was again unceremoniously removed and found its way to its present location. Why? To the colonial masters, the statue symbolized the benefits accruing from a partnership between the colonizer and the colonized. That perspective saw a role for the colonial government utilizing the local resources to bring about 'development'. The African nationalists perceived the statue as a symbol of oppression in a partnership based on a master and servant relationship. The architects of NEPAD have been at pains to point out that this is not the kind of partnership they envisage with the international community. 'Practical and meaningful partnership', as President Obasanjo indicates, is one that allows Africans to 'take their development fortune in their hands ... through

their own initiatives'; *a partnership of equals is a smart partnership*. What this illustrates is that sustainable partnerships hinge on the principle of a carefully negotiated process leading to a commonly accepted position. It is a scenario that leaves no room for perceived positions: *there can only be one correct position consensually arrived at in conditioning relationships*.

I here propose that these are the same principles that underlie and regulate sustainable cultural landscapes, particularly in Africa.

This is so because, as aptly summarized by Harald Plachter and Mechthild Rössler, cultural landscapes are a reflection of the 'interaction between people and their natural environment over space and time. *Nature in this context, is the counterpart to human society; both are dynamic forces, shaping the landscapes*' (Plachter and Rössler, 1995, p. 15). That indeed is a partnership par excellence, i.e. a 'smart partnership' based on *principles of symbiotic relationships, equality and equity*.

**Principles of Partnership – African Cultural Landscapes**

In the context of Africa the above principles of equity, equality and symbiotic relationships are captured in the wisdom of Chief Sechele of Botswana, who is quoted as saying in 1876:

What is man without beast? If all beasts were gone men would die from great loneliness of the spirit. Whatever befalls the beast befalls man; whatever befalls the earth befalls the sons of the earth; *both beast and animal are sons of the earth*.

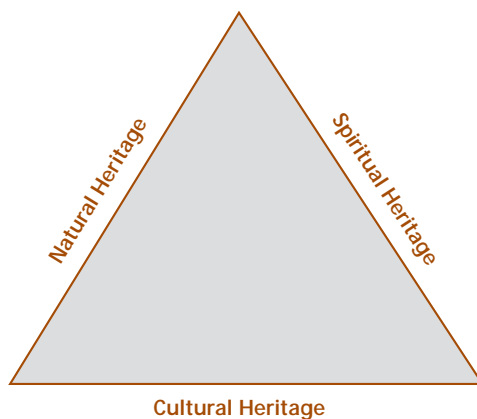
The human being and natural heritage are indeed derivatives of the *earth*, i.e. the 'progenitor/creator'. This brings in the other dimension of African cultural landscapes, there is a third force. In essence they are not per se 'works of man or the combined works of nature and man' (Article 1 of the World Heritage Convention), i.e. basically 'a unique human peculiarity'. The third force is the spiritual dimension or the supernatural that links nature to humanity in a relationship that respects and reinforces the principles of equity, symbiotic relationships and equality. In the words of Ali Mazrui, in Africa when looking at man and animals:

... one could identify first the more purely indigenous epoch of pantheism when no sharp distinction was made between God and nature and no sharp separa-

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tion in habitat was mandatory between man and animals. Indeed indigenous belief systems of Africa did not assert a monopoly of the soul for the human species alone. A tree, a mountain, a river could have a soul ... [equally] there is also no monopoly of divine power in a single deity where Creator stands on one side and creatures on the other.

In essence there is 'ecological racism' when only *Homo sapiens* has a soul and other creatures are at the service of man (Mazrui, 1986, pp. 48–52). The smart partnership becomes a covenant of three dialoguing in the framework of a 'triple heritage' of humanity (cultural heritage); nature (natural heritage) and the spiritual realm (spiritual heritage). A well-defined relationship is critically important for sustainability of the cultural landscape. I suggest that optimum conditions prevail within the geometric principles of an equilateral triangle where all the angles are the same (60°) and all the sides are the same length:



**Diagram 1.** Framework of triple heritage

This is the essence of smart partnerships and a summary of the principles enunciated above.

Concomitantly, for the triangle to remain intact, there ought to be a system that underwrites the partnership, for example sacred controls, respect for customs, protocols, norms of civility, taboos, traditional knowledge and practices, etc. What this entails is that in the same orbit there is yet another inner and smaller equilateral triangle that relates to human relationships operating on 'smart partnership' principles. In the absence of this inner triangle, the larger triangle will crumble like a pack of cards. This is so because the human dimension invariably seeks to assert a monopoly over the other partners, such as by harvesting more natural resources than is acceptable in the relationship; it is the human component that undermines the spiritual realm, through for example the forces of globalization.

I will borrow from an example outside Africa (Rice Terraces of the Philippine Cordilleras) to illustrate this point. For over 2,000 years the terraced rice fields of the Ifugao survived on a dialogue involving *humanity's adherence to*

*certain norms* (growing the japonica variety of rice, respecting rituals and traditions of sacrificing to the deities, respecting protective systems based on ancestral rights concepts of land ownership, passing on traditional hydraulic engineering technology and harnessing the strength of the young together with the wisdom of the elderly).

These were the ingredients that saw the cultural landscape of the Philippines rice terraces inscribed on the World Heritage List in 1995 (Government of the Philippines, 1995). In 2001, the property was placed on the World Heritage List in Danger. The relevant joint IUCN/COMOS mission noted that the delicate balance of the smart partnership had been undermined. The introduction of pest species such as giant worms and golden snails had undermined the ecosystem; the communal and social fabric was being undermined as the young energetic labour force left to take up paid employment, etc. (UNESCO World Heritage Centre, 2001). This illustrates that the second equilateral triangle, which underpins the first, has the following components: *values; society; norms*.

**Values:** Although values are Octopan in nature (e.g. political, economic, cultural, spiritual, aesthetic), with each having varied ideals, ethics and epistemologies, the sustainability of cultural heritage hinges on identifying and recognizing the principal values individually and in combination. To do so requires an all-inclusive process involving all stakeholders, in particular the local communities, to define the values. In this way varying perspectives can be made to converge in a *correct position* which is consensually arrived at in conditioning relationships: an essential prerequisite for smart partnerships.

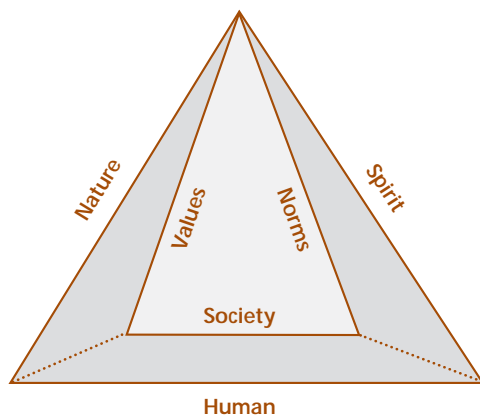
**Society:** Society is equally Octopan and as a consequence cultural heritage is a politicized, contested social construction. This being so, it is again critically important to identify the variety of stakeholders (individual, family, local community, ethnic and religious groups, nation, state and world at large) (The Getty Conservation Institute, 2000, p. 14). The purpose is to level the playing field, establish rules of play and identify the relevant players.

**Norms:** 'Norms' are the third component of the inner equilateral triangle. Aptly put by Eric Edroma, African societies have contested, challenged, negotiated and finally established norms of do's and don'ts that restrain access and regulate use of resources. Such norms are critically important as underwriters of this triangle. Through them human beings are pledging to play by the rules of the game and respecting the other players (nature and spiritual realm). These norms, sacred controls, customary laws and traditions, taboos and pragmatic controls (mechanisms put in place to promote conservation of resources, e.g. in honey harvesting, some honey is left in the beehive to retain the colony; harvesting of medicinal plants, etc.)

In summary, therefore, the extent to which sustainability is achieved in Africa (as well as in similar contexts as illus-

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trated by the Rice Terraces of the Philippine Cordilleras) depends on the degree of synchronism between the outer equilateral triangle (*smart partnership*) of the cultural, natural and spiritual realm, on the one hand, and the inner equilateral triangle that governs human relationships (values, society and norms), on the other. While the latter inputs into the former, it is the fulcrum upon which the former revolves. There has to be convergence at one point and communication at all three points, as illustrated below.



**Diagram 2. Human relationships triangle**

An embodiment of the two-level scenario: the larger – nature, ‘man’ and spirit (symbolized by the elderly man who carries out rituals and part of his tools of trade, the ceremonial spear) at one with the smaller scenario of values/society/norms.

For the formula to be sustainable, the human relationships triangle has to be part of the bigger picture.

### African Cultural Landscapes: Partnerships in Practice

In the midst of the hustle and bustle of Kampala, the capital city of Uganda, is a site that was inscribed on the World Heritage List in 2001. The site, the Tombs of Buganda Kings at Kasubi, covers almost 30 ha on a hilltop. It is testimony to the long history of the 6 million Baganda who currently constitute about 30% of the Ugandan population. The royal tombs of the Buganda kings are sheltered in a vast thatched building (the Muzibu Azaala Mpanga), 31 m in diameter with an internal height of 7.5 m: an impressive feature, indeed an outstanding example of Ganda achievement and palace design reflecting the technical achievements developed over centuries by the Baganda clans.

#### Muzibu Azaala Mpanga: Tombs of four Buganda Kings

The tombs and the surrounding ensemble are also a political statement of the power of the kings (*kabakas*). The Kasubi tombs are an icon of this type of heritage and they also hold the distinction of being the burial ground of four *kabakas* [Mutesa I (1884); Mwangi II (1903); Daudi Chwa II (1939); Edward Mutesa II (1971)]. However the tombs

are also representative of a wider tradition and phenomenon. There are thirty-three tombs of kings of Buganda, the bulk of them (twenty-seven) in Busiro county and six in Kyoddondo county (including Kasubi). One tomb, Wamala, which predates Kasubi, is just as impressive though in a state of neglect (Munjeri, 2001, p. 16). This is not the only pillar on which this heritage stood, however; ironically it is that very political power which on a number of occasions has been its Achilles’ heel. In 1962, for example, Edward Mutesa II was in conflict with the British colonial rulers. In 1966 the *kabaka* was again in conflict with the government of Milton Obote, forcing him into exile where he died, resulting in Kasubi being directly controlled by central government. Only in 1993 was the traditional institution of kingship restored and in 1997 the Kasubi tombs were returned to the Buganda kingdom. The *kabaka* factor alone thus cannot account for the survival of this heritage.

The cultural landscape survives on the strength of the idiom and traditions that go back to the thirteenth century. The traditions embody knowledge systems steeped in the clan system of the Baganda. Together with the kingship, they constitute the human dimension. The management system of the site is anchored in this age-old tradition. Thus custodians deployed on the site perform precisely defined traditional tasks at different levels: administrative, technical and spiritual.

The *nalinga* is the spiritual guardian and supervisor of the site; the *lubunga* is the land-use co-ordinator. The physical well-being and security of the site is provided by the 24-hour traditional guard at the gatehouse (*bujjabukula*); the clan has carried out this role for centuries. Inside the Muzibu Azaala Mpanga, which houses the tombs of the four *kabakas*, protection is rendered by a huge bark cloth which hides the ‘sacred forest’ where the royal graves lie. Entrance to the ‘forest’ is limited to widows of the *kabakas*, the royal family, the *nalinga* and the *katikiro* (prime minister). When I visited the site in 2000, I was impressed by the fact that the *nalinga* was in fact a teacher who had left her employment to assume these duties, thus proving the power of tradition.

The physical well-being of the tombs is equally steeped in tradition and custom. Thatching, for example, is carried out by the Ngeye clan who are the sole keepers of knowledge of the trade and the only people allowed to climb on the roofs. A number of young Ngeye undergo training to continue the tradition.

#### Traditional Knowledge and Skills Passed on Through Generations

The Ngo clan is responsible for the production, decoration and maintenance of bark cloth. All these aspects have contributed immensely to the authenticity of the site.

The natural heritage dimension is in symbiotic relationship with the cultural (human). The agricultural part of the site

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continues to be farmed in the traditional manner. The plant species on the site continue to have both functional and cultural roles. A number of the plants are used in rituals. The continued use of bark fibres (some taken from around the site) links nature to culture. The spear grass (*Cylinda impelata*) used in thatching with palm fronds, as well as the soil used in plastering the floors, bring the natural dimension closer to the cultural dimension – a factor captured vividly in the architecture of the Muzibu Azaala Mpanga. The fifty-two rings of palm fronds that constitute the roofing are not only aesthetically and technically masterpieces of architecture; they represent the fifty-two Buganda clans who under one roof are protected by the kings of Buganda. As the *katikiro* proudly informed me, 'Values in traditional architecture are a reflection of values in our society'.

The third component of the outer triangle largely explains why this cultural landscape has survived the pressures of an encroaching urban environment. 'Everyone fears the powerful *kabaka's* spirits and respect for age-old tradition affords protection; yet the site exists in the middle of a growing urban area' (ICOMOS, 2001, p. 82). Kasubi is a major spiritual centre for the Baganda and is the most active religious place in the kingdom. Its place as the burial ground of the four *kabakas* make it a major spiritual centre for the royal family and the Baganda people and important rituals are carried out there – continuously. The pervading spiritual realm is not only captured in the royal tombs but also in the architecture, regalia and traditional symbols such as drums and spears. It is indeed spiritual protection that has sustained the site.

All three components of the outer triangle support this cultural landscape: *the human dimension, the natural dimension and the spiritual dimension*. When all is said and done, the cultural landscape also sits on a firm foundation. The country's Historical Monuments Act is the overarching instrument for protection at national level.

The *kabakas* renders the temporal protection of the Kingdom of Buganda through the Buganda Heritage Site Committee, in addition to providing spiritual enhancement and personal commitment.

At operational level the *nalinga*, supervisor of the site, ensures that everything runs smoothly, particularly as concerns the natural heritage. The cultural landscape is thus anchored to a strong organizational structure – a model for similar situations in Africa. A closer look shows how this has been possible. In the first instance, the human dimension has tended to be anchored on a 'one people' denominator: the Baganda. The Baganda belong to the Bantu-speaking people and date their political civilization from about the thirteenth century AD. They can trace their history to one source – Kintu, the first legendary *kabaka*. This 'one peopleness' has been linked to a strong kingship system revolving around the *kabaka*. The *kabakas* have added to the power of the temporal and spiritual dimension as leaders in spiritual communication with the

supreme deities, as 'Moses-like' figures. Herein lies the strength of the tombs of the Buganda kings as a unifying force linking the Baganda to the spiritual realm. The customs and traditions have thus tended to be unified and observance of them almost total. Both the educated and the non-educated generally take pride in their traditions.

The turbulent history of the Buganda kingdom vis-à-vis central authority has equally reinforced their 'one peopleness'; faced with what was viewed as a common adversary, they all rallied behind the wisdom and strength of the *kabaka*. This whole equation again ties in the spiritual dimension to the temporal; one in support of the other. The angular and linear component of the human dimension has been at best unassailable. As is also apparent, the symbiotic relationship of the spiritual dimension and the human relationship is key to the survival of both. During turbulent times, particularly when the *kabaka* went into exile, the tombs at Kasubi suffered as the site was controlled by central government. Ritual practices were largely forbidden and the site fell into a state of serious disrepair. When repairs were carried out, they were not in keeping with the traditional customs and knowledge systems. Such experience brought to the fore the co-relationship of the spiritual and the temporal dimensions, which needed each other, and so the spiritual angular and linear components were in harmony with the human component.

So far, a situation is portrayed which can at worst lead to an isosceles triangle configuration where two sides and angles are the same, leaving the natural heritage dimension with the same angle (60°) though not with the same length as the other two. I postulate that in fact the natural heritage dimension is the same as that of the spiritual and human dimensions. This is because the basis of the spiritual and human dimensions is 'mother earth'. The tombs themselves are but the earth from which the *kabakas* speak. The ritual ceremonies begin and end with observance of the 'womb' that is the earth. The fifty-two Baganda clans are also represented in natural resources – palm fronds wrapped in spear grass.

### **The 52 Rings of Palm Fronds Representing the 52 Baganda Clans: Natural Material expressing a Human and Spiritual Message**

This in essence brings the power of nature into a relationship with the other two sides of the triangle. That this is so is amply demonstrated by the existence of an authority that ensures sustenance of the natural heritage dimension of the cultural landscape. There is the *lubunga*, the land-use co-ordinator who, together with the *nalinga*, the spiritual guardian and supervisor of the site, ensures that the human dimension plays by the rules of the game and keeps its size of angle and length of side equal to the others.

As indicated above, in African cultural landscapes, in general the three players have to be in constant dialogue. The dialogue is often made difficult, however, by the fact that the three parties have constantly varying requirements.



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This means that their negotiating positions are seldom constant or predictable. The intricate linkages of the triple heritage entail that whatever affects one angle of the equilateral triangle has the potential to change the shape of the triangle and yet the finite nature of natural resources means that all have a playing field limited to 180°: one party can only advance at the expense of the other two. The propensity of *Homo sapiens* to advance at the expense of the other dimensions, particularly that of nature, is well captured by Dagmar Lorenz:

... the terms Man and Animal, rather than describing a reality, define a power hierarchy and a world order that sanctions human interests and justifies human claims to power. Whoever because of their alleged lack of non-human properties is relegated to the position of Animal is viewed as a source of raw material, food stuff, as objects for laboratory experiments or hunting, as wildlife or as pet' (Lorenz, 1997, p. 4).

Notwithstanding the rules of the covenant of the triangle that 'all are equal', in reality as in George Orwell's satire, *Animal Farm*, some consider themselves to be more equal than others. This is a human frailty which accounts for the failure of smart partnerships and the consequent failure of sustainability of cultural landscapes.

Issues pertaining to the outer equilateral triangle have been dealt with and its possibilities have been explored above. As indicated, the outer triangle has to be in a synchronous relationship with the inner triangle that governs the human relationship. To the extent that there is a co-relationship, the total cultural landscape will ultimately survive. While the outer triangle is the ultimate field that sets the parameters for the players and defines the playing field, the long-term survival of this triangle is dependent on the dynamics that are at play in the inner triangle: the human triangle. It is in fact possible that the outer shell can seem to be intact but, because of adverse processes taking place in the inner triangle, the outer shell can crumble. In the end, whereas the three parties to the outer triangle partnership may be equal, the human factor remains in a proactive relationship vis-à-vis the others. Moreover, the human being is a player in both triangles, the one that relates to the *natural, human (cultural) and spiritual realm* and the other that relates to *values, society and norms*.

It is the human being that in fact has brought together the three dimensions in both triangles, establishing a relationship among them. The import is that it is again the human being who will tend to determine the direction of these relationships. Even more important, the outer triangle can remain intact but may not be stationary. The degree of movement is determined by forces in the inner triangle, particularly the 'communication' at the focal point and the extent of vibrancy at the other two points, and this has a bearing on the direction taken (positive or negative; constructive or destructive). The bottom line is the issue of *sustainability*. Because as a concept, and increasingly as a set of practices, sustainability is about achieving a healthy

balance, it is fundamentally the relationship of human values, society and norms that will determine the viability of cultural landscapes.

Returning to the case of the Kasubi tombs, if only to illustrate the above point, from time immemorial the tombs have been supported by a number of values and attributes. It has already been shown that spiritual values attached to the site have to a large extent been responsible for withstanding the adverse pressures on the cultural landscape, such as those arising from urbanization in the buffer zone. 'Everyone fears the powerful *kabaka's* spirits.' All consider the Kasubi tombs to be the 'spiritual heart of the Baganda'. Other important values are economic ones. While some parts of the site are not accessible because of taboos, the Kasubi tombs do generate some funds through rents and entry fees. Indeed there has been a general expectation that the World Heritage status would increase the revenue flow and plans are under way to create a 'Heritage Trail' linking all thirty-four tomb sites as part of a cultural tourism project. Cultural values have greatly contributed to the survival of the cultural landscape. For example, traditional events such as the new moon ceremony (given its frequency) have been self-regenerated to give form and continuity to a plethora of other customs, traditions and knowledge systems that have preserved traditional expertise and techniques such as thatching and bark-cloth making.

Last but not least are the highly placed political values of Kasubi – a symbol of the Buganda kingdom and a rallying point for a people's aspirations. Thus if values are the essence of a heritage's survival, 'there is nothing more timely today than the truth which is timeless, this is the message that comes from tradition and is relevant now because it has been relevant at all [times]. Such a message belongs to a now which has been, is and will ever be present' [Ardalalan and Bakhatiar, 1975, p. vi]. If this be so, the Kasubi site will be handed down to posterity intact. The angular and linear dimension of values of the inner triangle should underpin it. A closer look at the situation on the ground, however, shows that this is not entirely the case. Symbols and symptoms of adverse forces undermining these values are everywhere carved into the Kasubi tombs landscape. Kasubi has now been encircled by both regulated and unregulated development that includes housing, commercial properties, a mosque and a school. The traditional spiritual armour of the site was dented when on the western part of the core area the mosque and a modern Islamic primary school were built, thus disregarding the norms of the site. The structures have become a focal point of simmering dispute. The issue is considered to be 'politically charged' with the potential for triggering religious violence.

### Undermining the Traditional Spiritual Values: an Islamic Primary School within Kasubi

The values of the site are thus seriously undermined. The reasons are all too clear. The society was by and large,

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homogeneous: Baganda valuing their traditions, history and customs. The basis of society has thus been eroded. The rapid urbanization in the areas around the cultural heritage site has brought with it some who are distant from those norms, which have been undermined. Some certainly do not cherish the spiritual heritage of the area while others see it as a pagan practice, thus undermining the very rock on which the cultural landscape stands. This means that the spiritual pillar of the outer triangle is being gradually eroded, as is that of the human dimension, albeit through a weakening inner triangle whose values, societal strengths and norms are under sustained onslaught.

The living fence of bark-fibre trees around the site has suffered as an obvious target in the search for firewood, and some non-residents of Kasubi have carved out some pieces of land on the peripheral to make gardens, all of which is etching into the natural heritage. The undermining of the traditional values associated with the sacred grounds also means that the outer triangle's natural heritage component is not only undermined but is treated despicably, proof of which being the dumping of waste on the site.

The onslaught on the distinctive qualities of the property, largely the intangible qualities relating to beliefs, spiritually, community and identity, is in itself an attack on all the other physical qualities and attributes. The willow song in the nomination dossier sums it all up, 'although the boundary of the site as defined in this nomination is newly mapped and marked on the ground it is being less and less respected'.

### Residential, Commercial and other Developments Encroaching on Kasubi

If all this is disheartening, comparisons with the scenario summarized in relation to the Rice Terraces of the Philippines Cordilleras regrettably continue to be replicated at Kasubi. The vibrant young hands who are the guarantors of posterity seem to be taking the same route as their Filipino counterparts. It was observed at Kasubi that 'the traditional voluntary maintenance by the clans is tending to disappear as there is no means of rewarding it'. *Heritage in Young Hands!!*

If the angular and linear dimension of *norms* is undermined, the threat to the human dimension of the outer triangle becomes almost inevitable.

Yet what this illustrates is that what can be remedied (forces at play in the inner triangle) should be remedied in order to provide the dynamic to support the outer triangle. The adverse forces in the inner triangle are not insurmountable, although the task is very arduous. The dynamics of these forces are such that the negative direction can be reversed by simple processes such as increased efforts to raise people's consciousness; reinforcement of customary law, etc. Indeed the situation is akin to the one presented by the ICOMOS/IUCN evaluation mission to the rice terraces: 'there is at most ten years to reverse current

trends or else the terraces will begin to lose their claim to World Heritage status.' There is hope yet. This too will involve dialogue because dialogue is what cultural landscapes consist of.

Elements of the dialogue include issues of boundaries; for example political and administrative boundaries may not be co-extensive with spiritual ones. Among the Shona of Zimbabwe, the pangolin (an anteater which is considered as royal or ancestral game) while physically in one chief's administrative and political domain may well belong to a different spiritual domain. If killed, a pangolin will be consumed by the chief in whose spiritual domain it is found, though physically it may be in the other chief's domain. This illustrates the issue of *power relationships* as well as the problems that often arise because state law is in an antagonistic relationship with traditional and other normative systems. Protection of cultural landscapes in Africa will depend on a legally plurastic regime which recognizes and fosters the role of traditional management systems (Mumma, 2000, p. 31).

### Conclusion

The expert meeting held at La Petit Pierre in 1992 developed three categories of cultural landscape which were adopted by the World Heritage Committee and incorporated into the *Operational Guidelines for the Implementation of the World Heritage Convention*.

Category (i): *clearly defined landscapes* designed and created intentionally by man.

Category (ii): *organically evolved landscapes* developed by association with and in response to the natural environment. There are two sub-categories: relict/fossil and continuing landscape.

Category (iii): *associative cultural landscapes* where there are powerful religious, artistic or cultural associations.

There are few examples of the first category in Africa. Where they exist, as in Mali, Senegal and Sudan where acacia and baobab landscapes have been planted, they have utility value (food, medicinal, spiritual, etc.) rather than aesthetic value (Le Berre, 2000, p. 53).

Categories (ii) and (iii) together with the two sub-categories have tended to merge into one mosaic. They have also demonstrated characteristics of smart partnership. However there are many cases where legislation and policies have retarded or destroyed the smart partnership arrangement. For example, because of the Group Areas Act and apartheid policies, the Fossil Hominid Sites of Sterkfontein, Swartkrans, Kromdraai, and Environs (South Africa) was inaccessible to the indigenous peoples. In many countries in Africa, national parks and nature reserves introduced what Mazrui terms 'ecological apartheid', as man and nature were separated and the spiritual realm was barred. At the Great Zimbabwe National Monument, for example, because of the

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pre-independence Land Tenure Act the indigenous people could only carry out rituals clandestinely until after independence, when they could legally do so again.

Where there have been no distortions, the relationships have been symbiotic, consistent with smart partnership principles. In such cases too, there is a demonstrated *continuum linking relict/fossil to continuing to associative cultural landscapes*.

A good example of this is the Konso-Gardula cultural landscape (on Ethiopia's tentative list). Dating back to the middle and late Pleistocene Epoch, the fossilized nature of the cultural landscape is reflected in the hominid remains (*Homo erectus*, *Australopithecus boisei*, *Homo sapiens*, etc). Later on, amazing terracing and soil conservation traditions were developed, as was urban architecture in the form of stone walled towns. These too seem to have been fossilized because traditions do not recall when the stone towns and terraces were constructed. No one can replicate the feat. 'The Konso explain that even their forefathers did not have the experience of building *kabata* terraces; to this date building of the *kabata* has never taken place' (Bayene, 2000, pp. 98–100). A similar situation exists in Nigeria where the construction of agricultural terraces and the Palace of the Hidi (chief) in the Sukur Cultural Landscape is attributed to legendary giants who were helped by Shamanic seers (Eboime, 2000, p. 66).

Interestingly, the subsequent generations 'defossilized' the landscape by developing techniques to *maintain* those landscapes, thus ensuring that the fossilized phase moved into the continuing phase: a *fossil cum continuing* scenario. In all these cases the *associative* (spiritual) element made this possible. This situation invariably exists because land and spirits are in an intertwined relationship. Thus it was possible that the Konso-Gardula landscape 'constructed several hundred years ago [thrived because it was] the duty of the present generation to repair the stone terraces, to upkeep the stone walled towns through continuous maintenance work', observes Bayene. This in turn revitalized and galvanized *society* around certain *values* anchored in rules of primogeniture (*norms*). The maintenance system of the terrain and towns relied on the age-grade system because ultimately, as at the Philippines rice terraces, 'it was the responsibility of these strong men to upkeep the traditional stone walls and terraces' (Bayene, 2000).

Similarly, with respect to Sukur, Eboime notes that the landscape is sustained by 'principles of gerontocracy interest in ancestral veneration' (Eboime, 2000, p. 67). Here, through the age-grade system, society is structured in such a way as to carry out various duties and responsibilities such as farming or repair works on the paved ways and the palace, demonstrating once again the virtues of the *society-values-norms* partnership for sociological interpretation of the relationship of norms, values and society, see Giddens (2001). In the words of Eboime (2001), 'the ordering of space and its use on the cultural landscape

serves as reminders and unwritten codes which prescribe obligations, roles and responsibilities for the Hidi; the elders and the youths/age grades', The Hidi is the spiritual leader. He becomes the link between the internal forces of the inner triangle and the external forces of the outer triangle. As the Hidi traverses the landscape, he is 'expressing a cyclical renewal of age-long ties and through his sacred palace expresses negotiated authority and power relationships'. Inevitably, the fossil cum continuing landscape now survives in the third pillar, the *associative*. In the Konso landscape, the decorated carved wooden stelae (*waka*) erected on the graves of the Konso heroes (*hedalayta*), play a similar role to that of the Hidi. The *waka* are inanimate but they have a soul. The spirits of the dead heroes represented in the *waka* are responsible for welding society together and age-old ties are ensured and reinforced in *waka* ceremonies and rituals which transfer power from the 'retiring generation to the younger generation', observes Bayene. The spiritual node now links *man to nature* (stones, earth, i.e. building method) in an external triangular relationship with the spiritual realm being part of it.

To date, all the African cultural landscapes on the World Heritage List demonstrate the foregoing characteristics: Sukur (Nigeria), Tsodilo (Botswana), Kasubi (Uganda), Royal Hill of Ambohimanga (Madagascar). The same observation can be made of some of the sites on the tentative list, Matopo Hills (Zimbabwe), Ekor and Osun-Osogbo (Nigeria), La Route des Esclaves (Benin), Ziwa (Zimbabwe), the sacred Mikenja kayas, (Kenya, etc.). Some sites on the World Heritage List, while appearing as cultural or natural heritage sites, in fact demonstrate the same scenarios. Mount Kenya National Park is the *vox populi* of Kenya and its spiritual dimension is illustrated in the late President Jomo Kenyatta's book, *Facing Mount Kenya*. While on a mission to Malawi in 2002, I was informed that, to the indigenous population, the Lake Malawi National Park World Heritage site was a spiritual icon. Spirits were said to dwell in such features as the Mwalawamphini geological feature. The same can be said of the Mosi-oa-Tunya/Victoria Falls World Heritage site where Kumirai et al. (2001) note that the Tonga on both sides of the Zambezi River and the Nambya people on the Zimbabwe side perceive the waterfalls and the rainforest differently (from the authorities). The spirits of the Zambezi River spoke to these indigenous peoples through thunder and provided people with water, fish and other resources in a demonstrable smart partnership arrangement. The same can be said of Great Zimbabwe, Mount Kilimanjaro, etc.

What this amply demonstrates is that smart partnership should indeed anchor the cultural landscape sites of Africa if these landscapes are to survive. It also underscores the need to revisit those cultural, natural and 'mixed' sites nominated to the World Heritage List prior to the adoption of the cultural landscape category so as to give them the missing link. In the last analysis, African pantheism with its principles of equity and equality offers the best hope for

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African cultural landscapes. This is because they are steeped in African cosmology where the world of the living and the dead is but one: they have a soul and so do animals, trees, mountains and rivers. Ecosystems and ethnosystems are intrinsically linked through the spiritual umbilical cord.

The totality of African Heads of State have adopted this approach in order to make the development of Africa a reality. Article 15 of NEPAD is explicit: 'Africa has a major role to play in maintaining the strong links between human beings and the natural world. The open uninhabited spaces, the flora and fauna and the diverse animal species unique to Africa offer an opportunity for humanity to maintain its links with nature.'

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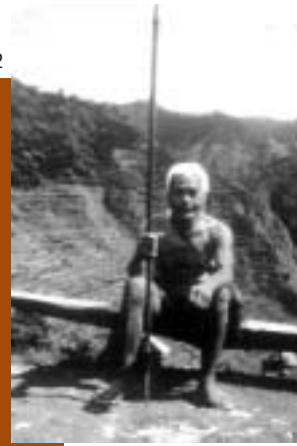
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Propitiation: offering to the supernatural powers (Philippines)

2



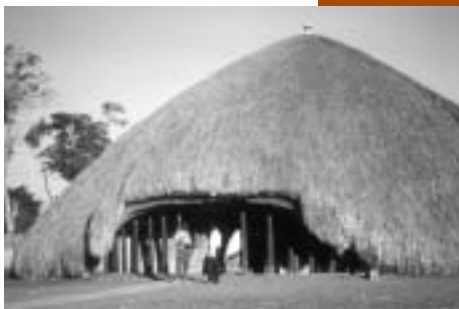
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An embodiment of the two-level scenarios: the larger – Nature, 'man' and spirit (symbolised by the elderly man who carries out rituals and part of his tools of trade, the ceremonial spear) at one with smaller scenario of values/society/norms

1

3

© Tombs of Buganda Kings at Kasubi Nomination dossier, 2001



Muzibu-Azalaa-Mpanga: tombs of four Badanga kings

4

A widow of the Kabaka, custodian ensuring no access to the "sacred forest"



© Tombs of Buganda Kings at Kasubi Nomination dossier, 2001

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© Tombs of Buganda Kings at Kasubi Nomination dossier, 2001



The traditional guard at the gate-house (Bujjabukula)

6

Traditional knowledge and skills passed on through generations



© Tombs of Buganda Kings at Kasubi Nomination dossier, 2001

7

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The 52 rings of palm fronds representing the 52 Baganda clans: natural material expressing a human and spiritual message

8

In the foreground the City of Kampala encroaching on Kasubi tombs in the background



© Tombs of Buganda Kings at Kasubi Nomination dossier, 2001

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# Sukur Cultural Landscape of Nigeria: a Challenge to Conservation Management

*Joseph Eboreime*

Sukur is a community consisting of ten wards with a population of 9,000. It is located within the Madagali local government area of Adamawa State on the north-eastern border of Nigeria with Cameroon. It is about 281 km from Yola, the Adamawa State capital and only 120 km from Maiduguri, the Borno State capital, to the north-east. Both Yola and Maiduguri are accessible by road and air from Lagos and Abuja. Sukur itself is accessible by a dry seasonal road of about 24 km from Gulak, the Madagali local government headquarters on the Yola-Maiduguri highway.

The Sukur Cultural Landscape is largely agricultural, characterized by terraced farming, animal husbandry and craftworking. The food and cash crops include bambara nuts, sorghum, groundnuts, maize, millet and beans.

Land among the Sukur is communally owned, with right of access and use being kin-based. The chief (Hidi), who is regarded as a spouse of the community, is the spiritual source of fertility who in turn deserves free labour on his farm, maintenance of his granite palace, and other community infrastructures.

Erection and maintenance of public works are carried out within the modern version of an ancient system of age-grades; the Sukur Community Development Association (SCDA) now constitutes a local non-governmental co-operative which is canvassing for the development of the Sukur community within the newly acquired World Heritage status. In modern terms, it must be admitted that Sukur is a poor community, with an annual household income that varies between ₦8,000 and ₦16,000 (US\$62–124).

However, the major determinants of wealth are the number of sacks of beans, groundnuts, rice and sorghum, the number and well-being of cattle and domestic animals, and the number of wives and children, together with the ability of the head of household to sustain them in and out of season. Wealth is displayed in a series of annual festivals; the most notable being the *Yawal kingship rituals* (January-February), which focus on individual and community identities.

Against this background, the enlistment of Sukur as Nigeria's first World Heritage Site is full of expectations, which include the provision of modern amenities such as light, a potable water supply and employment for the Sukur community. The challenge is how to balance these 'development needs' with active conservation.

## Historical Ethnography

The Sukur people constitute a micro-minority within Adamawa State, and display a material and spiritual culture distinct from their neighbours within the Madagali local government area. In ancient times, the Sukur people produced iron implements including hoes and arrowheads for most of the hill dwellers of the Mandara Mountains. In 1935 H. S. Kulp recorded that Sukur produced 59,000 hoes per annum. Evidence of a pre-Sukur iron age is represented in the landscape by numerous grinding stones, iron ore and abandoned furnaces.

Going back to the seventeenth century, a latter-day iron phase is represented by the current chiefly dynasty, which saw Sukur Kingdom develop into a major iron-producing centre. It was in the colonial and independence periods that iron smelting declined, followed by a significant movement of Sukur people from the plateau to the plains.

## Cultural Features and Monuments

### Sukur Cultural Landscape

The Sukur Cultural Landscape consists of the lowland settlements and the hill settlements on the plateau, which take about an hour and a half to reach at normal walking pace.

The key features of the cultural landscape have remained comparatively intact over the years, having been exposed to no significant adverse external influences such as Islam and Christianity. The sanctuary of the hills, coupled with access to iron technology, has conferred relative advantages over their co-land neighbours, whose perception of the Sukur people varies ambivalently between dread, awe, reverence and disdain.

The subsisting socio-cultural institutions, practices and customs have combined to guarantee the authenticity and integrity of the heritage values of this living site. For example, during non-festive times, the roofs of ritual houses and shrines are left to dry and fall off, exposing the granite boulders and fences to the vagaries of sun and rain until the approach of a new festival time when refurbishment is carried out. Thus the authenticity and sustainability of the landscape owes much to the interaction between the tangible and the intangible elements reinforcing one another.

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**Palace of the Hidi**

The infrastructure of the Palace of the Hidi complex, built from quarried granite blocks of different shapes and sizes, is about 400 sq. m in area and about 3–4 m in height. It comprises seventeen gateways, constructed of massive granite laid out to control and regulate social, political and spiritual movements within and without the palace complex. The majority of the granite used in the construction of this feat of indigenous engineering is found in situ. The Sukur people regard the Hidi's palace as an ancient and sacred site whose construction is attributed to superhuman agents. The monoliths of the first gate is named after two legendary giants, Fula and Dere, who were also said to have constructed the paved passages and stone fences.

The palace complex is both a residential and a socio-spiritual-political landscape in the way in which the house is used. It is a spatial and symbolic statement of authority and power relations as well as a reminder of the past events that have relevance for present-day practices and beliefs. A section of the palace is today abandoned and cannot be rebuilt because it was the dwelling place of a certain Hidi who died a violent death, having either committed suicide or been murdered in a spate of raids carried out by one Haman Yaji, a Muslim zealot and crusader who killed a total of sixty-six Sukur people, including seventeen children, in failed attempts to Islamize the Sukur by force. Such a holocaust is too much to be forgotten; hence the deliberate preservation of this section of the palace in the cultural memory of the people visualized in the form of ruins. This episode is further re-enacted in myths, songs and rituals during the periodic festivals.

**Paved Ways**

Paved walkways form the umbilical cord between the lowland plains and the hills leading to the plateau wherein the Hidi dwells. They are constructed on the steep hillside sections presumably to minimize erosion and facilitate climbing and horse riding. They are about 5–7 m wide. The paved ways now constitute heritage trails, allowing for the exploration of farming terraces, graves, shrines, tombs, granaries, iron furnaces, unique cattle pens, vernacular architectural forms, ceramic altars, flora and fauna as well as stone gates. For the Sukur, all these associative features of the landscape constitute living phenomena and are part and parcel of a continuing heritage that binds the living with the dead in time and space.

**The Domesticated Landscape**

Thus, as one walks from the plains to the hills, on the paved ways, a scenic beauty of farm terraces presents itself as parkland typical of the traditional Mandara hill dwellers' style, similar to the Nyanga terraces of Zimbabwe. The Nyanga terraces are, however, in a state of ruin having been abandoned centuries ago.

The Sukur terraces embrace other spiritual features such as festival grounds, burial mounds, gates and entrances, smelting furnaces, ritual trees and shrines; all constituting a cultural map with cords that link the living with the dead and the past with the present in the continuity of tradition and the endurance of ethnic identity which are still relevant to the larger Nigerian social and political landscape.

Vernacular architectural forms of dry stones, daub domes, sunken bull pens, granaries and threshing floors characterize the Sukur Cultural Landscape from the plains to the hills. Built-in conical stone wells for cattle are constructed within the lower basement of homesteads for the fattening of sheep and bulls. Cattle are capital goods used as gifts for marriage exchanges as well as prestige items for the individual and the family.

The Sukur Cultural Landscape embodies rich and unique agricultural facilities. Community and household threshing floors, granaries, sheep and goat corrals provide clues to community cohesiveness, the viability of the household and the interdependence between the domesticated and undomesticated landscape, as well as expressions of the unbroken relationship between the hill dwellers and the lowland people.

Today, the present Hidi of the Sukur Kingdom, who is the spiritual leader of people resident on the top of the plateau, is a blood brother to the district head, resident in the plains, who is mainly in charge of secular affairs. Given this relationship, it is easy to understand why the whole of the Sukur Kingdom is still an integral part of a total cultural landscape.

From bottom to top, the landscape is characterized by agricultural terraces, which are living testimonies to the continuity of farming tradition going back over centuries of acquired indigenous technological knowledge.

The abundance of iron, stones, slags and sludges helps to emphasize the industrial technological base of the Sukur Cultural Landscape. Taken with the terraces and shrines, they are a reminder that the landscape is a living model of sustainable use of land and natural resources within the context of cultural and community identities kept active by the age-grade system and the SCDA, which perceives 'devolvement' within the framework of ethnic and cultural identities.

It was against this background that in 1999 the Sukur Cultural Landscape was inscribed on the World Heritage List under cultural criteria (iii), (v) and (vi) as a model of a continuing landscape with associative, powerful and religious values, kept alive over the centuries through customary law and practices.



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### The Challenge

ICOMOS recommended the adoption of a community-driven cultural and tourism planning strategy that would generate revenue to be reinvested in the management of the natural and cultural resources of the Sukur Cultural Landscape.

The ICOMOS recommendation has been a major challenge for the National Commission for Museums and Monuments (NCMM), as the standard-bearers of the UNESCO World Heritage Convention in Nigeria. The relative inaccessibility of the site has ironically helped in its conservation. Only a few scholars and adventure-loving military officers visit the site.

The Adamawa State Government, whose governor was present at the inscription of Sukur in Marrakesh (Morocco, 1999) is keen on introducing niche/cultural tourism. He has heeded the advice of the NCMM, which advocates an integrated rural development strategy that would accommodate an ecotourism plan.

This strategy is being articulated within the poverty alleviation programme of the World Bank and the Federal Government of Nigeria.

In the interim, the NCMM is working with the United Nations Development Programme (UNDP), the state and local government as well as the SCDA in implementing community-based projects such as the installation of san latrines, water boreholes, and the training of Female Birth Attendants in order to reduce high maternal and infantile mortality rates.

The NCMM, with the active involvement of the community-based associations, has completed a Stone House with san latrines to serve as an Information Centre and a future ticketing office. Postcards and brochures have been produced and handed over to the SCDA for sale and educational purposes in local schools.

### Management Challenges and Recommendations

- A strategy, which is sensitive to the fragile nature of the Sukur Cultural Landscape and guarantees a sustainable future, is being carefully pursued. We have a lot to learn from the Sukur people and a lot to give in order to keep the cultural tradition alive for humanity to share. We do not advocate fossilization or museologization but an open-ended strategy that will accommodate continuity as well as change in an integrated and holistic approach that caters for the perceived needs of the community.
- It therefore follows that heritage and site managers of cultural landscapes must acquire training in community and rural development, in addition to their core conservation management concerns.
- Working in close partnership with local communities, state and local governments, is an imperative.
- Craft development and standardization are viable economic ventures that need to be encouraged within the current Poverty Alleviation measures of the government. This would keep the indigenous technological expertise alive and marketable.
- This integrated management strategy for the Sukur Cultural Landscape is being worked out between the NCMM, local and state governments and under the aegis of the UNDP.

The working document recognizes the strengths of a holistic conservation strategy which recognizes the following:

- customary law and practices;
- biodiversity;
- technological expertise (indigenous knowledge);
- partnerships between the identified groups and stakeholders;
- cultural tourism development.

The greatest asset is the community solidarity of the Sukur people who perceive of 'development' not in terms of their neighbours but in terms of their prized uniqueness and cultural differences. Their access to the prestigious World Heritage List in 1999 is seen by 'friends' and 'foes' of the Sukur people as a celebration of their resilience and solidarity. Neighbouring peoples are now reawakening and reinventing their dormant culture, custom and practices!

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## Cultural landscapes: Is the World Bank a Relevant Funding Partner?

### Lessons Learned by the Nordic World Heritage Foundation (NWHF) in Sub-Saharan Africa

*Synnøve Vinsrygg*

**Conservation of cultural landscapes requires funding. The question raised in this paper is whether the World Bank is a relevant partner for future co-operation within this field, and on what conditions.**

I base my points of view on outcomes and lesson learned by the Nordic World Heritage Foundation (NWHF) after having recently served as a consultant to the Bank. Our task was twofold: first to use Ghana as a test case for developing proposals for cultural heritage activities, based on the interests of the national authorities. Secondly, we were asked to participate as observers during a pan-African consultative workshop in Kimberley (South Africa) in November 2001. Ten African countries were invited to present potentials and threats to their heritage along with needs for funding. The task of NWHF task has been to come up with proposals for follow-up activities.

Current co-operation with the Bank in this field does exist (Uganda, South Africa and elsewhere), but it is fairly new and limited. More experience and analysis are needed in order to expand and develop co-operation on heritage, in this case with focus on cultural landscapes.

In brief, the lessons learned from our experiences in sub-Saharan Africa are:

- on the positive side: yes, in certain conditions the Bank certainly is or could be an interesting co-operation partner;
- on the negative side: as of today most African countries (and I believe countries in other parts of the world also) have not prepared the grounds for achieving a fruitful and long term co-operation with the Bank.

Let me attempt to explain these contentions.

*Why and how could preservation of cultural landscapes be of interest to the World Bank?* To carry out a fruitful dialogue with the Bank and to obtain funding for heritage projects, there is a need to understand its policy framework and strategies related to heritage, and how this fits into its wider policies and procedures. The challenge is also to avoid seeing heritage as something separate, something that comes in addition. The keyword is mainstreaming. This means that heritage work has to be integrated into the broader development goals and strategies of the country.

The Bank relates to the national level in each country. Most often the Ministry of Finance will be the main dialogue partner. Currently the Bank expects co-operating countries to produce Poverty Reduction Strategy Papers (PRSPs), where the national objectives and strategies are explained, structured and co-ordinated. Based on this document, a comprehensive priority dialogue takes place between the parties, after which the Bank will draw up its Country Assistance Strategy (CAS). Whatever comes into the PRSP and the CAS has a chance of being financed. Whatever is left out is unlikely to have a real chance.

In recent years the Bank has developed policies and framework for incorporating cultural heritage (including cultural landscapes) into their programmes and projects. Strategies relevant to natural heritage are older. An explicit will to activate cultural heritage and exploit its economic and educational value to combat poverty has been expressed. We all know that the Director-General, James Wolfenson, is in favour of such priorities, whereas some members of the board have been more reluctant.

Today the World Bank can be seen as a more interesting co-operation partner for heritage authorities than it was some years ago because:

- its new focus on poverty reduction sheds new light on natural and cultural capital;
- it has developed framework and policies for activating heritage resources;
- it is in a position to carry out policy dialogue with relevant national authorities in each country and thus promote heritage incorporation into overall development planning through its new tool, PRSP (Poverty Reduction Strategy Papers);
- it has recently developed a new framework for Environmental and Social Impact Assessments (EISA, also called EIA) detailing measures for safeguarding physical cultural resources (PCR).

As the United Nations organization with defined responsibility and vast accumulated experience in the field of heritage, UNESCO has an important role to play in co-operation with the World Bank. The Bank has no similar expertise, nor should it have. However, UNESCO's efforts in Africa, important as they are, are mainly sector-oriented and not always easy to integrate within a wider development context. Arenas for better co-operation between UNESCO and the Bank are therefore needed.

## Africa

To shed light upon the Bank's *comparative advantage* in this context, some main factors (beside having the funds) can be pointed out:

- The Bank, through its mode of working at the national level, has a comparative advantage when it comes to contributing to mainstreaming heritage work into overall national plans and development efforts. By mainstreaming we mean that heritage work should be integrated into other activities and be part of broader development goals and strategies at the national level.
- Conservation of cultural landscapes could be integrated into broader development strategies as a resource to strengthen a number of sectors already supported by the Bank, such as education, forestry, tourism, agricultural development, etc.
- The Bank could support analyses of the economic values of cultural landscapes, both as a direct and an indirect resource to combat poverty.

The heritage authorities are, for their part, challenged to improve partnership relations and co-ordination of their priorities in their respective countries and at the national level. This in its turn requires clear objectives, policies and strategies for heritage development in each country. In the long run, these requirements are likely to be of great importance to most future undertakings whether they are to satisfy the Bank or for other purposes.

If there is a wish and a will for deeper engagement in co-operation with the World Bank on this issue, it would be natural to request the Bank to finance the process by which a fruitful dialogue, relevant for all parties, could be developed or improved. The individual country and site would, no doubt, benefit from and be strengthened by regional co-operation in such a process.

The way ahead is to create good arenas for dialogue, and to be able to show how ongoing projects provide good models.

# 3

## Legal Protection of Cultural Landscapes

## Legal provisions for cultural landscape protection in Europe

*Michel Prieur*

**A classical division of concepts distinguishing and therefore separating 'culture', the work of man, and 'landscape', the vision of nature, has predominated for a long time. The reconciliation of the two concepts is the fruit of the evolution of ideas and the association of scientific disciplines. On the one hand, cultural manifestations (monumental or works of art) are no longer considered as isolated heritage. They are works in context with, and valorized by, the concept of architectural or monumental ensembles or cultural sites within spatial boundaries, where human intervention is evident, but where some natural elements considered to be accessories serving as 'decoration', are integrated. This is the concept of the jewel in its casket. Landscapes, on the other hand, being an expression of the perception of space by humanity, will reveal themselves not only in and through artificial landscapes constructed by man, such as parks and historical gardens, but also in the so-called natural landscapes where it is quickly seen that in reality they are designed and worked by man.**

Cultural works are thus introduced into the landscape and the landscape reflects human activity, be it monumental or ordinary. One can then speak of cultural landscapes in both the rural and urban environment, the expression 'urban cultural landscape' designating constructions and monuments, and the expression 'rural cultural landscapes' which integrates agricultural practices and popular traditions.

In reality, the landscape is both intrinsically natural and also cultural to whoever is contemplating it. Landscapes only exist because of human perception which is the reflection of one's culture. One might say: to each his own landscape. On these grounds, the landscape is both the reflection of a local culture because it conveys images of past and present activities of a place, and the reflection of the culture of the person who is looking at it; whether they be a local peasant, a foreign tourist or a commercial traveller, they will not have the same perception of a given space.

What place does the legal expert have in this debate? The recognition of the legal status of landscape is fairly recent. It is the result of legislators' desire to control human activities that would destroy a beautiful landscape. It is first and foremost an aesthetic concern which will justify public intervention.<sup>1</sup> One protects only beautiful landscapes, because only they deserve consideration and because the word 'landscape' is indicative of only positive values. There is no reason for interest in landscapes which are not beautiful. This is why legislators, even if they do not formally designate the protection of outstanding

landscapes, implicitly consider the landscape as a value to be protected. This applies solely to natural areas.

It is interesting to note that in Europe the first legal reference to 'landscape' concerns the forests and the introduction into the rural environment of hydroelectric equipment. The oldest legal reference to landscapes, with a law in 1805 on the division of shared forests, can be found in Denmark. In France, in 1906, a text on the distribution of energy takes into account the protection of landscapes. Also in Switzerland, the 1916 law on hydraulic energy foresees that factories 'shall not spoil, or shall spoil as little as possible the landscape'. In Belgium, there is a 1911 law for 'the conservation of the beauty of landscapes'. In Spain, landscape appears for the first time in a 1916 law on national parks dealing with outstanding national landscapes.

With the entrance of the environment into public policies in the 1970s, the landscape became an element or a component of the environment. This latter would first of all concern easily identifiable physical elements: water, air, ground, fauna and flora, then more complex elements: biological diversity or biological balance and landscape that would be closely associated with the concept of the 'site', which simply defines an identified and delimited space. Landscape is thus directly linked to nature as an intrinsic part of biological diversity. Landscape is therefore a cultural vision of nature and its components are flora, fauna, forests, biodiversity.

It is significant that the great plan for European natural heritage adopted in 1995 in Sofia by the Ministers of Environment of fifty-five European countries and elaborated by the United Nations Environment Programme (UNEP) and the Council of Europe is entitled 'Pan-European Biological and Landscape Diversity Strategy'. Although focusing on the biodiversity of landscapes, this international programme based on 'natural' aspects, nevertheless cannot ignore the cultural aspect. Indeed, in field of action No. 4 of the Strategy devoted to the conservation of landscapes, it is clearly mentioned that landscapes are also a cultural and geological heritage and that they constitute a unique mosaic of 'cultural, natural and geological characteristics'.

From the moment that landscapes are the subject of more or less exhibited public policies, as well as an official element of environmental policies, the law, as social regulator,

1. J. Makowiak, *Aesthetics and the Law*, Thesis, University of Limoges, France, 2001.

must take them into account. Being a crossroad concept with overlapping natural and cultural elements, the landscape, having become an object of law, will be implicated in all types of legislative issues concerning environment, urbanism, national development, culture and agriculture. It will therefore be very difficult to have a specific law solely devoted to the landscape. The 'landscape' laws are in fact the laws entitled 'protection of nature and landscapes' (Germany, Switzerland, Czech Republic, Slovakia). The 1993 French law on landscapes introduces the landscape in diverse sector-based legislation. The landscape is, like the environment, a transversal concept which concerns several types of space and therefore requires very close integration into all other policies.

It is these developments and remarks that the European Landscape Convention (Florence, 20 October 2000) wishes to convey.<sup>2</sup> Looking at this Convention, let us first consider the legal concept of cultural landscape, and then the implication of legal systems and their field of action with regard to cultural landscapes.

### The Legal Concept of Cultural Heritage

In studying a legal concept, one must seek an official definition that will delimit the field of application of the concept, and identify the public authorities with the competence to carry out the necessary actions. In other words, thanks to a legal definition, two essential questions can be resolved: the field of territorial application and the organization of competences.

#### In International Law

Three international organizations have specifically made reference to the concept of cultural landscapes: UNESCO, IUCN and the Council of Europe.

#### UNESCO

The issue of landscape is necessarily evoked in the Convention concerning the Protection of the World Cultural and Natural Heritage. However, the Convention does not focus on landscapes as such in its provisions. It is the recourse to the concept of 'sites' that serves as reference to landscapes. In this respect, the Convention distinguishes between cultural heritage (Article 1) and natural heritage (Article 2) by giving each type of site a differently qualified value: cultural sites must have an outstanding universal value because of their 'aesthetic' element, natural sites because of their 'natural beauty'. But this disassociation between natural heritage and cultural heritage, which is difficult to admit with regard to the landscape, is tempered in Article 1 by the characterization of sites linked to 'cultural' heritage. They can in fact be 'combined works of nature and man'. Thus the Convention itself, while ignoring landscapes as World Heritage, envisages the existence of mixed sites, both cultural and natural.

Thus, the World Heritage Committee gradually developed the idea of the recognition, under the Convention, of sites that would be officially qualified as 'cultural landscapes' legally linked to Article 1, last paragraph, of the Convention. After much discussion, the 16th session of the World Heritage Committee in Santa Fe (1992) adopted the new *Operational Guidelines for the Implementation of the World Heritage Convention* and introduced a new category of 'cultural landscapes'. The first landscape to be inscribed on the World Heritage List as a cultural landscape was the Tongariro National Park (New Zealand) in 1993.

The new concept of cultural landscapes is divided into three categories:

- (i) the landscape created intentionally by man, comprising garden and parkland landscapes constructed for aesthetic reasons;
- (ii) the organically evolved landscape resulting from an initial social, economic, administrative and/or religious imperative. It can be relict (fossil) or continuing (living).
- (iii) the associative landscape justified by virtue of the powerful religious, artistic or cultural associations of the natural element.

As set out in paragraph 42 of the *Guidelines*, the existence of the 'cultural landscape' category should not exclude the inscription of sites of outstanding importance in relation to both the natural and cultural criteria.

Since then, several sites have been inscribed as cultural landscapes (Rice Terraces of the Philippine Cordilleras in 1995, Sintra in Portugal in 1995, Pyrénées - Mont Perdu in France/Spain in 1997–1999, Costiera Amalfitana in Italy in 1997, etc.)

In any case, cultural landscapes recognized as such and inscribed on the World Heritage List can only be landscapes having an 'outstanding universal value'. This limits the legal field of application of the UNESCO Convention as concerns landscapes.

Beyond the framework of the application of the Convention concerning the protection of World Heritage, it appears difficult to integrate the concept of landscape with the idea of culture. In fact, in two recommendations of the General Conference of UNESCO concerning cultural heritage, the actual concept of landscape is never raised. Such is the Recommendation of 15 November 1989 on the safeguarding of traditional and popular culture, which only vaguely mentions the types of presentation of traditional and popular cultures in the sites, while cultural

2. R. Priore, 'The European Landscape Convention', *European Review of Environmental Law*, No. 4, 2000; M. Prieur, 'The European Protection of Landscapes, Contribution to the Birth of a Convention', *Institut National de la Recherche Agronomique, Economie et sociologie rurale*, No. 16, December 1999.

landscapes capture more attention because they are steeped in culture and popular practices. With regard to UNESCO's Universal Declaration on Cultural Diversity of 3 November 2001, although it rightly proclaims cultural diversity as a common heritage of humanity, it makes no reference to landscape as a representative and visual element of cultural diversity through the diversity of landscapes and biological diversity. The divisions between nature and culture still remain resistant.

### **IUCN**

During the IUCN Conference on Parks and Protected Areas in 1992, the integration by UNESCO of landscapes into the categories of World Heritage was desired. In its 1994 publication, *Parks for Life: Action for Protected Areas in Europe* of 1994, IUCN invited the elaboration of a convention on rural landscapes of Europe. Among the six major categories for IUCN's protected areas, Category V covers protected landscapes and seascapes. They are defined as follows:

*Area of land, with coast and sea as appropriate, where the interaction of people and nature over time has produced an area of distinct character with significant aesthetic, ecological and/or cultural value, and often with high biological diversity. Safeguarding the integrity of this traditional interaction is vital to the protection, maintenance and evolution of such an area.*

It may be seen from the above that landscapes are very necessarily the junction of natural and cultural elements and that, in the circumstances, to speak of cultural landscapes might appear redundant because all landscapes, even natural ones, are at the same time also cultural. It is in fact the physical dominant which can alone qualify a given landscape according to whether the fruits of humanity or fruits of nature are more in evidence.

### **Council of Europe**

The Council of Europe is as much concerned with natural heritage as cultural heritage. Even before the adoption of the European Landscape Convention, it had linked the cultural factors to the landscape element through two important recommendations and two international conventions.

Recommendation No. R(89)6 of the Committee of Ministers of 13 April 1989 relating to the protection and presentation of rural architectural heritage is based on the established fact that the evolution of agricultural production and the social changes that result threaten the traditional rural architecture and the associated landscape. It is appropriate therefore to safeguard the collective memory of rural Europe represented by this architecture, however humble, by organizing the safeguarding of built heritage in the planning process, territorial development and protection of the environment. Sufficient control of land-use should limit the phenomenon of irremediable degradation in the 'equilibrium of the landscape'. This recommenda-

tion, the major aim of which is the protection of rural architectural heritage, thus associates landscapes as a component of this heritage.

Recommendation No. R(95)9 of 11 September 1995 of the Committee of Ministers is concerned with the conservation of cultural sites integrated with landscape policies. It is the most successful instrument for the integration of landscapes into the cultural sector. It is based on the inseparable nature of the cultural and natural elements comprising the landscape of Europe and proposes instruments aiming at the conservation and the controlled evolution of cultural sites in the framework of global landscape policy. The objective is to develop strategies to integrate the control of landscape development and the conservation of cultural sites within the framework of a global policy for all landscapes by establishing a uniform protection of cultural, aesthetic, ecological, economic and social interests relating to the territory concerned. It is interesting to note the definitions provided in this non-binding document:

*Landscape: formal expression of the numerous relationships existing in a given period between the individual or a society and a topographical defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both.*

Landscape is taken to have a threefold cultural dimension, considering that:

- it is defined and characterized by the way in which a given territory is perceived by an individual or community;
- it testifies to the past and present relationships between individuals and their environment;
- it helps to mould local cultures, sensitivities, practices, beliefs and traditions.

*Cultural landscape areas: specific topographically delimited parts of the landscape, formed by various combinations of human and natural agencies, which illustrate the evolution of human society, its settlement and character in time and space, and which have acquired socially and culturally recognized values at various territorial levels, because of the presence of physical remains reflecting past land-use and activities, skills or distinctive traditions, or depiction in literary and artistic works, or the fact that historic events took place there.*

The two Council of Europe conventions, other than the European Landscape Convention, that have a link with cultural landscapes, are the Convention for the Protection of the Architectural Heritage of Europe, 1985 (Granada Convention) and the European Convention on the Protection of Archaeological Heritage (revised in 1992) (Malta Convention). If the Architectural Heritage Convention does not clearly mention landscapes, it at least aims, in Article 1, at definitions of architectural ensembles and sites. These latter are 'combined works of man and nature, partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of

conspicuous historical, archaeological, artistic, scientific, social or technical interest’.

The explanatory report evokes ‘landscape areas’ in relation to sites. It may be noted that the field of application of the Architectural Heritage Convention for sites or cultural landscapes is not linked exclusively to the recognition of an ‘outstanding’ characteristic, as for monuments and architectural ensembles, but calls for an area with a ‘sufficiently characteristic and homogeneous’ character which nevertheless should be ‘outstanding’. When Article 7 of the Convention seeks to improve the environment of the surrounding monuments and within groups of buildings and sites, it is aiming at the urban and rural life, which is inseparable from the landscape.

The Convention for the Protection of Archaeological Heritage, without mention of the landscape, aims in its Article 1 at ‘the structures, constructions, groups of buildings, developed sites, moveable objects, monuments of other kinds, as well as their context, whether situated on land or under water’. Article 5 of the Convention foresees the integrated conservation of archaeological heritage and seeks to reconcile and combine the respective requirements of archaeology and development plans. This concerns urbanism and diverse works in the protected sites. The explanatory report directly refers to work which must not ‘alter the landscape’. Archaeological sites are, of course, at the forefront of cultural landscapes in transmitting the memory of society by means of the memory of an area. The professional network created in 1999 under the name of European Archaeological Council (*Europae Archeologiae Consilium*) devoted its second symposium in March 2001, in Strasbourg, to cultural landscapes and sustainable development. In its strategy, this organization underlines the importance of the historical and archaeological dimension of landscapes and demands that the law take due consideration of this.<sup>3</sup>

### In National Law

Rarely does national law venture a definition of landscape. Most often the term is simply used with no explanation of the meaning of the concept, its use depending on whichever administration is concerned. The Ministry of the Environment will speak of natural landscape, the Ministry of Agriculture of rural landscape, the Ministry of Town Planning of urban landscape, and the Ministry of Culture of cultural landscape.

However, several definitions exist. The 1992 Law of the Czech Republic defines landscape as a part of the surface of the earth with specific characteristics, and composed of a complex group of integrated ecosystems and elements of civilization. In Portugal, a landscape to be protected is an area within the natural territory, semi-natural or humanized, which is the result of harmonious interaction between humankind and nature and with significant aesthetic or natural value (Article 9, Decree No. 19/93). In Belgium, the Wallon Code for territorial development and

town planning defines a site in Article 345-5-C as: ‘any work of nature or any combined work of humankind and nature consisting of an area that is sufficiently characteristic and homogeneous to be the object of a geographical delimitation’. For Hungary, a landscape is a complex territorial unity determined by the interaction between nature and society. It presents natural resources and socio-economic conditions, and at the same time has high visual and aesthetic value. Very exceptionally, certain countries such as Sweden only take into consideration the natural and rural landscape, to the exclusion of towns.

### In the European Landscape Convention

The European Landscape Convention gives a more general and abstract definition of landscape: ‘landscape’ means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors’. This definition that, a priori, does not attribute particular value to landscape (landscape exists without being qualified as remarkable or aesthetic), takes into account the notion that landscapes evolve with time, under the effect of natural forces and the action of human beings. It also emphasizes the idea that the landscape is a complete entity, in which the natural and cultural elements are considered simultaneously.

To define more completely the Convention’s field of territorial application, Article 2 indicates that it applies to natural, rural, urban and peri-urban areas. The landscape in question can be land as well as water – inland water (lakes, ponds) as well as marine areas (coastal, territorial seas). The originality of the Convention lies in its application to ordinary landscapes as well as to outstanding landscapes, because they are all important for the quality of life of the populations. It even applies to degraded landscapes, inasmuch as they require urgent intervention in order to restore them.

Is the category of cultural landscapes missing? Surely not, because very often the cultural aspect of the landscape is directly mentioned. As explained in the preparatory report of the non-legal version of the draft Convention, landscapes enable recognition of cultural values because ‘they testify to the uses and skills associated with nature or urban composition that societies have implemented, as well as to part of the local history, and have often sparked peoples’ imagination over the millenniums. They contribute to feelings of cultural identity, of belonging and continuity and to the collective memory. They have inspired storytellers, writers, painters and other artists and have permeated the culture and souls of peoples. They have an important place in traditions and customs, and often a highly symbolic value, even for those who have

3. See G. Fairclough and S. Rippon, *Europe’s Cultural Landscape: Archaeologists and the Management of Change*, Council of Europe/English Heritage, 2002.



never seen them' (Report of Pierre Hitier, 5 May 1997, CG(4)6 Part II).

The Preamble to the European Landscape Convention states that landscape has an important public interest role in the cultural field, and contributing as it does to the development of local cultures, it is a basic component of the cultural and natural heritage. In the body of the Convention, Article 5a invokes states to recognize landscapes in law as an expression of the diversity of people's shared cultural and natural heritage. Finally, Article 5d makes an appeal to integrate landscape into cultural and other policies.

If the Convention makes no distinction between the cultural and the natural heritage, it is because it truly considers that they are inseparable and closely interlinked. The institutional proof of this reality is found in the organization of the implementation of the Convention which has been entrusted to two expert committees of the Council of Europe, which meet with this mandate: the Committee on Biological and Landscape Diversity (CO-DBP), and the Cultural Heritage Committee (CO-PAR).

### The Legal Framework of Cultural Landscapes

As are all landscapes, cultural landscapes are threatened with destruction or degradation resulting as much from human actions as from natural phenomena. All legal regimes must therefore set up protective mechanisms within, or in addition to, management and maintenance mechanisms. A priori, only protection requirements necessitate a constraining legal arsenal. Management and maintenance are carried out more spontaneously, but can necessitate incitement and support. But these protection and management instruments cannot be considered in isolation. They call for preliminary procedures and accompanying or follow-up procedures – such as inventories and identification, as well as information and participatory procedures.

### Inventories and Identification

In order to protect, one must first be informed. This is why all the various international conventions impose inventory mechanisms. This implies surveys with updates and a special methodology. The minimal indexing form for data pertaining to the Architectural Heritage of the Council of Europe (Recommendation No. R(95)3) proposes a method. It indicates the information necessary to index, organize and classify the data to be included in an inventory. It is here that additional information on the site and the landscape will usefully complete the inventory. However, this necessitates a multidisciplinary team with landscape specialists, and is still too rarely foreseen. Of course the inventory and its organization are conditioned by the policy being followed. The methods and procedures will not be the same if only the outstanding and remarkable cultural landscapes are retained, or if the traditional and ordinary

cultural landscapes are also retained. Inevitably, a classification with categories and criteria will be necessary. Thus, in the field of archaeology or architecture, most of the legislation attempts to identify only the monuments and resources with specific characteristics. A selection is made. Others, more uncommon, offer total and automatic legal protection for all heritage, even minor. Therefore, the inventory should be total and more complete. The same applies to landscapes. To date, the landscape inventories only included those landscapes likely to be listed for their outstanding characteristics.

Indeed, Article 6–C calls upon the states to identify all landscapes. This important work of inventorying the landscapes provides insight into the specific character of the different areas, each having its own combination of natural and cultural elements. Modern techniques of computerized topography and geographical information systems are used, and also at the urban level, to reveal the special characteristics of a landscape. This work is necessarily carried out by professionals in different fields, but it should not only remain the work of experts. The Convention states that it must be done in close liaison with the local populations and other persons concerned. This inventory work is completed by a delicate work of qualification that must not be confused with any classification. Then, the collective determination of what the Convention calls the 'objectives of landscape quality' will allow the decision-makers to adopt concrete measures for either protection, management, or development, or a combination thereof, with all the facts in hand.

### Instruments for Protection and Management

Classification in protected areas is the most effective conservation procedure, either through the protective mechanisms of environmental law (parks or natural reserves), or through the instruments of cultural heritage law (zoning around listed monuments). In all cases this concerns a restriction of property rights, the authorization of which must be based on solid legal grounds. Protection will take the form of a public service or the control of all activity affecting the site.

The insertion of the landscape into development and town planning programmes and plans is the most appropriate form. This allows the determination of eventual landscape areas and makes it obligatory for the presence of a well-identified landscape to be taken into consideration. The European Landscape Convention calls upon the states to integrate landscape into the different sector-based policies. Its integration into planning is the most effective.

It is then at the level of individual authorizations that landscape must be taken into account. This can be done, for larger projects, thanks to an environmental impact study. The European Directive of 27 June 1985 states that the impact studies must examine the direct and indirect effects of a project on the environment, therefore the 'landscape' and consequently the cultural landscape. Thus, the 1991

Environment Law of Malta states that account must be taken of landscape and cultural heritage. In Italy, the Decree of 27 December 1988 requires that 'the morphological and cultural aspects of landscape, the identity of the human community concerned and the cultural links' be taken into account. It does not appear that the cultural landscape is significantly taken into consideration beyond the cases where the landscape is already listed and therefore already protected.

For this reason, a methodology must be set up to control the decisions not requiring an impact study, which are the majority, and which affect insidiously the unprotected landscape. There is always the general possibility of refusing a building permit if the project threatens the landscape, even if the landscape is not listed. However, this refusal will only be considered in the case where, although the landscape is not listed, it presents a certain aesthetic characteristic. In this case, the recent procedure in certain states is followed which consists in imposing that all requests for a building permit include a document presenting the effects of the project on the landscape with graphic and photographic documents indicating the 'before' and 'after' (French Law of 1993 governing landscape). The purpose of this landscape dossier linked to all building permits, in both urban as well as rural areas, is to oblige the demander to consider the visual impact of his project, and to help the authority responsible for granting the permit to consider more thoroughly the effect of all constructions on the landscape.

### **Informative and Participatory Instruments**

Landscape is henceforth recognized as an individual and collective heritage. Hence, the entire population has the right to be associated with public decisions on heritage. In the past, heritage only interested artists and painters. Then, the experts, architects and landscape architects were the spokespersons for heritage. Today heritage has a role to play towards democratic citizenship. Contributing to the well-being of populations, and very probably to curbing violence, the search for a quality landscape has become a right for all, and not only for those who can appreciate remarkable landscapes. The right to landscape has engendered a right to landscape closely linked to the recognition, in international and national law, of a right of humanity to the environment.

The landscape has become everyone's affair. This is why its legal treatment requires democratic procedures for information and participation, at the international level as well as at national and local levels. As expressed in the Explanatory Report of the European Landscape Convention:

*24. If people are given an active role in decision-making on landscape, they are more likely to identify with the areas and towns where they spend their working and leisure time. If they have more influence on their surroundings, they will be able to reinforce local and regional identity and distinctiveness and this will bring rewards in terms of individual, social and cultural fulfilment. This in turn may help to promote the sustainable development of the area concerned, as the quality of landscape has an important bearing on the success of economic and social initiatives, whether public or private.*

To make the exercise of power as concerns landscape more democratic, the European Landscape Convention is inspired by the principles of the Aarhus Convention of 1998 concerning access to information, public participation in the decision process and access to justice concerning the environment.

Competency as concerns the landscape does not necessarily need to be national. In respect of the principle of subsidiary, each state will determine the most appropriate level. The local populations are the first to be interested, even if they are not always those with the greatest knowledge of their landscape that has become mediocre and banal in their eyes.

Article 5c of the European Landscape Convention calls for the establishment of procedures for the participation of the general public, local and regional authorities and other parties with an interest in the definition and implementation of the landscape policies. The local actors must also be closely associated with the identification of landscapes and the formulation of the objectives of quality landscape. Of course, the public will play an active role in the actions for protection, management and development.

The success of this participation policy based on volunteerism necessitates prior implementation of all the awareness-raising and information actions that the Convention foresees in its Articles 6a and 6b.

## Legal Aspects of Cultural Landscape Protection in Africa

*Albert Mumma*

### Legal Protection of Cultural Landscapes

The legal protection of cultural landscapes in accordance with the requirements for listing as a World Heritage site presents a challenge of significant proportions to the legal system and to law generally. This is because the protective regime must preserve and facilitate the dynamism of the interaction between nature and man that is manifested as cultural landscapes, in particular, associative landscapes: the law cannot, in the name of protecting the landscape, reify it as it would cease to be a living landscape, which is its essence.

This paper argues that the concept of legal pluralism would be best suited to protecting cultural landscapes in terms of the requirements of the World Heritage Committee. The concept is premised on the idea that legal protection of cultural landscapes is best provided by a protective system, which incorporates the various normative systems that, in practice, operate in the African communities concerned, i.e. the state law regime and the customary/traditional law regime. Both regimes would be placed in a symbiotic and complementary, rather than in an antagonistic, relationship.

This position represents a fundamental departure from the conventional legal theory under which state law is viewed as being in a position of a unilateral, supreme and all-encompassing system. State law is often in an antagonistic relationship with, and often seeks to annihilate, traditional and other normative systems which exist. These are often viewed as competing systems and depicted in negative terms. A legally pluralistic regime would recognize these as positive, and foster, the role of traditional management systems in the protection of cultural landscapes.

### Components of a Cultural Landscape Protective Regime

A cultural landscape protective regime would include the following components:

- It would enshrine the concept of community management of cultural landscapes.
- It would provide for plan-making and environmental impact assessment.
- It would provide for participation by the community concerned and the public generally.
- It would provide mechanisms for conflict avoidance and resolution.

### The Concept of Community Management of Cultural Landscapes

Legislation on the protection of cultural landscapes must grapple with the legal issues surrounding community management of cultural landscapes. The law has to deal with the following issues:

First, it must define the entity that constitutes the community, or more precisely the local community.

Rarely are communities homogeneous, self-contained entities. In this instance the community must be defined by reference to the relevant cultural landscape: the community is the unit or group that has the special relationship with the cultural landscape that makes the cultural landscape deserve protection and management. It is the entity whose livelihood is gained from use of the cultural landscape. Cultural landscape law must facilitate the long-term sustainability and integrity of the community by ensuring that it does not disintegrate as a result of economic, cultural, political or similar pressures.

In some instances, cultural landscapes extend over national boundaries. The 'community' would in these instances also extend beyond the national borders, as the cultural landscape must be treated as one integral entity, regardless of political or other divides.

Second, the legislation must define clearly the community entity that has management authority over the landscape. In relation to local communities the typical management authority are the traditional rulers, such as chiefs. Their mandate must be spelt out clearly to avoid conflict with other sources of authority and power, such as government-appointed administrators. It will also be necessary for the law to spell out the hierarchy of authority, if state authority is not to undermine traditional authority, leading to its disintegration.

Third, legislation must define ownership and use rights over the cultural landscapes. Typically, state law has vested in the state ownership of natural resources, such as wildlife, and national treasures. This has been at the expense of local communities who traditionally had ownership and use rights over these resources, thereby alienating the local communities and removing their incentives to protect and manage the cultural landscape in a sustainable way. Cultural landscape law must vest ownership and use rights in the community, and give communities an incentive to protect the landscapes, and reverse the decline in their local management systems.

Fourth, cultural landscape law must delimit the jurisdiction of state law over cultural landscapes. Simultaneously, the law must carve out a place and a role for customary or traditional law and institutions in the management and protection of cultural landscapes. The relationship between state law and customary law has typically been one of antagonism and conflict, with state law designed to abolish and replace customary law. This has undermined the integrity of customary law and its ability to protect cultural landscapes. Cultural landscape law must reverse this trend and seek to create synergy and a complementary relationship between state law and customary law. The role of state law should be confined to setting broad standards or benchmarks to be adhered to in the management of cultural landscapes. Day-to-day management should be reserved for customary law and its institutions.

### Community Participation

The protection of cultural landscapes through traditional management systems necessitates that the community participates in decision-making with regard to cultural landscapes and in implementation of those decisions. Community participation has two components: a right of access to information and a right to be consulted in decision-making.

Conventional legal regimes usually restrict the availability of information to communities and the public generally. This has turned communities into passive observers of events around them. To facilitate community management of cultural landscapes, the right of access to information about the cultural landscapes must be extended to communities.

Equally important is a statutory right in the community to be consulted about, and participate in, decisions and actions affecting cultural landscapes. This statutory right would enshrine locus standi in the community to take court action in relation to decisions and actions affecting cultural landscapes.

### Concluding Remarks

The inclusion of associative cultural landscapes with room to use traditional management systems to protect them presents an opportunity and a challenge. The opportunity is to be able to list landscapes in terms with which communities can identify and thereby move towards addressing the imbalance in listings. The challenge is to design legal systems that can use traditional and customary forms of protective mechanisms without foregoing the benefits of modern state legal systems. This paper argues that the theory of legal pluralism can provide that synergy. Cultural landscape law needs to incorporate it into statutes. If this is done, sustainability of traditional management systems can be achieved.

It must be stressed, however, that a legally pluralistic legal framework would not succeed in the absence of a comprehensive strategy for fostering and reinforcing the viability of the community as a whole. A cultural landscape devoid of a viable community would not be sustainable.

# Conclusions and Recommendations

*Conclusions and Summary Record  
of the International Workshop*

*Conclusions et compte rendu analytique  
de l'atelier international*

4

## Conclusions of the International Workshop

The meeting was attended by 51 participants from 19 countries representing governmental institutions, inter- and non-governmental organizations, including the Council of Europe, IUCN, ICOMOS, ICCROM, IFLA, IGU, as well as foundations (including the German Environmental Foundation, the Nordic World Heritage Foundation, the Aga Khan Trust and the World Monuments Fund), universities, training institutions (including the Conservation Study Institute, the IPOGEA Centre for Traditional Knowledge (Matera), and the International Centre for Mediterranean Cultural Landscapes (Province of Salerno), local authorities, World Heritage site managers and other partners.

### Celebrating 10 Years of the Cultural Landscape Concept

The participants of the workshop celebrated cultural landscapes as a concept and a mechanism linking nature and culture in the World Heritage Convention. They acknowledged the milestone achievement of the World Heritage Committee in adopting the cultural landscape concept in 1992. This made the Convention the first international legal instrument to recognize the importance of the relationship between nature and culture and to protect cultural landscapes.

To date, 30 World Heritage cultural landscapes have been inscribed. Taking this experience into account and noting the conclusions and recommendations of previous regional and thematic expert meetings on cultural landscapes and the results of an in-depth evaluation of World Heritage cultural landscapes 1992-2002, the participants discussed the identification, protection, conservation, presentation and transmission to future generations of the outstanding cultural landscape heritage of the world. They recognized the great variety of landscapes around the world which are representative of the combined works of nature and humankind, and which express a long and intimate relationship between people and their natural environment. The three basic cultural landscape categories adopted in 1992 have been tried and tested in many regions of the world and found to be an excellent tool for identification, management and protection. The 1993 Cultural Landscape Action Plan, which identified many of the main issues which are still being addressed, remains a useful document.

However, over the past ten years, a number of challenges have emerged:

- insufficient co-operation between countries;
- limited implementation of the Global Strategy for a balanced World Heritage List;
- regional imbalances: 21 of the inscribed sites are in Europe;
- lack of capacity to bring forward credible nominations of cultural landscapes;
- restricted resources and weak institutions for effective management;
- difficulties in sustaining traditional forms of land-use, which give rise to cultural landscapes, in circumstances of rapid socio-economic change and limited capacities to deal with tourism; and
- the need to strengthen linkages between the cultural landscape concept and other designation systems, notably IUCN Category V protected areas (protected landscapes/seascapes) and the UNESCO Biosphere Reserve network.

### Innovative Tools in Cultural Landscape Management and Legal Protection

As World Heritage cultural landscapes provide models of stewardship for landscapes as a whole, a particularly well informed and sensitive management is required. This management needs to take into account not only cultural and natural values, but also their interaction, and the presentation of this process to the public. Many forms of traditional resource management, often supported by customary law, have been recognized in cultural landscapes and found relevant for the management of other types of properties and other contexts.

Cultural landscapes need a sound legal framework. This is especially necessary for transboundary initiatives and as a basis for co-operation between local authorities and other interested parties.

The European Landscape Convention will raise governmental and public awareness of landscape issues, especially through the strong involvement of local populations and local authorities. This should assist the effective management of the cultural landscapes inscribed in Europe.

### **Transmitting the Character, Significance and Values of Cultural Landscapes: Cultural Diversity and Future Generations**

Many cultural landscapes continue to evolve: the challenge of management is to guide this process of change so that the essential qualities of the area survive.

Cultural landscapes provide people with a sense of identity: both social groups and individuals derive from them a sense of belonging to a place. They can provide classic examples of sustainable land-use and often create niches for important biodiversity. Furthermore, many cultural landscapes contain important reservoirs in genetic diversity within the crops and livestock used in traditional land-use systems. Collectively, these landscapes capture a range of cultural diversity, and each of them can provide a demonstration of interactions with the natural environment in a particular place. One of the great innovations of the cultural landscape concept is that it provides the opportunity for nominations from parts of the world which express their culture in ways other than through monumental heritage towards which the Convention had evolved during its first 20 years. This allows for the expression of the intangible and spiritual values. This means, that through cultural landscapes, a select number of World Heritage sites now exists whose validity is based on intangible values and traditional knowledge. The transmission of such knowledge, practices and skills is a major challenge for the next decade.

### **International Collaboration, Research, Training and Capacity Building**

Innovative approaches in international collaboration, including transboundary co-operation, long linear or serial nominations, and new regional and thematic concepts can provide the way forward. The difficulty that some State Parties experience in bringing forward credible cultural landscape nominations needs to be addressed, in particular through regional co-operation and international financial and technical support. This is a priority if the current regional imbalances are to be corrected.

Training and capacity building are key elements for the effective management and monitoring of cultural landscapes. New approaches in territorial management training courses are strongly encouraged, such as those of ICCROM. Such training needs to be multidisciplinary, bringing together ecological, cultural, social, economic and other expertise in an integrated fashion. Other capacity building initiatives also need to be stimulated and supported, such as those offered by university and training programmes of local agencies in charge of cultural landscapes.

Research into the character of cultural landscapes often reveals new levels of understanding, for example about the importance of indigenous knowledge in managing

natural resources. Continued encouragement of interdisciplinary approach of this kind is therefore essential.

Since cultural landscapes link culture and nature, it is essential that ICOMOS and IUCN as Advisory Bodies continue to co-operate in the cultural landscapes' evaluation, monitoring and related matters.

### **Cultural Landscapes and Regional Sustainable Development**

Many cultural landscapes are outstandingly important for the practices of sustainable use of natural resources. Their inscription and good management can be used to demonstrate this more widely. Thus, cultural landscapes can contribute to regeneration and regional development far beyond their boundaries. At the same time they can provide opportunities for economic and social development within the area concerned and its immediate vicinity. Moreover, listed landscapes are not only key sites in themselves, but can also be linked with other protected areas in a regional approach to conservation and sustainable development. However, the survival of cultural landscapes requires not only the support for traditional sustainable practices, but also the adoption of new sustainable technologies.

### **Shared Perspectives and New Partnerships in Landscape Conservation**

Cultural landscape management and conservation processes bring people together in caring for their collective identity and heritage, and provide a shared local vision within a global context. Local communities need therefore to be involved in every aspect of the identification, planning and management of the areas, as they are the most effective guardians of the landscape heritage. The outstanding landscapes are selected examples which could offer stewardship, models in effective management and excellence in conservation practices.

### **A Vision for the Next 10 Years**

The participants concluded that the vision for the next 10 years lies in:

- providing a framework for future nominations through thoroughly prepared thematic studies in areas identified as gaps, such as landscapes which are representative of the world's cultures, agricultural landscapes (e.g. a study of the staple food crops of the world), sacred mountains, and the relationship between water and civilizations;
- encouraging new approaches in international co-operation under the Convention which support cultural landscapes (e.g. Alpine Arc, the Ruta Inca in the Andes, trade routes around the Indian Ocean, slave routes, pilgrimage itineraries, landscapes of reconciliation, transfer of landscape heritage from one region to another);

- strengthening co-operation between natural and cultural heritage institutions;
- enhancing partnerships in landscape conservation and management at all levels, overcoming the administrative divide between institutions dealing with natural and cultural (national and international) issues and supporting an integrated and holistic management approach;
- supporting social structures, traditional knowledge and indigenous practices which are vital for the survival of the cultural landscapes, and recognizing the crucial role of intangible and spiritual values;
- providing guidelines for national legislation for cultural landscapes, including transboundary areas and buffer-zones;
- re-assessing cultural and natural sites already on the World Heritage List, to ensure that cultural landscape potential is recognized through re-nomination if appropriate;
- extending the concept of cultural landscapes from its present rural focus to include other landscapes, including cityscapes, seascapes and industrial landscapes;
- demonstrating how the recognition of cultural landscapes can generate economic development and sustainable livelihoods within the site and beyond;
- using cultural landscape conservation to promote new approaches in international co-operation among nations and peoples;
- promoting the lessons being learnt from cultural landscapes in other international instruments;
- using the World Heritage processes for training and capacity building and promoting better communication and public awareness about cultural landscapes;
- developing a stronger system to ensure rapid intervention and mobilizing resources for cultural landscapes under threat;
- addressing as a priority for advice and assistance the specific challenges of agricultural change and tourism pressures within cultural landscapes; and
- continuous advocacy and promotion by all partners in the World Heritage system of the importance of cultural landscapes.

Finally, the meeting deeply appreciated the food products of the cultural landscapes and welcomed the international support for the "slow food movement" which originated in Italy.

It expressed its sincere thanks to the authorities of the Province and the City of Ferrara for hosting the meeting and the University of Ferrara for acknowledging the importance of the cultural landscape concept by establishing a new research and training institution, the "International Centre of Studies on Cultural Landscapes".



## Summary record of the international workshop

**The workshop was organised by the UNESCO World Heritage Centre with the local authorities, the City of Ferrara, Province of Ferrara, and the University of Ferrara, in collaboration with IUCN, ICOMOS, ICCROM, and the Nordic World Heritage Foundation.**

**It was attended by 51 participants from 19 countries representing governmental institutions, inter- and non-governmental organizations, including the Council of Europe, IUCN, ICOMOS, ICCROM, IFLA, IGU, as well as foundations (including the German Environmental Foundation, the Nordic World Heritage Foundation, the Aga Khan Trust and the World Monuments Fund), universities and training institutions (including the Conservation Study Institute, the IPOGEA Centre for Traditional Knowledge of Matera, and the International Centre for Mediterranean Cultural Landscapes, Province of Salerno), local authorities, World Heritage site managers and other partners.**

### Opening of the Workshop

The representative of the President of the Province of Ferrara, Mr Pier Giorgio, Dall'Acqua, welcomed the participants and congratulated the organizers for having chosen this venue. He explained that the Province of Ferrara has a strong commitment to preserve its cultural heritage and its biodiversity. The Po Delta, inscribed as an extension to the city of Ferrara on the World Heritage List, is a wetland landscape with 300 bird species. He hoped to convince the participants to come back to this extraordinary place.

The representative of the Mayor of Ferrara, Mr Gaetano Sateriale, welcomed participants to the city of Ferrara, included in the World Heritage List in 1995. He informed them that the city was saved from damage in the war and that this city preserves a quality of life which is now well known all over the world. More has to be done to promote the transfer of knowledge and the value of its important resources. He welcomed the choice of the meeting place at the castle of Ferrara.

The Rector of the university, Mr Francesco Conconi, greeted participants and informed them that his university is at the frontline of research linking conservation and development. Only in-depth analysis of the natural environment and the cultural resources enables us to fully understand its complexity and provides a basis for conservation and regional development. The university will give great attention to the results of this workshop and follow-up.

The representative of UNESCO, Ms Mechtild Rössler, transmitted greetings on behalf of the Director General of UNESCO and the Director of the World Heritage Centre. As one of the nine workshops held prior to the Venice conference on the 30th anniversary of the World Heritage Convention "Shared legacy – common responsibility", it celebrates also 10 years of the cultural landscape concept, one of the most important changes in the interpretation of the Convention. She thanked the Province, the City and the University of Ferrara for their generous support and stated that the World Heritage extension of the city as a cultural landscape in 1999 was a symbol of the new vision and may give inspiration for the conduct of this workshop.

The Chairperson of the first session, Prof Gaballa Gaballa (Egypt) expressed his pleasure in having been part of the first 30 years of World Heritage as his country was at the origins of the Convention with the campaign to save the Nubian temples. From an initial focus on monumental heritage, the work has now been enlarged to include cultural landscapes – the anniversary gives the unique opportunity to reflect not only about the concept but also its implementation.

Prof. Paolo Ceccarelli (Italy) introduced the work of the University of Ferrara school of architecture, which started five years ago to focus on cultural landscapes and sustainable development. He retraced the history of the landscape construction by the Dukes of Ferrara who brought in Dutch people in for their expertise in water technology. Two years ago, the first major conference "Ferrara Paesaggio" was organized with UNESCO's participation. The main issue was to prepare the young generation for the challenges of landscape conservation and related issues. The organization of territories, their transformation and analysis and the integration of the results on planning processes and regional development have been among the main themes of the Ferrara school. Ten years of World Heritage cultural landscapes is an occasion to celebrate, but also to think beyond, to what is most needed now, the main theme of this conference.

Dr Mechtild Rössler (UNESCO World Heritage Centre) informed the participants that she has been involved with the implementation of the cultural landscape concept within UNESCO for the last 10 years. The Convention, adopted in 1972, integrated the "combined works of nature and man" in its Article 1 and is therefore a unique instrument at the interface between nature and culture. However, in the 30 years of its implementation only 23 so-called mixed sites have been inscribed on the UNESCO World Heritage List. Only in 1992 and after a number of debates, the World Heritage Convention became the first

international legal instrument to recognise and protect cultural landscapes with the adoption of categories to guide their inclusion in the World Heritage List. This decision was a milestone achievement in many ways, as it embraces: a recognition of the diversity of manifestations of the interaction between humankind and its natural environment; the introduction of the term "sustainability" into the Operational Guidelines via "specific techniques of sustainable land-use"; the acceptance of the living heritage of indigenous people; the introduction of traditional management mechanisms into the Operational Guidelines and the recognition of traditional forms of land-use as well as the notion of maintaining biological diversity through cultural diversity; consideration of spiritual relationships to nature and the opening of the Convention to other parts of the world, in particular the Caribbean, the Pacific and sub-Saharan Africa. It also paved the way for the Global Strategy for a representative World Heritage List adopted in 1994.

Prof. Peter Fowler (United Kingdom) introduced his study on World Heritage cultural landscapes, 1992-2002 carried out at the request of the UNESCO World Heritage Centre. He underlined that the World Heritage cultural landscape categories developed in 1992 had "stood the test of time" and that 10 years later 30 "official" cultural landscapes have been included in the UNESCO World Heritage List. These are carefully selected samples and reveal and sustain the great diversity of human interaction over time. They are living examples of cultures and societies and preserve the traces of the past. The only criticism he had encountered was a statement by a representative from the Council of Europe describing World Heritage cultural landscapes as elitist and providing an artificial distinction between such landscapes and ordinary landscapes. The 1993 Action Plan for Cultural Landscapes proved to be a useful document. Many of the issues identified are still on the agenda, however, such as the need for guidance in updating of tentative lists and the promotion of cultural landscapes. He concluded that there is no need to change the categories, as they are conceptual and not functional. However, a number of issues need to be addressed:

- cultural landscapes inscribed on the World Heritage List should be specifically identified as such at the time of inscription;
- all types of landscape can be considered, for example urban, industrial and coastal/marine, and, other landscapes containing outstanding universal values;
- the principles underlying the Committee's Global Strategy in encouraging and selecting cultural landscapes nominations for, and inscribing on, the World Heritage List;
- the highest standards of landscape and of nomination dossiers, bearing in mind that quality rather than quantity is a key criterion for this new concept in World Heritage;
- insisting that the proposed management regime is both appropriate in style and adequately resourced and that, specifically with respect to the protection of cultural landscapes, the potential of working with executive

agencies at regional level should be fully developed;

- a project be undertaken to provide the basis for all major cultures in the world to be represented by a cultural landscape;
- research be encouraged into numerical and other methodologies arising from an improved data-base of World Heritage information, to complement conventional assessment of existing properties on, and nominations to, the World Heritage List;
- a series of regional thematic studies of farming landscapes (pastoral and arable) as well as the world's staple food should be made with a view to a global overview providing some criteria of how to distinguish, in World Heritage terms, potential cultural landscapes resulting from the commonest land-use in the world;
- World Heritage cultural landscapes should be subject to continual monitoring and periodic, external review.

He also explained the methodology of his study, the numerical analysis of both the existing list, which contains many landscapes inscribed prior to 1992 as well as the tentative lists. He concluded that the regional distribution of landscapes reveals that a majority are located in Europe and this should be addressed as a matter of priority.

Ms Katri Lisitzin (ICCROM) informed the participants about ICCROM, an international intergovernmental organisation created in 1956 by UNESCO to provide leadership in developing training for, what was at that time, the new field of cultural heritage conservation. ICCROM, as one of the Advisory Bodies to the World Heritage Committee, has been involved with the development of the cultural landscapes framework by the Committee over the last 10 years. Landscape has been a component of ICCROM courses, in particular with ICCROM's ITUC (Integrated Territorial and Urban Conservation) Programme created in 1995. ITUC focuses specifically on the integration of cultural heritage in the sustainable planning, management and development of both urban and rural settlements. The territorial component of the programme addresses a wide range of issues, including strategies for the development of living landscapes, and site management in designed and relict landscapes. The focus is on sustainable management of heritage values in landscapes in the context of the diversity of cultures and traditional practices present in the world. In November 2002, ICCROM began a month-long training course for 18 international experts in the field, the first such ICCROM training activity exclusively devoted to cultural landscapes. ICCROM hopes to make available to all interested training institutions and agencies the curriculum development lessons gained during the course, after testing and refinement. Issues addressed during the course include the relationship of people and place over time, traditional land uses, recognition of the changes in the perception of landscape values, the interaction of nature and culture (taking specific note of the conceptual differences in these relations in different cultures and contexts), involvement of many disciplines in integrating various management systems, the connection with supporting society's needs, and the complexity of ownership

and multiple jurisdictions. She concluded that ICCROM is looking for opportunities, with its many international, regional and national partners, to continue to strengthen efforts to test landscape management curriculum materials and to move towards greater understanding, acceptance and fruitful application in all parts of the world.

Ms Carmen Anon (ICOMOS) stated that ICOMOS is the advisory body to the World Heritage Committee which takes the lead in evaluating cultural landscapes, with inputs from IUCN when appropriate, depending on the specific nomination. She explained that the ICOMOS Garden and Landscape Committee is also available to address specific issues. She emphasised that landscape is the vehicle for our relation with nature. Landscape is also a means of communication between man and nature. Landscape is the direct consequence of the interaction between geography and man, who modelled it within a variety of cultural processes. When a community with a specific culture shares the same values concerning landscape, the idea of it becomes a social construction. Mankind presents landscape as a cultural symbol when it obtains an ethical, aesthetic or historic sense through observation and understanding of the laws of nature. The continuous analysis and interpretation of the landscape provides the community with the essential components of its identity. After presenting the basic values of landscape, she analysed the current situation: the fast identity transformations that society is undergoing today are due to the influence of different cultures and market demands, not to the "harmonious" relation with the landscape. In this sense, two theories can be distinguished: (1) our understanding of landscape is conditioned by our cultural and intellectual background; (2) there could be an ancestral feeling that relates us to the landscape that is independent from our personal education. To understand the cultural heritage of landscapes there is a need to study and interpret its symbols and transformations of it. The interest in landscapes is increasing as this harmonious relationship is being destroyed. She concluded that a new dialogue between people and nature is needed to recover the lost landscape and to appreciate the landscape that is still there. It is fundamental to understand that nature and landscape cannot be separated from culture.

Mr Adrian Phillips (IUCN) explained that IUCN played an important role in the development of the principles of cultural landscapes under the World Heritage Convention, and has been closely involved as a partner with ICOMOS in the realisation of this type of World Heritage site since 1992. Though the Convention as a whole is 30 years old, cultural landscapes have only been around for 10, so experience is as yet rather limited. Nonetheless, it is clear already that there are a number of close links between the thinking developed by IUCN on protected areas and the World Heritage Cultural Landscape's concept. He underlined that many land use systems contain biodiversity and can be models of sustainable land use. Moreover, often they are sites of scientific discoveries. Cultural landscapes have to be seen in the overall system of protected areas.

They have played an important role to get people into the system and to see the interconnection between cultural and natural values. He concluded that many cultural landscape management issues are similar to those for natural sites and that associative values are critical. The task force on non-material values of protected areas is of specific relevance for cultural landscapes as strategies for conservation have to include natural and cultural values. Finally, he informed participants that the 2003 World Parks Congress in Durban, South Africa is an important event for promoting cultural landscapes and joining conservation strategies.

A lively debate followed, which focussed on the following themes:

- the integration of industrial and urban landscapes of the 20th century;
- the issue of evolving agricultural systems with the globalisation and the subsidies system in the European Union: How can traditional ways of land management be preserved?
- the celebration of the concept as it is a major step forward: landscapes are more than a sum of different parts. They conserve past evidence for the future, therefore the development of the resources can only be done in a holistic perspective;
- the need for new professionals to work at the interface between natural, social and cultural sciences;
- the necessity to disseminate management guidelines to assist people at all levels with the nominations;
- the essential training in management of cultural landscapes which is carried out at a number of institutions (e.g. Cilento National Park);
- the necessity for the development of models for stewardship and management excellence;
- the need to analyse problems including why States Parties do not nominate cultural landscapes (e.g. China);
- the development of criteria to evaluate landscapes without value judgements, e.g. landscapes which provide sustainable practices;
- the need to address, at all levels, the issue of balance between the regions, including capacity building, awareness raising, technical assistance etc.

Mr Arno Schmid welcomed the workshop to the panel discussion on "Europe – a model?". He informed participants that his organisation is the International Federation of Landscape Architects (IFLA), a professional organisation, which has been involved with cultural landscapes during the past ten years. He then introduced the panellists and invited them to give brief statements:

Ms Maguelonne Déjeant-Pons (Council of Europe) introduced the work of the Council of Europe in general and more specifically the landscape focus. On the basis of a draft prepared by the Congress of Local and Regional Authorities of Europe (CLRAE), the Committee of Ministers decided in 1999 to set up a select group of experts responsible for drafting a European Landscape Convention, under the aegis of the Cultural Heritage Committee and the Committee for the activities of the Council of Europe

in the field of biological and landscape diversity. Following the experts' work, the Committee of Ministers adopted the final text of the Convention on 19 July 2000. The Convention was opened for signature in Florence, Italy on 20 October 2000 in the context of the Council of Europe Campaign "Europe, a common heritage". As of November 2002, 24 States have signed it and five of them, Norway, Moldova, Ireland, Romania and Croatia have approved/ratified it. The Convention will come into force once it has been ratified by ten Signatory States.

The objective of the Convention is to further the protection, management and planning of European landscapes, and to organise European co-operation for these purposes. Its scope is very extensive including the entire territory of the Parties and relating to natural, urban and peri-urban areas, whether on land, water or sea. It therefore concerns not just remarkable landscapes but also ordinary everyday landscapes and blighted areas. Landscape is henceforth recognised irrespective of its exceptional value, since all forms of landscape are crucial to the quality of the citizens' environment and deserve to be considered in landscape policies. Many rural and urban fringe areas in particular are undergoing far-reaching transformations and must receive closer attention from the authorities and the public. The next conference takes place from 28 to 29 November 2002 in Strasbourg to encourage signatures.

Prof. Mariolina Besio (University of Genova) provided examples from the experience at the Cinque Terre World Heritage site, inscribed in 1997. It became a National Park in 1999, allowing for new environmental planning tools. She pointed out that not only the views of the natural and cultural scientists differ in the interpretation and protection of the landscape heritage but also the views of the inhabitants. The economic survival of this complex terraced landscape structure is crucial both for the livelihood of the people but also for the survival of the ecological system as well as the settlements (landslides!).

Mr Andrea Baldiolo (World Monuments Fund) welcomed this seminar for basic reflections on how to deal with such landscapes. His organization is financing projects at Cinque Terre for the maintenance of the terraces. Other projects may support similar systems in the future.

Ms Carla Maurano (International Centre for Mediterranean Landscapes) informed the participants of the creation of her institution by the Province of Salerno in 1998. She highlighted the important links between Europe and the Arab Region across the Mediterranean and replied to the question of the round table that Europe is not the model. The two World Heritage landscapes in the region, Cilento National Park and the Amalfi Coast are completely different, one site is influenced by the Arab culture (Cilento National Park), the other one not at all. A methodology for the management of these sites and a strategy on how to develop them has to be discussed. Furthermore, intangible heritage has to be included and traditional knowledge

strengthened as we are losing ways of interaction with nature. Training is crucial and new conservation strategies fundamental for the survival of these landscapes.

Ms Jane Lennon (Australia) pointed out that people appreciate the layered history of cultural landscapes, as they illustrate the relationship between time, people and places. The new definition of landscape in the European Convention seems to be interesting, as all influences must be taken into account including the transfer of landscape heritage of European origin. For example, one could think of the Australian mining sites as European relict sites, the English influences before World War II in public gardens and the Japanese gardens of reconciliation after the war. The recognition of aboriginal art has brought a shift in values. Community involvement is crucial in the maintenance of all values at a site.

Ms Miriam Ladet (Mission Val de Loire) informed the participants of the 280 km long linear landscape of the Loire Valley covers 800 sq km, includes a million inhabitants and 160 local governments. An innovative process of managing this World Heritage landscape was started with a new structure including a territorial assembly of the local authorities, a development committee of the local communities, and the Loire Valley mission. The main objectives are to adapt the legal frameworks to strengthen awareness, to develop action plans and to create adapted economic development for the site and ensure excellency, quality and sustainability.

The discussion highlighted the need for proper management including a coordinating agency such as the Loire Valley mission. The imbalances between Europe and other regions of the world was pointed out: the same imbalance as in the World Heritage List exists also for the protected area categories. Category V (protected landscapes and seascapes) cover 66% of all European protected areas. Furthermore the question of how to protect living cultural landscapes was raised: How can they survive for future generations to enjoy? Europe cannot be seen as a model as such: Europe has to learn from other parts of the world. Particular landscapes illustrate the diversity of cultures and are a very special expression of cultural diversity on earth as they link tangible and intangible heritage. In particular the Mediterranean region gave shape to European heritage with Arab, Greek and Roman influences. With the transfer of landscape heritage, the paradigm of heritage interpretation is changing. Tourism cannot be the only solution for the survival of landscapes. A much broader approach to include the tremendous skills, technology, and production methods of the people has to be promoted.

The discussion also touched upon the difference between the two models: the World Heritage Convention with its very specific definition of landscapes in its Operational Guidelines and the European Landscape Convention where landscape covers everything. For both, however management frameworks need to be developed. Also,

how the two Conventions could cooperate needs to be examined as the Committee saw the potential for taking off pressure for the World Heritage List from European countries with the adoption of the Landscape Convention in 2000. Several levels of recognition could exist. The European experience can be considered as a pivotal focussing for the general public and their wish to enjoy high quality landscapes.

Prof Adalberto Vallega (IGU) informed the participants of the work of the International Geographical Union and provided some provocative remarks. He noted that the natural components of the landscape are analysed with a positivistic approach whereas the cultural components are examined with a structural approach. Two completely different perspectives exist: the insiders use the landscapes, where as the outsiders use their symbols. He also highlighted the results of the Johannesburg summit on sustainable development, crucial for cultural landscapes.

## 12 November 2002

The session on regional experiences was introduced by Ambassador Joseph Yai (Benin) who stated that we need to seriously look at management issues and at questions related to the encounter and exchange between different cultures.

### Arab Region

Prof. Pietro Laureano (Matera Centre for Desertification) explained the creation of irrigation and oasis systems illustrate extraordinary human creativity. Small depressions attract plants, which in turn create shade and attract other organisms. This is sometimes artificially created by man. The complex system of irrigation was set up not only for water capture and transport and but also for climatization. The oasis is a microcosm requiring a holistic approach of sustainability. The town planning based on the landscape and environmental conditions can only be understood in this context, which is relevant for integrated conservation approaches (e.g. Petra, Sana'a etc.). The traditional knowledge provides a new paradigm of sustainability over time, which is illustrated also in spirituality of the people and symbols.

Prof. Ali Gaballa (Egypt) provided an overview of the results of the seminar on desert landscapes and oasis systems organised in the western desert of Egypt in 2001. The appearance of hominids in Eastern Africa was also the origin of nomadism in the desert. The deserts in the Arab Region and Africa therefore illustrate the beginnings of human cultures. Evidence has been found from Morocco to Egypt in rock art and archaeological findings that indicate a civilization dependant on animal husbandry, cultivation and oasis settlements. Civilization in Egypt therefore comes from the desert – this is also evident from the trade routes of the Western Sahara.

Ms. Carla Maurano (International Centre for Mediterranean Cultural Landscapes) informed the participants of a new training programme for site managers from the Arab Region, which takes place at the Cilento National Park. The training of trainers and managers is crucial for integrated landscape management, but is rarely covered by traditional university education and other training programmes. Both the tangible and intangible heritage has to be looked at and this is the focus of the Paestum Charta (see Annex). She proposed the Cilento Centre as a coordination point for such training activities in the light of World Heritage partnerships.

The lively discussion that followed underlined the technical and traditional know-how and its transfer from one culture to another. Furthermore, the question was raised whether most conservation efforts are lost, as many sites are not seen in their landscape context and setting. Other desert landscapes need to be looked at as well including those in Asia or ice deserts in the Polar Regions.

### Latin America and the Caribbean

Mr Elias Mujica (Peru) explained the situation for cultural landscapes in South America with the results of the Arequipa meeting (Peru 1998) and selected a number of case studies to identify some of the issues. The plantation systems (such as the Cacao production in Venezuela) provide links between the intangible heritage of African origin associated with Latin American traditions. Often the management of such sites is inappropriate for this diverse heritage. The traditions of the indigenous people (e.g. Ciudad Perdida of Santa Marta in Colombia) in living cultural landscapes constitute a management challenge in particular for conflict areas. In the agricultural landscapes of the high Andes, the genetic centres of major crops (e.g. corn), the integrated watershed management is important for the communities and for the continuous construction of the terraces. Many layers of landscape traditions can be observed. The high Andes also contain sites of extraordinary spiritual significance, often funeral and ritual places. He concluded that a number of issues need to be addressed, including the continuity of natural with cultural landscapes, the transformation of relict into dynamic landscapes, sustainability, the regulation of change, the conservation of the globally important agro-biodiversity, and productivity and economic development. He pleaded for more awareness raising, in particular among politicians, for the conservation of such landscapes.

Mr Saul Alcantara (Mexico) informed the participants of the expert meeting held in Central America and Mexico in 2001 and recent research on a number of sites. In particular is the combination of symbolic values and designed landscapes, such as at the recently restored Chapultepec in Mexico City. Xochimilco, in the north of Mexico City, forms an integral part of the World Heritage property and is an extraordinary cultural landscape of garden islands connected through canals and rivers which form the

transportation routes. At the same time, the site is under threat both from socio-economic changes and environmental pollution.

Prof. Paolo Ceccarelli (University of Ferrara) explained a cooperative programme between his university and the University of Montevideo (Uruguay) to enhance the management capability and to strengthen local development in urban landscapes. New cooperative projects are currently being developed with Cuba and research will continue on landscape systems and different approaches to development.

During the discussion, it was recalled that there would be a change in the Operational Guidelines to overcome the divide between natural and cultural heritage by unifying the criteria into one set. It was also stated that we might not be ready to deal with such complex systems as cultural landscapes because of the complexity of their resources and the requirements for professionals. In terms of partnerships, both research and training on cultural landscapes need to be intensified.

### Asia and the Pacific

Mr Graeme Calma (Australia) presented the case of Uluru Kata Tjuta, a site included on the World Heritage List first for its natural values and subsequently (in 1994) as a cultural landscape. The landscape of Uluru - Kata Tjuta National Park is largely the outcome of millennia of management using traditional Anangu methods governed by the *Tjukurpa* (the Law). Anangu believe that country (including the Park landscape) was created at the beginning of time by ancestral beings (*Tjukuritia*), that Anangu are their direct descendants and that they have lived there ever since. All the people and organisations involved in looking after the National Park have obligations to consider Anangu and Piranpa (non-Aboriginal) Law and interests. The Board of Management, which is made up by Aboriginal and non-Aboriginal members, sets policy directions for the Park. Traditional owners have rights and responsibilities in relation to sites within the country, to other Anangu who are related to the land in the same way, and to ancestral beings with which the sites and tracks are associated. Caring for the land is also a responsibility with important obligations to current and future generations. This obligation is also shared by Parks Australia.

Ms Jane Lennon (Australia) informed the participants of some other cases in Australia including the Tasmanian Wilderness, where in the context of monitoring condition and incorporating new research, the question "when does a natural landscape become a cultural one at a site inhabited for 31,000 years?" was posed. Many sites could be re-nominated as cultural landscapes, although then new management challenges need to be addressed.

Mr Makoto Motonaka (Japan) presented case studies from Asia, including sacred mountains and referred to a

UNESCO meeting organized in Japan in 2001. The concept of cultural landscapes is relevant to sacred mountains as they encompass the spiritual meaning of a place. Traditional cultural practices embody both tangible and intangible heritage. The question of authenticity and integrity of cultural landscapes also needs to be addressed. He also gave details on the case of the Philippine Rice Terraces an emblematic site for World Heritage cultural landscapes, both on a global scale and as a key site for terraces rice cultures in Asia. At the same time, the sustainability of such sites needs to be reviewed with global economic and local social changes.

In the discussion that followed, the participants underscored the universality of spiritual values of all regions of the world and of common features. Threats to indigenous cultures also exist in many parts of the world. Research has to be carried out on the evidence of the human interaction in order not to fall into the trap of romanticising cultural landscapes and traditional cultures.

### Europe and North America

Ms Susan Buggey (Canada) informed the meeting of the Canadian approach for the protection of aboriginal cultures. Designation of sites requires the integration of many issues including legal, tourism and associated funding sources. Defining landscape stewardship is crucial to people taking care of places and for the nature/culture interconnection from the past to the present and into the future. This builds a collective vision. Issues of lost landscapes and failed economies also need to be addressed. Among the lessons learnt in the Canadian perspective are the increased awareness of landscape values, as well as the strengthened capacity to deal with them and to better accept community decisions. Ms Buggey also presented the experience gained by the Conservation Study Institute on behalf of Ms Nora Mitchell (USA).

Ms Meryl Olivier (Canada) summarized the 1993 Montreal Declaration, the result of one of the first meetings on cultural landscapes to be held. She also presented a case study of the Rideau Canal one of the examples discussed at a World Heritage meeting on canals in 1994. The canal is a transportation route, over 200 km long built during the 1830s. During the mid-1990s a major study of the canal and surrounding landscape was undertaken where a number of innovative techniques for landscape analysis were developed.

Mr Arno Weinmann (German Environmental Foundation) presented the partnership of his foundation in the conservation of heritage landscapes in Eastern Europe. Cultural landscapes came into the picture in 1993 with one of the first World Heritage cooperation projects between the Foundation and UNESCO. The German Environmental Foundation, the richest one of its kind in the world, is prepared to pave the way for new partnerships in World Heritage preservation in particular for Eastern Europe.

## Africa

Mr Dawson Munjeri (Zimbabwe) gave a full overview of the situation of cultural landscapes in Africa and highlighted a number of case studies. The issue of threats to the traditional cultures and the nature/culture synergies in African societies has to be taken into account. Cultural landscapes by their nature are an expression of the interactions between people and the natural environment, reflecting "specific techniques of sustainable land use considering the characteristics and limits of the natural environment". They are by extension, a microcosm of the global picture that is presented via the Rio, Kyoto, Johannesburg summits etc. In both scenarios therefore there ought to be negotiated processes between humankind and nature as well as among humankind. For Africa at least that is a *sine qua non*. Furthermore, the African belief systems did not assert monopoly of the soul to the human species alone. A tree, a rock, a mountain, a water pool, a snake etc could have a respected in Africa cosmology. The veracity of such an assertion is proved by the fact that to date all the African cultural landscapes on the UNESCO World Heritage List including Sukur (Nigeria), Drakensburg/Ukhahlamba (South Africa), Tsodilo (Botswana), Kasubi Tombs (Uganda) and the Royal Hill of Ambohimanga (Madagascar) have strong traditional and spiritual values. The continuity of traditions and the systems that sustain them remains the key to African cultural landscapes. Lastly it is also an issue of involvement of all relevant stakeholders. Primordially it begins with resident populations and their socio-cultural-economic needs. What this entails is a partnership system founded on legislation, policies and practices that recognize that it is the resident populations that helped shape the cultural landscape.

On behalf of Mr Joseph Eboime and Mr Akin Liasu (Nigeria) who were delayed for logistical problems he also explained the case of the first cultural landscape in Africa ever inscribed on the World Heritage List: Sukur cultural landscape in Nigeria. Situated in the Mandara Mountains, the site comprises a plateau dominating the hills, which are characteristic of the Nigeriano-Camerooni area. Sukur was inhabited in ancient times and specialised in the production and dissemination of ironwork. The inhabitants are associated in a pyramidal institution located in the granite palace of Hindi, the symbolic and collective woman of the Sukur community. Other than the palace, the site comprises conical stone enclosures for cattle, (to be fattened up for certain ceremonies), ovens for the production of iron, agricultural terraces forming a spectacular landscape including a number of spiritual elements (sacred trees, doors, tombs, etc.). The site of Sukur contains all the diversity and complexity of African cultural landscapes. This landscape unites associative, technological and agricultural characteristics, which constitute the story of past and present day life of an entire community, over several centuries.

Ms Synnove Vinsrygg (Nordic World Heritage Foundation) described future challenges particularly funding and main-

streaming and exemplified these with a case study from a World Bank Project. The Bank is adapting to a new policy, which is illustrated by cultural heritage impact assessments and policies. A recent pan-African workshop was held in Kimberly (South Africa), which presented both conservation potentials and threats. Proposals for follow-up and cooperation in landscape conservation in Africa can now be developed between UNESCO and the Bank. Some ongoing projects provide models for the future, if the lessons learnt, such as those in community development, can be put into practice.

The following debate emphasized recent changes in the World Bank to address cultural heritage and landscape issues. It also focussed on conceptual clarifications for cultural landscapes in the African context, because some nominations did not specify whether a site was a cultural landscape, a funeral place, or an archaeological park. This has substantive implications for the recognition of the values for which the site is inscribed and its integrated management.

### A Dialogue on Legal Protection of Cultural Landscapes

The Chairperson Mr Adrian Philips (IUCN) introduced the panel on Legal Provisions for Cultural Landscape Protection designed as a dialogue between Prof. Prieur (University of Limoge, France) and Prof. Albert Mumma (Faculty of Law, Nairobi, Kenya).

The dialogue focussed on four questions: what is a cultural landscape, where can the notion be found, who is involved, and how can they be managed?

#### (1) What is a cultural landscape?

The legal definition of "what is a cultural landscape" is a question raised for European lawyers because in most laws no definition of cultural landscape appears. Cultural landscapes are also not mentioned in the World Heritage Convention, but only as an element of innovation in its Operational Guidelines. Surprisingly, cultural landscapes are not mentioned in the Declaration of Cultural Diversity, although landscapes can be considered as an element of the world's common heritage. In the African context and looking at the definitions of cultural diversity one has to note that World Heritage or cultural landscapes do not appear in the law texts of African countries. In addition, the complexity of dealing with landscapes has to be recognized and there are difficulties of integrating this into legal frameworks.

#### (2) Where can the notion be found?

Landscapes can be found all over the European territory and the first notion appears in Danish law in the 1880s, mainly in relation with forests. Around 1900, references are made concerning aspects of scenery and beauty often in mountain areas. This related to the creation of hydro-electric power stations. Issues of transboundary nature

and protection of bufferzones of scenic areas were also addressed. The concept of territory depends on the specific legal framework. In the African countries, laws have been developed by the European colonizing powers and administrators, mainly to divide territories and to protect certain areas from communities. Often communities were divided into several districts, which can be seen in the case of the Massai in Kenya. The laws of nation states have perceptions of territorial scope, which illustrates a major problem because it is difficult to find common management arrangements for the communities in cultural landscapes covering different administrative territories. The question of governance and the definition of boundaries seem to be crucial.

### **(3) Who is involved?**

In the European context, it is the public authorities and the public in general who are involved. However, cultural landscapes are first local heritage issues then one of universal heritage. Therefore people have to be involved in all landscape processes and management. Cultural landscapes seem to be important in the African context as they focus on traditional practices. Ethnic groups are more than the sum of the individual members. This is a difficult concept for nation states, as this addresses issues of land rights and community authority systems. At the Kasubi tombs for example, the community is the holistic entity to deal with all management questions. Therefore communities must be allowed to participate in all decision-making including World Heritage Listing.

### **(4) How to manage cultural landscapes?**

The Convention itself requests each State Party to take appropriate legal and other measures. This implies different elements such as guidelines for national legal measures. In the case of protected areas this is often specific, but it is not well adapted for cultural landscapes. But what would be the adapted legal measure? It could only be a territorial framework without an institutional one. In European community law directives for strategic impact assessments are given. In the African context, this is often covered through traditional management and customary law by the communities and their elders. Detailed studies of legislation and its implementation and reinforcement have to be carried out. Often management tends to be inadequate and local communities have been alienated from their cultural landscapes. In law enforcement, the perceptions of local communities have to be taken into account for adequate landscape management.

The chairperson thanked both lawyers for this extraordinary dialogue, which was one of the most fascinating discussions during the seminar. The two lawyers had met for the first time at this World Heritage cultural landscape workshop. At the same time, the dialogue directed us towards the immense challenges in landscape conservation, management and legal protection. This dialogue between European legal provisions for cultural landscapes and African customary law and traditional protection not

only brought to light those issues to be addressed in future, but also provided new perspectives and a vision for the future without being afraid to address past problems such as the colonial heritage.

The chairperson then thanked all participants for their contributions and the UNESCO secretariat for assisting in the preparation of the draft conclusions, which were shared between all chairpersons and participants during the day. These conclusions will be now presented at the press conference.

## **Public Press Conference and Closure of the Seminar at the Ferrara Theatre**

Prof. Adrian Phillips, on behalf of the participants, introduced the conclusions of the workshops and informed the public that these conclusions will form a part of the 30th anniversary celebrations in Venice presented by the Rapporteur Mr Dawson Munjeri from Zimbabwe.

Ms Mechtild Rössler thanked the authorities of the city of Ferrara and the Ferrara Province on behalf of UNESCO for their wonderful hospitality and their contribution to the conservation of cultural landscapes. The new vision for the next ten years of World Heritage landscape conservation was defined here in Ferrara and will be transmitted to all States Parties of the Convention.

The President of the Ferrara Province, Mr Pier Giorgio Dall'Acqua, thanked all participants for having come to Ferrara and its Province and also for their conclusions to the seminar. His authorities will do everything to implement this vision for the province and its World Heritage cultural landscape and to address the management challenges in an exemplary way.

The representative of the Mayor expressed his appreciation for the results of the workshop, which will be studied in detail by his authorities. He underlined in particular the concept of long-term sustainability already taken into account by the city.

Prof Paolo Ceccarelli, on behalf of the President of the University informed the participants that a surprise is awaiting them: the university created a new Centre for Cultural Landscapes on the occasion of the World Heritage workshop.

Ms Francesca Leder (University of Ferrara) informed the audience that this Centre has been created following a preliminary conference "Ferrara Paesaggio" in 2001. The Centre will not only focus on research but also on university training and capacity building and will operate as a platform for international cooperation important for landscape conservation.

The participants then celebrated the closure of the seminar with products from the Province of Ferrara.



**13 November 2002**

The field visit covered the designed landscapes of the Ferrara World Heritage site. It included a visit to the Voghiera Belriguardo, a “lost designed garden” and park landscape, now in agricultural use. The only remaining parts are the Sala delle Vigne and traces seen in aerial photos. At Portomaggiore the participants saw the Palace of the Verginese. A boat trip to visit the living fishing cultural landscape of the Po Delta, a protected area, followed and included the relict landscape of eel fishing traditions at Comacchio (Museo delle Valli). The excursion finished in Venice, where many participants were registered for the international conference in Venice “Shared Legacy – Common Responsibility”.

## Conclusions de l'atelier international

**L'atelier a réuni 51 participants de 19 pays représentant des instances gouvernementales, des organisations intergouvernementales et non gouvernementales, dont notamment le Conseil de l'Europe, l'UICN, l'ICOMOS, l'ICCROM, l'IFLA, l'UGI, ainsi que des fondations (notamment la Fondation allemande pour l'environnement, la Fondation nordique du patrimoine mondial, l'Aga Khan Trust for Culture et le World Monuments Fund, des universités, des organismes de formation (notamment le Conservation Study Institute, le Centre IPOGEA pour le savoir traditionnel de Matera et le Centre international pour les paysages culturels méditerranéens, Province de Salerne), des collectivités locales, des gestionnaires de sites du patrimoine mondial et d'autres partenaires.**

### Célébration des dix ans du concept de paysage culturel

Les participants ont fait l'éloge des paysages culturels en tant que concept et mécanisme établissant un lien entre nature et culture dans la Convention du patrimoine mondial. Ils ont reconnu qu'en adoptant en 1992 le concept de paysage culturel, le Comité du patrimoine mondial avait pris une décision qui faisait date dans l'histoire : la Convention est devenue le premier instrument juridique international à reconnaître l'importance du rapport entre nature et culture et à protéger les paysages culturels.

A ce jour, 30 paysages culturels ont été inscrits sur la Liste du patrimoine mondial. Prenant en compte cette expérience et notant les conclusions et recommandations des précédentes réunions d'experts régionales et thématiques sur les paysages culturels, ainsi que les résultats d'une évaluation approfondie des paysages culturels du patrimoine mondial entre 1992-2002, les participants ont discuté des questions d'identification, de protection, de conservation, de présentation et de transmission aux générations futures de ce patrimoine exceptionnel que sont les paysages culturels. Ils ont reconnu la grande variété des paysages dans le monde, paysages représentatifs de l'œuvre combinée de la nature et de l'humanité qui témoignent d'une longue et intime relation entre les peuples et leur environnement naturel. Les trois catégories élémentaires de paysages culturels adoptées en 1992 ont été appliquées et testées dans de nombreuses régions du monde et se sont avérées un excellent outil d'identification, de gestion et de protection. Le Plan d'action de 1993 en faveur des paysages culturels, qui identifiait bon nombre de questions

essentielles aujourd'hui encore à l'ordre du jour, reste un document précieux. Cependant, de nouveaux problèmes ont surgi ces dix dernières années :

- une coopération internationale insuffisante entre les pays ;
- la mise en œuvre limitée de la Stratégie globale pour une Liste du patrimoine mondial équilibrée ;
- des déséquilibres régionaux : 21 des sites inscrits se trouvent en Europe ;
- le manque de capacités pour présenter des propositions crédibles d'inscription de paysages culturels ;
- l'insuffisance des ressources et la faiblesse des institutions pour une gestion efficace ;
- des difficultés à maintenir les formes traditionnelles d'utilisation du sol qui engendrent les paysages culturels, dans un contexte d'évolution socio-économique rapide et de capacité limitée à gérer le tourisme ;
- la nécessité de renforcer les liens entre le concept de paysage culturel et d'autres systèmes de désignation, en particulier les zones protégées de catégorie V de l'UICN (paysages terrestres et marins protégés) et le Réseau des Réserves de la biosphère de l'UNESCO.

### Outils innovants de gestion et de protection juridique des paysages culturels

Parce que les paysages culturels du patrimoine mondial fournissent des modèles de bonne gestion pour les paysages en général, une gestion particulièrement bien informée et sensible est indispensable. Cette gestion doit prendre en compte non seulement les valeurs culturelles et naturelles, mais aussi leur interaction et la présentation de ce processus au public. De nombreuses formes de gestion traditionnelle des ressources, souvent entérinées par le droit coutumier, ont été reconnues dans les paysages culturels et jugées applicables à la gestion d'autres types de biens et à d'autres contextes.

Les paysages culturels ont besoin d'un cadre juridique solidement établi, en particulier pour les initiatives transfrontières, ainsi que pour la coopération entre collectivités locales et autres parties intéressées.

La Convention européenne des paysages sensibilisera davantage les gouvernements et le public aux questions de paysage, notamment par la participation active des populations et collectivités locales. Cela devrait permettre une gestion efficace des paysages culturels inscrits en Europe.

### **Transmettre le caractère, l'importance et les valeurs des paysages culturels : diversité culturelle et générations futures**

Nombreux sont les paysages culturels qui continuent à évoluer : la difficulté, pour les gestionnaires, est alors de guider le processus de telle sorte que les qualités essentielles du lieu perdurent.

Les paysages culturels procurent un sentiment d'identité : ils donnent aux groupes sociaux et aux individus le sentiment d'appartenir à un lieu. Ils peuvent fournir des exemples classiques d'utilisation durable des terres et créent souvent des niches de biodiversité majeure. Par les cultures pratiquées et le bétail élevé dans le cadre des systèmes traditionnels d'utilisation du sol, beaucoup de paysages culturels recèlent en outre d'importants réservoirs de diversité génétique. Pris ensemble ces paysages offrent une grande diversité culturelle, tandis que chacun d'eux peut apporter la preuve des interactions avec l'environnement naturel dans un lieu particulier. L'une des grandes innovations du concept de paysage culturel est qu'il donne la possibilité de proposer l'inscription de sites de parties du monde où la culture s'exprime autrement qu'à travers le patrimoine monumental vers lequel s'est orientée la Convention pendant ses 20 premières années d'existence. Il permet l'expression des valeurs immatérielles et spirituelles. Cela signifie que, à travers les paysages culturels, il existe désormais un certain nombre de sites du patrimoine mondial dont la validité repose sur des valeurs immatérielles et des savoirs traditionnels. La transmission de ces savoirs, pratiques et compétences représente un défi majeur pour la prochaine décennie.

### **Collaboration internationale, recherche, formation et renforcement des capacités**

Pour aller de l'avant, il faut trouver de nouvelles formes de collaboration internationale, par exemple par le biais de la coopération transfrontière, des propositions d'inscription linéaires ou en série et de nouveaux concepts régionaux et thématiques. Les difficultés que rencontrent certains États parties pour présenter des propositions d'inscription crédibles de paysages culturels doivent être résolues, notamment par la coopération régionale et l'assistance technique et financière internationale. C'est une priorité si l'on veut corriger les déséquilibres régionaux actuels.

La formation et le renforcement des capacités sont des éléments-clés pour une gestion et un suivi efficaces des paysages culturels. De nouvelles approches de la formation à la gestion du territoire, comme celles de l'ICCROM, sont vivement encouragées. De telles formations doivent être pluridisciplinaire, associant de façon intégrée les savoir-faire écologiques, culturels, sociaux, économiques et autres. D'autres initiatives de renforcement des capacités doivent également être stimulées et soutenues, comme celles proposées par les universités et les programmes de formation des agences locales de gestion des paysages culturels.

Les études sur le caractère des paysages culturels révèlent souvent de nouveaux niveaux de compréhension, par exemple l'importance des savoirs des autochtones pour la gestion des ressources naturelles. Il est donc essentiel d'encourager en permanence ce type de démarche pluridisciplinaire.

Parce que les paysages culturels relient culture et nature, il est essentiel que l'ICOMOS et l'UICN continuent, en tant qu'organes consultatifs, à coopérer dans le cadre de l'évaluation des paysages culturels, du suivi et des activités connexes.

### **Paysages culturels et développement régional durable**

De nombreux paysages culturels revêtent une importance exceptionnelle pour les pratiques d'utilisation durable des ressources naturelles. Leur inscription et leur bonne gestion peuvent être utilisées pour faire comprendre cette importance à un public plus large. Les paysages culturels peuvent ainsi contribuer à la revitalisation et au développement régional bien au-delà de leurs limites géographiques. En même temps, ils peuvent offrir des possibilités de développement économique et social à l'intérieur de la zone concernée et dans ses environs immédiats. Les paysages classés patrimoine mondial ne sont pas simplement des sites remarquables en soi, mais peuvent être reliés à d'autres zones protégées dans le cadre d'une approche régionale de la conservation et du développement durable. Cela étant, la survie des paysages culturels exige non seulement la défense des pratiques traditionnelles durables, mais aussi l'adoption de nouvelles technologies compatibles avec un développement durable.

### **Perspectives partagées et nouveaux partenariats pour la conservation des paysages**

Les processus de conservation et de gestion des paysages culturels réunissent des individus soucieux de leur identité et de leur patrimoine collectif, créant dans un contexte mondial une vision partagée au niveau local. Les populations locales doivent par conséquent être impliquées dans tous les aspects de l'identification, de la planification et de la gestion de ces lieux, car ce sont elles les gardiens les plus efficaces de ce patrimoine que sont les paysages. Les paysages exceptionnels sont des exemples choisis qui peuvent servir de modèles de bonne gestion et d'excellence en matière de pratiques de conservation.

### Vision pour les dix prochaines années

Les participants ont conclu sur leur vision pour les dix années à venir suppose un certain nombre d'efforts pour :

- établir un cadre pour les propositions d'inscription futures en se basant sur des études thématiques approfondies dans les domaines où subsistent des lacunes, comme les paysages représentatifs des cultures du monde, les paysages agricoles (par ex. une étude des cultures d'aliments de base dans le monde), les montagnes sacrées et le rapport entre l'eau et les civilisations ;
- encourager de nouvelles approches de la coopération internationale dans le cadre de la Convention, approches qui soutiennent les paysages culturels (par ex. l'Arc alpin, la Ruta Inca dans les Andes, les routes du commerce autour de l'Océan Indien, les routes de l'esclave, les itinéraires de pèlerinage, les paysages de réconciliation, le transfert du patrimoine paysager d'une région à l'autre) ;
- renforcer la coopération entre organismes de gestion du patrimoine naturel et culturel ;
- développer les partenariats pour la conservation et la gestion des paysages à tous les niveaux, en dépassant les clivages administratifs entre organismes (nationaux et internationaux) de gestion du patrimoine naturel et culturel et en soutenant les démarches de gestion intégrée et globale ;
- soutenir les structures sociales, les savoirs traditionnels et les pratiques des indigènes qui sont vitaux pour la survie des paysages culturels et la reconnaissance du rôle crucial des valeurs immatérielles et spirituelles ;
- formuler des orientations pour l'établissement des législations nationales régissant les paysages culturels, notamment les zones transfrontières et les zones tampons ;
- ré-évaluer les sites culturels et naturels déjà inscrits sur la Liste du patrimoine mondial pour s'assurer que le potentiel de paysage culturel est reconnu, le cas échéant en soumettant une nouvelle proposition d'inscription ;
- élargir le concept de paysage culturel, actuellement très centré sur les milieux ruraux, à d'autres paysages, notamment urbains, maritimes et industriels ;

- démontrer que les paysages culturels peuvent ouvrir la voie au développement socio-économique et générer des moyens de subsistance durables à l'intérieur du site et au-delà ;
- utiliser la conservation des paysages culturels pour promouvoir de nouvelles approches de la coopération internationale entre les nations et les populations ;
- promouvoir les leçons tirées des paysages culturels dans d'autres instruments internationaux ;
- utiliser les processus du patrimoine mondial pour la formation et le renforcement des capacités, et promouvoir une meilleure communication et sensibilisation du public aux questions de paysages culturels ;
- mettre en place un système plus solide permettant d'intervenir rapidement et de mobiliser des ressources en faveur des paysages culturels menacés ;
- s'attaquer en priorité, dans le cadre des activités de conseil et d'assistance, aux problèmes d'évolution de l'agriculture et de pressions du tourisme à l'intérieur des paysages culturels ;
- défendre et promouvoir en permanence, avec l'aide de tous les partenaires du système du patrimoine mondial, l'importance des paysages culturels.

Enfin, les participants ont hautement apprécié les produits alimentaires des paysages culturels et salué le soutien international au mouvement « Slow Food » qui a pris naissance en Italie.

Ils ont exprimé leurs sincères remerciements aux responsables de la Province et de la Ville de Ferrare pour avoir accueilli la réunion, ainsi qu'à l'Université de Ferrare pour avoir reconnu l'importance du concept de paysage culturel en créant un nouvel organisme de recherche et de formation, le « Centre international d'études sur les paysages culturels ».

## Compte rendu analytique de l'atelier international

**Cet atelier a été organisé par le Centre du patrimoine mondial de l'UNESCO avec les autorités locales, la Ville de Ferrare, la Province de Ferrare et l'Université de Ferrare, en collaboration avec l'UICN, l'ICOMOS, l'ICCROM et la Fondation nordique du patrimoine mondial.**

**Il a réuni 51 participants de 19 pays représentant des instances gouvernementales, des organisations gouvernementales, intergouvernementales et non gouvernementales, notamment le Conseil de l'Europe, l'UICN, l'ICOMOS, l'ICCROM, l'IFLA, l'UGI, ainsi que des fondations (notamment la Fondation allemande pour l'environnement, la Fondation nordique du patrimoine mondial, l'Aga Khan Trust et le World Monuments Fund), des universités, des organismes de formation (dont le Conservation Study Institute, le Centre IPOGEA pour le savoir traditionnel de Matera et le Centre international pour les paysages culturels méditerranéens, Province de Salerne), des autorités locales, des gestionnaires de sites du patrimoine mondial et d'autres partenaires.**

### Ouverture de l'atelier

Le représentant du Président de la Province de Ferrare, M. Pier Giorgio Dall'Acqua, a chaleureusement accueilli les participants et a félicité les organisateurs d'avoir choisi ce lieu de réunion, expliquant que la Province de Ferrare est fermement engagée dans la préservation de son patrimoine culturel et de sa biodiversité. Le Delta du Pô, classé comme extension de la Ville de Ferrare sur la Liste du patrimoine mondial, est un paysage de zone humide qui compte trois cents espèces d'oiseaux. Il a donc recommandé aux participants de revenir visiter ce lieu extraordinaire.

Le représentant du Maire de Ferrare, M. Gaetano Sateriale, a souhaité la bienvenue aux participants dans la ville de Ferrare, inscrite sur la Liste du patrimoine mondial en 1995. Il les a informés que la ville avait été épargnée pendant la guerre et qu'elle conservait une qualité de vie célèbre dans le monde entier. Il a rappelé qu'il fallait favoriser de plus en plus le transfert du savoir et de la valeur de ses importantes ressources. Il s'est félicité du choix du lieu de réunion au château de Ferrare.

Le Recteur de l'Université, M. Francesco Conconi, a salué les participants et les a informés que son université était au premier plan de la recherche sur l'association de la conservation et du développement. Seule une analyse approfondie de l'environnement naturel et des ressources culturelles pouvait nous permettre d'en comprendre

vraiment la complexité et constituait une base pour la conservation et le développement régional. L'université comptait accorder une grande attention aux résultats de cet atelier et à ses prolongements.

La représentante de l'UNESCO, Mme Mechtild Rössler, a transmis à l'assemblée des vœux de succès au nom du Directeur général de l'UNESCO et du Directeur du Centre du patrimoine mondial. En tant que l'un des neuf ateliers tenus avant la conférence de Venise pour le 30<sup>e</sup> anniversaire de la Convention du patrimoine mondial sur le thème « Héritage partagé – responsabilité commune », cet atelier célébrait aussi les 10 ans du concept de paysage culturel, un des plus importants changements dans l'interprétation de la Convention. Elle a remercié la Province, la Ville et l'Université de Ferrare de leur appui généreux et a déclaré que l'extension du classement de la ville comme paysage culturel en 1999 symbolisait la nouvelle vision et pouvait inspirer la conduite de cet atelier.

Le Président de la première séance, le Pr Ali Gaballa (Egypte) s'est déclaré heureux d'avoir participé aux trente premières années du patrimoine mondial, son pays étant à l'origine de la Convention avec la campagne de sauvetage des temples de Nubie. Il a indiqué que le travail qui était d'abord uniquement centré sur le patrimoine monumental s'est maintenant développé pour inclure les paysages culturels et que cet anniversaire offrait une occasion unique de réfléchir non seulement au concept, mais aussi à son application.

Le Pr Paolo Ceccarelli (Italie) a présenté le travail de l'Ecole d'Architecture de l'Université de Ferrare qui privilégie depuis cinq ans l'étude des paysages culturels et du développement durable. Il a retracé l'histoire de la construction du paysage de la région par les ducs de Ferrare qui avaient fait venir sur place des Néerlandais, très compétents en hydraulique. Deux ans plus tôt, la première grande conférence intitulée « Ferrara Paesaggio » (le paysage de Ferrare), avait été organisée avec la participation de l'UNESCO. Objectif principal : préparer la jeune génération aux problèmes que posent la préservation du paysage et les questions associées. L'organisation territoriale, sa transformation, l'analyse et l'intégration des résultats sur les processus de planification et sur le développement régional ont été les thèmes essentiels de l'Ecole de Ferrare. Ces dix ans de paysages culturels du patrimoine mondial étaient donc l'occasion d'une célébration, mais aussi d'une vision prospective de ce qu'il fallait faire – thème essentiel de cette conférence.

Le Dr Mechtild Rössler (Centre du patrimoine mondial de l'UNESCO) a informé les participants qu'elle participait

activement à la mise en œuvre de la notion de paysage culturel au sein de l'UNESCO depuis dix ans. La Convention, adoptée en 1972, a intégré les « œuvres conjuguées de l'homme et de la nature » dans son article 1. C'est donc un instrument unique qui fait l'interface entre nature et culture. Pourtant, en trente ans de mise en œuvre, il n'y a eu que 23 sites dits mixtes inscrits sur la Liste du patrimoine mondial de l'UNESCO. Ce n'est qu'en 1992, et à l'issue de nombreux débats, que la Convention du patrimoine mondial est devenue le premier instrument juridique international de reconnaissance et de protection des paysages culturels avec l'adoption de catégories pour orienter leur inscription sur la Liste du patrimoine mondial. Cette décision a été une étape importante à de nombreux égards, incluant à la fois une reconnaissance de la diversité des manifestations de l'interaction entre l'humanité et son environnement naturel ; l'introduction du terme « durabilité » dans les Orientations avec « les techniques spécifiques d'utilisation durable des terres ; l'acceptation du patrimoine vivant des peuples autochtones ; l'introduction de mécanismes de gestion traditionnelle dans les Orientations et la reconnaissance de formes traditionnelles d'utilisation des terres, ainsi que la notion de maintien de la diversité biologique par la diversité culturelle ; la considération de relations spirituelles par rapport à la nature et l'ouverture de la Convention à d'autres régions du monde – en particulier les Caraïbes, le Pacifique et l'Afrique subsaharienne. Elle a aussi ouvert la voie à la Stratégie globale pour une Liste du patrimoine mondial représentative, adoptée en 1994.

Le Pr Peter Fowler (Royaume-Uni) a présenté son étude sur les paysages culturels du patrimoine mondial de 1992 à 2002, menée à la demande du Centre du patrimoine mondial de l'UNESCO. Il a souligné que les catégories de paysages culturels du patrimoine mondial établies en 1992 avaient « bien supporté l'épreuve du temps » et que, 10 ans plus tard, 30 paysages culturels « officiels » avaient été inscrits sur la Liste du patrimoine mondial. Ces paysages sont des exemples soigneusement choisis qui révèlent et maintiennent la grande diversité de l'interaction humaine au cours du temps. La seule critique qu'il ait rencontrée venait d'un représentant du Conseil de l'Europe qui avait décrit les paysages culturels comme élitistes et créant une distinction artificielle entre ces paysages et les paysages ordinaires. Le Plan d'action de 1993 pour les paysages culturels s'est révélé un document utile mais il reste de nombreuses questions à traiter, notamment la nécessité d'une orientation pour actualiser les listes indicatives, et la promotion des paysages culturels. Il a conclu qu'il ne fallait pas modifier les catégories, car elles sont conceptuelles et non fonctionnelles, mais qu'il fallait cependant aborder un certain nombre de questions :

- identifier précisément comme tels lors de l'inscription les paysages culturels inscrits sur la Liste du patrimoine mondial ;
- pouvoir envisager tous les types de paysages, par exemple des paysages urbains, industriels et côtiers/marins, ainsi que d'autres paysages possédant des valeurs universelles exceptionnelles ;

- revoir les principes fondamentaux de la Stratégie globale du Comité pour promouvoir et sélectionner les propositions d'inscription de paysages culturels et l'inscription sur la Liste du patrimoine mondial ;
- viser aux plus hautes normes de paysages et de propositions d'inscription, en tenant compte du fait que la qualité plus que la quantité est un critère essentiel pour ce nouveau concept de patrimoine mondial ;
- insister pour que le régime de gestion proposé ait un style adapté et bénéficie de suffisamment de ressources et, en particulier en matière de protection des paysages culturels, pour que l'on développe totalement le potentiel de travail avec des agences exécutives au niveau régional ;
- entreprendre un projet permettant à toutes les grandes cultures du monde d'être représentées dans un paysage culturel ;
- encourager la recherche sur la numérisation et autres méthodologies pour améliorer la base de données sur le patrimoine mondial, compléter l'évaluation conventionnelle des biens classés sur la Liste du patrimoine mondial et des propositions d'inscription ;
- entreprendre une série d'études thématiques régionales des paysages agricoles (pastoraux et arables) ainsi que des produits alimentaires de base pour avoir une vue globale qui fournirait certains critères sur la manière de distinguer, en termes de patrimoine mondial, les paysages culturels potentiels résultant de l'utilisation des terres la plus couramment pratiquée dans le monde ;
- effectuer un suivi permanent et une revue périodique extérieure des paysages culturels du patrimoine mondial.

Le Pr Fowler a également expliqué la méthodologie de son étude, l'analyse numérique de la Liste actuelle – qui contient de nombreux paysages inscrits avant 1992 – ainsi que celle des listes indicatives. Il a conclu que la répartition régionale des paysages montre qu'ils sont situés pour la plupart en Europe et que l'étude de cette question est prioritaire.

Mme Katri Lisitzin (ICCRUM) a informé les participants sur l'ICCRUM – organisation intergouvernementale internationale créée en 1956 par l'UNESCO pour être le chef de file du développement de la formation dans le domaine – nouveau à l'époque – de la conservation du patrimoine culturel. L'ICCRUM, en tant qu'un des organes consultatifs du Comité du patrimoine mondial, a participé à la mise au point du cadre des paysages culturels par le Comité ces dix dernières années, en particulier avec son Programme ITUC (Conservation territoriale et urbaine intégrée), lancé en 1995. L'ITUC est précisément centré sur l'intégration du patrimoine culturel dans la planification durable, la gestion et le développement des établissements urbains aussi bien que ruraux. Le volet territorial du programme aborde une large série de sujets, dont des stratégies pour le développement des paysages vivants, et la gestion des sites dans les paysages conçus intentionnellement et les paysages reliques. L'accent est mis sur la gestion durable des valeurs patrimoniales des paysages dans le contexte de la diversité des cultures et des pratiques traditionnelles existantes

dans le monde. En novembre 2002, l'ICCRUM a commencé un cours de formation d'un mois destiné à 18 experts internationaux en la matière, première activité de formation de l'ICCRUM exclusivement consacrée aux paysages culturels. L'ICCRUM espère pouvoir mettre à la disposition de toutes les institutions et agences de formation les leçons d'aménagement du programme apprises durant le cours, après expérimentation et finalisation. Les questions traitées au cours incluent les relations entre la population et les lieux au cours du temps, les modes d'utilisation des terres, la reconnaissance des changements de perception des valeurs paysagères, l'interaction nature-culture (en notant tout particulièrement les différences conceptuelles de ces relations dans des cultures et contextes différents), la participation de nombreuses disciplines à l'intégration de différents systèmes de gestion, le rapport avec les besoins de la société concernée, et la complexité du droit de propriété et des multiples juridictions. Elle a conclu que l'ICCRUM cherchait, avec ses nombreux partenaires internationaux, régionaux et nationaux, à continuer à renforcer ses efforts pour expérimenter le matériel pédagogique sur la gestion des paysages et tendre à une meilleure compréhension, une acceptation et une application fructueuse dans le monde entier.

Mme Carmen Anon (ICOMOS) a déclaré que l'ICOMOS est l'organe consultatif du Comité du patrimoine mondial qui est responsable des opérations d'évaluation des paysages culturels, avec des apports de l'UICN le cas échéant, selon la spécificité de la proposition d'inscription. Elle a expliqué que le Comité de l'ICOMOS pour les jardins historiques et paysages culturels est également prêt à traiter des problèmes particuliers. Elle a souligné que le paysage est le support de notre relation avec la nature. Le paysage est aussi un moyen de communication entre l'homme et la nature, la conséquence directe de l'interaction entre la géographie et l'homme qui l'a modelé par tout un ensemble de processus culturels. Lorsqu'une communauté dotée d'une culture particulière partage les mêmes valeurs concernant le paysage, l'idée de ce paysage devient une construction sociale. L'humanité présente le paysage comme un symbole culturel lorsqu'elle parvient à un sens éthique, esthétique ou historique par l'observation et la compréhension des lois de la nature. L'analyse permanente et l'interprétation paysagère fournit à la communauté les éléments essentiels de son identité. Après avoir présenté les valeurs fondamentales du paysage, Mme Anon a analysé la situation actuelle : les transformations identitaires rapides que subit actuellement la société sont dues à l'influence de différentes cultures et des exigences du marché, et non à « l'harmonieuse » relation avec le paysage. A cet égard, on peut distinguer deux théories : (1) notre compréhension du paysage est conditionnée par notre parcours culturel et intellectuel ; (2) il pourrait y avoir un sentiment ancestral qui nous relie au paysage et qui est indépendant de notre éducation personnelle. Pour comprendre l'héritage culturel du paysage, il faut en étudier et interpréter les symboles et les transformations. L'intérêt pour les paysages se développe au fur et à mesure de la destruction de cette relation harmonieuse. Elle a conclu

qu'il faut instaurer un nouveau dialogue entre l'homme et la nature pour retrouver le paysage perdu et apprécier le paysage qui perdure. Il est fondamental de comprendre que la nature et le paysage ne peuvent être séparés de la culture.

M. Adrian Phillips (UICN) a expliqué que l'UICN jouait un rôle important dans l'élaboration des principes des paysages culturels, conformément à la Convention du patrimoine mondial, et qu'elle a été étroitement associée, en partenariat avec l'ICOMOS, à la réalisation de ce type de patrimoine mondial depuis 1992. Bien que la Convention dans son ensemble ait 30 ans, les paysages culturels n'en ont que 10, ce qui fait que l'expérience reste limitée. Néanmoins, il est déjà clair qu'il existe de nombreux liens étroits entre la conception élaborée par l'UICN sur les aires protégées et le concept de paysage culturel du patrimoine mondial. Il a souligné que de nombreux systèmes d'utilisation des terres permettent la biodiversité et peuvent être des modèles d'utilisation durable des terres. Ce sont souvent, qui plus est, des sites de découvertes scientifiques. Les paysages culturels doivent être vus dans le système d'ensemble des aires protégées. Ils ont joué un grand rôle pour faire participer la population au système et pour révéler l'interconnexion entre valeurs culturelles et naturelles. Il a conclu en déclarant que de nombreux problèmes de gestion des paysages culturels se retrouvent dans les sites naturels et que les valeurs associatives sont essentielles. Le groupe d'étude sur les valeurs non matérielles des aires protégées présente un intérêt tout particulier pour les paysages culturels car les stratégies de conservation doivent inclure des valeurs naturelles et culturelles. Enfin, il a informé les participants que le Congrès mondial des Parcs de 2003 à Durban, Afrique du Sud, est un événement important pour la promotion des paysages culturels et l'association des stratégies de conservation.

Un débat animé a suivi sur les thèmes suivants :

- l'intégration des paysages industriels et urbains du XX<sup>e</sup> siècle ;
- la question des systèmes agricoles en évolution avec la mondialisation et le système d'indemnités de l'Union européenne : comment préserver les moyens traditionnels de gestion des terres ?
- la célébration du concept actuel est une grande avancée : les paysages sont plus qu'une somme d'éléments différents. Ils conservent les traces du passé pour l'avenir, le développement des ressources ne peut donc être fait que dans une perspective globale ;
- la nécessité pour les nouveaux professionnels de travailler à l'interface entre les sciences naturelles, sociales et culturelles ;
- la nécessité de diffuser les directives de gestion pour aider les responsables à tous les niveaux pour les propositions d'inscription ;
- la formation essentielle en gestion des paysages culturels qui est assurée dans certaines institutions (par ex. le Parc national du Cilento) ;
- la nécessité de mettre au point d'excellents modèles de direction et de gestion ;

- la nécessité d'analyser les problèmes – notamment la raison pour laquelle des Etats parties ne proposent pas d'inscription de paysages culturels (par ex. la Chine) ;
- la mise au point de critères d'évaluation des paysages, sans jugements de valeur, par exemple des paysages qui disposent de pratiques durables ;
- la nécessité de traiter à tous les niveaux la question de l'équilibre entre les régions, notamment le renforcement des capacités, la sensibilisation, l'assistance technique, etc.

M. Arno Schmid a présenté à l'assemblée le débat d'experts sur « L'Europe – un modèle ? ». Il a informé les participants sur son Organisation, la Fédération internationale des architectes paysagistes (IFLA), organisme professionnel qui participe au travail sur les paysages culturels depuis 10 ans. Il a ensuite présenté les experts et les a invités à faire de brèves déclarations :

Mme Maguelonne Déjeant-Pons (Conseil de l'Europe) a évoqué le travail du Conseil de l'Europe en général, et plus particulièrement le volet paysager. A partir d'un projet rédigé par le Congrès des pouvoirs locaux et régionaux de l'Europe (CPLRE), le Comité des Ministres a décidé en 1999 de créer un petit groupe d'experts chargé de rédiger une Convention européenne du paysage, sous l'égide du Comité du patrimoine culturel et du Comité pour les activités du Conseil de l'Europe en matière de diversité biologique et paysagère. A la suite du travail des experts, le Comité des Ministres a adopté le texte final de la Convention le 19 juillet 2000. La Convention a été ouverte à la signature à Florence, Italie, le 20 octobre 2000, dans le cadre de la campagne du Conseil de l'Europe « L'Europe, un patrimoine commun ». En novembre 2002, 24 Etats l'avaient signée et cinq d'entre eux, la Norvège, la Moldavie, l'Irlande, la Roumanie et la Croatie l'ont approuvée/ratifiée. La Convention entrera en vigueur dès qu'elle sera ratifiée par dix Etats signataires.

L'objectif de cette Convention est de renforcer la protection, la gestion et la planification des paysages européens et d'organiser la coopération européenne à cette fin. Sa portée est très vaste et comprend la totalité du territoire des Etats parties pour ce qui est des zones naturelles, urbaines et périurbaines – qu'elles soient terrestres, aquatiques ou marines. Cela ne concerne donc pas uniquement des paysages remarquables, mais aussi des paysages ordinaires de tous les jours et des zones délabrées. Le paysage est par conséquent reconnu sans tenir compte de sa valeur exceptionnelle, car toutes les formes de paysage sont essentielles pour la qualité de l'environnement des habitants et méritent d'être considérées dans les politiques générales du paysage. De nombreuses zones rurales et aux abords des villes subissent en particulier des transformations radicales et doivent recevoir davantage d'attention des autorités et du public. La prochaine conférence est prévue les 28 et 29 novembre 2002 à Strasbourg pour encourager les signatures.

Le Pr Mariolina Besio (Université de Gênes) a fourni des exemples de l'expérience acquise sur le site du patrimoine mondial de Cinque Terre, inscrit en 1997 et devenu Parc national en 1999, ce qui a permis de bénéficier de nouveaux outils de planification de l'environnement. Mme Besio a fait remarquer que non seulement les avis des spécialistes de la nature et de la culture diffèrent dans l'interprétation et la protection du patrimoine paysager, mais également les avis des habitants. La survie économique de cette structure paysagère complexe en terrasses est essentielle à la fois comme source de revenus pour les habitants mais aussi pour la survie du système écologique et des habitats (à cause des risques de glissements de terrain).

M. Andrea Baldiolo (World Monuments Fund) s'est félicité de ce séminaire dont les réflexions essentielles allaient porter sur le traitement de tels paysages. Il a signalé que son organisation finançait des projets à Cinque Terre pour l'entretien des terrasses. D'autres projets pourraient financer des structures similaires à l'avenir.

Mme Carla Maurano (Centre international pour les paysages méditerranéens) a informé les participants de la création de son institution par la Province de Salerne en 1998. Elle a insisté sur les liens importants entre l'Europe et la région arabe à travers la Méditerranée et a répondu à la table ronde en déclarant que l'Europe n'est pas le seul modèle. Les deux paysages du patrimoine mondial de la région, le Parc national du Cilento et la Côte amalfitaine sont complètement différents, un site étant influencé par la culture arabe (le Parc national du Cilento), l'autre pas du tout. Une méthodologie pour la gestion de ces sites et une stratégie d'aménagement doivent être débattues. De plus, il faut inclure la notion de patrimoine immatériel et renforcer le savoir traditionnel car nous perdons les moyens d'interaction avec la nature. La formation est essentielle et de nouvelles stratégies de conservation sont fondamentales pour la survie de ces paysages.

Mme Jane Lennon (Australie) a fait remarquer que les gens apprécient l'histoire multiforme des paysages culturels car ils illustrent les relations entre le temps, la population et les lieux. La nouvelle définition du paysage dans la Convention européenne semble intéressante car toutes les influences doivent être prises en considération, y compris le transfert de patrimoine paysager d'origine européenne. C'est ainsi qu'on pourrait penser aux sites miniers d'Australie comme aux paysages fossiles d'Europe, aux influences anglaises dans les jardins publics avant la Seconde guerre mondiale, et aux jardins japonais de la réconciliation après la guerre. La reconnaissance de l'art aborigène a entraîné un changement de valeurs. L'engagement des communautés est essentiel pour le maintien de toutes les valeurs d'un site.

Mme Miriam Ladet (Mission Val de Loire) a évoqué pour les participants le paysage linéaire de 280 km de long du Val de Loire, qui couvre 800 km<sup>2</sup>, compte un million d'habitants et 160 collectivités locales. Un processus novateur de



gestion de ce paysage du patrimoine mondial a été mis en place. La nouvelle structure comprend une assemblée territoriale des autorités locales, un comité d'aménagement des communautés locales, et la mission Val de Loire. Objectifs principaux : adapter les structures juridiques pour renforcer la sensibilisation, établir des plans d'action et créer un développement économique adapté pour le site, enfin assurer l'excellence, la qualité et la durabilité.

Le débat a souligné la nécessité d'une bonne gestion incluant un organisme de coordination comme la mission Val de Loire. Les déséquilibres entre l'Europe et d'autres régions du monde ont été signalés : on retrouve le déséquilibre de la Liste du patrimoine mondial dans les catégories d'aires protégées. Ainsi, la catégorie V (paysages terrestres et marins protégés) couvre 66% de toutes les aires protégées européennes. En outre, la question suivante s'est posée : comment protéger les paysages culturels vivants et assurer leur durée pour que les générations suivantes puissent les apprécier ? L'Europe ne peut être considérée comme un modèle en tant que tel, elle doit apprendre à partir d'autres régions du monde. Certains paysages illustrent la diversité des cultures et expriment spécifiquement la diversité culturelle de la planète car ils associent le patrimoine matériel et immatériel. La région méditerranéenne en particulier a modelé le patrimoine européen avec des influences arabes, grecques et romaines. Avec le transfert du patrimoine paysager, l'exemple typique de l'interprétation du patrimoine change. Le tourisme ne peut être la seule solution pour la survie des paysages. Il faut favoriser une approche beaucoup plus large pour inclure les grandes compétences, la technologie et les méthodes de production de la population.

Le débat a également évoqué la différence entre les deux modèles : la Convention du patrimoine mondial avec ses définitions très précises des paysages dans les Orientations, et la Convention européenne du paysage où le paysage couvre tout. Toutes deux nécessitent cependant la création de cadres de gestion. Il faut également étudier comment les deux conventions pourraient coopérer : le Comité a réalisé que l'on pourrait alléger la pression causée par les pays européens sur la Liste du patrimoine mondial grâce à l'adoption de la Convention européenne du paysage en 2000. Il pourrait exister plusieurs niveaux de reconnaissance. L'expérience européenne peut être considérée comme essentielle car elle est centrée sur le grand public qui veut bénéficier de paysages de grande qualité.

Le Pr Adalbert Vallega (UGI) a informé les participants du travail de l'Union géographique internationale et il a fait quelques remarques donnant à penser, indiquant que les éléments naturels du paysage sont analysés dans une optique positiviste, alors que les éléments culturels sont étudiés dans une optique structurelle. Il existe deux perspectives complètement différentes : les spécialistes utilisent les paysages, alors que les non-initiés utilisent leurs symboles. Il a également souligné les résultats du sommet de Johannesburg sur le développement durable, essentiel pour les paysages culturels.

## 12 novembre 2002

La séance sur les expériences régionales a été présentée par l'Ambassadeur Joseph Yai (Bénin), qui a déclaré qu'il fallait étudier sérieusement les problèmes de gestion et les questions liées aux rencontres et échanges entre différentes cultures.

## Région arabe

Le Pr Pietro Laureano (Centre de Matera sur la désertification) a expliqué que création d'un système d'irrigation et d'oasis illustre l'extraordinaire créativité humaine. Les petites dépressions attirent les plantes qui, à leur tour, créent de l'ombre et attirent d'autres organismes. Cela est parfois créé artificiellement par l'homme. Le système complexe de l'irrigation a été créé non seulement pour retenir et transporter l'eau, mais aussi dans un but de climatisation. L'oasis est un microcosme qui nécessite une approche globale de la durabilité. L'urbanisme fondé sur le paysage et les conditions environnementales ne peut être compris que dans ce contexte, qui convient aux approches de conservation intégrée (comme à Pétra, Sanaa, etc.). Le savoir traditionnel fournit un nouvel exemple caractéristique de durabilité au fil du temps, durabilité que l'on retrouve également dans la spiritualité et les symboles des peuples.

Le Pr Ali Gaballa Gaballa (Egypte) a fait un bref compte rendu des résultats du séminaire sur les paysages désertiques et les systèmes d'oasis, organisé dans la partie occidentale du désert d'Egypte en 2001. L'apparition des hominidés en Afrique orientale a également été à l'origine du nomadisme dans le désert. Les déserts de la région arabe et d'Afrique sont donc révélateurs des origines des cultures humaines. On a retrouvé des témoignages depuis le Maroc jusqu'en Egypte à travers l'art rupestre et les découvertes archéologiques qui attestent d'une civilisation fondée sur l'élevage, la culture et le peuplement des oasis. La civilisation égyptienne vient donc du désert – ce dont témoignent également les routes commerciales du Sahara occidental.

Ms Carla Maurano (Centre international pour les paysages culturels) a informé les participants d'un nouveau programme de formation pour les gestionnaires de sites de la région arabe, mis en place au Parc national du Cilento. La formation des enseignants et des gestionnaires est essentielle pour la gestion intégrée des paysages mais elle est rarement traitée par l'enseignement universitaire traditionnel et autres programmes de formation. Il faut prendre en compte le patrimoine matériel aussi bien qu'immatériel. Tel est l'objectif de la Charte de Paestum (voir Annexe). Elle a proposé que le Centre du Cilento joue un rôle de coordonnateur d'activités de formation de ce genre, dans le cadre des partenariats du patrimoine mondial.

Le débat animé qui a suivi a insisté sur l'importance du savoir-faire technique et traditionnel et sur son transfert

d'une culture à l'autre. Par ailleurs, l'assemblée s'est interrogée sur la question d'un possible gaspillage des efforts de conservation car de nombreux sites ne sont pas vus dans le contexte et le cadre de leur paysage. Il faudrait étudier d'autres paysages désertiques – y compris en Asie – ou des déserts glacés dans les régions polaires.

### Amérique latine et Caraïbes

M. Elias Mujica (Pérou) a expliqué la situation des paysages culturels en Amérique du Sud, ainsi que les conclusions de la réunion d'Arequipa (Pérou, 1998), illustrant certaines questions d'études de cas. Les systèmes de plantations (utilisés notamment pour la production de cacao au Venezuela) révèlent des liens entre le patrimoine immatériel d'origine africaine et les traditions d'Amérique latine. Bien souvent, la gestion de tels sites n'est pas adaptée à ce patrimoine diversifié. Les traditions des peuples autochtones dans les paysages culturels vivants (comme par exemple à Ciudad Perdida de Santa Marta en Colombie), constituent un défi de gestion, en particulier dans les zones de conflit. Dans les paysages agricoles des hautes Andes, réservoirs génétiques des principales récoltes (par exemple le blé), la gestion intégrée des bassins versants est importante pour les communautés et pour la construction permanente des terrasses. On peut y observer de nombreuses couches de traditions liées au paysage. Les hautes Andes renferment aussi des sites d'une signification spirituelle extraordinaire – souvent des emplacements funéraires et rituels. M. Mujica a conclu qu'il fallait aborder différentes questions, dont la continuité des paysages naturels avec les paysages culturels, la transformation des paysages reliques en paysages dynamiques, la durabilité, la régulation du changement, la conservation de la biodiversité agricole essentielle pour la planète, la productivité et le développement économique. Il a préconisé une sensibilisation de l'opinion publique, en particulier de la classe politique, à la conservation de tels paysages.

M. Saul Alcantara (Mexique) a informé les participants de la réunion d'experts tenue en Amérique centrale et au Mexique en 2001, et de la recherche menée récemment sur plusieurs sites, en particulier sur une combinaison de valeurs symboliques et de paysages conçus intentionnellement, comme l'atteste le site récemment restauré de Chapultepec à Mexico. Xochimilco, au nord de Mexico, fait partie intégrante du bien du patrimoine mondial et constitue un paysage culturel d'îles-jardins reliées par des canaux et des cours d'eau qui forment les itinéraires de transport. Le site est cependant menacé à la fois par les changements socioéconomiques et par la pollution de l'environnement.

Le Pr Paolo Ceccarelli (Université de Ferrare) a donné des détails sur un programme coopératif entre son Université et l'Université de Montevideo. Objectif : développer les compétences en gestion et renforcer le développement local dans les paysages urbains. De nouveaux projets coopératifs sont en cours avec Cuba et la recherche va

continuer sur les réseaux de paysages et les différentes approches du développement.

Au cours du débat, il a été rappelé que les Orientations allaient être modifiées pour mettre fin à la division entre patrimoine naturel et culturel en unifiant les critères en un ensemble unique. Il a aussi été déclaré que nous ne sommes peut-être pas prêts à traiter de structures aussi complexes que les paysages culturels vu la complexité de leurs ressources et la nécessité de s'adresser à des professionnels. En termes de partenariats, il faut intensifier la recherche et la formation sur les paysages culturels.

### Asie et Pacifique

M. Graeme Calma (Australie) a présenté le cas d'Uluru Kata Tjuta, site inscrit sur la Liste du patrimoine mondial, d'abord pour ses valeurs naturelles, puis ensuite (en 1994), comme paysage culturel. Le paysage du Parc national d'Uluru-Kata Tjuta résulte en grande partie de milliers d'années de gestion selon les méthodes traditionnelles des Anangu régies par Tjukurpa (la loi). Pour les Anangu, le monde a été créé au commencement du temps par des êtres qui sont leurs ancêtres directs – les Tjukuritia – et ils ont toujours vécu là. Toutes les personnes et organisations concernées par le fonctionnement du Parc national sont obligées de prendre en considération la loi et les intérêts anangu et piranpa (non-aborigènes). Le Conseil de gestion, constitué de membres aborigènes et non aborigènes, a fixé les orientations de politique générale pour le Parc. Les propriétaires traditionnels ont des droits et des responsabilités par rapport aux sites du pays, aux autres Anangu liés comme eux à la terre, et aux êtres ancestraux auxquels sont associés les sites et les pistes. Prendre soin de la terre est aussi une responsabilité qui comporte d'importantes obligations envers les générations actuelles et futures. Parks Australia, le service australien des Parcs, est également concerné par cette obligation.

Mme Jane Lennon (Australie) a informé les participants d'autres cas en Australie, dont la Zone de nature sauvage de Tasmanie, où dans le cadre du suivi de l'état du site et d'une nouvelle recherche, la question suivante s'est posée : quand un paysage naturel devient-il culturel sur un site habité depuis 31 000 ans ? De nombreux sites pourraient être de nouveau proposés pour inscription en tant que paysages culturels, bien qu'il faille alors régler de nouveaux problèmes de gestion.

M. Makoto Motonaka (Japon) a présenté des études de cas d'Asie, notamment des montagnes sacrées, et il a évoqué une réunion de l'UNESCO organisée au Japon en 2001. Le concept de paysages culturels s'applique aux montagnes sacrées car elles incarnent la signification spirituelle d'un lieu. Les pratiques culturelles traditionnelles englobent le patrimoine matériel aussi bien qu'immatériel. La question de l'authenticité et de l'intégrité des paysages culturels reste également à traiter. M. Motonaka a aussi donné des détails sur le cas des Rizières en terrasses des

Philippines, site emblématique pour les paysages culturels du patrimoine mondial, à la fois à l'échelle mondiale et comme site de première importance pour les rizières en terrasses d'Asie. La durabilité de tels sites doit cependant être examinée en fonction des changements économiques mondiaux et des changements sociaux locaux.

Lors du débat qui a suivi, les participants ont souligné l'universalité de valeurs spirituelles de toutes les régions du monde, et de caractéristiques communes. Les cultures autochtones sont également menacées dans de nombreuses régions du monde. Il faut mener une recherche sur les témoignages de l'interaction humaine afin de ne pas tomber dans le piège de la présentation des paysages culturels et des cultures traditionnelles sous un jour romantique.

### Europe et Amérique du Nord

Mme Susan Buggé (Canada) a informé l'assemblée de l'approche adoptée par les Canadiens pour la protection des cultures autochtones. Le classement des sites nécessite une prise en compte de nombreuses questions – notamment en matière de droit, de tourisme et de sources de financement associées. La définition de la gestion des paysages est capitale pour les responsables des lieux, et pour l'interconnexion nature/culture du passé vers le présent et vers l'avenir. Cela constitue une vision collective. Les questions concernant les paysages disparus et les économies en faillite doivent aussi être traitées. Parmi les enseignements de la perspective canadienne, on peut citer une prise de conscience accrue des valeurs des paysages, une meilleure capacité de les traiter et de mieux accepter les décisions communautaires. Mme Buggé a également présenté, au nom de Mme Nora Mitchell (États-Unis), l'expérience acquise par le Conservation Study Institute.

Mme Meryl Olivier (Canada) a résumé la Déclaration de Montréal de 1993, résultant de l'une des premières réunions sur les paysages culturels. Elle a également présenté une étude de cas du canal Rideau, un des exemples étudiés à une réunion sur les canaux du patrimoine mondial en 1994. Ce canal est une voie de transport de plus de 200 km construite vers 1830. Dans les années 1990-1995, une grande étude du canal et de son cadre paysager a été entreprise, ce qui a permis de concevoir plusieurs techniques novatrices d'analyse du paysage.

M. Arno Weinmann (Fondation allemande pour l'environnement) a présenté le partenariat de sa Fondation pour la protection des paysages patrimoniaux d'Europe orientale. Les paysages culturels sont entrés en scène en 1993, avec l'un des premiers projets de coopération du patrimoine mondial menés entre la Fondation et l'UNESCO. La Fondation allemande pour l'environnement, la plus riche de ce genre au monde, est prête à ouvrir la voie à de nouveaux partenariats pour la préservation du patrimoine mondial, en particulier en Europe orientale.

### Afrique

M. Dawson Munjeri (Zimbabwe) a présenté une vue d'ensemble complète de la situation des paysages culturels en Afrique et a dégagé plusieurs études de cas. La question des menaces qui pèsent sur les cultures traditionnelles et les synergies nature/culture dans les sociétés africaines doivent être prises en considération. Les paysages culturels, par leur nature même, sont une expression de l'interaction entre la population et l'environnement naturel qui reflète « des techniques précises d'utilisation durable des terres tenant compte des caractéristiques et des limites de l'environnement naturel ». Ils constituent, par extension, un microcosme du panorama mondial qu'ont présenté les différents sommets de Rio, Kyoto, Johannesburg et autres. Ces scénarios devraient inclure des processus négociés entre population et nature, aussi bien qu'au sein de la population concernée. Pour l'Afrique, du moins, c'est une condition sine qua non. Qui plus est, les systèmes de croyances africaines n'ont pas revendiqué le monopole de l'âme à la seule espèce humaine. Un arbre, un rocher, une montagne, un plan d'eau, un serpent, etc. peuvent mériter le respect dans la cosmologie africaine. La véracité d'une telle assertion est attestée par le fait qu'à ce jour, tous les paysages culturels africains figurant sur la Liste du patrimoine mondial – notamment Sukur (Nigeria), Drakensburg/Ukhahlamba (Afrique du Sud), Tsodilo (Botswana), les Tombes de Kasubi (Ouganda) et la Colline royale d'Ambohimanga (Madagascar) – possèdent d'importantes valeurs traditionnelles et spirituelles. La continuité des traditions et des systèmes qui les maintiennent reste la clé des paysages culturels africains. Enfin, c'est aussi une question d'engagement de tous les acteurs concernés. Il est primordial que cela commence par les populations résidentes et leurs besoins sociaux, économiques et culturels. Cela implique un système de partenariats fondé sur une législation, une politique générale et des pratiques qui reconnaissent que ce sont les populations résidentes qui ont contribué à modeler le paysage culturel.

Au nom de M. Joseph Eboime et de M. Akin Liasu (Nigeria) retardés par des problèmes logistiques, M. Munjeri a également expliqué le cas de Sukur au Nigeria, premier paysage culturel d'Afrique inscrit sur la Liste du patrimoine mondial. Situé dans les Monts Mandara, le site comprend un plateau dominant les collines caractéristiques de la région nigériano-camerounaise. Sukur est habité depuis des siècles et spécialisé dans la production et la diffusion du travail du fer. Les habitants se rassemblent dans une institution pyramidale qui fait partie du palais de granit de Hindi, la femme symbolique et collective qui veille sur la communauté de Sukur. Outre le palais, le site comprend des enceintes en pierre coniques pour le bétail (que l'on engraisse pour certaines cérémonies), des fours pour la production du fer, des champs en terrasses qui composent un paysage spectaculaire doté de nombreux éléments spirituels (arbres sacrés, portes, tombes, etc.). Le site de Sukur incarne toute la diversité et la complexité des paysages culturels africains : il associe des caractéristiques

associatives, technologiques et agricoles qui constituent l'histoire de la vie passée et actuelle de toute une communauté sur plusieurs siècles.

Mme Synnove Vinsrygg (Fondation nordique du patrimoine mondial) a exposé des problèmes à résoudre ultérieurement, en particulier le financement et la rationalisation, en s'appuyant sur une étude de cas tirée d'un projet de la Banque mondiale. La Banque suit une nouvelle orientation et utilise des études d'impact sur l'environnement. Un récent atelier panafricain s'est tenu à Kimberly (Afrique du Sud) et a présenté des perspectives et des menaces en matière de conservation. Des projets de suivi à apporter et de coopération dans le domaine de la préservation des paysages en Afrique peuvent maintenant être mis en place entre l'UNESCO et la Banque mondiale. Certains projets en cours pourront servir de modèles dans l'avenir si l'expérience acquise, comme pour le développement communautaire, peut être mise en pratique.

Le débat qui a suivi a montré que la Banque mondiale avait modifié son approche du patrimoine culturel et des questions liées au paysage. Il a également traité des clarifications conceptuelles concernant les paysages culturels dans le contexte africain, certaines propositions d'inscription ne spécifiant pas si un site était un paysage culturel, un site funéraire ou un parc archéologique. Cela a d'importantes implications pour la reconnaissance des valeurs qui justifient l'inscription du site, et sur sa gestion intégrée.

## Dialogue sur la protection juridique des paysages culturels

Le Président, M. Adrian Phillips (UICN), a présenté les experts qui allaient traiter des « Dispositions juridiques concernant la protection des paysages culturels » : ce serait un dialogue entre le Pr Prieur (Université de Limoge, France) et le Pr Albert Mumma (Faculté de Droit, Nairobi, Kenya).

Ce dialogue a été centré sur quatre questions : Qu'est-ce qu'un paysage culturel ? Où trouver cette notion ? Qui est concerné ? Comment le gérer ?

### 1. Qu'est-ce qu'un paysage culturel ?

La définition juridique d'un paysage culturel est une question soulevée pour les juristes européens car cette définition est absente de la plupart des législations. Les paysages culturels ne sont pas non plus mentionnés dans la Convention du patrimoine mondial, mais seulement, et c'est récent, dans les Orientations de la Convention. Il est surprenant de constater que la Déclaration sur la diversité culturelle n'en fait pas non plus mention, bien que paysages culturels puissent être considérés comme un élément du patrimoine commun de l'humanité. Dans le contexte africain, lorsque l'on étudie les définitions de la diversité culturelle, on remarque que le patrimoine mondial ou les paysages culturels n'apparaissent pas dans les textes juridiques des pays africains. Qui plus est, il faut

reconnaître la complexité que représente le traitement des paysages et les difficultés d'une intégration de cette notion dans des cadres juridiques.

### 2. Où trouver cette notion ?

On trouve des paysages sur tout le territoire européen ; ils sont mentionnés pour la première fois dans le droit danois autour de 1880, essentiellement par rapport aux forêts. Vers 1900, il est fait référence à certains aspects du paysage et de la beauté, souvent dans des zones de montagnes – il s'agit alors de la création de centrales hydroélectriques. Des questions de nature transfrontalière et la protection des zones tampons des aires panoramiques ont également été abordées. Le concept de territoire dépend du cadre juridique particulier. Dans les pays africains, une législation a été établie par les pouvoirs colonisateurs et les administrateurs européens, essentiellement pour diviser les territoires et protéger certaines zones des communautés locales. Ces communautés étaient souvent divisées en plusieurs circonscriptions, comme cela a été le cas des Massai du Kenya. Les législations nationales ont des perceptions de la portée territoriale, ce qui met en exergue un grand problème car il est difficile de trouver des accords de cogestion pour les communautés locales des paysages culturels qui se trouvent sur des territoires administratifs différents. La question de la gouvernance et la définition des limites semblent essentielles.

### 3. Qui est concerné ?

Dans le contexte européen, ce sont les pouvoirs publics et le grand public qui sont concernés. Toutefois, les paysages culturels constituent d'abord des questions de patrimoine local, puis de patrimoine universel. La population doit donc participer à tous les processus liés au paysage et à sa gestion. Les paysages culturels semblent être importants dans le contexte africain car ils focalisent les techniques traditionnelles. Les groupes ethniques représentent plus que la somme des membres pris individuellement. C'est un concept difficile pour les Etats nations car il aborde des questions de droits fonciers et de systèmes d'autorité communautaire. S'agissant par exemple des Tombes de Kasubi, la communauté locale est l'entité globale qui traite toutes les questions de gestion. Il faut donc permettre aux communautés locales de participer à toutes les prises de décisions, y compris au classement au patrimoine mondial.

### 4. Comment gérer les paysages culturels ?

La Convention demande à chaque Etat partie de prendre les mesures juridiques et autres qui sont adéquates. Cela implique différents éléments tels que des orientations pour des mesures juridiques nationales. Dans le cas des aires protégées, c'est souvent spécifique, mais ce n'est pas bien adapté pour les paysages culturels. Quelles pourraient être les mesures juridiques adéquates ? Il ne pourrait s'agir que d'un cadre territorial, sans cadre institutionnel. Le droit collectif européen comporte des directives pour des évaluations d'impact stratégiques. Dans le contexte africain, cela est souvent couvert par la gestion traditionnelle et le droit coutumier appliqués par les communautés et leurs anciens. La gestion est souvent inadaptée et les commu-

nautés locales ont été aliénées de leur paysage culturel. Dans l'application de la législation, il faut tenir compte des perceptions des communautés locales pour une bonne gestion du paysage.

Le Président a remercié les deux juristes pour la qualité de ce dialogue, un des plus passionnants débats du séminaire, alors que les deux intervenants se rencontraient pour la première fois à cet atelier sur les paysages culturels. Par ailleurs, cet entretien a bien montré à l'assemblée les immenses difficultés que posent la conservation, la gestion et la protection juridique des paysages. Ce parallèle entre les dispositions juridiques européennes concernant les paysages culturels, et le droit coutumier africain et la protection traditionnelle a non seulement mis en lumière les questions à aborder prochainement, mais a aussi fourni de nouvelles perspectives et une vision pour l'avenir, sans crainte d'aborder les problèmes passés comme l'héritage colonial.

Le Président a ensuite remercié les participants de leur contribution et le Secrétariat de l'UNESCO de son assistance pour la rédaction des projets de conclusions, débattus par les présidents et participants au cours de la journée. Ces conclusions ont ensuite été présentées à la conférence de presse.

#### **Conférence de presse publique et clôture du séminaire au théâtre de Ferrare**

Le Pr Adrian Philips, au nom des participants, a présenté les conclusions des ateliers. Il a informé l'assemblée qu'elles constitueraient une partie des célébrations du 30<sup>e</sup> anniversaire de la Convention à Venise et seraient présentées par le Rapporteur M. Dawson Munjeri, du Zimbabwe.

Mme Mechtild Rössler, au nom de l'UNESCO, a remercié les autorités de la Ville et de la Province de Ferrare pour leur merveilleuse hospitalité et leur contribution à la préservation des paysages culturels. Elle a déclaré que la nouvelle vision de la protection des paysages culturels pour les dix ans à venir avait été définie à Ferrare et serait communiquée à tous les Etats parties à la Convention.

Le Président de la Province de Ferrare, M. Pier Giorgio Dall'Acqua, a remercié tous les participants de leur venue à Ferrare et dans sa Province, ainsi que des conclusions du séminaire. Il a déclaré que les autorités feraient tout pour concrétiser cette vision dans la Province et son paysage culturel du patrimoine mondial, et pour traiter les problèmes de gestion de façon exemplaire.

Le représentant du Maire a exprimé sa satisfaction des résultats de l'atelier. Il a indiqué que les autorités allaient les étudier en détail, soulignant en particulier que la ville avait déjà pris en considération la notion de durabilité à long terme.

Le Pr Paolo Ceccarelli, au nom du Président de l'Université, a informé les participants d'une surprise : l'Université venait de créer un Centre pour les paysages culturels à l'occasion de l'atelier du patrimoine mondial.

Mme Francesca Leder (Université de Ferrare), a appris à l'assemblée que son Centre avait été créé à la suite d'une conférence préliminaire intitulée « Ferrara Paesaggio » en 2001. Ce Centre allait non seulement privilégier la recherche mais aussi la formation universitaire et le renforcement des capacités, et constituer une tribune pour la coopération internationale, importante pour la protection des paysages.

Les participants ont ensuite fêté la clôture du séminaire avec des produits de la Province de Ferrare.

#### **13 novembre 2002**

La visite sur le terrain a été centrée sur les paysages conçus intentionnellement du site du patrimoine mondial de Ferrare, avec une visite de Belriguardo à Vighiera. Ce paysage perdu de parcs et de jardins est devenu agricole, avec pour seuls vestiges la Sala delle Vigne et des traces visibles sur des photos aériennes. A Portomaggiore, les participants ont pu voir le Castello del Verginese. Une promenade en bateau a suivi pour admirer le paysage culturel vivant de la pêche, dans l'aire protégée du Delta du Pô, puis le paysage relique des traditions de la pêche à l'anguille à Comacchio (Museo delle Valli). L'excursion s'est terminée à Venise, où de nombreux participants s'étaient inscrits à la conférence internationale « Héritage partagé – responsabilité commune ».

# Annexes

1. List of Participants
2. European Landscape Convention
3. Paestum Charta
4. Photographs from the Workshop and Field Trip

## List of Participants

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**Ms. Mariolina BESIO**

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**Mr. Graeme CALMA**

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Uluru Kata Tjuta National Park  
Yulara  
Northern Territory  
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**Mr. Armando CARBONELL**

Lincoln Institute of Land Policy  
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**Ms Mireille DECONINCK**

Attachée  
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**Ms. Christine DELSOL**

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Deputy Director  
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**Prof. Paola FALINI**

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**Ms Carmen Anon FELIU**

ICOMOS International  
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**Prof. Peter FOWLER**

World Heritage Consultant  
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**Dr. Ali GABALLA**

Professor of Egyptology  
Faculty of Archaeology  
Cairo University  
Advisor to the Ministry of Culture  
Ministry of Culture  
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**Arch. Manuel Roberto GUIDO**

Direzione generale architettura e Art contemporanee  
Ministero per I Beni e le Attività culturali  
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1. was not able to attend the meeting

**Ms. Myriam LAIDET**

Chargée de mission  
Mission Val de Loire  
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**Prof. Pietro LAUREANO**

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**Mrs. Francesca LEDERER**

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**Dr. Carla MAURANO**

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International Centre for Mediterranean Cultural  
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## European Landscape Convention

The full text and explanatory notes of the European Landscape Convention is available from the web-page of the Council of Europe in different language versions:

<http://conventions.coe.int/Treaty/en/Treaties/Word/176.doc>

# Paestum Charta

## Integrated Management of the Tangible and Intangible Heritage of Sites

The intangible heritage has been defined by UNESCO as embracing all forms of traditional and popular or folk culture, i.e. collective works originating in a given community and based on tradition. These creations are transmitted orally or by gesture, and are modified over a period of time through a process of collective recreation. They include oral traditions, customs, languages, music, dance, rituals, festivities, traditional medicine and pharmacopoeia, the culinary arts and all kinds of special skills connected with the material aspects of culture, such as tools and the habitat.

The 31st session of the UNESCO General Conference held in October-November 2001 identified the Intangible Heritage issue as one of the main priorities of the near future.

The **Paestum Charter** follows the avenues pursued in this framework since it heralds the integrated management of sites – i.e. the joint management of both the Tangible and Intangible Heritage - as the strategic option for the attainment of sustainable and enduring development.

The Charter highlights are:

1. Scientific Research
2. Education and training
3. Networking

Scientific research: A general review of current knowledge is required to categorize new, interdisciplinary and holistic approaches to Heritage issues.

Education and training: The need to globally enhance our knowledge in this field and foster the preservation, proper use and management of our Heritage has led to the identification of four areas:

- A. The Training of trainers and managers
- B. The Training of operators and administrators
- C. The Training of new professionals
- D. Large-scale education activities (at school/in the society)

Networking: This point is predicated upon a new theoretical and practical awareness and shall be pursued via:

- A. Identity/Diversity viewed no longer in terms of clear-cut and self-contained concepts, but of networks.
- B. Local scale projects that are designed to incorporate options of macro-territorial networks.
- C. The abatement of operating costs to save on resources and implement larger-scale projects.

In order to reach the above objectives, it is suggested:

1. that legislative actions be taken to support the new strategic option of integrated management.
2. that the institutions in charge of the protection and development of the Mediterranean countries create technical training centres capable of enhancing “capacity building” skills in the multidisciplinary groups responsible for site management.
3. that IT and media networks be constructed and implemented which shall incorporate individual sites in a macro-Mediterranean dimension.

It is desirable that Euro-Mediterranean partnerships be extended to the fields of culture and enhancement and management of our integrated Heritage.

Therefore, the Province of Salerno - also in view of the experience gained by the working group engaged in the Project “Knowledge, Enhancement and Management of the Intangible Heritage of the Coast of Amalfi” – shall act as a Mediterranean coordination unit that will be committed to further probe into the theories underpinning the issues depicted in this Charter and coordinate any initiative that may stem from it.

*Paestum, Italy, 9 November 2002*

## Photographs from the Workshop and Field Trip



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The Ferrara group after having presented the workshop's conclusions at a press conference in the Theatre of Ferrara



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Dawson Munjeri and Adrian Phillips presenting the results of the Ferrara workshop to the Venice conference



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The fishing landscape of the Po Delta



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Eel production houses in the fishing landscape of the Po Delta

# World Heritage papers



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