CHAIRE DE RECHERCHE DU CANADA EN PATRIMOINE BÂTI
CANADA RESEARCH CHAIR ON BUILT HERITAGE
Université de Montréal

PROCÈS-VERBAL / PROCEEDINGS

Une exploration de la valeur culturelle des sites naturels : le contexte du patrimoine mondial

Exploring the Cultural Value of Nature: a World Heritage Context

Édité par / Edited by: Christina Cameron et Judith Herrmann

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

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

12 au 14 mars 2014 / 12-14 March 2014
Montréal, Québec

Une exploration de la valeur culturelle des sites naturels : le contexte du patrimoine mondial

Exploring the Cultural Value of Nature: a World Heritage Context

Procès-verbal / Proceedings

Édité par / Edited by: Christina Cameron et Judith Herrmann

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

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

12 au 14 mars 2014 / 12-14 March 2014
Montréal, Québec

TABLE DES MATIÈRES / TABLE OF CONTENTS

1. INTRODUCTION

Le sujet de la Table ronde de Montréal de 2014, *Une exploration de la valeur culturelle des sites naturels : le contexte du patrimoine mondial,* s'inscrit dans deux des axes de recherche de la Chaire, soit celui qui penche sur les processus et les méthodes de planification et de gestion du patrimoine fondées sur les valeurs patrimoniales, et sur celui portant sur l'influence de la Convention de l'UNESCO sur la protection du patrimoine culturel et naturel (1972) et sur la pratique de conservation. Le programme de la Chaire explore la notion évolutive du patrimoine bâti et les impacts de cette évolution sur les processus de conservation, de mise en valeur, d'appropriation, de gestion et d'utilisation du patrimoine.

Les tables rondes annuelles de Montréal créées par la Chaire de recherche du Canada en patrimoine bâti de l'Université de Montréal sont des occasions uniques d'apprentissage. Chaque année, la Chaire choisit un sujet d'actualité délicat et invite jusqu'à trente experts canadiens et internationaux en conservation du patrimoine et dans les disciplines connexes à participer à une discussion libre pendant quelques jours. Des présentations brèves sont faites par des quelques-uns des invités afin d'orienter les discussions. Selon l'esprit d'une table ronde, chaque participant participe au débat pour un échange franc de points de vue.

Le choix du sujet pour cette neuvième édition origine d'une discussion à la 37e session du Comité du patrimoine mondial en 2013 à propos des inscriptions de biens à la Liste du patrimoine mondial qui démontrent un lien étroit entre le territoire et les gens qui y vivent. Le cas d'étude ayant provoqué cet échange est Pimachiowin Aki, un site proposé par le Canada. Il s'agit d'une vaste forêt boréale située à cheval sur la frontière des provinces du Manitoba et de l'Ontario et où habitent plusieurs communautés de la Nation Anishinaabe, lesquels entretiennent une relation de réciprocité avec la terre qui les fait vivre, une relation considérée comme unique. La discussion à cette rencontre du Comité a mis en exergue les problèmes que pose la Convention du patrimoine mondial de 1972 pour la reconnaissance des liens indissolubles qui existent dans certains endroits entre la culture et la nature. Le Comité a recommandé qu'une proposition pour la modification des critères d'inscription soit élaborée afin de servir de base de discussion pour un débat à sa rencontre l'année suivante (2014).

Le sujet de la Table ronde de la Chaire de cette année a donc comme référence de base la Convention du patrimoine mondial. On dit souvent de ce document qu'il est le seul accord international promouvant la conservation des biens naturels et culturels. Si cette combinaison constitue en effet un aspect singulier, voire unique de l'ensemble des conventions de l'UNESCO, force est cependant de constater que les mesures pour l'implanter n'ont pas favorisé une conservation intégrée de ces deux types de biens, et ce depuis le début de sa mise en œuvre. Des définitions distinctes du patrimoine naturel et du patrimoine culturel consignées dans les articles 1 et 2, de même que la ségrégation des entités administratives de l'UNESCO responsables de chacun de ces patrimoines en sont la cause. Au lieu de créer une vision holistique du patrimoine, les premiers temps de la mise en œuvre de la Convention ont plutôt fait de mettre l'accent sur les différences entre les monuments et les sites archéologiques du patrimoine culturel d'un côté et l'interprétation de la nature sauvage et intouchée des sites naturels de l'autre, des différences qui sont maintenues à ce jour.

Dans le but de réduire ces différences, l'Europe, un continent marqué d'une riche histoire culturelle, a proposé en 1984 qu'un nouveau type de bien, le paysage rural, soit éligible à l'inscription sur la Liste en vertu des critères pour le patrimoine naturel. En 1992, après plus d'une décennie de discussions, le Comité du patrimoine mondial a reconnu trois catégories de paysages culturels, soit le paysage conçu et créé intentionnellement par les gens; le paysage évolutif; et le paysage culturel associatif. Ces catégories, notamment les paysages culturels associatifs, ont permis l'inscription de plusieurs lieux patrimoniaux jumelant des valeurs culturelles et naturelles.

Cependant, le défi d'unir la nature et la culture dans des aires naturelles protégées qui sont souvent occupées par des petites communautés autochtones reste entier. Comment le système du patrimoine mondial peut-il évaluer le rôle que joue cette présence humaine dans ces vastes territoires? Les méthodes qui existent déjà ne sont que très peu utiles pour déterminer la valeur universelle exceptionnelle (VUE), la condition d'inscription sur la Liste. Les collectivités qui occupent le territoire sont parfois réticentes à l'idée de se voir octroyer un statut d'exception. Elles préfèrent que leur relation avec la nature ne soient pas considérée comme distincte de celles d'autres groupes. Il y a également différentes perceptions de ce qu'est une valeur. Pour la culture autochtone, la valeur est tributaire du territoire et se manifeste par leur contribution au maintien des écosystèmes. Du point de vue des tenants du paysage culturel, la valeur relève des traditions culturelles et de la capacité des attributs naturels du site de les incarner et de les perpétuer. Le défi est donc de juger si les mesures mises en place par le

patrimoine mondial peuvent reconnaître les liens indissociables entre la nature et la culture (incarnée les communautés présentes) d'un bien naturel protégé. En d'autres termes, peut-on reconnaître l'apport de la culture dans le maintien des valeurs naturelles des sites inscrits sur la Liste du patrimoine mondial ? Qui plus est, comment en déterminer le caractère exceptionnel ?

Ces questions nous poussent donc vers une réflexion sur l'application des critères d'inscription sur la Liste : quels critères devraient être utilisés? Comment sauraient-ils répondre à l'exigence d'exceptionnalité? Cette réflexion n'est toutefois pas nouvelle. Lors d'une rencontre tenue au Parc national de la Vanoise en France en 1996, un groupe d'experts «a débattu du continuum nature-culture qu'englobe le patrimoine mondial et a reconnu la complexité des interactions entre la nature et la culture.» Ces mêmes experts ont aussi noté que «l'utilisation de termes comme naturel, culturel, mixte et paysage culturel pour différencier les sites du patrimoine mondial portait atteinte à l'unicité de la Convention dans sa reconnaissance du continuum nature-culture», et ont recommandé un seul ensemble de critères afin de favoriser une identité unifiée pour tous les sites du patrimoine mondial.[1]

La réflexion sur les critères fut poursuivie lors d'une autre rencontre d'experts tenue cette fois à Amsterdam en 1998. Les recommandations de la rencontre de Vanoise furent cependant mises de côté d'entrée de jeu, sous prétexte que les critères ne devraient pas restreindre l'inclusion de biens sur la Liste du patrimoine mondial, mais devraient au contraire prendre en compte des perceptions différentes de ce qui pourrait posséder une valeur universelle exceptionnelle. Les représentants du Conseil international pour les monuments et sites (ICOMOS) et l'Union internationale pour la conservation de la nature (IUCN), les deux instances avisant le Comité en matière de patrimoine, étaient favorables à une fusion des critères en pensant que ceci procurerait «une meilleure reconnaissance du continuum et de la complexité des interactions entre culture et nature.» Bing Lucas, le représentant de l'UICN était d'avis que «L'UICN considère que les quatre catégories de patrimoine mondial (patrimoine naturel, culturel, mixte et paysages culturels) sont déroutantes et nuisent à l'unicité de la Convention.», un propos que Carmen Anon, représentante de l'ICOMOS, a partagé en disant qu'«un ensemble unique de dix critères abolirait la distinction théorique entre patrimoine culturel et naturel.»[2]

Sur la base de ces recommandations, le Comité du patrimoine mondial décida de fusionner les critères d'inscription en 2004 dans le cadre de la révision des Orientations pour la mise en œuvre de la Convention du patrimoine mondial. À cette époque, il y eut peu de considérations à propos des impacts d'une telle refonte. À ce jour, le système du patrimoine mondial continue d'opérer comme si rien

n'avait changé : les critères 1 à 6 sont dits «culturels» et l'affaire de l'ICOMOS, alors que les critères 7 à 10 ne concernent que le patrimoine naturel et donc traités exclusivement par l'UICN. Dans son évaluation de Pimachiowin Aki, l'ICOMOS a déclaré qu'«Actuellement, il est impossible de démontrer, selon l'énoncé présent des critères, que les systèmes culturels sont nécessaires pour soutenir la valeur universelle de la nature dans un bien, ou que la nature est imprégnée de valeur culturelle dans un bien à un degré exceptionnel.»[3] Alors la question se pose : les critères d'inscriptions pourraient-ils être modifiés pour remédier à ce manquement?

La Table ronde 2014 est structurée de manière à examiner le sujet de divers points de vue. Elle débutera par une introduction du contexte du patrimoine mondial qui sera suivie d'une session portant sur les perspectives internationales de la valeur culturelle de la nature. Afin approfondir la réflexion, des études seront ensuite présentées sur la théorie et la pratique des paysages culturels dans le contexte international, canadien et autochtone. La session suivante se penchera sur les modifications potentielles dans la formulation des critères d'inscriptions des biens à la Liste du patrimoine mondial. La Table ronde terminera avec des rapports des rapporteurs, une synthèse et un retour sur le sujet.

En lien avec le mandat éducatif du programme des Chaires de recherche du Canada, une session étudiante est également prévue au programme. Ceci rejoint l'un des rôles de la Chaire, soit celui de transmettre la connaissance à la prochaine génération de gardiens du patrimoine. Le succès à long terme des stratégies de conservation dépend fortement de la prise en charge de telles responsabilités par la relève. Cette année deux doctorantes de l'Université de Montréal feront des présentations de leur sujet de recherche et de ses liens avec la discussion de la Table ronde. Il est ensuite prévu que quatre étudiants en conservation de Carleton University et de Willowbank School of Restoration Arts présentent leur opinion sur le site Pimachiowin Aki. Enfin, comme c'est le cas à chaque année, des étudiants agiront en tant que rapporteur pour une des sessions. Leur rapport sera intégré au compte-rendu de la Table ronde. Les comptes rendus des tables rondes précédentes de Montréal peuvent être consultés sur le site Web de la Chaire à l'adresse :
http://www.patrimoinebati.umontreal.ca/fr/activites/tables-rondes/.

Le but de la rencontre est de favoriser un échange d'expertises pratique et en recherche afin de clarifier comment la valeur culturelle de la nature peut être mieux comprise. La Table ronde explorera les approches possibles pour trouver un terrain commun. Pour les chercheurs et les praticiens de la conservation du patrimoine, un tel dialogue contribuera à une meilleure compréhension des approches

passées et des pratiques actuelles, le tout dans le but de fournir des orientations pour répondre aux besoins du 21e siècle en conservation du patrimoine.

Christina Cameron
Chaire de recherche du Canada en patrimoine bâti
Mars 2014

Endnotes

[1] UNESCO, *Rapport de la réunion d'experts sur l'évaluation des principes généraux et des critères pour les propositions d'inscription de biens naturels du patrimoine mondial,* Parc national de la Vanoise, France, 22 au 24 mars 1996, Paris, 15 avril 1996, WHC-96/conf.202/inf. 9, 3-4. En ligne : http://whc.unesco.org/archive/1996/whc-96-conf202-inf9f.pdf. Consulté le 13 mars 2014.

[2] UNESCO, *Rapport de la réunion d'experts sur la Stratégie globale du patrimoine mondial pour le patrimoine naturel et culturel, 25 au 29 mars 1998,* Institut du Théâtre, Amsterdam, Pays-Bas, Paris, 20 octobre 1998, WHC-98/conf.203/inf. 7, 2-4, 12. En ligne : http://whc.unesco.org/archive/1998/whc-98-conf203-inf7e.pdf. Consulté le 13 mars 2014.

[3] ICOMOS, *Évaluation des propositions d'inscription de biens mixtes et culturels sur la Liste du patrimoine mondial, Rapport de l'ICOMOS pour le Comité du patrimoine mondial, 37e session ordinaire, Phnom Penh, juin 2013, Pimachiowin Aki (Canada) No 1415*. En ligne : http://whc.unesco.org/archive/2013/whc13-37com-8B1inf-fr.pdf. Consulté le 13 mars 2014.

1. INTRODUCTION

The focus of the 9th Montreal Round Table (2014), *Exploring the Cultural Value of Nature: a World Heritage Context,* is aligned with two of the research themes of the Chair, namely the processes and methodologies for values-based planning and management of heritage properties, and the influence of UNESCO's Convention concerning the protection of cultural and natural heritage (1972) on conservation practice. The Chair's research program explores the evolving notion of built heritage and the impacts of this evolution on the processes of conservation, development, appropriation, management and use of historic places.

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

The choice of this year's subject results from a discussion at the 37th session of the World Heritage Committee in 2013 concerning nominations of properties that feature seamless interaction between the land and the people living there. The example that raised this issue is the Canadian nomination of Pimachiowin Aki, a large boreal forest site that straddles the Manitoba-Ontario border and is home to several First Nations Anishinaabe communities. In the words of the indigenous people: "Land is reflected in us; we are reflected in the land." The Committee discussion highlighted the challenges of recognizing within the framework of the World Heritage Convention "the indissoluble bonds that exist in some places between culture and nature." It recommended that research on this issue and a study of options for changes to inscription criteria be carried out to provide a scientific basis for a debate at next year's Committee session.

The context for the 2014 Montreal Round Table goes back to the World Heritage Convention itself. The 1972 UNESCO Convention is often praised as the only international agreement that combines cultural and natural heritage sites in one conservation instrument. While the inclusion of culture and nature in a single international treaty is one of its greatest achievements, actual implementation measures at the beginning worked against a real integration. Obstacles to appreciating

fully the combination of cultural and natural values in one site arose from separate definitions of cultural heritage and natural heritage in articles 1 and 2 as well as UNESCO's administrative arrangements. Instead of increasing a holistic view of cultural and natural heritage, the early experience of the Convention in fact emphasized the divide between monuments and archaeological sites on the one hand and a pristine view of nature as wilderness on the other hand.

To bridge that gap, European countries with long histories of human occupation asked in 1984 that what they called "rural landscapes" be considered eligible for inscription under natural heritage criteria. After almost a decade of discussion, the World Heritage Committee adopted in 1992 three cultural landscapes categories: landscapes designed and created intentionally by people, organically evolved landscapes and associative cultural landscapes. The adoption of these new categories has facilitated the successful inscription of many heritage properties with combined cultural and natural values, thanks in particular to the pioneering introduction of the category of associative cultural landscapes.

But a challenge remains to bridge the culture/nature divide in large protected natural areas inhabited by groups of people, often indigenous. How can one assess the importance of human presence in large protected areas within the World Heritage system? For such cases, the methodologies developed for cultural landscapes are not necessarily helpful for determining Outstanding Universal Value (OUV) – the threshold for World Heritage listing. There can be reluctance on the part of some groups to claim exceptionality and a preference not to distinguish their cultural interactions with their landscape from those of other communities. There are also differing perceptions of value. On the one hand, an Aboriginal perspective might describe value as coming from the land and the role that indigenous people play in sustaining ecosystems. On the other hand, the World Heritage cultural landscape perspective might describe value as the exceptional character of the cultural traditions and the capacity of the natural site to reflect and sustain them. The challenge is to see how or if the World Heritage system can recognize the bond between people and nature in large protected areas. How can cultural systems necessary to sustain the natural values of such properties be recognized in the World Heritage system? How can the cultural value of nature in large protected areas be recognized to a degree that is exceptional?

Specifically, the issue comes down to the application of World Heritage inscription criteria. It is not clear which criteria to use and how they might be satisfied, particularly with regard to the requirement to be "outstanding" and "exceptional." This situation was identified soon after the adoption of the cultural landscape categories. World Heritage experts meeting in 1996 in the Parc national de la Vanoise, France, "discussed the continuum from nature to culture that is covered by World Heritage and acknowledged the complexity of the interactions between nature and culture." Noting that the "use of terminologies such as natural, cultural, mixed and cultural landscapes to distinguish World Heritage Sites was undermining the Convention's uniqueness in its recognition of the nature- culture continuum," the experts recommended the development of one set of criteria on the grounds that it would promote a unified identity for all properties.[1]

This idea was taken up by the 1998 UNESCO World Heritage expert meeting held in Amsterdam. The Vanoise recommendation was tabled with the warning that criteria should not become "straight jackets" but should accommodate different perceptions of what might be Outstanding Universal Value. Representatives of the World Heritage advisory bodies in Amsterdam supported a unified set of criteria on the grounds that this would give "greater recognition of the continuum of, and interactions between, culture and nature." The IUCN representative, Bing Lucas stated that "IUCN considers the four categories of World Heritage (natural, cultural, mixed and cultural landscape) as confusing and undermining the uniqueness of the Convention." Carmen Anon, speaking for ICOMOS, observed that "a single set of ten criteria would abolish the formal distinction between cultural and natural heritage."[2]

Based on these recommendations, the World Heritage Committee decided in 2004 to unify the inscription criteria as part of the revamping of the Operational Guidelines. At the time, there was little analysis or creative thinking about the potential implications of such a merger. To this day, the World Heritage system continues to operate as if nothing has changed. Criteria 1 to 6 are deemed to be cultural (and "owned" by ICOMOS) and criteria 7 to 10 are deemed to be natural (and "owned" by IUCN). In its evaluation of the Pimachiowin Aki site, ICOMOS states that "there is no way for properties to demonstrate within the current wording of the criteria either that cultural systems are necessary to sustain the OUV of the property or that nature is imbued with cultural value in a property to a degree that is exceptional."[3] Are there potential changes to the criteria that could address these questions?

The 2014 Montreal Round Table is structured to examine the question from various points of view beginning with an introduction within the World Heritage framework, followed by a session on international perspectives on the cultural value of nature. To deepen an understanding of the issue, presentations then focus on the theory and practice of cultural landscapes in international, Canadian and indigenous contexts. The next session on potential amendments to the wording of World Heritage criteria is then followed by presentations and a debate from heritage conservation students. The Round Table concludes with reports from the rapporteurs, an overview presentation and general discussion of the issues raised.

Students in heritage conservation studies are invited to this unique learning experience, including participants from the Université de Montréal, Carleton University in Ottawa and Willowbank School of Restoration Arts in Queenston. In line with the educational mandate of the Canada Research Chairs programme, students are encouraged to participate in the deliberations of the Montreal Round Tables. In 2014, two Ph.D. students from the Université de Montréal will make formal presentations. A recent innovation is the introduction of a formal debate on the topic among some of the students from participating institutions. This fulfills one of the Chair's roles in transmitting knowledge to the next generation of heritage stewards, on the understanding that long-term success in heritage conservation will depend on future generations taking over such responsibilities. While all students benefit from the networking opportunity, several also serve as rapporteurs of individual sessions. Results of previous Montreal Round Tables can be consulted on the Chair's website: http://www.patrimoinebati.umontreal.ca/en/activities/round-tables/.

The purpose of the meeting is to foster an exchange of research, experience and observations in order to clarify how the cultural value of nature might be better understood. The Round Table will explore possible approaches to find common ground. For researchers and practitioners in heritage conservation, such a dialogue will contribute to a better understanding of past approaches and current practice in order to provide guidance to meet the needs of the 21st century.

Christina Cameron
Canada Research Chair on Built Heritage
March 2014

Endnotes

[1] UNESCO, Report of the expert meeting on evaluation of general principles and criteria for nominations of natural World Heritage Sites, Parc national de la Vanoise, France, 22 - 24 March 1996, Paris, 15 April 1996, WHC-96/conf.202/inf. 9, 3-4. Retrieved from http://whc.unesco.org/archive/1996/whc-96-conf202-inf9e.pdf.

[2] UNESCO, Report of the World Heritage global strategy natural and cultural heritage expert meeting, 25 to 29 March 1998, Amsterdam, the Netherlands, Paris, 20 October 1998, WHC-98/conf.203/inf. 7, 2-4, 12. Retrieved from http://whc.unesco.org/archive/1998/whc-98-conf203-inf7e.pdf.

[3] ICOMOS, Evaluations of Nominations of Cultural and Mixed Properties to the World Heritage List, ICOMOS Report for the World Heritage Committee 37th ordinary session, Phnom Penh, June 2013, Pimachiowin Aki (Canada) No 1415. Retrieved from http://whc.unesco.org/archive/2013/whc13-37com-8B1inf-en.pdf.

2. PROGRAMME DE LA TABLE RONDE

Mercredi 12 mars 2014

17:00 Conférence publique
Julian Smith, Directeur exécutif, Willowbank School of Restoration Arts, Queenston
Willowbank : une nouvelle approche à l'éducation en architecture

Lancement du livre
Christina Cameron and Mechtild Rössler
Many Voices, One Vision: The Early Years of the World Heritage Convention
Farnham: Ashgate, 2013

Allocution
Anne Cormier, directrice, École d'architecture, Faculté de l'aménagement, Université de Montréal

Lieu: Pavillon de la Faculté de l'aménagement
Amphithéâtre 1120
2940, chemin de la Côte-Ste-Catherine
Montréal, Québec

19:30 Dîner pour les participants de la Table ronde

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

Jeudi 13 mars 2014

Lieu: Institut de statistique de l'UNESCO
5255, avenue Decelles, 7e étage
Montréal, Québec

09:00 Inscription

09:15 **Mot de bienvenue**
Giovanni de Paoli, doyen, Faculté de l'aménagement, Université de Montréal

09:30 **Session 1: Introduction et une perspective internationale**
Rapporteur session 1: Laurie Lafontaine, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Christina Cameron, professeure, École d'architecture et titulaire, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal
Les enjeux de la valeur culturelle de la nature

Susan Denyer, conseillère au patrimoine mondial, ICOMOS
La valeur culturelle de la nature: une perspective du patrimoine mondial

10:30 Pause

11:00 **Session 2: La valeur culturelle de la nature : des perspectives internationales**
Présidente: Judith Herrmann, candidate au Ph.D. en aménagement, Faculté de l'aménagement, Université de Montréal
Rapporteur session 2: Angus Affleck, étudiant, Willowbank School of Restoration Arts

Nobuko Inaba, titulaire de la Chaire, Masters Program in World Heritage Studies, Graduate School of Comprehensive Human Sciences, University de Tsukuba, Tokyo
Les sites naturels comme monuments culturels: une approche japonaise

Nora Mitchell, professeure associée, University of Vermont, Woodstock, U.S.A.
Les aires protégées de catégorie 5 de l'Union internationale pour la conservation de la nature et la value culturelle

11:45 Discussion

12:15 Déjeuner

Lieu: Institut de statistique de l'UNESCO

13:15 **Session 3: Les paysages culturels**
Président: Mathieu Dormaels, Post-doctorant, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal
Rapporteur session 3: Hélène Santoni, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Susan Buggey, consultante en patrimoine, Ottawa
Les paysages culturels et le patrimoine mondial: leçons de La Petite Pierre

Mechtild Rössler, directrice adjointe (programme), Centre du patrimoine mondial de l'UNESCO, Paris, France
Les paysages culturels du patrimoine mondial: vingt ans plus tard

Nicole Valois, professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal
Les valeurs culturelles des paysages de l'ère moderne
Discussion

14:45 Pause

15:15 **Session 4: Les paysages culturels et les communautés aborigènes**
Président: Nicholas Roquet, professeur adjoint, École d'architecture, Faculté de l'aménagement, Université de Montréal
Rapporteur session 4: Stephanie Elliott and Heather Leroux, étudiantes, Carleton University

Lisa Prosper, directrice, Centre for Cultural Landscape, Willowbank School of Restoration Arts, Queenston
Comprendre les paysages culturels

Tom Andrews, archéologue territorial, Prince of Wales Heritage Centre, Yellowknife, Territoires du Nord-Ouest
Repenser l'authenticité des paysages culturels autochtones

16:15 Discussion

16:45 Fin de la journée

19:00 Dîner pour les participants de la Table ronde

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

Vendredi 14 mars 2014

Lieu: Institut de statistique de l'UNESCO
5255, avenue Decelles, 7e étage
Montréal, Québec

09:00 **Session 5: Repenser les critères d'inscription du patrimoine mondial**
Présidente: Mariana Esponda, professeure agrégée, Azrieli School of Architecture & Urbanism, Carleton University
Rapporteur session 5: Andrée-Anne Riendeau, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Kristal Buckley, School of History, Heritage and Society, Faculty of Arts and Education, Deakin University, Melbourne, Australia
Réflexions sur l'application des critères du patrimoine mondial

Christophe Rivet, gestionnaire, Analyse et relations régionales - Atlantique Environnement Canada, Dartmouth, N.-É.
Renforcer les critères du patrimoine culturel pour capturer la valeur culturelle de la nature

10:00 Discussion

10:15 Pause

10:45 **Session 6: Les étudiants en conservation s'expriment!**
Présidente : Claudine Déom, professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal

Judith Herrmann, candidate au Ph.D. en aménagement, Faculté de l'aménagement, Université de Montréal
Des études actuelles du discours du patrimoine immatériel

Ève Wertheimer, étudiante en Ph.D. aménagement, Faculté de l'aménagement, Université de Montréal
Une perspective de chercheuse sur la question culture-nature

Débat des étudiants:

Participants:
Margaret Caron-Vuotari, étudiante, Carleton University
Victoria Ellis, étudiante, Carleton University
Angela Garvey, étudiante, Willowbank School of Restoration Arts
Sahra Campbell, étudiante, Willowbank School of Restoration Arts

Les étudiantes discuteront en réaction à la question suivante qui leur fut posée:
Le comité du patrimoine mondial a reconnu que l'inscription de sites mixtes selon deux familles de critères distinctes (culturels et naturels) déterminés par des évaluations réalisées par des instances tout aussi distinctes (ICOMOS et UICN) « (...) soulèvent des questions fondamentales concernant la manière dont les liens indissolubles qui existent dans certains endroits entre la culture et la nature peuvent être reconnus sur la Liste du patrimoine mondial (...) » (Décision 37 COM 8B.19).
Dans un premier temps, comparez Pimachiowin Aki avec deux autres biens inscrits sur la liste - 1 site mixte et 1 paysage culturel -, afin de comprendre l'interprétation des critères sous lesquels ils furent inscrits et dans quelle mesure ils parviennent à reconnaître (ou pas) ces « liens indissolubles » entra la culture et la nature. Sur la base

de cette analyse, esquissez par la suite ce qui, à votre avis, pourrait être fait afin d'inscrire des sites tels que Pimachiowin Aki dont la valeur patrimoniale réside dans ce lien entre les valeurs naturelles et culturelles.

12:15 Déjeuner

13:15 **Session 7: La discussion de la Table ronde et des conclusions**
Présidente: Natalie Bull, Directrice générale, Héritage Canada La Fiducie nationale

Les comptes-rendus des rapporteurs
Susan Ross, professeure adjointe, Heritage Conservation Program, School of Canadian Studies, Carleton University
Synthèse des discussions et conclusion de la Table ronde 2014

Discussion générale

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

15:30 **Clôture de la Table ronde 2014**

2. ROUND TABLE PROGRAMME

Wednesday 12 March 2014

17:00 Public Lecture
Julian Smith, Executive Director, Willowbank School of Restoration Arts, Queenston
Willowbank: a new approach to architectural education

Book Launch
Christina Cameron and Mechtild Rössler
Many Voices, One Vision: The Early Years of the World Heritage Convention
Farnham: Ashgate, 2013

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

Location: Pavillon de la Faculté de l'aménagement
Amphithéâtre 1120
2940, chemin de la Côte-Ste-Catherine
Montréal, Québec

19:30 Dinner for Round Table participants

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

Thursday 13 March 2014

Location: UNESCO Institute of Statistics
5255, avenue Decelles, 7th floor
Montréal, Québec

09:00 Registration

09:15 **Welcome**
Giovanni de Paoli, Dean, Faculté de l'aménagement, Université de Montréal

09:30 **Session 1: Introduction and international perspective**
Rapporteur session 1: Laurie Lafontaine, Masters student, Programme CEB, Université de Montréal

Christina Cameron, Professor, School of Architecture and Canada Research Chair on Built Heritage, Faculté de l'aménagement, Université de Montréal
The cultural value of nature: the issues

Susan Denyer, World Heritage Advisor, ICOMOS
Cultural value of nature: a World Heritage perspective

10:30 Break

11:00 **Session 2: The Cultural Value of Nature: International Perspectives**
Chair: Judith Herrmann, Candidate, Ph.D. en aménagement, Faculté de l'aménagement, Université de Montréal
Rapporteur session 2: Angus Affleck, student, Willowbank School of Restoration Arts

Nobuko Inaba, Chair, Masters Program in World Heritage Studies, Graduate School of Comprehensive Human Sciences, University of Tsukuba, Tokyo
Natural Sites as Cultural Monuments: a Japanese Approach

Nora Mitchell, Adjunct Professor, University of Vermont, Woodstock, U.S.A.
IUCN's Category 5 Protected Areas and cultural value

11:45 Discussion

12:15 Lunch

Location: UNESCO Institute of Statistics

13:15 **Session 3: Cultural Landscapes**
Chair: Mathieu Dormaels, Post-doctoral student, Canada Research Chair on Built Heritage, Faculté de l'aménagement, Université de Montréal
Rapporteur session 3: Hélène Santoni, Masters student, Programme CEB, Université de Montréal

Susan Buggey, Heritage Consultant, Ottawa
Cultural Landscapes and World Heritage: learning from La Petite Pierre

Mechtild Rössler, Deputy Director (Programme), UNESCO World Heritage Centre, Paris, France
World Heritage Cultural Landscapes: Twenty Years later

Nicole Valois, Associate Professor, School of Landscape Architecture, Faculté de l'aménagement, Université de Montréal
Cultural values of landscapes of the modern era

Discussion

14:45 Break

15:15 **Session 4: Aboriginal Cultural Landscapes**
Chair: Nicholas Roquet, Assistant Professor, School of Architecture, Faculté de l'aménagement, Université de Montréal
Rapporteur session 4: Stephanie Elliott and Heather Leroux, students, Carleton University

Lisa Prosper, Director, Centre for Cultural Landscape, Willowbank School of Restoration Arts, Queenston
Understanding cultural landscapes

Tom Andrews, Territorial Archaeologist, Prince of Wales Heritage Centre, Yellowknife, NWT
Recasting Authenticity in Aboriginal cultural landscapes

16:15 Discussion

16:45 Close of session

19:00 Dinner for Round Table participants

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

Friday 14 March 2014

Location: UNESCO Institute of Statistics
5255, avenue Decelles, 7th floor
Montréal, Québec

09:00 **Session 5: Rethinking World Heritage Criteria**
Chair: Mariana Esponda, Assistant Professor, Azrieli School of Architecture & Urbanism, Carleton University
Rapporteur session 5: Andrée-Anne Riendeau, Masters student, Programme CEB, Université de Montréal

Kristal Buckley, Lecturer in Cultural Heritage, School of History, Heritage and Society, Faculty of Arts and Education, Deakin University, Melbourne, Australia
Reflections on the application of World Heritage criteria

Christophe Rivet, Manager, Regional Analysis and Relations, Atlantic Region, Environment Canada, Dartmouth, N.S.
Enhancing cultural heritage criteria to capture the cultural value of nature

10:00 Discussion

10:15 Break

10:45 **Session 6: Views from students in heritage conservation**
Chair: Claudine Déom, Associate Professor, School of Architecture, Faculté de l'aménagement, Université de Montréal

Judith Herrmann, Candidate, Ph.D aménagement, Faculté de l'aménagement, Université de Montréal
Current scholarship on the intangible heritage discourse

Ève Wertheimer, Student, Ph.D. aménagement, Faculté de l'aménagement, Université de Montréal
A researcher's perspective on the culture-nature question

Student discussion:

Participants:
Margaret Caron-Vuotari, student, Carleton University
Victoria Ellis, student, Carleton University
Angela Garvey, student, Willowbank School of Restoration Arts
Sahra Campbell, student, Willowbank School of Restoration Arts

The students will discuss their point of view in response to a question that has been asked:
The World Heritage Committee has recognized that the current requirement for mixed site to satisfy separate natural and cultural criteria, following separate independent evaluations by ICOMOS and IUCN poses "(...) fundamental questions in terms of how the indissoluble bonds that exist in some places between culture and nature can be recognized on the World Heritage List (...)." (Decision 37 COM 8B.19)
In step one, compare Pimachiowin Aki with 2 other sites - one mixed site and one cultural landscape - already listed on the World Heritage List to understand the interpretation of the criteria under which they were inscribed and assess how well their inscriptions recognize (or fail to recognize) the 'indissoluble bonds' between culture and nature.
In step two, based on this analysis, comment on what you think could be done to promote the designation of sites like Pimachiowin Aki whose heritage value lies in the bond between nature and culture?

12:15 Lunch

13 :15 **Session 7: Round Table Discussion and Conclusions**
Chair: Natalie Bull, Executive Director, Heritage Canada Foundation

Reports of the Rapporteurs

Susan Ross, Assistant Professor, Heritage Conservation Program, School of Canadian Studies, Carleton University
Overview of 2014 Round Table

General discussion

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

15:30 **Close of 2014 Round Table**

3. TEXTES DES CONFERENCIERS / TEXTS OF THE SPEAKERS

Session 1: Introduction et une perspective internationale
Introduction and international perspective

Rapporteur session 1: Laurie Lafontaine, étudiante / student, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.1 THE CULTURAL VALUE OF NATURE: A WORLD HERITAGE PERSPECTIVE

Susan Denyer, World Heritage Adviser, ICOMOS

Susan Denyer
(Photo: Judith Herrmann, 2014)

The report of the Expert Meeting on *Evaluation of general principles and criteria for nominations of natural World Heritage sites* held at Parc national de la Vanoise, France, in 1996 noted that '*The criteria should not become strait jackets [sic] for the inclusion of properties on the World Heritage List'.* (UNESCO 1998) In spite of that hope, perhaps the current criteria are unduly constraining the way interaction between culture and nature might be recognised as being of Outstanding Universal Value (OUV).

The 1972 World Heritage Convention (UNESCO 1972) was the first international instrument to bring together culture and nature. Notwithstanding its enormous success, and its extraordinarily high profile, with the number of inscribed properties likely to reach 1,000 in 2014 at the 38th session of the World Heritage Committee in Doha, Qatar, and with almost all UNESCO member States having now ratified the Convention, there is one area of its work that might be seen to have not fulfilled its promise. This is the link between culture and nature that in many ways can be seen as the cornerstone of the Convention. For a variety of reasons, both internally in the way the Convention is delivered, and externally in the way ideas and practice have developed, culture and nature have become more formally separated and are arguably less joined up now than they were in the 1980s.

In reflecting on why the vision of the Convention has not been sustained, this paper attempts to summarise how the Committee's evaluation of properties centring on an interaction between culture and nature has evolved from the early days of the Convention, sets out the tools that the Committee now has at its disposal for such evaluations, and highlights the changing global context for culture-nature conservation.

But first a few realities: the divide between culture and nature is inherent within the internal workings of the Convention. This divide reflects the choice by States Parties to nominate properties under either cultural or natural criteria, and the structure of the Advisory Bodies to the Convention, particularly ICOMOS (International Council on Monuments and Sites) and IUCN (International Union for the Conservation of Nature) who, under the terms of the Convention, provide advice to the Committee on cultural heritage and natural heritage respectively.

In the Conventions' external context, culture and nature have also largely remained apart. This divide is supported by large Non-Governmental Organisations whose structures hardly ever focus on both nature and on culture. It is also mirrored in the division within Ministries and Agencies around the

world, with those for Nature and the Environment usually being quite separate from those for Culture (and generally much better resourced). Trying to bridge this divide can be difficult.

This divide has also been associated with certain perceptions of nature and culture explained by some as reflecting a conceptual dichotomy in Western society between nature and culture that does not always exist for non-western societies. There has been considerable debate on whether this is a reality or a convenience that has been used to justify the idea of wilderness, for example, or whether it is fostered by the difficulties of assessing the cultural value of nature, or perhaps simply reinforced by bureaucratic structures.

It is clear that although culture and nature are defined separately in the Convention, there are important overlaps. In Article 1, the definition of cultural heritage embraces monuments, groups of buildings and sites, where sites are defined as including '*the combined works of nature and of man'.* In Article 2, natural heritage includes '*the aesthetic ... point of view'* and '*natural beauty'* – both on the face of it cultural concepts. (UNESCO 1972)

It is noteworthy that some of the earliest nominations were of properties that embraced both culture and nature. How to deal with this overlap thus became an early issue for the World Heritage Committee. At its 2nd meeting (Paris, France, 1979) the Bureau of the World Heritage Committee considered five such properties including Ngorongoro Conservation Area, Tanzania, and Mont St Michel and its Bay, France. They suggested an informal policy whereby ICOMOS and IUCN would provide separate evaluations on the cultural and natural values of the proposed nominations, while in some cases only one Advisory Body would prepare the evaluation. The Bureau then went on to say that cultural and natural value was not always equal and one could complement the other. It proposed that properties be evaluated first in terms of their principal interest with their secondary interest being considered on a complementary basis.(UNESCO 1979 a)

Thus as far back as 1979, there was a very clear understanding of the key issues: cultural value might be supported by natural value and vice versa, and an awareness that natural and cultural values are often complementary and indeed necessary for one another. The Bureau also noted that '*future proposals might, of course, be of equal interest for both their natural and cultural features*', (UNESCO 1979) foreshadowing the idea of mixed properties which are discussed below.

Ngorongoro was subsequently inscribed on the World Heritage List in 1979 under natural criteria only. Interestingly Ngorongoro was listed as 'N-C' (i.e. both natural and cultural) in the report

of the Bureau. (UNESCO 1979 a). It had only been evaluated by IUCN, but both archaeological sites related to early man and the Maasai pastoral landscape appear to have been taken into account in the N-C description. It was not until 2010 that the cultural value was officially recognised – but only for the sites of early man and not for the contribution of the pastoral landscape, as by then there was no longer a mechanism for recognising secondary cultural interest on a supportive basis, as envisaged by early meetings of the Bureau.

Overlapping definitions of culture and nature were also found in the early wording of the criteria that were introduced to justify OUV. For instance, until 1994, natural criterion (ii) (now (ix)) included '*outstanding examples representing ... man's interaction with his natural environment*', and until 1980 there was also mention of specific terraced agricultural landscapes. People and cultural interactions as part of natural value were thus enshrined in the natural criteria from their earliest definitions. (Jokilehto 2008)

The Historic Sanctuary of Machu Picchu, Peru, was inscribed in 1983 under natural (i) and (ii) and cultural criteria (i) and (iii). Under cultural criteria, the property was inscribed as a '*cultural masterpiece of architectural testimony to Inca civilisation*'. It was under natural criterion (ii) that the cultural value of nature and the impact of people on that nature were recognised clearly and specifically: '*The surrounding valleys have been cultivated continuously for well over a thousand years, providing one of the world's greatest examples of a productive man-land relationship; the people living around Macchu Picchu continue a way of life which closely resembles that of their Inca ancestors, being based on potatoes, maize and llamas'.* Furthermore, under integrity, IUCN reported that the property was '*of sufficient size to function as an ecological unit, though to better contain the entire spectrum of man-land relationships it would be better to include some of the other sites in the lower reaches of the Urubamba River'.* The Committee accordingly recommended that these be included, which they were.

In the 1980s, the link between culture and nature was also clearly evident in the wording of natural Criterion (iii) (now (vii)), that included '*exceptional combinations of natural and cultural elements' and 'exceptional natural beauty*'. (Jokilehto 2008)

The Committee at its 12th session (Brasilia, 1988) agreed formally that for properties where there they saw an '*indissoluble or exceptional combination of natural and cultural elements*', ICOMOS would evaluate cultural criteria and, in consultation with IUCN, also natural criterion (iii) for those

aspects specifically related to '*natural beauty and the exceptional combination of cultural and natural elements'*, thus acknowledging a clear understanding that natural beauty was in fact a cultural construct. (UNESCO 1988 a) Under this arrangement, ICOMOS made single evaluations of the nomination dossiers for Mount Athos (Greece), Meteora (Greece) and Hierapolis-Pamukkale (Turkey).

For Mount Athos, the Committee in 1988 accepted ICOMOS's proposal to add natural criterion (iii) – relating to natural beauty - to cultural criteria (i), (ii), (iv), (v) & (vi). Natural criterion (iii) was seen as satisfied in terms of the visual harmony resulting from man's interaction with the environment. '*The harmonious interaction of traditional farming practices and forestry linked to the stringent observance of monastic rules over the course of centuries*', was especially mentioned as contributing to '*the excellent preservation of the Mediterranean forests and associated flora of Mount Athos'*. The case for the cultural value of nature being linked to persistent cultural practices was strongly made.

In 1988, the World Heritage Committee also accepted ICOMOS's proposal to apply natural criterion (iii) as well as cultural criteria for Meteora, Greece. In this case, the Committee acted against the recommendation of IUCN, which did not support the use of natural criteria, by accepting ICOMOS's view that the natural landscape enhanced by monasteries supported on pinnacles of rock could be seen to have beauty and harmony.

Early cultural criteria also included words that helped to articulate links between culture and nature. The earliest version of cultural criterion (i) includes '*a unique artistic or aesthetic achievement',* while cultural criterion (iv) includes *'the most characteristic examples of a structure, the type representing an important ... artistic ... development'.* Although 'aesthetic' was removed from (i) and 'artistic' from (iv) in 1983, and 'artistic' also removed from (i) in 1996, (Jokilehto 2008) while they were there they were used to acknowledge visual harmony between nature and culture. An example is Mont St Michel & its Bay, France, inscribed in 1979 under cultural criteria (i), (iii) and (vi). For criterion (i), Mont Saint-Michel was seen to constitute a '*unique aesthetic realization which may be attributed to the unprecedented union of the natural site and the architecture'*.

While the Committee was fairly forthright in recognising the cultural value of nature for some properties, they became less certain as to how to evaluate the link between culture and nature in landscapes where the two were more nearly equal or were there were few or no monumental structures. Although by 1984, the Committee had acknowledged that in many countries there were landscapes that were not truly natural as they had been modified by people and that sometimes this interaction had

created ecologically balanced, aesthetically beautiful and culturally interesting landscapes, they were uncertain as to whether in such places culture supported nature or nature supported culture. They were also unclear as to how this interaction might be acknowledged within the criteria.

One place that prompted much reflection on this issue was the Lake District, UK, first nominated as a mixed site under both natural and cultural criteria in 1986. The Committee could not agree on its value and left open a decision while seeking further clarification on what by then had become known as cultural landscapes. (UNESCO 1987) In 1989, UK submitted a second application for the Lake District as cultural property which ICOMOS recommended for inscription. Although many Committee members supported inscription, again there was no consensus. The Committee decided that it did not have sufficiently clear criteria to allow it to rule on this type of property. It therefore requested the Secretariat to develop such criteria for submission to the Bureau. (UNESCO 1990).

Accordingly, an Expert Group on Cultural Landscapes met at La Petite Pierre, France, in October 1992. The outcome of this meeting was a recommended definition of cultural landscapes that were seen as properties that were neither purely natural nor purely cultural but rather a fusion between the two. It also recommended_slight changes to the criteria and new paragraphs defining cultural landscapes for the Operational Guidelines. (UNESCO 1992a) At its 16th session in 1992, the World Heritage Committee approved these revisions to the Operational Guidelines. (UNESCO 1992)

The approved definition of cultural landscapes starts with the wording of Article 1 of the Convention: the '*combined works of nature and of man'*. It sees these as '*illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal*'. Criterion (iii) was amended to include the idea of a cultural tradition or a civilization 'which is living', while to criterion (v) 'land-use' was added as an alternative to a human settlement which could be representative of a culture (or cultures). It is important to emphasise that cultural landscapes were to be considered as cultural properties to be evaluated by ICOMOS.

The wording of the definition is admirably concise and evocative of landscapes shaped by people. Nevertheless, it tends to suggest that nature is a resource that people use or that it is the passive partner providing constraints and opportunities for cultural structures and systems. Nowhere is there

mention of the inter-relationship between people and their environment, or of dynamic processes involving nature and culture.

Although this definition was – and still is - seen as a step forward, it almost immediately triggered some negative reactions. No sooner than the link between culture and nature had been firmly set within a cultural framework, steps were being taken to remove cultural elements from the natural criteria. This was prompted by The Fourth World Parks Congress, 1992, that noted how '*reference to man's interaction with nature ... and exceptional combinations of natural and cultural elem*ents' did not correspond to the definition of natural heritage in Article 2 of the Convention. (Thorsell, J 1992) Accordingly, in 1994, the Committee agreed to new wording of natural criteria (ii) and (iii) to remove cultural aspects from both. In natural criterion (ii) , the phrase '*exceptional combinations of natural and cultural elements'* was deleted in relation to aesthetics, and in natural criterion (ii) '*man's interaction with his natural environment'* was deleted in relation to ecological and biological processes.

One of the first inscriptions as a cultural landscape was the Rice Terraces of the Philippines Cordilleras, inscribed under cultural criteria (iii), (iv), and (v) in 1995 with the support by IUCN. What is interesting is how the wording that had recently been deleted from the natural criteria appears in the justification for the cultural criteria. Mention is made of the way the terraces ' *illustrate a remarkable degree of harmony between humankind and the natural environment of great aesthetic appeal, as well as demonstrating sustainable farming systems in mountainous terrain, based on a careful use of natural resources'*, although the wording of the cultural criteria had not been changed to add these notions.

Since 1995 other cultural landscapes have been inscribed to reflect explicitly or implicitly ideas of harmony in terms of culture/ nature interaction, although no criterion specifically acknowledges this interaction or the cultural value of nature._One example is the Honghe Hani Rice Terraces, China inscribed in 2013 under cultural criteria (iii) & (v). The inscription of cultural landscapes reflects the way communities have interacted with their natural environment, either the outstanding outcomes of that interaction or outstanding interactions. Here it is the scope, extent, use and persistence of the terraces over time that is exceptional. They only survive because of an integrated socio-cultural-economic structure that utilises all the natural attributes in a dynamic way; natural forests are essential parts of the cultural process, producing water for the rice terraces; some are also considered to be sacred – the abode of gods and ancestors. ICOMOS has gone as far as it can in reflecting under the

cultural criteria this harmonious interaction: how the agricultural process can strengthen peoples' relationship with the environment, and allow them to affirm the sacredness of nature. But nature is a somewhat passive part of the property. It is not possible to define clearly the value of nature upon which cultural value rests.

This issue becomes more difficult the more dominant the natural elements are within cultural landscapes. One such example is the Orkhon Valley Cultural Landscape, Mongolia, inscribed in 2004, under cultural criteria (ii), (iii) and (iv). Another is the Osun-Oshogbo Sacred Grove, Nigeria, inscribed in 2005 under cultural criteria (ii), (iii), & (vi). A third example is the Sulaiman Too Sacred Mountain, Kyrgyzstan, inscribed in 2009, under cultural criteria (iii) & (vi). In all these properties the cultural structures reinforce the value of nature and are underpinned by it. Yet none of these three inscriptions have set out clearly the natural value upon which the cultural value depends. Nature has been inscribed for cultural value but in some instances without clear acknowledgment though nature is seen as a secondary interest – in the phrase of the Bureau. Mongolian grasslands were not of interest to IUCN, nor were the sacred forest grove of Oshogbo, Nigeria, or the Sacred mountain of Osh a beacon for travellers along the Silk Roads, as their nature did not feature as important in global terms.

Cultural landscapes have proved to be a popular category with 85 properties so far inscribed. Nonetheless, as cultural properties evaluated by ICOMOS, the inscriptions have not resolved how the indissoluble link between culture and nature could and should be defined and recognised. Managed nature may have considerable value in cultural landscapes but there is no formal way to recognise it as supportive natural value within the cultural criteria.

There are equal and opposite difficulties with natural properties as currently there is no way to nominate a cultural landscape as a natural property with supportive cultural value, or indeed to recognise culture as a supportive value in any natural property. The Three Parallel Rivers of Yunnan Protected Areas, China, inscribed in 2010 under natural criteria (vii), (viii) (ix) & (x) are an extraordinary example of high level agro-pastoralism inhabited by some 36,000 inhabitants. In this property cultural value could be seen as supportive to natural value. Currently it does not appear in the justification for natural criteria. Indeed the settlements were seen to interfere with wildlife corridors and recommendations made to modify them.

'*A vast and diverse landscape of striking natural beauty'*, the Puturona Plateau Russian Federation, was inscribed in 2010, under natural criteria (vii) and (ix) and was said to be '*pristine and*

not affected by human infrastructure'. Although there was mention of a major reindeer migration crossing part of the property, there was no mention that this was the homeland of some of the Evenks, Siberian reindeer hunters, nor that it had only became a reserve in 1987 when reindeer pastoralists were moved to the outskirts. ICOMOS commented on this dossier – although it has no formal mandate to do so. This property could also perhaps have been considered as a natural landscape with strong supportive cultural value.

The aim to acknowledge the link between culture and nature has persisted to a degree at a strategic level throughout the years but came strongly into focus in 1996 at the Expert Meeting on Evaluation of general principles and criteria for nominations of natural World Heritage sites, held in Vanoise, France.(UNESCO 1996) The Director of the World Heritage Centre recalled the significance of the unifying concept of World Heritage embracing both cultural and natural heritage as outlined in the Convention. He considered that World Heritage constitutes a continuum which stems from the fact that all areas have been influenced by humans to some degree. The meeting made a clear statement of the key issues, particularly for natural sites. Concerning the interpretation of 'natural', it was noted that human influence can be found in all natural sites, that the notion of pristine nature is therefore a relative one, and that human activities in natural areas often occur and may complement the natural values of the area. The meeting stressed the need for a comprehensive World Heritage Global Strategy for cultural and natural heritage that recognised the complexity of interactions between culture and nature and the existence of a continuum between them.

Two years later a World Heritage Global Strategy Natural and Cultural Heritage Expert Meeting, was held in Amsterdam, The Netherlands. Chaired by Christina Cameron, it pushed things further. The Advisory Bodies put forward the view that the categories of natural, cultural mixed and cultural landscapes were confusing and, as a way of reinforcing the link between culture and nature, they proposed that the criteria be amalgamated into one list. This the meeting recommended in order that properties might be seen as forming a '*continuum, from the Taj-Mahal to the natural sites, including those which combine in endless variation the natural and cultural. In the terms of the Convention, this heritage has been perceived in a global manner. To underline and confirm this unity, it seems convenient to draw up one list of World Heritage sites, to encompass all these distinctions'*. The report of the meeting concluded that the '*criteria should be perceived as tools which could facilitate the analysis of sites and could underline the arguments in favour or not in favour of a nomination. Under*

no circumstances should they constitute an obstacle to the application of the spirit of the Convention'. (UNESCO 1998)

It was seven years before the 6th Extraordinary session of the World Heritage Committee (Paris, France 2003) decided to act on the recommendations of the Amsterdam meeting and merge the ten criteria (UNESCO 2003) The merged list – which does not change any of the wording of the criteria - first appeared in the 2005 version of the Operational Guidelines. Criteria (i) to (vi) remain for cultural properties evaluated by ICOMOS, with (vii) to (x) for natural properties evaluated by IUCN.

Also in 2005, a Special Expert meeting on the Concept of OUV was held in Kazan, Tartarstan, the Russian Federation, and this concluded that the merged list was '…. *a major advance as it would foster closer working arrangements between the natural and cultural fields by giving equal prominence to both as envisaged by the Convention'.* (UNESCO 2005)

So far sadly the combined criteria have not had that effect, nor have they made any substantial practical difference to ways in which culture and nature are defined or evaluated. Ultimately properties are still evaluated as either cultural, natural or both, depending on how they are nominated.

An example is Le Morne Cultural Landscape, Mauritius, centres on a rugged mountain jutting into the Indian Ocean that was used as a shelter by *maroons* (runaway slaves) through the 18th and early years of the 19th centuries. Le Morne was nominated as cultural property. The ICOMOS Panel considered it could be recognised under criterion (vii) for its natural beauty, but ICOMOS was not able to recommend this additional natural criterion as it was not nominated as a mixed site. The list maybe integrated but the focus of each of the criteria has not changed – they are still either cultural or natural.

Although cultural and natural criteria have been merged, their use and evaluation has not. Either culture or nature can be eliminated at the time of nomination, and the Advisory Bodies cannot intervene to suggest that either culture or nature might be added later, other than through recommending a new or revised nomination.

With the Tajik National Park (Mountains of the Pamirs), Tajikistan, inscribed in 2008 under natural criteria (vii) and (viii), IUCN noted that the Park was sparsely inhabited, and virtually unaffected by agriculture and permanent human settlements. In ICOMOS's view, this is one of the richest cultural areas of central Asia – for its archaeology, pastoralism and distinctive building types – and has high cultural value. The Pamirs, known as the roof of the world, were crossed by Scythians, Persians, Greeks, Kushans, Hephtalites, Gokturks, Huns, Arabs and Mongols, most of whom have left

their mark. Inscribing it for its natural value only has lost the opportunity to reconnect Tajikistan with its illustrious history.

It might well be said here that mixed properties should go some way to linking culture and nature. It has to be recognised though that mixed properties account for only a tiny minority, just under 3% of inscribed properties, and thus only a very small part of the overall continuum between culture and nature. Mixed properties were not foreseen by the Convention, they simply emerged. How to deal with them has been somewhat pragmatic. The Bureau foresaw that properties where the value of culture and nature might be equal might be eligible for inscription under both cultural and natural criteria, which is precisely what has happened. However the adjective 'mixed' is largely a misnomer as for the majority of such properties there is very little mixing between culture and nature. Of the 29 mixed properties now inscribed, only a small proportion display an indissoluble link between culture and nature.

For the majority, cultural and natural attributes sit slightly uncomfortably next to each other and may only be related in spatial terms. An example is the Ecosystem and Relict Cultural Landscape of Lopé-Okanda, Gabon, inscribed in 2007 under cultural criteria (iii) & (iv) and natural criteria (ix) & (x). An enormous area of dense, evergreen, Congo rainforest south of the River Ogooué, together with relict savannah environments, are of natural value for the great diversity of their species and habitats and for the way these illustrate adaptation to post-glacial climatic change. The cultural value relates almost entirely to a narrow area along the river valley that was the passage for significant, large scale Bronze and Iron Age migrations of Bantu and other peoples from West Africa to central, east and southern Africa that have shaped the development of the whole of sub-Saharan Africa. There is no on-going or meaningful interaction between culture and nature related to OUV.

Papahānaumokuākea, USA, inscribed in 2010 under cultural criteria (iii), & (vi) and natural criteria (viii), (ix) and (x) is one of the few mixed sites where there is an indissoluble link between culture and nature. Papahānaumokuākea is a vast and isolated linear cluster of small, low lying islands and atolls in the Pacific Ocean stretching out over some 2000 km. The area has deep cosmological and traditional significance for living Native Hawaiian culture. As an ancestral environment, it is seen as an embodiment of the Hawaiian concept of kinship between people and the natural world.

From a procedural standpoint, a weakness of mixed properties is the fact that in effect two nominations are needed, one for cultural criteria and one for natural criteria, each of which is evaluated

separately. More fundamentally there does not have to be a symbiosis between culture and nature for a property to be inscribed as mixed. Nature or culture can be accepted without reference to the other, and sometimes has been by the Committee, such as with Purnalulu National Park, Australia, nominated as a mixed property but inscribed in 2003 only under natural criteria (vii) and (viii).

Since around 2006, the external context within which the links between nature and culture are being assessed under the Convention has begun to change in two opposing ways. On the one hand, many academics in the environmental field are now propounding the crucial link between nature and culture and the mutual feedback between cultural systems and the environment, with a shift in one often leading to a change in the other. Links between the diversity of the world's ecosystems and the diversity of its cultures is just beginning to be widely acknowledged. Nature provides the setting in which cultural processes, activities and belief systems develop, all of which shape biodiversity. People depend on the ecosystem outputs.

At precisely the same time, the tide has been moving the other way. IUCN in 2008 revised their Guidelines for Protected Area categories (i to vi) to ensure that nature protection takes precedence over culture for all categories, from category (i) where there is no human intervention to categories (v) and (vi) where human interventions are considerable such as in National Parks. Several of these Parks in categories (v) and (vi) have been inscribed as World Heritage cultural landscapes. Nature conservation taking precedence over culture works against the OUV for which these properties were inscribed.

A further change that gives precedence to nature is emerging in connection with 'environmental services' that some landscapes are now seen to deliver such as carbon sequestration, clean air, clean water, bio-diversity, etc. Natural heritage specialists see nature as a range of environmental services and to these are now being added cultural services. Culture is being linked to nature but with nature in the lead and culture a bonus of environmental protection. It has to be acknowledged that cultural heritage specialists have been less prominent in highlighting how cultural sites might offer natural benefits that might allow greater parity between culture and nature to avoid one being subsumed by the other.

Conclusions

What was envisaged as an indissoluble link between culture and nature in the World Heritage Convention, was stressed in many early inscriptions and has been reaffirmed in a series of expert

meetings since 1972. In the early days of the Convention, there was some flexibility in the way properties were evaluated and criteria applied to acknowledge this link. The overall OUV of a property was considered first, followed by consideration of which criteria might apply – cultural, natural or both. Concepts of dominant and supporting values and the wording of cultural and natural criteria also acknowledged some interaction.

In more recent years, in spite of a new category of cultural landscapes and merged criteria, there seems now to be less flexibility for recognising the symbiosis between culture and nature. Ideas of dominant and supporting value have been lost, as has the ability to recognise the interaction between people and their environment. Moreover, the current culture, nature, mixed and cultural landscape categories are tending to encourage the simplification of both cultural and natural value and are not giving adequate credence to the interaction between the two.

In the external world, whereas conceptual thinking is now giving prominence to the idea of culture shaping nature and contributing to bio-diversity, the tools used to evaluate nature and the benefits that it delivers are more and more predicated on nature being the starting point or dominant partner. The one positive message in the other direction is coming out of work to re-define the Millennium goals and to give culture greater prominence.

If the spirit of the World Heritage Convention is to be re-affirmed as an instrument that supports the mutual indispensability of culture and nature, more sophisticated appraisals are needed of how properties might be seen to contribute to the overall continuum between culture and nature. At the one extreme there are properties that manifest pristine nature, and at the other extreme nature is hardly present. The majority of properties will be somewhere between these two extremes. In the centre there could be a few that have the ability to demonstrate an almost equal relationship between culture and nature for which a mixed title might be appropriate. To each side will be properties where either nature is dominant but is supported by culture, and or where culture is dominant but supported by nature. Pure nature and pure culture and mixed properties are accommodated within the current criteria and evaluation processes: the challenge is how to reflect within the Convention the many more properties where either culture is essential to support the OUV of nature is essential to support the OUV of culture.

The World Heritage Committee has requested the Advisory Bodies to look at the way mixed properties are evaluated. It would be highly desirable to widen this assessment to encompass links

between culture and nature beyond the limited category of mixed properties, and to consider how complex symbiotic relationships between culture and nature might be better captured by the evaluation processes and be better recognised by the Convention.

References:

Jokilehto (2008) What is OUV? Defining the Outstanding Universal Value of Cultural World Heritage Properties, ICOMOS, Paris, 2008

UNESCO 1972: Convention Concerning the protection of the world cultural and natural Heritage, adopted by the General Conference at its seventeenth session, 16 November 1972, UNESCO, Paris, France, 1972

UNESCO 1979: Report of the Rapporteur for the 2nd meeting of the Bureau, UNESCO Paris, France, 1979

UNESCO 1979 a: Summary of nomination recommendations of the 2nd meeting of the Bureau UNESCO Paris, France, 1979

UNESCO 1987: Decision CONF 005 VII.B.b) of the 11th session of the Committee, (Paris, France, 1990) UNESCO, Paris, France, 1987

UNESCO 1990: Decision CONF 004 VII.D of the 14th session of the Committee, (Banff, Canada, 1990) UNESCO, Paris, France, 1990

UNESCO 1992: Operational Guidelines for the Implementation of the World Heritage Convention, UNESCO Paris, France, 1992

UNESCO 1992a: Report of the Expert Group on Cultural Landscapes La Petite Pierre (France) 24-26 October 1992, UNESCO, Paris, France, 1993

UNESCO 1996: Report of the Expert Meeting on Evaluation of general principles and criteria for nominations of natural World Heritage sites (Parc national de la Vanoise, France, 22 to 24 March 1996), UNESCO, Paris, France, 1996

UNESCO 1998: World Heritage Global Strategy Natural and Cultural Heritage Expert Meeting, Amsterdam, The Netherlands, 1998, UNESCO, Paris, France, 1998

UNESCO 1998 a: Examination of Nominations with a Combination of Cultural and Natural Elements, CONF 001 IX.28-32, Decisions of the 12th session of the Committee (Brasilia, 1988), UNESCO, Paris, France 1988

UNESCO 2003: Decision 6 EXT.COM 5.1 of the 6th Extraordinary session of the Committee, (Paris, France, 2003), UNESCO, Paris, France, 2003

UNESCO 2005: Report on an Expert meeting on the concept of outstanding universal value, Kazan, Republic of Tatarstan (Russian Federation) from 6 to 9 April 2005, UNESCO, Paris, France, 2005

Thorsell, J. (ed) (1992) From Strength to Strength: World Heritage in its 20th Year, report on the 1992 World Parks Congress. IUCN: Gland, Switzerland and Cambridge, UK

Session 2: La valeur culturelle de la nature: des perspectives internationales
The Cultural Value of Nature: International Perspectives

Présidente / Chair: Judith Herrmann
Candidate, Ph.D. aménagement, Faculté de l'aménagement, Université de Montréal

Rapporteur session 2: Angus Affleck, student, Willowbank School of Restoration Arts

3.2 NATURAL SITES AS CULTURAL MONUMENTS: A JAPANESE APPROACH

Nobuko Inaba, Chair, Masters Program in World Heritage Studies, Graduate School of Comprehensive Human Sciences, University of Tsukuba, Tokyo

Nobuko Inaba
(Photo: Judith Herrmann, 2014)

Session 2: La valeur culturelle de la nature: des perspectives internationales
The Cultural Value of Nature: International Perspectives

Présidente / Chair: Judith Herrmann
Candidate, Ph.D. aménagement, Faculté de l'aménagement, Université de Montréal

Rapporteur session 2: Angus Affleck, student, Willowbank School of Restoration Arts

3.3 INTERNATIONAL UNION FOR THE CONSERVATION OF NATURE (IUCN) CATEGORY V PROTECTED AREAS AND CULTURAL VALUE

Nora Mitchell, Adjunct Associate Professor, University of Vermont, Woodstock, U.S.A.

Nora Mitchell
(Photo: Judith Herrmann, 2014)

Acknowledgements: I would like to thank Professor Christina Cameron, School of Architecture and Canada Research Chair on Built Heritage, University of Montreal for the invitation to participate in the 2014 Round Table. I also acknowledge Jessica Brown, Chair of IUCN's Protected Areas Specialist Group on Protected Landscapes and Adrian Phillips, former Chair of World Commission on Protected Areas, for their leadership on protected landscape conservation over many years and for their advice on this paper.

NOTE: The author is writing about IUCN programs, but is not speaking for IUCN.

INTRODUCTION

Humanized landscapes have increasingly become an important arena for conservation. This trend has been fueled by the recognition of the cultural heritage value of landscapes and the vital contributions from the interaction of culture and nature (Rössler 2006; Taylor and Lennon 2011). In addition, there has been an increase in the geographic scale of landscape required for effective conservation of cultural and natural systems, incorporating large areas of humanized landscapes (Laven et al. 2005). Over the last three decades, recognition of the heritage value of humanized landscapes has developed along two parallel tracks, cultural landscapes and protected landscapes (Mitchell and Buggey 2000; Cameron and Rössler 2013; Taylor and Francis 2014).

Even so, there remains a pervasive dichotomous tradition for concepts of nature and culture that has, in turn, influenced professional and academic fields as well as conservation practice. This dichotomy has, for a number of years, faced challenges based on the insights drawn from landscape conservation practice that have demonstrated values from significant interaction of nature and culture (Taylor and Francis 2014). This dichotomous view, held primarily in North America and Europe, has also been compared to a diversity of other cultural world views where there is more integration such as those held by many countries in Asia such as China and Japan, Aboriginal people in Australia, and First Nations in Canada (Taylor 2009; Han 2012; Inaba 2012; Taylor 2012; and Lisa Prosper's paper in this volume). While the World Heritage Convention has often been heralded as one of the few international instruments that addresses both cultural and natural heritage, in operation, there remains a separation in the implementation of the Convention (Cameron and Rössler 2013; Leitao and Badman in press; Kristal Buckley in this volume). It is therefore timely for the 2014 Round Table to examine how or if the World Heritage system can recognize the indissoluble link between people and nature in large protected areas.

As a contribution to this Round Table exploring the cultural value of nature, this paper focuses on protected landscapes IUCN Category V protected areas and examines the range of values on these landscapes and their relationship to cultural landscapes. As both designations address humanized landscapes, there are opportunities to be gained by drawing on both of these fields for examining the interaction of culture and nature and for advancing landscape conservation.

IUCN'S PROTECTED AREA SYSTEM INCLUDING CATEGORY V PROTECTED LANDSCAPES/SEASCAPES

To acknowledge and describe the wide range of approaches to conservation, IUCN has a definition of a protected area and six different protected area categories, based on management objectives (Dudley 2008). Category V protected landscapes/seascapes is one of the six categories (Table 1). This system, since it was first described in 1978, has evolved and broadened into an increasingly complex tool used for many different purposes (Ibid). Today these categories describe IUCN's philosophy for protected areas and help to provide a framework for national governments and others to plan, implement and assess conservation strategies. It is interesting to note that IUCN has identified certain purposes that they oppose, such as using this category system as an excuse for expelling people from their traditional lands or to argue for environmentally insensitive development in protected areas. Nearly every country has adopted some type of protected area legislation and designated a variety of sites, many using this IUCN system as a guide. As of 2010, there are more than 100,000 sites world-wide, covering nearly 12 % of the world's land surface, that meet IUCN's definition of protected areas; the majority of these have been designated in last 50 years (Ibid). Consequently, the impact of this system internationally has been - and will continue to be - extensive.

I.	(a) Strict Nature Reserve
	(b) Wilderness Area
II.	National Park
III.	Natural Monument or feature
IV.	Habitat/species management area
V.	Protected landscape/seascape
VI.	Protected area with sustainable use of natural resources

Table 1 Protected Area Management Categories (Source: Dudley 2008).

This IUCN protected area management category system began in 1978 originally intended to make sense of the variety of nomenclature used internationally. At the time, there were at least 100 names given to protected areas and, according to an American, Kenton Miller, then chair of the IUCN

World Commission on Protected Areas and author of this first draft, "we cooked it all down to a 10-category system" (Phillips, personal communication; IUCN 1978; Miller 2008; Phillips 2008). It is interesting to note that protected landscapes were one of the categories from the beginning. In 1994, the categories were revised to a 6-part system, retaining the first five categories of the 1978 system, so Category V remained on the list and a new category VI was added to recognize places designated for the sustainable use of natural resources. In 1994, the definition of protected area was:

> An area 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 quoted in Dudley et al. 2010: 486).

During this time, priority in management was given to biodiversity conservation in the definition of protected areas.

The most recent revision of the framework was completed in 2008 after 4 years of discussion led by a committee chaired by Nigel Dudley. Dudley and colleagues subsequently offered some observations on the main points of consensus and those of intense debate (Dudley et al. 2010). These discussions on the revision are quite revealing and three topics are highlighted here to give some insight into the values and objectives relevant to considering cultural values of nature. The current definition of protected area is:

> A clearly defined geographical space, recognised, dedicated and managed, through legal or other effective means, to achieve the long-term conservation of nature with associated ecosystem services and cultural values (Dudley 2008: 8).

While this may seem straightforward, the selection of these words represents the result of an intense debate that hinged on whether protected areas should be focused primarily on biodiversity conservation (as in the 1994 definition above), or whether instead they represent a wider set of interests that can include landscape values, local community needs, and spiritual and cultural aspects. According to Dudley, resolving this issue involved making a judgment based on what appeared to be a majority view that favored a new definition that moved the emphasis away from the more narrow "biological diversity" to "nature conservation", a broader term that embraces geodiversity and is more generally open to different cultural interpretations of what constitutes nature (Dudley et al. 2010: 488). He also noted that "reaching a consensus within IUCN on this issue was the hardest part of the whole process" (Ibid).

To examine this definition further requires a review the definition of some of the terms used:

- Conservation: defined as the maintenance of ecosystems but also does refer to semi-natural habitat and also to agrobiodiversity.
- Nature: 'always refers to biodiversity…and often also to geodiversity'
- Cultural values: only those that do not interfere with the conservation outcome… while also acknowledging that some do contribute to conservation outcomes (Dudley 2008: 9).

In addition, the protected area definition is now accompanied by a set of principles, the most significant being:

> For IUCN, only those areas where the main objective is conserving nature can be considered protected areas; this can include many areas with other goals as well, at the same level, but in the case of conflict, nature conservation will be the priority (Dudley 2008: 10).

This principle recognizes that many protected areas will have other values of equal importance, at least to some stakeholders (e.g. spiritual values), but that in the event of conflicting interpretations, nature conservation must take precedence.

The second major debate related to Categories V and VI resulting from a challenge that questioned if they met the definition of protected areas. At the time of the revision of the IUCN guidelines, this debate had been ignited by an influential article by Canadians Harvey Locke and Phillip Dearden (2005) who argued that management in many of these types of protected areas paid so little attention to conservation that they should be removed from the category system. This would have been a very significant change with substantial impact since, for example, in Europe over half the acreage of protected areas is in Category V (Gambino 2008 cited in Dudley 2008). At the request of Dudley's committee, the specialist groups on both categories V and VI helped to draft language for the new guidelines and agreed that these areas needed to have clear conservation objectives (Dudley and Stolton 2008; Phillips and Brown 2008). After intense discussion, both categories were retained in the framework and a motion on the importance of all six categories was endorsed at the IUCN World Conservation Congress in Barcelona in 2008.

The third issue related to governance and while this was not as contentious as the other two, it was an important and productive dialogue. This topic was included in response to an increasing interest in governance and the recognition that certain types of protected areas did not automatically have a particular type of governance. For example, in many cases, it was presumed that national parks would

be government owned and managed. In addition, there was a notable shift from predominantly state-owned and managed protected areas to a growing number of territories being conserved by indigenous people, some through the recognition of community conserved areas. The decision here was to describe four types of governance and indicate with a matrix that any of these governance types could occur on any category of protected area (Table 2). Even with this framework, however, there is still some debate about the conditions under which community conserved areas will be recognized (Dudley et al. 2010).

Governance types / Protected area categories	A. Governance **by** government			B. Shared governance			C. Private governance			D. Governance by **indigenous** peoples and **local** communities	
	Federal or national **ministry** or agency in charge	Sub-national ministry or agency **in** charge	Government-delegated management (e.g., to an NGO)	Transboundary management	Collaborative management (various forms of **pluralist influence**)	Joint management (**pluralist** management board)	Declared and run by individual land-owners	... by non-profit organizations (e.g., NGOs, **universities**)	... by for-profit organizations (e.g., corporate owners, cooperatives)	Indigenous peoples' protected areas and **territories** – established and **run** by indigenous peoples	Community conserved areas – declared and run by local communities
Ia. Strict Nature Reserve											
Ib. Wilderness Area											
II. National Park											
III. Natural Monument											
IV. Habitat/ Species Management											
V. Protected Landscape/ Seascape											
VI. Protected Area with Sustainable Use of Natural Resources											

Table 2 "The IUCN protected area matrix": a classification system for protected areas comprising both management category and governance type (Source: Dudley 2008: 27).

As this brief description of the debates during the recent category system revision illustrates, there has been an increase in the acknowledgement of some type of cultural values and more recognition of the importance of people and their role in protected areas. Even so, some of these debates remain unresolved in practice and ultimately, nature conservation still takes precedence over other considerations.

IUCN CATEGORY V: PROTECTED LANDSCAPE/SEASCAPE

There is, however, substantially more recognition of cultural values and the role of people in IUCN Category V protected landscape/seascape as indicated in the current definition:

> IUCN Category V Protected Landscape/Seascape: A protected area where the interaction of people and nature over time has produced an area of distinct character with significant ecological, biological, cultural and scenic value and where safeguarding the integrity of this interaction is vital to protecting and sustaining the area and its associated nature conservation and other values (Dudley 2008: 20).

The primary objective of protected landscapes is:

> To protect and sustain important landscapes/seascapes and the associated nature conservation and other values created by interactions with humans through traditional management practices (Ibid).

Both of these descriptions include the phrase "other values" and these may be described as including, for example:

- Associated traditional management approaches;
- Spiritual and cultural values;
- Conservation of agrobiodiversity and wild biodiversity; and
- Scenic quality and opportunities for enjoyment, well-being and socio-economic activity through recreation and tourism.

There are also other benefits that are identified such as to:

- Provide ecosystem services – including cultural services such as cultural identity, heritage values, and inspiration;
- Provide a framework for the active involvement by the community in the management of valued landscapes or seascapes;
- Contribute to broad-scale conservation by maintaining species associated with cultural landscapes and/or by providing conservation opportunities in heavily used landscapes; and
- Act as models of sustainability so that lessons can be learnt for wider application.

In 1999, an IUCN World Commission on Protected Areas Protected Landscape Specialist Group (then called a task force) was launched in Vermont at the National Park Service Conservation Study

Institute, based at Marsh-Billings-Rockefeller National Historical Park (Figure 1). Part of the work of this Specialist Group has been to undertake a series of publications to communicate about protected landscapes and their values and benefits and their community-based approach to conservation (Figure 2) (Lucas 1992; Phillips 2002; Beresford 2003; Brown et al. 2005). Then in 2008, the Specialist Group launched a new publication series to more fully articulate the many diverse values of protected landscapes, beginning with the first three on values of agrobiodiversity, cultural and spiritual values, and wild biodiversity (Amend et al. 2008; Mallarach 2008; Dudley and Stolton 2012). Certainly, part of the impetus for this series was the continual questioning of inclusion of protected landscapes in the IUCN Management Categories system (as described above) and these publications did contribute to the discussions during the recent revision of the IUCN Guidelines for Protected Area Management Categories (Phillips and Brown 2008; Dudley and Stolton 2008; Dudley et al. 2010).

Figure 1 IUCN World Commission on Protected Areas Protected Landscape Specialist Group (then called a task force) was launched in Vermont at the National Park Service Conservation Study Institute, based at Marsh-Billings-Rockefeller National Historical Park.

Figure 2 IUCN World Commission on Protected Areas Protected Landscape Specialist Group meeting at the World Parks Congress in South Africa in 2003 where they agreed to produce a book drawing on case studies from members (Source: Brown et al. 2005).

RELATIONSHIPS BETWEEN PROTECTED LANDSCAPES AND WORLD HERITAGE CULTURAL LANDSCAPES

While the similarities of protected landscapes and World Heritage cultural landscapes had been noted, some recent research sponsored by IUCN focused specifically on examining the conceptual and spatial relationships between the two designations (Finke 2013). The findings of this work in terms of conceptual differences indicated that, most importantly, there are differences in management objectives. As discussed (above), for protected landscapes, as a type of protected area, nature conservation takes precedent whereas World Heritage cultural landscapes are managed for their outstanding universal value which is based primarily on cultural values often derived from the interaction of nature and culture. There are, however, also some conceptual similarities as both are focused on humanized landscapes and recognize the values that derive from the interaction of culture and nature. The examination of spatial linkages between the two types of designation found that there is a strong connection between World Heritage cultural landscapes and protected areas. For example, 60% or 52 of the 86 listed cultural landscapes (as of May 2013) overlap in whole or in part with protected areas. For

those 60% of World Heritage cultural landscapes, around 50% of the sites overlap with Category V Protected Landscapes/Seascapes and 35% overlap with Category II National Parks (Ibid). Clearly there is a strong spatial relationship between the two designations.

One way to interpret the spatial overlap is that protected areas and protected landscapes, in particular, are often used to designate cultural landscapes within national conservation systems, as there is often no comparable national system that includes cultural landscapes. Also, as many countries do not have formal designation systems for cultural landscapes, the existence of protected area designations can be used to demonstrate that adequate protection and management is in place when submitting a World Heritage cultural landscape nomination. It is also important to note that while there may be some compatibility in management objectives between cultural and protected landscapes, there may be cases where they are incompatible. If there is an existing protected area designation on a cultural landscape, then, by definition (as described above), nature conservation takes precedence over other management objectives – and other values. Given the findings on these conceptual and spatial relationships, additional research and discussion may be useful to better understand the implications particularly for management.

CLOSING COMMENTS

This brief review of recent developments in IUCN Protected Area Management Categories and Category V Protected Landscapes/Seascapes, in particular, demonstrates that, over time, there has been increasing recognition of cultural values. While this change has progressed slowly, the perspectives on nature and on nature conservation in relation to culture and cultural values have shifted. Certainly, as demonstrated by recent research, Category V has much in common with cultural landscapes including those on the World Heritage List. Certainly, protected landscapes and cultural landscapes share many common challenges such as sustaining traditional systems and associated intangible cultural heritage. It is particularly important to note also, the advances in recognizing the role, perspective and knowledge of traditional and indigenous communities in the management of protected areas and specifically in the area of governance.

Even so, the dichotomous concept of nature and culture that was foundational for nature conservation in many parts of the world several decades ago and is still represented in various national

and international instruments. This perspective has proven difficult to modify and debates have resulted from increasing recognition of other cultural views of nature and nature conservation as well as from the acknowledgment of various cultural values present in many areas designated for nature conservation. As the recent revision of the IUCN guidelines for applying protected area management categories illustrates, nature conservation has priority in management. In some protected landscapes, this may not be a concern, as nature conservation can benefit from continuing cultural traditions.

These observed shifts in both theory and practice indicate that while distinct difference remain, there is increasing commonality in the values, goals and conservation strategies for protected landscapes and cultural landscapes. Consequently, it would be beneficial to further explore this relationship and find ways to encourage additional collaboration for mutual benefit.

LIST OF REFERENCES

Amend Thora, Jessica Brown, Ashish Kothari, Adrian Phillips and Sue Stolton, eds. (2008) *Protected Landscapes and Agrobiodiversity Values*, Volume 1 in the Values of Protected Landscapes and Seascapes Series. Gland, Switzerland and Heidelberg: IUCN and GTZ with Kasparek Verlag.

Beresford, Michael, ed. (2003) "Category V." Thematic issue, *Parks* 13 (no. 2).

Brown, Jessica, Nora Mitchell and Michael Beresford, eds. (2005) *The Protected Landscape Approach: Linking Nature, Culture and Community.* Gland, Switzerland: IUCN, World Commission on Protected Areas.

Buckley, Kristal and Tim Badman (2014) "Nature + Culture and World Heritage: Why it Matters" in *Exploring the Cultural Value of Nature: a World Heritage Context,* Christina Cameron and Judith Herrmann (eds). Montréal: Université de Montréal, 105-121.

Cameron, Christina and Mechtild Rössler. (2013) *Many Voices, One Vision: The Early Years of the World Heritage Convention*. Farnham, England and Burlington, Vermont: Ashgate.

Dudley, Nigel, ed. (2008) *Guidelines for Applying Protected Area Management Categories*. Gland, Switzerland: IUCN.

Dudley, Nigel, Jeffrey D. Parrish, Kent H. Redford, and Sue Stolton. (2010) "The Revised IUCN protected area management categories: the debate and ways forward." *Oryx* 44 (no. 4): 485-490.

Dudley, Nigel and Sue Stolton, eds. (2008) *Defining protected areas: an international conference in Almeria, Spain*. Gland, Switzerland: IUCN.

Dudley, Nigel and Sue Stolton, eds. (2012) *Protected Landscapes and Wild Biodiversity,* Volume 3 in the Values of Protected Landscapes and Seascapes Series. Gland, Switzerland and Heidelberg: IUCN and GTZ.

Finke, Gunnar. (2013) *Linking Landscapes. Exploring the relationships between World Heritage*

cultural landscapes and IUCN protected areas. Gland, Switzerland: IUCN.

Han, Fran. "Cultural landscapes: a Chinese way of seeing nature" in *Managing Cultural Landscapes,* Ken Taylor, and Jane L. Lennon (eds). London and New York, 90-108.

Inaba, Nobuko. (2012) "Cultural landscapes in Japan: a century of concept development and management challenges" in *Managing Cultural Landscapes,* Ken Taylor and Jane L. Lennon (eds). London and New York, 109-129.

IUCN. (1978) *Categories, Objectives and Criteria: Final Report of the Committee and Criteria of the CNPPA/IUCN.* Morges: IUCN.

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

Leitao, Leticia and Tim Badman. (in press 2014) "Opportunities for integration of cultural and natural heritage perspectives under the World Heritage Convention: towards connected practice," in *Conserving Cultural Landscapes: Challenges and New Directions*, Ken Taylor, Archer St Clair Harvey, and Nora J. Mitchell (eds). London and New York: Routledge.

Locke, Harvey and Phillip Dearden. (2005) "Rethinking protected area categories and the new paradigm." *Environmental Conservation* 32: 1-10.

Lucas, P.H.C. (Bing) (1992) *Protected Landscapes for Policy-Makers and Planners*. London: Chapman and Hall.

Mallarach, Josep-Maria. (2008) *Protected Landscapes and Cultural and Spiritual Values,* Volume 2 in the Values of Protected Landscapes and Seascapes Series. Gland, Switzerland and Heidelberg: IUCN and GTZ with Kasparek Verlag.

Miller, Kenton. (2008) "A commentary on the origins of the category system," in *Defining protected areas: an international conference in Almeria, Spain*, Nigel Dudley and Sue Stolton (eds). Gland, Switzerland: IUCN, 17-19.

Mitchell, Nora and Susan Buggey. (2000) "Protected Landscapes and Cultural Landscapes: Taking Advantage of Diverse Approaches." *The George Wright Forum* 17 (no. 1): 35-46.

Mitchell, Nora, Mechtild Rössler, and Pierre-Marie Tricaud, authors/eds. (2009) *World Heritage Cultural Landscapes: A Handbook for Conservation and Management*, World Heritage Papers 26. Paris: UNESCO.

Phillips, Adrian. (2002) *Management Guidelines for IUCN Category V Protected Areas – Protected Landscapes/Seascapes.* Best Practice Protected Area Guideline Series No. 9. Cambridge, UK and Gland, Switzerland: IUCN.

Phillips, Adrian. (2008) "A short history of the international system of protected area management categories" in *Defining protected areas: an international conference in Almeria, Spain*, Nigel Dudley and Sue Stolton, eds. Gland, Switzerland: IUCN, 12-16.

Phillips, Adrian. Personal communication by email, 24 February 2014.

Phillips, Adrian and Jessica Brown. (2008) "Category V" in *Defining protected areas: an international conference in Almeria, Spain*, Nigel Dudley and Sue Stolton (eds). Gland, Switzerland: IUCN, 61-66.

Prosper, Lisa (2014) “Understanding Cultural Landscapes” in *Exploring the Cultural Value of Nature: a World Heritage Context,* Christina Cameron and Judith Herrmann (eds). Montréal: Université de Montréal, 88-95.

Rössler, Mechtild. (2006) “World heritage cultural landscapes: a UNESCO flagship programme 1992-2006.” *Landscape Research* 31 (no. 4): 333-353.

Taylor, Ken. (2009) “Cultural landscapes and Asia: reconciling international and South-east Asian regional values.” *Landscape Research* 34 (no.1): 7-31.

Taylor, Ken. (2012) “Landscape and meaning: Context for a global discourse on cultural landscape values” in *Managing Cultural Landscapes,* Ken Taylor and Jane L. Lennon, (eds). London and New York: Routledge, 21-44.

Taylor, Ken and Jane Lennon. (2011) “Cultural landscapes: a bridge between culture and nature?” *International Journal of Heritage Studies* 17 (6): 537-554.

Taylor, Ken and Keven Francis. (2014) “Culture-nature Dilemmas: Confronting the challenge of the integration of culture and nature” in *New Cultural Landscapes,* Maggie Roe and Ken Taylor (eds). London and New York: Routledge, 24-40.

UNESCO World Heritage Centre. (February 2013) *Operational Guidelines for the Implementation of the World Heritage Convention.* Paris: UNESCO, http://whc.unesco.org/archive/opguide13-en.pdf (accessed on 10 April 2014).

Session 3: Les paysages culturels
Cultural Landscapes

Président / Chair: Mathieu Dormaels
Post-doctorant, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal

Rapporteur session 3: Hélène Santoni, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.4 WORLD HERITAGE CULTURAL LANDSCAPES: LEARNING FROM LA PETITE PIERRE

Susan Buggey, World Heritage Consultant, Ottawa

Susan Buggey
(Photo: Judith Herrmann, 2014)

INTRODUCTION

Cultural landscapes seem a natural inclusion in a World Heritage Convention widely touted for combining natural and cultural heritage in one instrument. But recognition of cultural landscapes as places of Outstanding Universal Value for inscription on the World Heritage List took nearly a decade, from 1984-92. Why was something seemingly so well-fitted to the Convention so difficult to achieve? How was it achieved? What can we learn about cultural landscapes and World Heritage from the UNESCO international expert meeting at La Petite Pierre, in Parc naturel régional des Vosges du Nord, France in October 1992 that developed the guidelines and criteria amendments related to cultural landscapes that remain with only minor amendments in the World Heritage Convention Operational Guidelines today? My perspectives draw extensively on my experience of the meeting and my notes and memories.

Monuments with extensive designed landscapes, such as the Palace and Park of Versailles or Blenheim Palace, were readily inscribed on the World Heritage List as cultural properties. Europeans also wanted their valued natural sites inscribed, but IUCN's model for natural heritage was North American wilderness national parks. In 1984 French delegate Lucien Chabason introduced mixed cultural/natural properties, particularly rural landscapes, which would meet cultural criteria and criterion iii for natural sites as "exceptional combinations of natural and cultural elements" (UNESCO 1984). From 1985-91 proposed definitions and guidelines with a protected landscapes perspective and a U.K. case study of Lake District National Park, as a mixed site in 1987 and a cultural property in 1990, met with no success (UNESCO 1991; Jacques November 1991; Cameron and Rössler 2013, 60-67). An outsider to World Heritage, historian Aurélie Gfeller, has analyzed the competition for power among World Heritage players during the eight-year cultural landscapes debate. Working within heritage theory, she positions a weak UNESCO, where responsibility rotated between the Science and Culture Sectors, alongside a struggle between two influential States Parties – France and the U.K. – and the Advisory Bodies (Gfeller 2013).

What changed in the early 1990s to facilitate the World Heritage Committee's adoption of guidelines for cultural landscapes in 1992 and inscriptions of cultural landscapes beginning in 1993? From 1989 ICOMOS U.K.'s landscapes initiative replaced the leadership vacuum on cultural landscapes. Peter Goodchild's work on definitions and principles and David Jacques's energetic

direction of an ICOMOS Landscapes Working Group created an international exchange on definition and criteria for cultural landscapes. IFLA, the Council of Europe and IUCN's International Centre for Protected Landscapes were also exploring landscape values (Jacques 1991-92). Within ICOMOS a Canadian Secretary-General and a Sri Lankan President displaced customary European leadership in 1990, with British archaeologist Henry Cleere joining them as World Heritage coordinator in 1992. A philosophical evolution placing more attention on values and management accompanied the change in individuals and geographies, drawing ICOMOS closer to IUCN (Cameron and Rössler 2013, 192-93). Concurrently, New Zealander P.H.C. (Bing) Lucas became chair of IUCN's Commission on National Parks and Protected Areas, responsible for World Heritage. This "consensus-builder with a unique ability to find the best way through a tangled problem and solve it with quiet firmness`` (UNESCO 2001) encapsulated his innovative leadership in developing protected landscapes within IUCN in *Protected Landscapes: A Guide for Policy Makers and Planners* (1992).

ICOMOS actively asserted its commitment to cultural landscapes, arguing through its Secretary-General Herb Stovel and the ICOMOS Landscapes Working Group that cultural landscapes could be addressed as cultural properties, with small adjustments to the cultural criteria (Jacques March 1992; Jacques 2014; Gfeller 2013). Responding to the World Heritage Committee's 1991 request for continuing work on developing criteria related to cultural landscapes, the recently created World Heritage Centre – in the person of new hire Mechtild Rössler – worked skillfully with ICOMOS in organizing an international expert meeting and with France as its host.

THE LA PETITE PIERRE MEETING

La Petite Pierre was a remarkable gathering from multiple geographies, disciplines and organizations, with professional, scholarly and policy experience and diverse perspectives on how landscapes could be accommodated in World Heritage. Twelve experts from eight States Parties, plus representatives from the World Heritage Centre (Fig.1), engaged constructively in reaching consensus on definition, guidance and criteria for cultural landscapes of OUV. A judiciously balanced European perspective from IFLA and a discerning protected landscapes context from IUCN positioned the discussions (Tricaud 1992, Lucas and Beresford 1992). Cleere's careful listening, timely summarizing and wonderfully skilled pen contributed notably to the group's achievement.

Figure 1 Geographical and Disciplinary Distribution and Organizational Representation at La Petite Pierre, October 1992.

There was uncertainty over how human interaction with the environment should be classified for World Heritage. Did it come under cultural, natural or mixed sites? Strategically, Bing Lucas reported that IUCN supported the outcomes of a workshop on cultural landscapes organized by the World Heritage Convention Secretariat to the effect that cultural landscapes should be included under the cultural criteria and that ICOMOS should be the lead body on cultural landscape nominations, with IUCN and IFLA involved (Buggey 1992). This position, was consistent with resolutions at IUCN's World Parks Congress in February 1992, which also, consistent with Article 2 of the Convention, proposed removal of references to cultural-natural interactions with the environment from natural criteria ii and iii (IUCN 1992; Cameron and Rössler 2013, 63, 68; Denyer this volume). These actions situated cultural landscapes not as mixed sites or protected landscapes, as throughout the 1984-91 debate, but as cultural properties and facilitated discussion on defining characteristics of cultural landscapes.

Was human interaction with the environment properly described as rural landscape, historic landscape or cultural landscape? Hans Dorn, the IFLA representative, incisively observed that "historic landscapes are always cultural, cultural landscapes are not always historic", that is to say deriving their significance primarily from the past (Buggey 1992). Pierre-Marie Tricaud, the French IFLA representative, usefully clarified the relationship between rural landscapes and cultural landscapes: in

rural landscapes, the purpose of transformation of the natural landscape is generally agricultural production, but may be other land uses such as transformation of natural watercourses into canals. Cultural landscapes include other types of landscapes, such as industrial landscapes and sites of historical events (Tricaud 1992). By 1992 Parks Canada defined cultural landscapes as "any geographical area that has been modified or influenced by human activity" (Parks Canada 1990). It was clear that our subject was cultural landscapes.

Definition and Guidelines

The guidelines developed at La Petite Pierre and adopted by the World Heritage Committee in December 1992 were a crucial instrument in having cultural landscapes accepted as properties of OUV. They provided definition, categories to identify different types and some additional guidance.

Key to creating an acceptable definition and guidelines for cultural landscapes was multidisciplinary and inter-disciplinary agreement on the character and defining qualities of cultural landscapes. Cultural values closely linked with the natural environment are widespread around the world; participants spoke of the challenge of drawing a distinction between culture and nature in landscapes. A helpful graphic depicted the continuum between related cultural and natural values (Fig. 2).

Cultural Criteria	**Garden Art**	**Cultural Landscapes 65%**	**50% Cultural Landscapes Protected Landscapes 50%**	**Protected Landscapes 65%**	**Natural Heritage**	**Natural Criteria**

Figure 2 Continuum depicting Relationships between Cultural Heritage, Cultural Landscapes, Mixed Sites, Protected Landscapes and Natural Heritage, as presented during La Petite Pierre Session (Source: Buggey 1992).

The core agreement was that World Heritage cultural landscapes are about the interaction between humans and their natural environment and the diversity of this interactivity. It was so important that it received, and retains, its own paragraph in the Operational Guidelines (UNESCO 1992A, 2013). It is not the co-existence, but the interaction and process, of culture and nature that defines cultural landscapes. They are the result of cultural phenomena – movements of people, social and economic activities, and cultural expressions – responding distinctly and interactively over time to specific natural environments in which they are situated.

Natural values are relatively passive in the cultural landscapes guidelines. Perhaps to offset removal of human interaction from the natural criteria, examples of interactivity between people and the natural environment, introduced by Germany, were added by the World Heritage Committee. Notably all relate to prominent universal issues strongly connected with the Rio Earth Summit and the Convention on Biological Diversity in 1992. The operative term in the paragraph is that cultural landscapes "may" include such activities and values.

The three categories of cultural landscapes provide guidance in identification and evaluation of OUV (Cameron this volume). Clearly defined landscapes_designed and created intentionally and organically evolved landscapes reflecting the process of human/nature evolution in material form – whether relict in which the evolutionary process ended at some time in the past or continuing which retain an active social role in society today – largely resemble the 1984 guidelines for World Heritage historic towns. What was distinctly new in the cultural landscape guidelines was the associative cultural landscapes category, which provided explicit guidance for intangible associations of landscapes.

Associative cultural landscapes hold powerful religious, artistic or cultural associations with the natural element while material cultural evidence may be insignificant or absent. Think, for example, of Uluṟu-Kata Tjuṯa in Australia, where powerful origin stories are embedded in the rock formations and remain alive in the indigenous community today. But the intent was much broader than this specificity.

Coming into the meeting, there seemed no presence of indigenous peoples of the world, especially those not settled in villages or agricultural communities. In addition to Senaka Bandaranayake's illuminating presentation on archaeological landscapes in Sri Lanka (Jacques January 1993), Isabel McBryde's deeply-rooted articulation on Aboriginal peoples' bonds with their land in Australia departed from the European-dominated framework considered up to this point. Drawing on years of fieldwork and evidences in oral traditions and cultural practices, McBryde illuminated the intangible core of Aboriginal cultural landscapes, demonstrating spiritual value and cultural expression in so-called wilderness landscapes. She spoke of the peoples' intense spiritual connection with 'country' and the 'tyranny of distance' in seemingly natural landscapes that were actively managed by fire and whose resources were maintained by social obligation. The people of these landscapes belong to living cultures, where cultural interaction with the environment is a defining aspect of cultural continuity (McBryde 1992; Buggey 1992; cf. Gfeller 2013, 496-99; Macfarlane 2005). Lucas

illustrated with a South Pacific cultural origin story maintained in oral tradition and ceremonial practice; Bandaranayake and Buggey supported from their respective countries. McBryde persuasively identified the need to "accommodate cultural continuity, on-going cultural processes, and living traditions across all cultural records".

Large scale, as in Bandaranayake's total archaeological landscapes, is often a challenge in cultural landscapes. Rather than actual size, the issue is readability of the landscape system, "functionality and intelligibility", an extent substantial enough to adequately represent the whole cultural landscape (UNESCO 1992A). It requires identification of scale, boundaries and distinguishing and significant features within an understanding of the particular cultural landscape – an approach similar to the ecosystem concept.

Consultation with local inhabitants during the nomination process is essential for cultural landscapes; these places are their homes, and need to protect the OUV of lived-in landscapes could affect people's lives. Thus nominations "should be prepared in collaboration with and the full approval of local communities" (UNESCO 1992A). Modest amendment to the Operational Guidelines (para.14) in 1993 replaced practical secrecy with recognition of the essential need for participation of local people in the nomination process.

The guidelines developed at La Petite Pierre provided a unified address to cultural landscapes, which included a clear statement of the interactive relationship between humans and the natural environment over time. The definition established the scope of this type of cultural heritage and a typology to aid in identifying significant types for inclusion on the World Heritage List. It provided for the intangible with associative cultural landscapes. Much more than the well-known set of categories, the guidelines offered an overall direction for World Heritage cultural landscapes.

Key Issues and Criteria

Key issues emerged from World Heritage consideration of rural/ cultural landscapes; others came from participants' perspectives. Rather than a new criterion for cultural landscapes, small, but significant, word/phrase changes were developed for the existing cultural criteria. This approach, often applied since that time, is worth noting as new issues are debated.

Whether cultural landscapes must have harmonious balance with the natural environment, as in protected landscapes, was a significant issue because of its continuous presence in the eight-year

debate. European participants favoured it; the U.K. and the U.S. did not. Ecologist Wolfgang Haber spoke of harmony as an expression of sustainability. Non-harmonious land uses – including mining – create cultural landscapes and were recognized as heritage in North America. Although harmonious balance with the environment might exist in cultural landscapes, it was not confirmed as a defining quality. Land use, key to shaping cultural landscapes, was a defining characteristic (Fig.3). Aesthetic qualities, especially great beauty, are appreciated in many landscapes, but the perception of "beauty" is highly subjective. Although clearly not limited to artistic achievement (then criterion i), high aesthetic quality was not supported as a defining characteristic of cultural landscapes.

Paragraph 24. (a)

(i) represent a unique artistic achievement, a masterpiece of the creative genius; or

(ii) have exerted great influence, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts, town-planning **or landscape design**; or

(iii) bear a unique or at least exceptional testimony to a civilization **or cultural tradition** which has disappeared; or

(iv) be an outstanding example of a type of building or architectural ensemble **or landscape** which illustrates **(a)** significant stage**(s)** in **human** history; or

(v) be an 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; or

(vi) be directly **and** tangibly associated with events **or living traditions**, with ideas, or with beliefs, **with artistic and literary works** of outstanding universal significance (the Committee considers that this criterion should justify inclusion on the List only in exceptional circumstance or in conjunction with other criteria) ;

Paragraph 24. (b)

(i) meet the test of authenticity in design, material, workmanship or setting **and in the case of cultural landscapes their distinctive character and components** (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture).

(ii) have adequate legal **and/or traditional** protection and management mechanisms to ensure the conservation of the nominated cultural property **or cultural landscapes**. The existence of protective legislation at the national, provincial or municipal level **or well-established traditional protection and/or adequate management mechanisms** is therefore essential and must be stated clearly on the nomination form. Assurances of the effective implementation of these laws **and/or management mechanisms** are also expected….

Figure 3 Revision of the Criteria for Cultural Properties in the Operational Guidelines as Adopted by the Sixteenth Session of the World Heritage Committee in Santa Fe, 13 December 1992 (Source: UNESCO 1992B).

Cultural associations with the natural environment having minimal material expression were a recognized challenge. Associations with artistic and literary works of OUV, already highlighted through the Lake District National Park nomination, were readily accepted (Fig.3). In 1992 living cultural traditions were rarely associated with the World Heritage Convention. Yet, continuing living traditions are characteristic qualities of both rural and cultural landscapes. Tricaud, with long-standing interest in rural landscapes, explained: "a rural landscape simply disappears if it is not sustained by its management traditions, especially its agricultural practices, but also the craftworks, festivals, legends, music, etc." (Tricaud 1992). Living traditions, added to criterion vi, recognize "cultural continuity and the survival of traditions" (UNESCO 1992B; Fig.3). These intangible qualities of cultural landscapes widened the concept of associative values. More broadly, cultural continuity, or cultural tradition, significantly defines the interrelationship between humans and the natural environment. The phrase "or cultural tradition" was inserted in criterion iii as a "culturally more neutral term" than "civilization" (UNESCO 1992B; Fig.3); "…which is living" was added in 1995.

Other small but important additions were made to the criteria. "Landscape" and "landscape design" were inserted. Plurals were added, as "significant stage(s) in human history" to "avoid the adoption of a linear view of history" and "or cultures" to emphasize "the existence at times of multi-layered landscapes where several cultures are superimposed" UNESCO 1992B; Fig.3).

How authenticity and management should be addressed for cultural landscapes were emerging issues. The established yardstick for measuring authenticity was design, material, workmanship or setting. The living and evolving nature of cultural landscapes made this measure problematic. Such evidences as continuity of character, land uses, processes, and living and oral traditions seemed more relevant. The phrase "and in the case of cultural landscapes their distinctive character and components" was added to the existing terms to encompass the nature and attributes of cultural landscapes, as yet little defined. The concepts of traditional protection and traditional management mechanisms were added to recognize the distinctive character of cultural landscapes: the first acceptance of customary law and management practice in an international heritage instrument (Cameron and Rössler 2013, 123).

The inclusion of cultural tradition, living traditions and traditional management in the cultural criteria was a highly significant contribution of the La Petite Pierre meeting to the World Heritage Convention. These criteria changes along with the associated cultural landscapes category were an

important step towards recognizing the cultural values of peoples in many parts of the world under-represented on the World Heritage List.

CULTURAL LANDSCAPES AFTER 1992

The cultural landscapes guidelines remain essentially unchanged today. A 1993 colloquium in Montréal and international expert meeting in Germany, with cultural and natural specialists presenting case studies worldwide, confirmed the identification of the guidelines, pointed to challenges, and developed respectively the Montréal Declaration and an Action Plan for the Future (Jacques September 1993, 19-20, 23; von Droste 1995). Inscription of natural World Heritage Sites Tongariro National Park (New Zealand) and Uluṟu-Kata Tjuṯa National Park (Australia) under cultural criteria shortly after adoption of the guidelines righted existing natural/cultural imbalances in those properties. Once the guidelines provided direction for OUV in cultural landscapes, the number of mixed sites reduced substantially: 12 over 20 years vs. 19 over 12 earlier years (UNESCO n.d.). North American and Australasian issues of the ICOMOS Landscapes Working Group reported on expansion of the cultural landscapes concept (Jacques 1993-94). The World Heritage Centre tirelessly encouraged and led meetings on cultural landscapes, notably in under-represented areas, each with a published report (Fig. 4). An Asian meeting on rice terraces, building direction for evolved continuing landscapes, and an Asia-Pacific meeting on associative cultural landscapes, exploring values and issues related to cultural continuity and the intangible, were particularly important. These regional and expert meetings, and print media, helped create awareness, understanding and guidance.

Figure 4 Regional and Expert Meetings 1993-2000 held to Advance Understanding of the Concept of World Heritage Cultural Landscapes and Guidelines (Source: Buggey 2000; UNESCO World Heritage Cultural Landscapes).

In the decade following adoption of the guidelines, the term "cultural landscapes", little before used in cultural heritage, became increasingly the common international language for landscapes of heritage and cultural interest. The concept and typology were adopted or adapted for national and regional policies and guidance in many countries, expanding awareness and protection of this little-known type of cultural heritage, even though precise meaning of the term was often ill-defined. By the 10th anniversary of the guidelines in 2002, 30 World Heritage cultural landscapes were inscribed. Only nine, however, were outside Europe (Fowler 2003, 43-46). More representative inscription would follow in the second decade.

Inclusion of culture(s), living traditions and traditional management in World Heritage direction contributed to concepts developed in the Nara Document on Authenticity in 1994. They provided openings for broader recognition of diverse cultures and non-material expressions of the interactions of people and their natural environments over time. They thus encouraged acknowledgement of new information sources and /or attributes including oral traditions. Revision of the test of authenticity in 2005 to include traditions, language and other forms of intangible heritage was an important affirmation for cultural landscapes.

Cultural landscapes gave substantial support to the emerging Global Strategy for a Representative, Balanced and Credible World Heritage List. With recognition of living traditions, non-material expressions of value and diverse human relationships with the land, they provided global

relevance crucial for wider geographical and cultural engagement and a different type of heritage with appeal in under-represented parts of the world, including the Pacific Region and Africa. They opened a path for cultures worldwide to explore World Heritage potential of traditional landscapes of their people.

The 1998 Amsterdam expert meeting featured cultural landscapes in nearly every presentation. The constructive roles of Bing Lucas and Adrian Phillips and work on protected landscapes at IUCN in the 1990s (Mitchell this volume) encouraged perceptions that ICOMOS and IUCN could work together effectively on cultural landscapes. When the World Heritage Committee adopted the meeting's recommendation to amalgamate the cultural and natural criteria, expectations were high that at last the divide between cultural heritage and natural heritage would be breached. It has been a disappointment that ICOMOS and IUCN have not developed effective collaborative activity on cultural landscape nominations. That creates confusion for States Parties, particularly where the relationship between cultural and natural values is inseparable, as in many cultural landscapes. Pimachiowin Aki (Canada) has recently raised the issue of how to prepare and evaluate appropriately a cultural landscape nomination where the interactivity of indigenous peoples and the land defines indissoluble cultural and natural values of potential Outstanding Universal Value.

Issues related to cultural landscapes discussed at La Petite Pierre twenty years ago are still – or is it again? – current. In addition to a current initiative on mixed sites led jointly by IUCN and ICOMOS (Buckley this volume), the ICOMOS/IFLA International Scientific Committee on Cultural Landscapes has underway studies on the aesthetic value of cultural landscapes and world rural landscapes. Management guidelines for cultural landscapes (Mitchell, Rossler and Tricaud 2009) and expansion of the cultural landscape concept in Asia (Taylor and Lennon 2012) demonstrate how much cultural landscapes have contributed to cultural heritage and its practice.

REFERENCES

Buggey, Susan, 1992, Personal notes of UNESCO expert meeting on cultural landscapes at La Petite Pierre, France, 24-26 October 1992, Buggey Personal Papers

Buggey, Susan 2000, Le suivi détaillé des réunions régionales et des experts sur les paysages culturels 1993-99, Buggey Personal Papers

Cameron, Christina and Mechtild Rössler, 2013, *Many Voices, One Vision: The Early Years of the World Heritage Convention* (Farnham UK and Burlington VT: Ashgate)

Fowler, P.J., 2003, *World Heritage Cultural Landscapes1992-2002* (UNESCO World Heritage Centre) World Heritage Papers 6

Gfeller, Aurélie Elisa, 2013, "Negotiating the Meaning of Global Heritage: 'Cultural Landscapes' in the UNESCO World Heritage Convention, 1972-92", *Journal of Global History* 8:3, 483-503

IUCN, 1992, World Parks Congress, Workshop I.15 The World Heritage Convention, Conclusions and Recommendations, 44-49, Buggey Personal Papers

Jacques, David, ed., 1991-95, ICOMOS Landscapes Working Group [Newsletter]

Jacques, David, 2014, Personal communication, 11 April

Lucas, P.H.C., 1992, *Protected Landscapes A Guide for Policy-Makers and Planners* (London: Chapman & Hall)

Lucas, P.H.C. and Michael Beresford, 1992, The World Heritage Convention and Protected Landscapes

Macfarlane, Ingereth with Mary-Jane Mountain and Robert Paton, ed., 2005, *Many Exchanges: Archaeology, History, Community and the Work of Isabel McBryde* (Canberra: Aboriginal History Inc.) Aboriginal History Monograph 11

McBryde, Isabel, 1992, Australia's World Heritage Sites: Implications for Listing of Australian Cultural Landscapes Presentation to Expert Meeting on Cultural Landscapes held at La Petite Pierre near Strasbourg 23- 26 October 1992, McBryde Personal Papers. See also Isabel McBryde, 1994, "'To Know the Place for the First Time': Consideration of Diverse Values for an Australian World Heritage Site" in *ICOMOS Scientific Journal, Articles of Members*, 34-44

Mitchell, Nora, Mechtild Rössler, Pierre-Marie Tricaud, authors /ed., 2009, *World Heritage Cultural Landscapes A Handbook for Conservation and Management* (UNESCO World Heritage Centre), World Heritage Papers 26, whc.unesco.org/documents/publi/_wh_papers_26_en.pdf, accessed 29 March 2014

Parks Canada, 1990, Cultural Resource Management Policy (draft)

Taylor, Ken and Lennon, Jane L., ed., 2012, *Managing Cultural Landscapes* (London and New York: Routledge. Taylor & Francis Group)

Tricaud, Pierre-Marie, 1992, Recognition of Rural and Cultural Landscapes under the World Heritage Convention Preliminary report for the meeting of experts organized by the World Heritage Centre and the French Ministry of the Environment in the Parc des Vosges du Nord, France, 22 October 1992, Tricaud Personal Archives

UNESCO, 1984, World Heritage Committee, Report of the Rapporteur, SC/84/CONF.04/9, p.7, whc.unesco.org/archive/1984/sc-84-conf004-9e.pdf, accessed 29 March 2014

UNESCO, 1991, Bureau of the World Heritage Committee, Elaboration of Criterion or Criteria for Cultural Landscapes, Background I-V, SC-91/CONF.001/10, Buggey Personal Papers

UNESCO, 1992A, Report of the expert group on cultural landscapes, La Petite Pierre, 24-26 October 1992, Revision of the Operational Guidelines for the implementation of the World Heritage

Convention, WHC-92/conf.002/10/add, whc.unesco.org/archive/1992/whc-92-conf002-10adde.pdf, accessed 29 March 2014

UNESCO, 1992B, Revision of the criteria for cultural properties in the Operational Guidelines as adopted by the sixteenth session of the World Heritage Committee in Santa Fe, 13 December 1992, attached to Said Zulficar and Mechtild Rössler to participants at La Petite Pierre, 29 December 1992, WHC/6/3, Buggey Personal Papers

UNESCO, 2001, *WHNEWS*, 28.01[tribute to P.H.C. (Bing) Lucas]

UNESCO, 2013, Operational Guidelines for the Implementation of the World Heritage Convention, Annex 3, whc.unesco.org/en/guidelines, accessed 29 March 2014

UNESCO, World Heritage Cultural Landscapes, World Heritage Regional Thematic Expert Meetings on Cultural Landscapes 1992-2007, whc.unesco.org/en/culturallandscapes#3

UNESCO, n.d., World Heritage Centre – World Heritage List, Mixed Sites, whc.unesco.org/en/list/?search…pdf, accessed 28 February 2014. Thanks to C. Cameron

Von Droste, Bernd, Harald Plachter and Mechtild Rössler, ed., 1995, *Cultural Landscapes of Universal Value Components of a Global Strategy* (Stuttgart and New York, Gustav Fischer Verlag Jena in cooperation with UNESCO)

Session 3: Les paysages culturels
Cultural Landscapes

Président / Chair: Mathieu Dormaels
Post-doctorant, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal

Rapporteur session 3: Hélène Santoni, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.5 WORLD HERITAGE CULTURAL LANDSCAPES: TWENTY YEARS LATER

Mechtild Rössler, Deputy Director (Programme), UNESCO World Heritage Centre, Paris, France

Mechtild Rössler
(Photo: Judith Herrmann, 2014)

Introduction

UNESCO's efforts in heritage conservation included 'landscapes' as early as 1962, with the UNESCO *Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites*. [1]

But it was not until the 1972 *World Heritage Convention* which included in its definition of cultural heritage in Article 1 sites as 'works of man or the combined works of nature and man' [2] that the way was paved to truly recognize cultural landscapes. 15 years of intense debate at the World Heritage Committee was needed to formally acknowledge this type of heritage, partially due to the nature-culture divide [3] in the World Heritage Convention that is the separate definition of natural and cultural heritage in Articles 1 and 2 of the Convention. The debate concluded only in 1992 with the adoption of a definition of cultural landscapes and broad categories of designed cultural landscapes, evolving cultural landscapes and associative cultural landscapes (see further discussion below). Interpretation of these broad categories allows for consideration of all types of cultural landscapes from rural and to urban contexts and from all regions.

With 190 States Parties and 981 (July 2013) properties inscribed on the World Heritage List, the Convention has reached almost universality. Today, about 10% of the inscribed sites are cultural landscapes and there is growing interest among States Parties to nominate this type of property. This presentation reviews the inclusion of cultural landscapes 20 years later, not only as this is now a major topic of academic research (Taylor 2013, Gfeller, 2013), but also to analyse trends which may be useful for States Parties and other stakeholders in World Heritage conservation.

Development of the concept

The development of the World Heritage Convention of 1972 and the inclusion of the cultural landscape concept has been extensively documented (see Cameron and Rossler 2013). The crucial role of the 1992 international expert meeting in La Petit Pierre (France) [4], which prepared the text on the cultural landscape categories, the Committee adopted three months later and included into the Operational Guidelines, cannot be underestimated. However there needs to be full understanding of the global context in which this Committee decision was taken: due to the 1992 Rio Earth Summit, the

United Nations Conference on Environment and Development, awareness was growing about the environment and human action, similar to the global context of the 1972 Stockholm Conference, the United Nations Conference on the Human Environment, when the World Heritage Convention was adopted.

This context can be clearly demonstrated by wording which was introduced at the 16th session of the World Heritage Committee in 1992, including the key concept of "sustainable land-use". The Committee at that session finally acknowledged that a World Heritage cultural landscape is a site where the interaction between people and their environment is considered to be of outstanding universal value.

Evolution of cultural landscape inscriptions and challenges identified

It is interesting to note that the first nominations submitted to the Committee – as early as 1993 – were re-nominations. They were requested through communities and stakeholders, who wanted their cultural values to be recognized. This was the case for Tongariro National Park in New Zealand, a natural site which became a mixed site with an associative cultural landscape re-nomination and inscription in 1993 and Uluru-Kata Tjuta in Australia, a natural site which became mixed with a cultural landscape re-nomination in 1994. The latter was listed both as a living cultural landscape as well as associative cultural values. For re-nominations the management systems considerably changed with the involvement of communities and indigenous peoples in the management of the property. In a number of cases, natural nominations, which had previously failed under natural criteria were also re-submitted as cultural landscapes and successfully included in the World Heritage List, such as Hortobagy National Park (Hungary) or Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab) (Lebanon). These concern key sites where the natural environment was fundamentally changed by people over time.

The nomination of cultural landscapes also changed evaluation procedures: it was no longer just one advisory body (or two separate evaluations in the case of mixed nominations), but a new way of cooperation between the two advisory bodies ICOMOS and IUCN was required: "*In the case of nominations of cultural properties in the category of 'cultural landscapes', as appropriate, the evaluation will be carried out by ICOMOS in consultation with IUCN.*" [5]

Traditional management and customary law were also specifically recognized with the adoption of the cultural landscape categories by the World Heritage Committee in 1992, a notion which only saw the light in 1998 for natural heritage. This was very much forward looking in 1992, the year of the 20th anniversary of the World Heritage Convention, 20 years in advance of the topic of the 40th anniversary: *World Heritage and sustainable development: the role of local communities* [6]. It is interesting to note that different management systems were also in practice at many cultural landscapes, as was illustrated by case studies which the World Heritage Committee requested in 1992 which were presented at the Schorfheide meeting (Germany, 1993) the following year.

	Natural properties	**Cultural properties**	**Mixed properties**	**TOTAL**
Number	**193**	**759**	**29**	**981**
Of which are cultural landscapes	**n/a**	**79**	**6**	**85**

Table 1 Distribution of cultural, natural and mixed properties and of cultural landscapes on the World Heritage List.

The cultural landscape categories were certainly attractive to some regions underrepresented on the World Heritage List, where unique nature-culture interactions can be found and "monumental heritage" was less occurring, such as in Small Island Developing States (SIDS) in the Caribbean and the Pacific, or in sub-Saharan Africa. Despite a number of expert meetings and studies on the cultural landscape concept, there has been little response from the Arab Region: only the Ouadi Qadisha (the Holy Valley) and the Forest of the Cedars of God (Horsh Arz el-Rab) (Lebanon) in 1998 and the Ancient Villages of Northern Syrian (Syria) in 2011, were inscribed so far. While Table 1 shows the distribution by type of property, Table 2 illustrates the current distribution among the regions of the world of cultural landscapes inscribed. It should be noted that in terms of Europe, covering 51 countries, the response was immediate and numerous cultural landscapes were nominated, among them a number of transboundary sites, such as the Curonian Spit (Lithuania/Russian Federation), Fertö-Neusiedler See (Austria/Hungary) or the Mont Perdu (France/Spain). Other regions followed but in a different pace, partially as consultations with local communities and different stakeholders take considerable time to establish sound management systems for often complex and large scale properties.

Region	Cultural sites	Mixed sites	Of which are transboundary	Total
Africa	12	1		13
Arab Region	2			2
Asia-Pacific	18	2		20
Europe and North America	37	3	(4)	43
Latin America and Caribbean	7			7
TOTAL	79	5		85

Table 2 Regional distribution of cultural landscapes by region.

Moreover, cultural landscapes have been increasingly included in national inventories and Tentative Lists, although not all themes which were identified over time have been covered. Mr Fowler, in his assessment at the time of the 10th anniversary of the Cultural Landscape concept in 2002, noted that a number of themes have not been recognized, among them certain crop cultures in agricultural heritage systems important for the survival of humankind. (Fowler, 2003)

Management of cultural landscapes

It is clear that best practice standards for management are needed for any World Heritage site. For a number of years, discussions have moved from a focus on the preparation of Western style management plans towards management systems and long-term sustainable management of World Heritage sites and cultural landscapes on a wider basis (UNESCO 2004; Mitchell et al. 2009, Taylor & Lennon 2012, Taylor 2013). Integrated management of cultural landscapes not only requires a clear long-term vision for the site but also consideration of the social, economic and ecological sustainability for the property. This is important for all, designed, living and associative cultural landscape categories alike.

The management of the cultural landscape has to ensure that preservation, use and interpretation of a property are consistent with the conservation of the values for which the site has been recognized;

this means the specific interaction between people and the environment. While community participation is important for all World Heritage sites, this is most crucial for sites, where people changed the environment in a unique way (Mitchell et al. 2009). Management at cultural landscapes has to be based on participatory approaches and continuous stakeholder involvement. The management of World Heritage cultural landscapes therefore has to be adapted to cultural and environmental circumstances with connectivity to the broader ecoregions. This is also required as cultural landscapes provide a critical basis for sustainable land-use, livelihood for people, as well for many ecosystem services related to water and conservation of agro-biodiversity. World Heritage cultural landscapes are specific examples to demonstrate that the preservation of cultural heritage is a driver and enabler of sustainable development through revenues from the sites benefiting local communities and ensuring income through services and traditional and innovative products from the sites (Mitchell et al. 2009).

As has been documented, traditional management systems and customary law has been introduced with the cultural landscape concept in 1992. These revisions to the Operational Guidelines to recognize traditional systems and customary laws were far-reaching in their impact and were subsequently also applied in 1998 for natural properties.

Influences on other legal instruments

The experiences with cultural landscapes under the World Heritage Convention were also taken into account in discussions which led to the adoption of the *European Landscape Convention* (Florence, 2000). The European Landscape Convention became an instrument to enhance landscape policies in the European region reaching also out to other parts of the world with a vibrant research network.

Another initiative is the concept of the Historic Urban Landscape (HUL) which emerged from World Heritage Committee debates on integrating new architectural elements into historic urban settings. It was specifically discussed at a UNESCO conference in Vienna [7] in May 2005 as the *Vienna Memorandum on World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape.* Following discussions subsequent to this meeting, UNESCO's General Conference adopted a new Recommendation on the Historic Urban Landscape on 10 November 2011 [8]. This Recommendation is not defining a new category of cultural landscape, but is a tool to integrate policies

and practices of conservation of the built environment into the wider goals of urban development respecting the cultural and landscape contexts.

The 2006 Montreal Round Table [9] addressing the Vienna Memorandum did an excellent analysis of the shift from the urban ensemble and historic city to the historic environment as areas of cultural experiences. The urban context is now seen with its multifaceted historical, environmental and cultural layers with clear links to the cultural landscape concept.

Confusion between the categories of cultural landscapes adopted in 1992 and the Historic Urban Landscape (HUL) recognized globally in 2011 should be avoided. The cultural landscape categories were explicitly broadly defined to encompass all potential nominations from diverse ecological and cultural contexts, rural or urban areas, and from any part of the world (see also Folin-Calabi and Rossler 2008). Some of these debates continue, for example, at the 2013 Rio meeting on the Historic Urban Landscape [10] where participants confirmed that the Historic Urban Landscape is an approach to heritage management, and not a separate heritage category. Furthermore, it was re-emphasized, that the UNESCO 2011 Recommendation on the Historic Urban Landscape applies to all urban heritage and not only to World Heritage properties.

Cultural landscapes also play an important role as practical cases for cooperation with other United Nations agencies, such as UNEP and FAO. As a follow-up to the International Conference on Biological and Cultural Diversity: Diversity for Development- Development for Diversity (Montreal, 2010), a joint programme of work on biological and cultural diversity lead by the secretariat of the convention on biodiversity and UNESCO was established [11]. Enhancement of "Biocultural diversity" is now firmly recognized in international conservation efforts. With FAO a close cooperation has been established on agricultural landscapes, in particular with the Globally Important Agricultural Heritage systems (GIAHS) Initiative since 2002, which develops an integrated approach combining sustainable agriculture and rural development. [12]

Also many cultural landscapes provide for cultural spaces where intangible cultural heritage of the 2003 UNESCO Convention on the safeguarding of the intangible cultural heritage has been recognized. These include, for example, the "Traditions and practices associated with the Kayas in the sacred forests of the Mijikenda" related to the World Heritage property of the Sacred Mijikenda Kaya Forests (Kenya) or the Safeguarding and Transmission of the Hudhud Chants of the Ifugao are linked to the World Heritage site of the Rice Terraces of the Philippines Cordilleras (Philippines). These

examples can be used to reinforce the messages of UNESCO for integrated heritage conservation using both Conventions but also for joint activities in capacity building and enhancing traditional knowledge in the conservation and transmission of cultural and natural heritage.

Conclusions

This paper reviewed 20 years of the cultural landscape concept in the implementation of the 1972 UNESCO World Heritage Convention. Cultural landscapes were considered as 'combined works of man and nature' and were included in the Operational Guidelines in 1992. These provisions allowed for the nominations of many cultural landscapes from all parts of the world, amounting to 85 inscriptions of this type of heritage by the year 2013. Over the past decades, many workshops on cultural landscapes have provided occasions to review cultural landscape conservation and the implementation of the World Heritage Convention with regard to cultural landscapes. They also allowed for detailed considerations on the management of this type of heritage and assisted many stakeholders in their search for adapted management and best practice heritage interpretation, presentation and transmission to future generations. A broad recognition of cultural landscapes came at a time when links between cultural and biological diversity were increasingly discussed, thus globally raising awareness and further influencing other legal instruments such as the 2000 European Landscape Convention or the 2011 UNESCO Recommendation on the Historic Urban Landscape; Cultural landscapes became a category in 1992, at a time when the Global Strategy was developed and subsequently adopted by the World Heritage Committee in 1994; this made implementation for States Parties to the Convention even more relevant, as the Global Strategy encouraged two themes, namely "human coexistence with the land" (Movement of peoples, Settlement, Modes of subsistence, Technological evolution) and "human beings in society" (Human interaction, Cultural coexistence, Spirituality and creative expression) to make the World Heritage List more representative and balanced. The past 20 years of the implementation of the cultural landscape categories have further demonstrated the strong links between tangible and intangible heritage in these sites which are illustrated through links with elements under the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage.

In terms of future evolution, especially for the post-2015 development agenda, cultural landscapes are well placed for connecting long-term sustainable development and conservation through the active participation of the local communities in these sites. Demographic changes, including migration, gender roles and poverty will certainly lead to new challenges. Based both on traditional and pioneering experiences and the intrinsic interconnectivity between people and the land, cultural landscape can provide new perspectives to innovate, and better respond to these emerging needs in the face of climate change and global social, economic and cultural change.

Cultural landscapes are a shared heritage of the past and the future and often they cross national boundaries. The fundamental principle of the World Heritage Convention to transmit the places of outstanding universal value to future generations is being implemented here in practice. The coming generations have the right to the heritage of the past for their resources, identity and diversity and to unique cultural landscapes linking cultural and biological diversity.

REFERENCES

Cameron, C. and M. Rössler (2013), *Many voices, one vision: the early history of the World Heritage Convention*. Dorchester: Ashgate.

von Droste, B., H. Plachter, and M. Rössler (eds.) (1995), *Cultural Landscapes of Universal Value. Components of a Global Strategy*. Jena: Fischer Verlag .

Fowler, P. (2002), *World Heritage Cultural Landscapes 1992-2002*. World Heritage Papers 6, Paris: UNESCO. http://whc.unesco.org/en/series/6/.

Gfeller, A. (2013), Negotiating the Meaning of Global Heritage: 'Cultural Landscapes' in the UNESCO World Heritage Convention, 1972–1992, Journal of Global History 8, no. 3, 483-503.

Lennon, J. and K. Taylor (eds.)(2012), Managing Cultural Landscapes, (series: Key issues in cultural heritage), New York, Routledge.

Luengo Anon, A. and M. Rössler (eds.) (2012): *World Heritage Cultural Landscapes*, Elche: Ayuntamiento de Elche.

Mitchell, N., Rossler, M. and P.-M. Tricaut (Eds./authors) (2010), *World Heritage Cultural Landscapes. A Handbook for Conservation and Management*. World Heritage Papers No. 26, Paris: UNESCO. http://whc.unesco.org/en/series/26/ (Version francaise, Decembre 2011).

Phillips, A. (2002), *Management Guidelines for IUCN Category V Protected Areas Protected Landscapes/Seascapes*. Best Practice Protected Area Guidelines Series No.9, IUCN: Gland and Cambridge. http://www.iucn.org/themes/wcpa/pubs/guidelines.htm.

Rössler, M. and G. Saouma-Forero (eds) (2000), *The World Heritage Convention and cultural landscapes in Africa*. Report of the Expert Meeting, Tiwi, Kenya, 9-14 March 1999. UNESCO/ CRAterre, Paris, 2000.

Rossler, M. (ed) (2003), *Cultural Landscapes: the Challenges of Conservation*. World Heritage 2002. Shared Legacy, Common Responsibility. Associated Workshops, 11-12 November 2002, Ferrara, Italy, World Heritage papers 7. UNESCO World Heritage Centre 2003.

Rössler, M. and L. Folin Calabi (2008): The Cultural Landscape and the Historic Urban Landscape Approach as a Tool to Protect Important Views in Historic Cities. Paper presented to the Round *Table Le Patrimoine Mondial / World Heritage: Définir et protéger les « perspectives visuelles importantes » Defining and protecting « Important Views »* Montreal 18-20 March 2008 available at: http://www.patrimoinebati.umontreal.ca/pdf/PV_Table_ronde_2008.pdf.

Taylor, K. (2013), 'The challenges of the cultural landscape construct and associated intangible values in an Asian context' in Da Silva K & Chapagain NK, *Managing Asian Heritage: Contexts, Concerns and Prospects*, New York: Routledge, 189-211.

Titchen, S. (1996), Including Cultural Landscapes on the World Heritage List. World Heritage Review 2, 34-39.

UNESCO (1962), Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites, adopted by the General Conference at its twelth session, Paris, 11 December 1962.

UNESCO (1972), Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by the General Conference at its seventeenth session, Paris, 16 November 1972.

UNESCO (2004), *Linking Universal and Local Values: Managing a Sustainable Future for World Heritage*. World Heritage Papers No 13. Paris: UNESCO. http://whc.unesco.org/en/series/13/.

UNESCO (2013), Report on the International World Heritage Expert Meeting on the Mainstreaming of the methodological approach related to the Recommendation on the Historic Urban Landscape in the Operational Guidelines Rio de Janeiro, Brazil, 3-5 September 2013, http://whc.unesco.org/en/events/1071/.

Endnotes

[1] Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites, UNESCO, 11 December 1962 available at: http://portal.unesco.org/en/ev.php-URL_ID=13067&URL_DO=DO_TOPIC&URL_SECTION=201.html, accessed on 4 April 2014.

[2] Article 1, of the 1972 Convention, see: http://whc.unesco.org/archive/convention-en.pdf, accessed on 4 April 2014.

[3] See the paper by Kristal Buckley in this volume.

[4] Details on the results of the meeting in La Petit Pierre in 1992 and the follow-up can be found in von Droste, B., H. Plachter, and M. Rössler (eds.) (1995), Cultural Landscapes of Universal Value. Components of a Global Strategy. Jena: Fischer Verlag, p.44. See also the paper by Susan Buggey on the meeting in this volume.

[5] Operational Guidelines for the Implementation of the World Heritage Convention, 2013, paragraph 146. http://whc.unesco.org/en/guidelines/ Accessed 4 April 2014.

[6] For details see the Report of the 40th Anniversary Year activities available at http://whc.unesco.org/en/news/1018/.

[7] UNESCO (2005) International conference on 'World heritage and contemporary architecture – managing the historic urban landscape', UNESCO World Heritage Centre in cooperation with ICOMOS and the City of Vienna at the request of the World Heritage Committee, adopted at its 27th session in 2003.

[8] Recommendation on the Historic Urban Landscape, 10 November 2011, available at http://portal.unesco.org/en/ev.php-URL_ID=48857&URL_DO=DO_TOPIC&URL_SECTION=201.html and further explanations and background on its development can be found at http://whc.unesco.org/en/activities/638/.

[9] See Proceedings of Round Table on 'Heritage and the Conservation of Historic Urban Landscapes' organised by the Canada Research Chair on Built Heritage, Montreal, 9 March 2006: http://whc.unesco.org/uploads/activities/documents/activity-47-4.pdf accessed 4 April 2014.

[10] See Report on the International World Heritage Expert Meeting on the Mainstreaming of the methodological approach related to the Recommendation on the Historic Urban Landscape in the Operational Guidelines Rio de Janeiro, Brazil, 3-5 September 2013 (UNESCO, 2013), http://whc.unesco.org/en/events/1071/.

[11] Based on the working document adopted by the Conference, available at http://www.unesco.org/mab/doc/iyb/icbcd_working_doc.pdf accessed on 4 April 2014.

[12] See on this programme the web-page by FAO http://www.fao.org/giahs/giahs-home/en/ and on the cooperation the special issue of the World Heritage Review No 69 on agricultural landscapes http://whc.unesco.org/en/review/69/ accessed on 4 April 2014.

Session 3: Les paysages culturels
Cultural Landscapes

Président / Chair: Mathieu Dormaels
Post-doctorant, Chaire de recherche du Canada en patrimoine bâti, Faculté de l'aménagement, Université de Montréal

Rapporteur session 3: Hélène Santoni, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.6 LA VALEUR CULTURELLE DES ESPACES PUBLICS MODERNES

Nicole Valois, professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal

Nicole Valois
(Photo: Judith Herrmann, 2014)

Dans le domaine du patrimoine mondial, la valeur culturelle est entendue comme une notion englobante, regroupant des valeurs objectives et subjectives telles les valeurs esthétiques, historiques, sociales, scientifiques, portées par une variété de groupes d'experts et de non-expert (Australia ICOMOS, 2013; de la Torre, 2002). Dans le processus de détermination de l'importance d'un bien, le poids donné à chacune des valeurs varie en fonction du type de bien, de son contexte et des groupes qui défendent son intérêt. Dans ce sens, bien que les espaces publics modernes fassent partie d'un corpus très différent de celui du patrimoine mondial, l'étude que nous avons menée à leur sujet suggère que la valeur sociale est d'une grande importance en raison de leurs usages, du contexte historique et de la conception de ces espaces.

Cette présentation porte sur les valeurs culturelles des paysages modernes et plus spécifiquement celles des espaces publics modernes. Elle apporte un éclairage sur leur histoire et leurs valeurs en prenant appui sur deux cas d'étude issus d'une recherche que nous menons à la Chaire du Canada en patrimoine bâti [1].

Avant de présenter cette recherche, il me semble important de partager avec vous les repères qui ont été utilisés pour répondre à l'objectif de cette Table ronde, quant à la définition de termes clés. Ainsi, lorsque Christina m'a demandé de parler de la valeur culturelle des paysages modernes, intuitivement les liens entre valeurs culturelles, paysages culturels, paysages modernes et espaces publics modernes me paraissaient évidents. Toutefois, il m'est vite apparu essentiel de vérifier cet a priori.

Valeurs culturelles

Dans la littérature parcourue pour cette présentation, la valeur culturelle désigne l'importance que donne un groupe à un bien ou à un lieu. Le terme regroupe différentes valeurs généralement d'ordre esthétique, social, historique, scientifique et spirituel, variant en fonction des groupes et du type de bien. La valeur culturelle n'existe pas en soi, mais bien à travers les liens qu'entretiennent les personnes avec leur environnement et sa compréhension « peut évoluer selon les nouvelles informations dont on dispose » (Australia ICOMOS, 1999). Synonyme de signification patrimoniale, la valeur culturelle est « incarnée par le lieu lui-même, par sa matière, par son contexte, par son usage, par ses associations, par ses significations, par ses documents et par les lieux ou objets qui y sont associés. » (Australia ICOMOS, 2013). Elle est largement entendue par certains comme un enjeu de négociation entre ces

différents groupes (Avrami, Mason, & de la Torre, 2001). En termes simples, pour qu'il y ait valeur culturelle il faut un bien dont l'importance est reconnue, un objet ou un lieu, des personnes et une relation entre ces personnes et cet objet.

Paysage culturel

La question de la relation entre l'environnement et les individus est également bien présente dans la notion de paysage culturel. Bien que le paysage soit une construction culturelle de nature conceptuelle ou concrète et qu'il semble superflu d'apposer le terme culturel à celui de paysage, ce dernier a été ajouté par les géographes du 19e siècle pour spécifier la relation entre le territoire et les humains. (Brown, Mitchell, & Beresford, 2005). Le terme paysage culturel tel que défini dans la convention du patrimoine mondial fait référence à divers liens et associations entre l'homme et la nature : un lien de conception (comme les jardins conçus par l'homme), un lien de façonnement (comme les paysages agricoles façonnés techniquement pour des raisons économiques) et un lien symbolique (comme les paysages associés à des rites religieux, spirituels, culturels, etc.).

Par extension, les espaces publics s'inscrivent effectivement comme des paysages culturels. Créés de toutes pièces par l'homme et généralement bien circonscrits dans le paysage urbain, ils incarnent le lieu de sociabilité et d'interaction humaine par excellence [2].

Cette association veut souligner les dimensions humaine, sociale et culturelle des espaces publics modernes telles qu'on le verra plus loin, et la nécessité de maintenir le lien entre les humains et ces lieux dans le processus de protection.

Paysages culturels modernes de la période des années 1960

Dans le domaine de la protection du paysage, il est intéressant de noter que la relation entre les humains et le territoire a pris un essor considérable après la Deuxième Guerre (Mitchell, Metchtild, & Tricaud, 2011). Avant cette période, les paysages sont protégés par le biais de la conservation de la nature sauvage et de l'environnement naturel, phénomène grandement illustré par la création des parcs nationaux en Amérique au 19e siècle. Au même moment, le concept de *cultural landscape* qui donne place à l'interaction entre les humaines et la nature apparaît chez les géographes. Ce concept parallèle à celui de la protection de la nature entrera tranquillement dans l'univers du patrimoine mondial d'abord en 1962 par l'UNESCO avec la Recommandation concernant la sauvegarde de la beauté et du caractère

des paysages et sites; en 1971 avec la création par ICOMOS du Comité des Jardins et sites historiques, devenu plus tard le Comité international des paysages culturels; en1982 avec la Charte de Florence d'ICOMOS et d'IFLA et finalement en 1992 où les paysages culturels entrent dans la Convention du patrimoine mondial. Le paradigme de la nature et de la culture ont été réunis durant cette période, au fil des recommandations et de la création d'instances et de chartes.

Au-delà des grands paysages auxquels en général font référence ces instances, la période de l'après-guerre est très intéressante aussi en regard des transformations importantes des paysages urbain et périurbain, tributaires de l'évolution socio-économique et politique. Le désir de mieux vivre et les besoins en logement, en santé et en éducation, accrus par l'augmentation de la population, ont contribué à la création de nouvelles formes urbaines. Cette période a donné naissance à d'imposantes infrastructures routières au coeur des villes, à des centres commerciaux dispersés dans les banlieues, à de nouveaux campus et à des ensembles d'habitations uniformisées.

Ces constructions reflètent en quelque sorte les idéaux de l'après-guerre et les valeurs socioculturelles fondées dans l'espoir d'un monde nouveau et prospère. Dans ces grands paysages modernes, les espaces publics souscrivent aux valeurs de démocratie incarnées par la volonté de vivre en communauté et en famille dans un environnement sain et confortable. La vision des espaces libres est intégrée à la vision urbanistique où l'aspect social domine, en phase avec les changements profonds d'idéologie. Les espaces publics comme lieux de rassemblement et de récréation sont présentés comme « essentiels à la vie urbaine » et sont enchâssés dans les grands projets de développement domiciliaires, de circulation et de zonage.

Les espaces publics modernes

Plusieurs des espaces publics de cette période sont associés à des édifices, des centres culturels, des places urbaines, des sites d'exposition, des campus, etc. Si tous les types d'aménagement n'incarnent pas un changement stylistique, la recherche de la forme n'était pas laissée pour compte. Les caractéristiques couramment attribuées aux espaces publics modernes mentionnent l'utilisation de motifs simples et de formes qui expriment les fonctions; l'extension des espaces intérieurs vers l'extérieur; l'aspect fonctionnaliste par la création d'aires dédiées à des fonctions spécifiques; le rejet du style beaux-arts et l'influence des courants artistiques (Andersson, 2002; Mack & Mogilevich, 2011; Williams, 2004). Plusieurs de ces caractéristiques se retrouvent dans les cas que nous avons étudiés.

Cas d'étude

La recherche que nous menons sur les valeurs patrimoniales vues par le public prend appui sur ce corpus en raison des caractéristiques sociales qui leur sont propres. La première phase qui s'achève vise à examiner les valeurs sociales du patrimoine culturel, par l'étude de cinq espaces publics canadiens de la période moderne (1940-1970) et de leur appréciation par les experts et les usagers. Le but est d'explorer de nouveaux critères d'évaluation du patrimoine en lien avec l'usage et le public.

Les cinq espaces publics sélectionnés sont : le Jardin des provinces et des territoires à Ottawa, le Parc de la francophonie à Québec, The Pyramid du campus de l'Université de Victoria, Robson square à Vancouver et la place de la Laurentienne sur le campus de l'Université de Montréal [3].

Une évaluation patrimoniale de ces espaces a été réalisée par les experts à l'aide des données provenant de la documentation des sites, des observations et de l'expérience in situ des chercheurs ainsi que des entrevues effectuées auprès des concepteurs. La grille d'évaluation inspirée de la grille du Bureau d'évaluation des édifices fédéraux du Canada a été adaptée au corpus et à nos objectifs de recherche. Elle montre l'ajout du critère de l'expérience visant à mesurer la qualité de l'expérience qu'offre l'espace en terme de vues, de sentiment de dynamisme, de confort, etc.

Les valeurs déterminées par les experts dans cette grille sont graduées d'une valeur faible à une valeur exceptionnelle. Les aspects historiques (thème, personnage et évènement, histoire locale), architecturaux (thématique de design, conception esthétique, conception fonctionnelle, exécution et matériaux, concepteur,) et sociaux (impact social) sont inclus dans l'évaluation.

The Pyramid

L'espace de la pyramide du campus de l'Université de Victoria en Colombie-Britanique a été conçu environ en 1965 par Lawence Halprin et Don Vaughan, architectes paysagistes. Outre la pyramide qui occupe la majorité de l'espace, il comprend un espace gazonné en paliers, des arbres et du mobilier (Ill.1). L'ensemble constitue le pendant de l'autre extrémité du Quadrangle, où se trouvait autrefois un agora en creux, formé de paliers en gazon. Il est l'un des nombreux espaces publics du campus dont la construction a débuté dans les années 1960 selon un plan-masse de R.W. Siddall Architect, Wurster, Bernardi & Emmons Architects, avec la contribution des architectes paysagistes Lawrence Halprin, Clive Justice, John Lantzius et Don Vaughan [4].

Ill. 1 Vue générale du secteur de la pyramide.
En arrière-plan, l'édifice MacLaurin, 2013 (Photo: Nicole Valois).

À titre de valeur architecturale, le site de la pyramide est un très bon exemple d'espace public où prédominent les formes géométriques en matériaux durs, tel qu'il s'en réalisait à cette époque en milieu urbain. Généralement en bon état, le revêtement de brique rouge rappelle un des matériaux couramment utilisés dans les aménagements paysagers de cette période comme dans le design d'ensembles urbains conçus par des architectes paysagistes. On retrouve cette brique rouge au centre-ville de Victoria à la Centennial Square Fountain et ailleurs sur le campus, notamment autour des fosses de plantation dans la cour de l'édifice MacLaurin. Les matériaux et le mobilier sont d'origine sauf les bancs qui ont été ajoutés dans les années 1980 pour contrer la pratique du skateboard. Les lampadaires et les bancs tout autour de la pyramide ont été pour leur part remplacés.

La présence des arbres et de la pelouse contrebalancent la partie en dur et offrent différentes ambiances et manières d'occuper l'espace. Les usagers peuvent ainsi s'asseoir à l'ombre sous les arbres pour se tenir en retrait de la circulation ou alors sur la pyramide d'où ils peuvent voir l'ensemble du campus.

The Pyramid est également un bon exemple de design de places publiques destinées aux rencontres et aux échanges. Conçu pour cet usage, la forme répond très bien à cette fonction en raison du promontoire que crée la troncature de la pyramide et des paliers en gazon de la partie annexe. Située à proximité du pavillon des sciences sociales, la pyramide a été conçue soi-disant pour encourager les jeunes à mettre en pratique leurs apprentissages en se rencontrant dans ce lieu public. Les usages

pratiqués au fil des ans confirment le maintien de cette fonction. En effet, utilisée à l'origine lors de la collation des grades, l'Université y a tenu chaque année à partir de 1991 une cérémonie dans le cadre de la Journée nationale de commémoration et d'action contre la violence faite aux femmes (6 décembre) décrétée à la suite du massacre de l'École Polytechnique de Montréal. Cette cérémonie a été déplacée en 2009 sur le site de l'University Fountain, aussi appelé Petch Fountain.

La place s'inscrit dans le phénomène de création de campus en Amérique du Nord dans les années 1960 où les espaces publics avaient pour rôle de faciliter les rassemblements et les échanges entre les membres de la communauté universitaire. On retrouve d'ailleurs des agoras similaires sur d'autres campus universitaires. La prépondérance donnée à la création d'espaces entre les bâtiments et l'intégration de la nature aux pourtours des édifices et au sein des espaces incarne cette nouveauté. On dit d'ailleurs de ce campus que les édifices sont dans la nature et non que la nature accompagne les édifices.

Jardin des provinces et des territoires

Le Jardin des provinces et des territoires est une oeuvre significative de l'architecture de paysage de la période moderne au Canada. Situé à l'extrémité ouest du centre-ville d'Ottawa, entre la Colline Parlementaire et les plaines LeBreton, le site comprend une partie gazonnée puis une partie construite formée de deux terrasses reliées entre elles par des escaliers (Ill. 2). Formellement proposé dans le plan de la ville par Jacques Greber, architecte et urbanisme de renom, le jardin a été construit en 1960-62 par l'architecte paysagiste canadien, Don Graham.

Ill. 2 Vue générale du Jardin des provinces et des territoires, 2012 (Photo: Émilie Vézina-Doré).

Sa construction s'inscrit dans un phénomène d'affirmation de l'identité nationale de la capitale et coïncide à la création de la Commission de la Capitale Nationale (CCN). Le thème de représentation des provinces et des territoires à l'origine de sa conception est incarné par les drapeaux et les emblèmes floraux en relief et incrustés dans le garde-corps.

La place est un très bon exemple de réalisation de cette période en architecture de paysage, par la simplicité des formes et l'utilisation du béton à agrégats exposés ainsi que par l'intégration des édifices tout autour, notamment démontré par l'alignement de l'escalier avec le parvis de l'église. La disposition régulière des arbres dans leur lit de plantation, l'équilibre entre les surfaces dures et les surfaces végétales ainsi que la création de paliers et d'escaliers pour épouser la pente témoignent d'une grande qualité esthétique.

Les sculptures Tree Fountain de Norman Slater et Fountain of the Great Lakes d'Emil G. van der Meulen font référence aux paysages canadiens. En ce sens, ils sont complémentaires à la thématique du site sur la représentation des provinces et territoires. Mais surtout, ces oeuvres d'art marquent la collaboration entre les artistes et professionnels, une association qui ultérieurement va conduire à des politiques d'intégration des oeuvres à l'architecture et à l'environnement.

Conclusion

En regard de la définition des paysages culturels, les espaces publics modernes que nous venons de voir sont des paysages culturels « intentionnellement créés par l'homme [...] pour des raisons esthétiques [...] associés à des constructions [...] ». Leur valeur culturelle porte sur les significations architecturale, historique et sociale et se définit à travers l'importance de la relation que les gens entretiennent avec ces espaces. La dimension sociale qui leur est intrinsèque et leur réponse à une conception esthétique et fonctionnelle les rendent particuliers et intéressants dans le cas de notre étude dont le but est d'explorer les valeurs associées aux espaces publics de la période moderne. L'étape prochaine permettra de mieux définir la nature de cette relation en sondant les usagers sur leur expérience comme l'attachement, le sentiment de confort, la mémoire et l'utilisation, au moyen de questionnaires. La mesure des attributs de l'expérience en tant que valeur sociale s'avère un défi qui pour être relevé nécessitera de puiser dans des méthodes autres que celles utilisées normalement lors d'évaluation patrimoniale. Dans le domaine de la conservation des paysages, l'on reconnait certes la part de la valeur intangible dans l'interprétation des paysages. Cette approche inclusive est souhaitée par de nombreux experts dans le but de faire participer les gens qui vivent dans ces paysages dans la gestion de la conservation (Brown et al., 2005). Toutefois l'on trouve peu d'outils pour intégrer la valeur sociale et l'expérience dans l'évaluation patrimoniale. Comme la relation que les gens entretiennent avec ces espaces est une importante part de la valeur culturelle, l'exploration des concepts comme le *place attachment*, *place identity*, *sens of place*, issus du domaine de la psychologie de l'environnement peuvent contribuer à enrichir les enquêtes auprès du public sur le plan théorique et méthodologique. Ces concepts touchant l'intangibilité méritent à mon avis d'être explorés pour bonifier le processus de l'évaluation patrimonial et inclure le public dans le processus de détermination des valeurs.

Andersson, T. (2002). To erase the Garden: Modernity in the Sweedish Garden and landscape. In M. Treib (Ed.), *The Architecture of Landscape 1940-1960* (pp. 2-27). Pennsylvania: University of Pennsylvania Press.

Australia ICOMOS. (1999). La Charte de Burra : Charte d'ICOMOS Australie pour la conservation de lieux et des biens patrimoniaux de valeur culturelle.

Australia ICOMOS. (2013). The Burra Charter : The Australia OCOMOS charter for places of Cultural Significance.

Avrami, E., Mason, R., & de la Torre, M. (2001). Values and Heritage Conservation (pp. 96). Los Angeles: The Getty Conservation Institute.

Brown, J., Mitchell, N., & Beresford, M. (Eds.). (2005). *The Protected Landscape Approach : Linking Natrure, Culture and Community*. Gland, Switzerland and Cambridge, UK: International Union for Conservation of Nature-World Commissioin on Protected Area.

de la Torre, M. (2002). Assessing the Values of Cultural Heritage (pp. 121). Los Angeles: The Getty Conservation INstitute.

Mack, J., & Mogilevich, M., (Co-Chairs),. (2011, 13 au 17 Avril, 2012). *Society of Architectural Historians, 64th Annual Meeting.* Paper presented at the Section: Reconsidering the Late Modernist Urban Landscape, New Orleans, Louisiana.

Mitchell, N., Metchtild, R., & Tricaud, P.-M. (2011). Paysages culturels du patrimoine mondial. In C. d. p. mondial (Ed.). Paris, France: Centre du patrimoine mondial-UNESCO.

Williams, R. (2004). Courants modernes en architecture de paysage au Canada, 1938-1950. In G. Adamczyk (Ed.), *Architecture et modernité : histoire et enjeux actuels* (Vol. no 15, pp. 231-254). Montréal: Trames.

[1] Titre de la recherche: Les valeurs patrimoniales vues par le public : étude de cas; Équipe de recherche: Nicole Valois, chercheuse principale, Claudine Déom, co-chercheuse et Christina Cameron, collaboratrice. Auxiliaires de recherche: Judith Herrmann, Émilie Vézina-Doré, Ève Wertheimer, David Murray, Eva Novoa et Laetitia Chastel.

[2] La catégorie 1 des paysages culturels de la convention du patrimoine mondial se défini comme suit : "[....] paysage clairement défini, conçu et créé intentionnellement par l'homme**,** ce qui comprend les paysages de jardins et de parcs créés pour des raisons esthétiques qui sont souvent (mais pas toujours) associés à des constructions ou des ensembles religieux."

[3] Le résultat de la documentation et de l'évaluation par les experts se trouve sous forme d'énoncé de valeurs sur la page web de la Chaire de recherche du Canada en patrimoine bâti http://www.patrimoinebati.umontreal.ca/fr/projets-de-recherche/projets-en-cours/les-valeurs-patrimoniales-vues-par-la-public-etudes-de-cas/. Les experts qui se sont prêtés à l'exercice sont; Michael McClelland, Chistina Cameron, Claudine Déom, Judith Herrmann, Nicole Valois, Émilie Vézina-Doré et Andrew Waldron. Deux des cinq cas présentés dans cet article reprennent en partie les énoncés de valeur disponibles sur le web.

[4] L'histoire du campus et de l'architecture moderne à Victoria a fait l'objet d'une importante exposition en 2005 à Victoria. Voir http://uvac.uvic.ca/Architecture_Exhibits/.

Session 4: Les paysages culturels et les communautés aborigènes
Aboriginal Cultural Landscapes

Président / Chair: Nicolas Roquet
Professeur adjoint, École d'architecture, Faculté de l'aménagement, Université de Montréal

Rapporteuses session 4: Stephanie Elliott et Heather Leroux, students, Carleton University

3.7 UNDERSTANDING CULTURAL LANDSCAPES

Lisa Prosper, Director, Centre for Cultural Landscape, Willowbank School of Restoration Arts, Queenston

Lisa Prosper
(Photo: Judith Herrmann, 2014)

Preamble

In response to the morning's discussion of cultural and natural values, I would like to jumpstart our thinking about Aboriginal cultural landscapes by suggesting that in an Aboriginal context cultural and natural values are not separate values at all. In other words, neither cultural nor natural values take precedence one over the other. Aboriginal cultural landscapes reflect the interrelationship of cultural and natural values where the deterioration of any value threatens the whole of the cultural landscape. Distinct from how cultural landscapes have been understood by UNESCO thus far, Aboriginal cultural landscapes are not meaningful as a product. Rather, Aboriginal cultural landscapes are meaningful as an ongoing process, a living heritage where culture is continually embedded in nature and nature is continually constitutive and supportive of culture. This interrelationship fosters cultural identity that is inextricable from the land that supports it. The land is valued and remains meaningful because of its cultural associations and the integral role it plays in supporting cultural livelihood, wellbeing and continuity.

Introduction

This presentation does not define Aboriginal cultural landscapes per se but focuses on some of their characteristics and the perspective they encourage. Indeed, I want to talk about a perspective of cultural landscapes that might inform some of the broader discussions at this round table. Depending on how you define them, cultural landscapes, as a type or category of heritage, have the potential to challenge many of the designation categories and criteria that characterise the heritage field. More to the point, how we understand cultural landscapes can shape how we go about assessing the heritage value of sites such as Pimachiowin Aki.

In addition, I would argue that a focus on cultural landscapes has significant potential to advance recent calls for heritage conservation to be regarded as a community-driven, people-centred activity that proposes cultural vitality, social inclusion and economic self sufficiency. This emphasis, which permeates recent literature and reports, is reflected in the closing remarks made at the 2012 US/ICOMOS Symposium by Gustavo Araoz. In his summation, he argued for a better set of concepts and tools that respond to the "new social role of heritage" as the "pivot of cultural identity and heart of community development". "Values," he went on to say, "no longer reside exclusively in the tangible fabric of history but in intangible concepts in constant flux". So I will start the presentation by talking

about cultural landscapes as a type of heritage and then try to connect back to their designation in the World Heritage context.

World Heritage interpretation of cultural landscapes

I think it is fair to say that cultural landscapes as a form of heritage have generally been understood as the material product of human interaction with a given bio-physical environment. In other words, they are seen as being characterised by physical and therefore visual modifications to the land that are associated with culturally specific activities over time. In some cases, these modifications are associated with landscape architecture, and would therefore fall under the World Heritage category of designed landscapes. Alternatively, and more commonly, they are the result of settlement and livelihood practices in a rural environment. This corresponds to the World Heritage category of organically evolved landscapes. A common feature of cultural landscapes that best fits both of these categories is their monumental quality – the fact that they are so visually striking.

More recently, there has been growing recognition that cultural landscapes are often characterised by a host of intangible heritage values that exist alongside or in conjunction with values embedded in material elements of the landscape. Going further, it has also been acknowledged that some cultural landscapes are based entirely on a cultural imaginary – a cultural connection with place that is not manifest in material form. These fall under the World Heritage category of associative landscapes.

In summary then, the World Heritage categories for cultural landscapes suggest that they are *either* material products of human intervention in a given environment (albeit with the potential to house intangible values) *or* cultural landscapes defined primarily by intangible cultural connections to place - but not both. So what happens when the heritage value of a site is found in a variety of tangible *and* intangible forms and practices which collectively and in synergy embed a culture firmly in place?

An alternative interpretation of cultural landscapes

I think that it is possible and potentially productive to adopt an understanding of cultural landscapes that crosscuts existing categories and highlights their contemporary relevance. One way to describe cultural landscapes is that, at their core, they are a cultural relationship with a given geographic environment – a relationship that performs several key roles:

- First, it shapes cultural identity to the point that the culture is inextricably rooted in place.
- Second, it is essential to cultural continuity, in as far as continued inhabitation or interaction with the environment is central to social and economic activities that sustain cultural vitality.
- Third, it shapes, to varying degrees, ecology and natural processes, which are in part determined by culturally prescribed activities.

The problem with this starting point is, of course, that the notion of a "cultural relationship" with place is hard to pin down and capture in practical terms. However, this problem can be recast as an opportunity to identify the multiple ways in which the relationship is expressed and renewed. Indeed, the cultural relationship with place that underscores a cultural landscape can be found in a whole series of elements, including:

- Cultural narratives (myths, legends, oral histories)
- Land use patterns
- Traditions and gatherings
- Vernacular architecture
- Agricultural practices
- Place names
- Livelihoods
- Social structures
- Seasonal activities
- Local products
- Land management practices
- Traditional knowledge
- Travel and routes

These elements are both material and immaterial and there is no intrinsic hierarchy between them. Depending on the cultural landscape and how robust it is, the presence and relative importance of these and other elements will vary considerably. Additionally, any one element alone may or may not result in a cultural landscape or otherwise warrant heritage designation based on either natural or

cultural criteria. In other words, it is often the combination of elements and the strong cultural relationship with place they reflect and reproduce that constitutes a cultural landscape of heritage value.

This understanding of a cultural landscape is based in part on studying Aboriginal cultural landscapes where one is often forced to look beyond material artefacts on, or transformations of, the physical environment for evidence of a cultural landscape. In Aboriginal cultural landscapes, material elements are often quite minimal and one has to look instead at cultural associations, practices and knowledge as defining elements. However, this understanding is also based on landscape theory which, in different contexts, conceptualises landscapes variously as being constituted by physical forms, imaginative geographies, spatial practices, and social arrangements. Ultimately, I think it is important to assess the heritage value of cultural landscapes in relation to a broad range of constitutive elements and in relation to their importance to cultural identity, cultural continuity and the maintenance of natural processes.

It is important to note that – as a relationship with place – cultural landscapes are inherently dynamic. In other words, they are never a finished product, be it physical or imagined. Instead they evolve and adapt in response to a variety of changing contexts, both internal and external. This is not to say, of course, that they do not exhibit strong lines of continuity over time, just that they can't be frozen in a continuous present. As a result, heritage designation, intervention and management should accept and even encourage change to the elements that make up a cultural landscape in order to promote cultural continuity and sustainability. In this way, temporality - or the passage, influence and effects of time - is understood as a critical component of the cultural relationship with place. Time and change are necessary to ensure the ongoing relevance of place to cultural identity. This requires a somewhat different mindset to that required for the conservation of historic buildings or natural areas, where change is understood as detracting from the heritage value of the site or area.

Assessment of cultural landscapes

So what does this all mean, if anything, to the designation of cultural landscapes at the UNESCO level? This is far from straightforward to answer, but I will be naive and offer two observations that might begin to enable the recognition of Aboriginal cultural landscapes by World Heritage, one related to the manner in which cultural landscapes are assessed and one related to how they are categorised.

In terms of assessment, the ICOMOS evaluation of the Pimachiowin Aki nomination considered that the comparative analysis offered in the nomination document did not, in its current form, justify inscription of the property on the World Heritage List. The nomination, on its part, stated that the First Nations of Pimachiowin Aki did not think it was appropriate for the nomination to make judgements concerning the exceptionality of their cultural landscape relative to the cultural landscapes of other Aboriginal groups around the world. This raises a very significant issue concerning the assessment of cultural landscapes, especially when these are understood as simultaneously physical, imagined and lived heritage. While it may be possible to establish clear criteria for the comparison of built heritage that is representative of a particular historical period, architectural style or building practice, it is much harder to establish objective criteria for comparing how site specific combinations of tangible and intangible elements reflect cultural landscapes that structure cultural identity and continuity.

As a result, I think that in the case of cultural landscapes, the nomination and evaluation processes could place their emphasis on establishing the existence of a robust cultural landscape constituted by a variety of intersecting elements that has shaped and continues to shape a unique cultural identity. Emphasis could also be placed on the degree to which: i) the role designation will play in creating conditions for the perpetuation of the cultural landscape and its associated culture thereby recognising that heritage designation has a valuable role to play in fostering the conditions for cultural vitality, and ii) the nomination of the site contributes to a balanced catalogue of designated sites.

Categorisation of cultural landscapes

In terms of categorisation, it should be obvious by now that I understand cultural landscapes, as a category or form of heritage, as crosscutting established taxonomies. They bridge the cultural and natural, tangible and intangible, movable and immovable, the historic and contemporary. Importantly, a cultural landscape of heritage value may not satisfy criteria designed for other forms of cultural heritage or indeed purely natural heritage. This is because, in a cultural landscape, it is often the intersection and indeed synergy of multiple elements that define them. In other words, they are more than the sum of their parts.

In terms of refining the way in which cultural landscapes are housed in UNESCO's classification schemes, let me float a few options. One involves revisiting the categories of cultural landscapes in the Operational Guidelines in order to encourage the designation of sites where a

combination of practices, associations and physical forms together (rather than in isolation from each other) reflect a cultural landscape. This may facilitate the application of existing criteria (v) and (vi) to sites like Pimachiowin Aki which, in my opinion, bridges and exceeds the current categories of associative and continuing landscapes. Indeed, I would suggest that based on their wording alone, criteria (v) and (vi) are more encompassing of a wide range of cultural landscapes than the categories themselves.

Having said this, there is also room to consider changes to the criteria themselves. Criteria (vi) must currently be applied in conjunction with other criteria, but I think there is a case to be made that it could stand alone when it comes to some cultural landscapes. At the same time, criteria (v) could also include language that encourages a broad interpretation of "land-use", one that is not defined predominantly by material attributes.

A final option might be to situate cultural landscapes as a category of heritage that straddles the World Heritage Convention and the Convention for the Safeguarding of Intangible Cultural Heritage. While institutionally complex, this would contribute to the recognition that in some cases heritage value lies at the unique intersection of tangible and intangible elements that are mutually reinforcing and sustaining.

I should say that in all of these options the land gains protection because of its inextricable relationship with the cultural practices and expressions that embed cultural identity and continuity in place. Not necessarily because it offers any evidence of such interaction or because it satisfies any of the natural criteria.

Conclusion

Ultimately, the Pimachiowin Aki nomination represents an opportunity for UNESCO to reassess the role that cultural landscapes – as a form and category of heritage – play in the designation and safeguarding of global heritage. My feeling is that the potential of cultural landscapes as a framework for recognising heritage that would not otherwise meet current criteria for built cultural heritage, natural heritage or intangible cultural heritage remains to be fully exploited. In addition, as a form of living heritage that is grounded in place, cultural landscapes offer an opportunity to further align heritage practice on the global stage with encouraging the sustainability of cultural systems locally. To exploit this potential, requires in part an understanding that cultural landscapes are not so much 'things'

but places where past and continuing practices, beliefs, works and knowledge are the basis for ongoing cultural identity.

Session 4: Les paysages culturels et les communautés aborigènes
Aboriginal Cultural Landscapes

Président / Chair: Nicolas Roquet
Professeur adjoint, École d'architecture, Faculté de l'aménagement, Université de Montréal

Rapporteuses session 4: Stephanie Elliott et Heather Leroux, students, Carleton University

3.8 RECASTING AUTHENTICITY IN ABORIGINAL CULTURAL LANDSCAPES

Thomas Andrews, Territorial Archaeologist, Prince of Wales Heritage Centre, Yellowknife, NWT

Thomas Andrews
(Photo: Judith Herrmann, 2014)

Introduction

One of the main tenets of heritage conservation is the idea of preserving monuments for future generations as much as possible in their authentic form. Within this perspective, authenticity is viewed as a property intrinsic to the material fabric of the object. Where interventions are necessary, rules of professional practice, often embedded in national polices and international charters, establish conservation methods that strive to keep these changes to the fabric to a minimum. However, changes to heritage objects occur constantly from natural processes of decay. When combined with conservation interventions, the test of authenticity establishes a kind of paradox that strives to determine how much change is too much. Nowhere is this paradox more acutely recognized than in applying the test of authenticity to Aboriginal cultural landscapes.

Aboriginal cultural landscapes are constantly in a state of change as traditional practices continue to shape them on a daily basis (Andrews and Buggey 2008; Buggey 2008). Indeed, in many indigenous worldviews, aspects of the landscape are regarded as living entities, engaged in kinship relations with others—including humans—that they share the earth with. As Barbara Bender (2002:103) has noted, cultural landscapes would be better regarded as ongoing recordings rather than as records. Traditional practices are a critical part of creating and defining living landscapes. For the cultural groups engaged in traditional practices, these activities are often central to their cultural expression and identity and are used to transmit knowledge and a way of life from generation to generation. For heritage managers, traditional practices present unique challenges related to issues of access, change, integrity, and authenticity that sometimes conflict with a heritage preservation ethic. How, then, can the test of authenticity be applied to a living landscape that undergoes constant change?

In a recent paper, anthropologists Siân Jones and Thomas Yarrow explore the concept of authenticity from an ethnographic perspective while working with the conservation team undertaking the restoration of the medieval Glasgow Cathedral. Based on this analysis, they counter the concept that authenticity is intrinsic to material fabric and, instead, conclude (Jones and Yarrow 2013: 3) "that authenticity is a distributed property of distinct forms of expert practice as they intersect with one another and, crucially, with the material conditions of specific heritage sites." In other words, it not so much that the building fabric is authentic but, rather, it is the conservation practices, and their interrelationship with each other and the building, that are authentic.

In this paper I intend to explore the idea of authenticity presented by Jones and Yarrow and test its applicability to the Tłı̨chǫ cultural landscape in the Northwest Territories. If we regard authenticity as a distributed property of distinct forms of expert practice, then Tłı̨chǫ traditional practices must also be regarded as 'expert practices' essential to the ongoing conservation of their cultural landscape. It is this idea in particular that I would like to explore in this paper.

Recasting Authenticity

As heritage managers we are engaged with preserving authenticity through minimum, evidenced-based interventions that are designed to protect and maintain historical fabric. This 'positivist' approach recognizes that value and authenticity are seen as intrinsic characteristics in the material fabric of the object. In this way, heritage practitioners pass along objects as archives of the past, little changed and in an unaltered, authentic form. In recent decades, illuminated by advances in conservation science, culture theory, actor-network theory, phenomenological approaches to dwelling, and the recent, so-called 'ontological turn' in anthropological theory, it is now reasonably well accepted that heritage monuments are mutable objects that are constantly undergoing change imposed by numerous agents (microbial, chemical weathering, insects, vermin, the daily lives of human residents, effects of conservation interventions, and others). It is important to note as well that not only do the monuments exist in a state of change but so do expert practices, as new conservation techniques and materials are introduced or modified over time.

Jones and Yarrow's (2013) research builds on these ideas. Studying the conservation of Glasgow Cathedral as an ethnographic project, the authors employ participant observation methodologies to examine the interlinking relationships between the conservation practitioners involved in the restoration. Through interviews with guides, site managers, curators, archaeologists, and the stonemasons, Jones and Yarrow explore the relationships between them, noting how each brings both a different practice and vision to the project. These differences must be negotiated to ensure that the overall goal of sensitive restoration is met. These differences are also mediated by the particular craft of each of the experts. Stonemasons, for example, employ some of the tools and specific practices that the masons who worked on the structure 800 years ago would have employed. However, the also employ modern power tools, taking advantage of the time savings these provide. Within their

own craft, stonemasons mediate the use of different tools, generally relying on the more ancient hand tools to finish a stone, after roughing it out with power tools.

Based on this analysis, Jones and Yarrow (2013: 24) conclude that "in the context of conservation practice, authenticity is neither a subjective, discursive construction nor a latent property of historic monuments waiting to be preserved. Rather it is a property that emerges through specific interactions between people and things". Contrary to a materialistic perspective, authenticity is not an objective, measureable property intrinsic to material fabric, rather it "is a distributed property of distinct forms of expert practice as they intersect with one another and, crucially, with the material conditions of specific heritage sites" (ibid: 24).

If we accept this reassessment of authenticity, then how might it be applied to an Aboriginal cultural landscape? In order to examine this I would like to focus on one component of the Tłı̨chǫ cultural landscape: their manufacture and use of birchbark canoes, as well as canoe travel over an extensive trail network. As I will demonstrate, the use and manufacture of canoes contributed significantly to the construction of the Tłı̨chǫ cultural landscape. Today birchbark canoes are made only occasionally and usually only as part of cultural revitalization projects. However, their memory is still strong in oral tradition, and to ensure that youth do not forget the ways of their grandparents, the Tłı̨chǫ have instituted a school program, called "Trails of our Ancestors", that see elders and youth travel over traditional trails, much the way they have for millennia, though in modern Kevlar canoes.

The Tłı̨chǫ Cultural Landscape

The Tłı̨chǫ speak one of the Northern Athapaskan languages and they occupy a traditional territory located largely between Great Slave and Great Bear lakes. In 2003, they signed Canada's first joint comprehensive land claim and self-government agreement, which provided them fee simple title to nearly 40,000 square kilometers. The Tłı̨chǫ have an intimate relationship with the landscape. Their knowledge about the topography, distribution of game, and linkages with Tłı̨chǫ history and culture is extensive. The landscape is codified at a variety of levels with place names, and in most instances these names are associated with narratives that relate knowledge pertinent to the rules and moral codes of society, history and mythology, worldview, kinship, relationships with neighboring groups, relations with other-than-human persons, resources and their distribution, and other aspects of society, culture, and environment. The Tłı̨chǫ mobility ethos dictates that those who travel widely, and experience a

wide variety of interactions with other people, other-than-human persons, events, and places achieve an elevated status and are regarded as knowledgeable or wise and are accorded great respect. Thus, extensive travel and mobility is central to the Tłı̨chǫ way of knowing, for it is through travel, while engaged in the daily practice of life, that youth are educated and socialized in Tłı̨chǫ culture. In this way, by traveling with skilled practitioners over a storied landscape, acquiring skills through embodied practice, and using the mnemonic cue of places encountered to remember the stories associated with them, movement becomes a didactic experience for young Tłı̨chǫ. Individuals continue to learn through their bodily movements and encounters with others in the landscape, and with the passage of time and after much travel, may gain the status of a learned elder.

Oral tradition, supported by archaeological evidence, suggests that birchbark canoe-making is an ancient tradition (Andrews and Zoe 1998). Despite being engineered for traversing a rugged Canadian Shield landscape, requiring numerous portages, Tłı̨chǫ canoes had elegant and flowing lines. If a canoe was damaged, material for repairs was almost always at hand, as only two tree species—birch and spruce—provided everything required to make one (Figure 1). Typically, canoes were made once a year, in the spring, and used throughout the summer months, abandoned as the lakes started to freeze. Over the interceding winter, families would pursue other traditional activities and when spring arrived again, they would build a new canoe.

Figure 1 Tłı̨chǫ birchbark canoes near the present community of Behchokǫ̀, 1913, J. Alden Mason/Canadian Museum of History.

Despite the fact that they have not been used extensively since WWII, the cumulative impact of their use and manufacture on the landscape is clearly evident. From 1990 – 1994 I worked in partnership with a small team of Tłı̨chǫ elders and researchers to complete cultural resource surveys of two birchbark canoe trails (see Andrews 2011; Andrews and Zoe 1997, 1998; Andrews, Zoe and Herter 1998). Over the course of the four years we recorded 430 archaeological sites. Amongst these were the remains of over 65 portages, 50 birchbark canoes, and 15 canoe-making places, representing over 30% of all of the archaeological sites recorded and clearly demonstrating the cumulative nature of traditional practices in constructing cultural landscapes.

The number of archaeological sites associated with canoe travel and manufacture helped underscore the importance of canoes in summer travel and led us to develop a birchbark canoe revitalization project. Working with six Tłı̨chǫ elders we spent three weeks collecting the materials and constructing a canoe on one of the trails we had worked on in our cultural resource inventory. The location was chosen carefully, as was the time of year. Building it at a place with road access meant that school children could be bussed to site to experience firsthand the canoe as it progressed. We also worked with the industrial arts class in the local high school to design and build a display case for the finished canoe that incorporated drawers for holding hand tools and raw materials. They designed a case on wheels that teachers could bring into their classrooms. As a result, the canoe continues to travel, albeit in a very different way.

In the 1950s, Dene across the Northwest Territories began to move into permanent settlements. To be eligible to collect the Canadian ‘baby bonus’ and other transfer payments, families had to enroll children in federal day schools, leading most to take up residence in the permanent settlements that had begun with the fur trade. As a result, people tended to travel less and for shorter distances. Working with Tłı̨chǫ elders in the 1990s, they would often remark on how much the seldom-used trails we were traveling on had grown in, sometimes to the extent that it was difficult to recognize places that were important to them in their youth. While discussing this one evening in our camp, the elders remarked how exciting it would be if students could be engaged in summer to travel the trails as we were doing. Based on this discussion, the local education authority developed the “Trails of our Ancestors” program, designed to have elders and youth travel one of the canoe trails each summer, timed with annual general assembly of the Tłı̨chǫ Government. Starting in each of the four community teams would paddle to the community hosting the assembly. Begun in 1995, the program has run annually

since, sometimes involving over 150 paddlers. Early on in the program, the local education authority chose to use modern Kevlar canoes, large enough to carry 6 paddlers. Traveling over 10 to 15 days, the teams camp at traditional locations along the way, helping to keep the portages and trails from growing in. Often they encounter evidence of their forefathers using the same routes, including the remains of birchbark canoes, which provide important opportunities for elders to engage with students in stories about the past (Figure 2).

Figure 2 Tłı̨chǫ 'Trails of Our Ancestors' canoe party arriving at Behchokǫ̀, 2013.
Used with permission of the photographer, Nadine Neema.

Applying the Test of Authenticity to Aboriginal Cultural Landscapes

On a recent trip to Nova Scotia, to participate in the province's annual heritage conference, I was surprised to learn that Mi'kmaq canoe-makers were not permitted to build birchbark canoes in Kejimkujik National Park. Created as a national park in 1974, it was also designated as an Aboriginal cultural landscape under the National Historic Sites program, in 1994. Though the Mi'kmaq had made several requests to build a canoe, ecological integrity protections in the park trumped those permitted in the cultural landscape, causing Parks Canada to consistently refuse the request. As my conference presentation focused on building birchbark canoes in the Tłı̨chǫ cultural landscape, I unknowingly contributed to the growing tension between the Mi'kmaq and Parks Canada over the issue.

In the late 2000's I represented the Northwest Territories on several committees associated with the late Historic Places Initiative (HPI) mandated to draft a second version of the national Standards and Guidelines for the Conservation of Historic Places in Canada (2010). One of the chapters that

needed expanding was the one focused on cultural landscapes and a drafting team set about writing guidelines on how to respect traditional knowledge when attempting to manage interventions in an Aboriginal cultural landscape. When presented to the national HPI management committee, the traditional knowledge guidelines caused much heated debate, resulting in a few provincial governments to request that they be withdrawn entirely. Over the course of many months, and many heated discussions, the guidelines changed to focus on traditional practices and were eventually incorporated into the chapter on cultural landscapes. Ultimately, however, one province refused to endorse the second edition of the guidelines.

With examples like this in mind, I have often been concerned that the test of authenticity might be employed to prevent indigenous peoples from using a designated cultural landscape in ways that they feel are appropriate. How might the positivist idea of authenticity, concerned foremost with historic fabric, deal with Kevlar canoes in a landscape designated to celebrate birchbark canoe trails? If we were to adopt the idea of authenticity as a "distributed property of distinct forms of expert practice", as presented by Jones and Yarrow (2013; see also Yarrow and Jones 2014), then it becomes a relatively easy process of recognizing elders as expert practitioners. Importantly, switching the authenticity focus from objects to relationships matches more closely with Tłı̨chǫ ontology, which values their relationship to an object more than the object itself (cf. Wilson 2008:73). Continuing to travel the trails helps elders pass on their craft in a traditional way, ensuring that youth are educated and socialized in Tłı̨chǫ culture through the practice of daily life. They have adopted cultural revitalization methodologies to demonstrate particular practice, or use Kevlar canoes in travel, but these are just modernizations of their practice, similar to way that stonemasons have adopted power tools. Importantly, the continued use of the trails ensures that Tłı̨chǫ youth understand how their culture interacts with the landscape, while giving them a sense of history, solidifying their sense of identity, and providing them with survival skills that have been employed for millennia.

For the Tłı̨chǫ there is no 'nature'; there is no separation between culture and nature. There is no 'wilderness'. There is no reality in the separation of tangible or intangible. All of these are Western constructions. For the Tłı̨chǫ, there are only the relationships between people, objects, and the environment they share. Attempting to fit cultural landscapes defined within a Tłı̨chǫ worldview into a Western one that separates culture from nature and applies tests of integrity and authenticity developed to assess largely built heritage presents many challenges. Recasting our idea of authenticity in a fashion

similar to that presented by Jones and Yarrow would also make it easier for all of the expert practices involved in managing an Aboriginal cultural landscape—the elders, the site managers, archaeologists, etc.—to negotiate relationships built on teamwork, that balance judgment providing for a more coherent basis for intervention, when required. Most importantly, it lets us understand clearly that the Tłı̨chǫ are the stonemasons of their cultural landscape.

References

Andrews TD. 2011. "*There will be many stories": Museum anthropology, collaboration, and the Tłı̨chǫ*. PhD Dissertation. Dundee: University of Dundee. 284 p.

Andrews TD, and Buggey S. 2008. Authenticity in Aboriginal Cultural Landscapes. *APT Bulletin* 39(2-3):63-71.

Andrews TD, and Zoe JB. 1997. The Idaa Trail: Archaeology and the Dogrib Cultural Landscape, Northwest Territories, Canada. In: Nicholas GP, and Andrews TD, editors. *At a Crossroads: Archaeology and First Peoples in Canada*. Vancouver: Archaeology Press, Simon Fraser University. p 160-177.

Andrews TD, and Zoe JB. 1998. The Dogrib Birchbark Canoe Project. *Arctic* 51(1):75-81.

Andrews TD, Zoe JB, and Herter A. 1998. On Yamozhah's Trail: Sacred Sites and the Anthropology of Travel. In: Oakes J, Riewe R, Kinew K, and Maloney E, editors. *Sacred Lands: Aboriginal World Views, Claims, and Conflicts*. Edmonton: Canadian Circumpolar Institute. p 305-320.

Bender B. 2002. Time and Landscape. *Current Anthropology* 43:S103-S112.

Buggey, S. 2008. *Aboriginal Cultural Landscapes*. Canadian Enclyopedia Online.

Historic Places Initiative. 2010. *Standards and Guidelines for the Conservation of Historic Places in Canada*. Ottawa: Parks Canada

Jones S, and Yarrow T. 2013. Crafting authenticity: An ethnography of conservation practice. *Journal of Material Culture* 18(1):3-26.

Wilson S. 2008. Research is Ceremony: Indigenous Research Methods. Halifax: Fernwood Publishing.

Yarrow T and Jones S. 2014. 'Stone is stone': Engagement and detachment in the craft of conservation masonry. Journal of the Royal Anthropological Institute 20(2):256-275.

Session 5: Repenser les critères d'inscription du patrimoine mondial
Rethinking World Heritage Criteria

Présidente / Chair: Mariana Esponda
Assistant Professor, Azrieli School of Architecture & Urbanism, Carleton University

Rapporteur session 5: Andrée-Anne Riendeau, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.9 NATURE+CULTURE AND WORLD HERITAGE: WHY IT MATTERS

Kristal Buckley, Lecturer in Cultural Heritage, School of History, Heritage and Society, Faculty of Arts and Education, Deakin University, Melbourne, Australia
Tim Badman, Director World Heritage Programme, IUCN, Gland, Switzerland (Co-author)

Kristal Buckley
(Photo: Judith Herrmann, 2014)

Introduction

The opportunity to participate in the Round Table on this topic has been a welcome and timely one, since the need to develop more integrated approaches to the evaluation, protection and management of natural and cultural heritage is a current priority for the World Heritage Committee and for all three of its Advisory Bodies (ICOMOS, IUCN and ICCROM). In this presentation, we briefly discuss some issues of the historical development of the World Heritage system, some of the opportunities and barriers, and some current work by IUCN and ICOMOS.

The presentation to the Round Table (including the selection of case studies) was made by Kristal Buckley, but it rests on joint work with Tim Badman, and this written text has been prepared jointly. Note that the opinions expressed in this presentation are our own and do not necessarily represent the positions of ICOMOS and/or IUCN.

Australian Indigenous concepts of 'Country'

Before beginning, there are a few things to briefly mention about Australia, since we will refer to some Australian case studies. Currently, Australia has the equal highest number of mixed World Heritage properties (with China), and the equal highest number of natural World Heritage properties (with the USA). The important once-per-decade World Parks Congress will take place in Sydney later this year.

It is important to briefly explain Australian Indigenous concept of 'country'. This holistic approach does not separate nature-culture, in fact finds the 'divide' difficult to comprehend. Anthropologist Deborah Bird Rose [1996:7-8] says:

> *Country is a place that gives and receives life... People talk about country in the same way that they would talk about a person: they speak to country, sing to country, visit country, worry about country, feel sorry for country, and long for country. People say that country knows, hears, smells, takes notice, takes care, is sorry or happy. ...country is a living entity with a yesterday, today and tomorrow, with a consciousness and a will towards life.*
>
> *Country is multi-dimensional - it consists of people, animals, plants, Dreamings; underground, earth, soils, minerals and waters, surface water and air... The creative beings traverse the whole area – land, sea, beach, reef, sea grass bed, sky and freshwater sources. The law of the land is also the law of the sea, and sea, like land is country that is known, named, sung, danced, painted, loved, harvested and cared for… Because of this richness, country is home and peace; nourishment for body, mind and spirit; hearts ease…*

Origins of the 'Divide' in the World Heritage System

World Heritage commentators have remarked that one of the most distinctive features of the World Heritage system is the bringing together of nature and culture in a single multi-lateral instrument. Cameron and Rossler (2011:43) have said that in this respect, the Convention was *ahead of its time, encompassing a holistic view of the interdependency of culture and nature, a view which foreshadowed later developments...*

Yet the way things work today does not yet live up to this idealistic claim, and the disconnects have been evident in much of the long history of the Convention, so perhaps the statement is an overstatement, or wishful thinking.

Recently, ICOMOS and IUCN have started anew to work together in this space, even if rather quietly and without yet demonstrating dramatic results. While there have been attempts before, as Susan Buggey reminded the Round Table, none have been undertaken recently, and such efforts are mostly different to our histories of dealing with each other - which has included phases of distant regard to prickly contestedness, to side-by-side silos. Underlying the intellectual basis of the different approaches of ICOMOS and IUCN are also a range of practical and prosaic differences in the two organizations – such as size, budget, organisational culture and governance - that are also inescapable realities.

The origins of the nature-culture divide (or duality) is a fundamental component of western thought generally, what Denis Byrne has called an ontological marker of western modernity (Brockwell *et al* 2013:1).

> *... In recent years there has been an increasing interest in the real world ramifications of the culture-nature duality… There has been a growing consciousness of the extent to which culture-nature dualism is foundational to Western modernity and thus seminal to the West's encounter with the non-western world.*

Despite its pervasive influence on the World Heritage Convention, this duality is not universal in the cultures of the world. We've already mentioned the problem of engaging with Indigenous world views, and at the Round Table Nobuko Inaba explained some aspects of the Japanese concepts of landscape and nature which also depart from a strict delineation (see also the work of Chinese landscape scholar Feng Han (2012) who has also assisted our work in a similar way).

The culture-nature 'divide' is set out in the World Heritage system through the definitions of 'natural' and 'cultural' heritage in Articles 1 and 2 of the Convention text. This is a fundamental entrenchment of the different constructs of 'cultural heritage' and 'natural heritage' in the architecture of the Convention that is difficult to escape and overcome. However, as Susan Denyer explained at the Round Table, there is some interesting permeability in the ways these were formulated, such as through the definition of 'site' in Article 1 which includes the *works of man or the combined works of nature and man*, and included the possibility of anthropological perspectives on Outstanding Universal Value. In the 1990s, cultural landscapes were able to be considered as a type of cultural 'site' because of this opening offered by the Convention's definitions. Nevertheless any attempts to address the vision of an integrated approach to nature and culture has to recognise that we are working with an instrument that defines and separates the two concepts – 'ahead of its time' in attempting to include both, but notably 'of its time' in terms of the framing of the discourse.

Even though 'mixed' nominations – ie. those that claim to justify both natural and cultural criteria - have been presented for inscription since the earliest years, there is no specific mention of this in the Convention text, and the first definition in the Operational Guidelines did not appear until 2005 (see WHC-14/38.COM/9B).

Upon these simple foundations, the elaborate World Heritage system of today has been constructed, including the identification of three very different Advisory Bodies, with the resulting scope for different working methods (despite the reality that the similarities greatly outweigh the differences), different concepts, different processes, different standards, and different constituencies. However, given that most of these elaborations have been established through the Operational Guidelines, there are at least theoretical possibilities for change.

Challenging the 'Divide'

Today, several discourses challenge the duality of nature and culture in the World Heritage system (and outside the system too).

The 'critical heritage' discourse is creating some new and sometimes uncomfortable perspectives on practice, challenging us to find better ways to link up with cultural theory. But it is not clear whether practitioners are sufficiently involved in this dialogue, and it focuses primarily on the cultural aspects from the perspective of the social sciences, leaving out natural heritage specialists and

practitioners almost entirely. Meanwhile, programs in the natural heritage management systems also hold many events which discuss culture, but have weak or non-existent links with cultural heritage practitioners and institutions.

The need to clearly articulate the values of World Heritage properties is another process that is challenging the 'divide'. In values-based systems – whether in World Heritage or local heritage regimes - understanding all the values (and their intangible/tangible attributes, both natural and cultural) is critical. Good World Heritage practice requires that management and protection provisions are established and evaluated specifically in relation to the identified values. These will be unevenly effective or even detrimental to conservation if some values are invisible.

Better attention to cultural diversity is also a force for change. As already noted, not all people see the nature-culture duality in the way the Convention does. Finding ways to describe and celebrate heritage that are closer to the perspectives of the people themselves seems an important element of achieving the Convention's most inspiring goals for cultural diversity and inter-cultural dialogue. The World Heritage Convention remains an imbalanced instrument, with more than half the list in Europe. A disproportionate number of its contributors, including the majority of the round table participants and the authors of this paper are Anglophone, and comment from a western perspective. Affirmative action is going to be needed and sustained to challenge this reality. The limitation of the Convention as an instrument that functions only in English and French should not be underestimated as a limiting factor in efforts to make it more relevant globally. The disconnects that result from its complexity, expressed in only two working languages, and the need for effective on-ground practice inclusive of all cultures are growing in their visibility.

Rights discourses have highlighted a range of adverse outcomes arising from the implementation of western or 'eurocentric' concepts in the World Heritage system (especially, but not only, for Indigenous peoples). The 40th anniversary meeting on Indigenous peoples and World Heritage in 2012 (IWGIA 2013) and the Call to Action that was drafted there are important indicators of some needed directions. The three Advisory Bodies and the World Heritage Centre are currently working on a project called 'Our Common Dignity' led by ICOMOS Norway and supported by an ICOMOS General Assembly resolution in 2011, and an IUCN World Congress resolution in 2012 (see Larsen 2012).

So much has changed since 1972 – including the creation of other cultural conventions (such as the Convention for Intangible Cultural Heritage in 2003), the Earth Summit and new Conventions for Climate Change and Biodiversity, and the United Nations Declaration of the Rights of Indigenous People. As well as providing new issues and angles that inform our work, all of these pose new imperatives for recognition and engagement of communities. In a broader strategic sense, the '5th C' (community) was adopted as part of the Committee's Strategic Objectives in 2007. Many good words and good intentions have accompanied this, but more work is still needed to make this an everyday reality.

It is important to also note that the Advisory Bodies are not the same organisations today as they were in 1972. IUCN and ICOMOS have far greater areas of shared concern.

Some of these issues came together in the nomination, evaluation and decision taken for Pimachiowin Aki (Canada) in 2013 (WHC-13/37.COM/8B.19). Following that decision, a joint ICOMOS-IUCN Advisory Mission occurred, and we know that the First Nations and their partners are working on a re-submission, so it is not our wish to specifically discuss this case. However, in addition to the decision text addressed directly to the nominators of this property, the World Heritage Committee also asked for a debate on these matters, to be held in June 2014 when the next World Heritage Committee session takes place in Doha, Qatar.

> *5. Recognizes that this mixed nomination and the associated IUCN and ICOMOS evaluations have raised fundamental questions in terms of how the indissoluble bonds that exist in some places between culture and nature can be recognized on the World Heritage List, in particular the fact that the cultural and natural values of one property are currently evaluated separately and that the present wording of the criteria may be one contributor to this difficulty;*
>
> *6. Further recognizes that maintaining entirely separate evaluation processes for mixed nominations does not facilitate a shared decision-making process between the Advisory Bodies;*
>
> *7. Requests the World Heritage Centre, in consultation with the Advisory Bodies to examine options for changes to the criteria and/or to the Advisory Body evaluation process to address this issue and decides to include a debate on this item on the agenda of its 38th session.*

We are hoping that this will open the opportunity to both debate and change practice.

World Heritage Criteria, Integrity and Authenticity

In 2005 the 'merging' of the World Heritage criteria for evaluating the Outstanding Universal Value of nominated properties joined the previous two separate lists for natural and cultural heritage. This was one means to bring nature and culture into a common framework.

As an aside, the Australian National Heritage criteria also give an example of how nature and culture can be embedded together in criteria. The Australian system still struggles with the separation of three 'environments' (natural, Indigenous and historic) but shows some advance on the current World Heritage situation where in practice, ICOMOS securely 'owns' criteria 1-6, and IUCN criteria 7-10, with little 'integration'. The Australian system has been characterized by our colleague from Heritage Montreal, Dinu Bumbaru, as one with many doors into the same house. We wonder what the World Heritage List would be like if the World Heritage criteria had this slightly more integrated character, and in particular if there was a specific criterion for Indigenous cultural traditions, which was introduced in Australia following the launch of the national heritage system in 2004.

> *(i) the place has outstanding heritage value to the nation because of the place's importance as part of indigenous tradition.*

While we don't necessarily propose this for the World Heritage system – for reasons both pragmatic and conceptual – it has been suggested by others from time to time and could be one part of a larger strategy to better address the interests and rights of Indigenous peoples (see for example the work of Māori scholar Mason Durie).

The criteria are established by the World Heritage Committee in the Convention's Operational Guidelines (not the Convention itself), so can and have changed over time. The process for preparing Retrospective Statements of Outstanding Universal Value has highlighted some interesting points of reflection about what has been lost and what has been gained as these have changed.

There are many modest but important signs of dialogue and convergence. As already mentioned, the cultural landscape designation was introduced in an attempt to better 'bridge' nature and culture, and as Nora Mitchell presented to the Round Table, a recent study by IUCN has shown that many of these are also IUCN Protected Areas and/or Indigenous and Community Conserved Areas, indicating that these 'cultural' properties are central to IUCN's mission (Finke 2013).

The communication between the Advisory Bodies during the evaluation cycle has improved significantly. Depending on the issues and resources available, both IUCN and ICOMOS provide

advice on values and management to the other on selected nominations, and this advice is included in the reports presented to the World Heritage Committee.

While the opportunities to discuss conceptual application of the criteria on a joint basis are limited, this is a possible area for continuing improvement. A review on the application of criterion (vii) was completed in 2013, involving many discussions (Mitchell 2013).

Justification of the criteria is based on comparative analysis and the ability to meet the requirements of authenticity and integrity; and the evaluation of adequacy of management and protection arrangements (including traditional management practices) – these all provide areas for more integrated approaches.

Integrity is an interesting case in point. Initially brought to the Convention through the realm of nature conservation, it now applies to both natural and cultural evaluations.

Authenticity applies only to evaluations of cultural heritage, and work has been underway since last year led by Japan to reflect on the achievements of the Nara Document on Authenticity (which reaches its 20th anniversary this year). However, there is some dialogue within IUCN about the applicability of these concepts to nature. The work by Nigel Dudley (2011:4) looks at the concept of authenticity as a way of working with conservation objectives without relying on contested ideas such as 'wilderness' or 'pristine nature', and to accommodate the reality of environmental change.

> *... proposing a new definition of authenticity that can reflect elements of naturalness in both fairly pristine and radically altered ecosystems…*
>
> *Authenticity focuses more on broad ecological function, resilience and persistence than on the minutiae of species composition and ecological history…*
>
> *The concept of authenticity breaks naturalness down to its constituent parts to help our understanding and thus our ability to manage these different elements.*

Remaining Barriers

While these achievements have chipped away at the silos between natural and cultural heritage, and between IUCN and ICOMOS evaluations, the separate approaches have remained relatively intact and a range of barriers exist.

Aside from the conceptual differences already touched on, there are also practical barriers – such as the sheer overload on the system that leaves little space for innovation. There are political barriers – such as the pressures arising from the unbalanced character of the World Heritage List,

differences in institutional capacity amongst the 190 States Parties, and the influence of nationalism in World Heritage nominations and conservation outcomes (Meskell 2013; Labadi 2007).

Against this backdrop, and given that resources and capacity are highly constrained, action needs to be clearly thought through, realistic and strategic. It is important to decide what we are trying to do with these matters. Are we wishing to recognize the entangled character of natural and cultural values and attributes in heritage places? Do we want to map the way that the existing structures can accommodate the biocultural realities of some landscapes? Are we trying to find a more easily understood way of recognizing the cultural values of nature, or nature's relationship and contribution to culture? Do we want to develop approaches that are more harmonized with non-western cultural perspectives? Do we want to see how conservation can and will be improved through linked approaches to nature and culture within listed sites, and support better results on the ground?

While the answer might be that we want to do all these things, clarifying our purpose matters, since it will shift our attention to different possibilities for change and have different technical implications and challenges.

Testing Some Scenarios

Rather than go through the criteria one by one, it is helpful to consider a number of scenarios from the World Heritage system.

1. Natural property
2. Mixed property
3. Cultural property
4. Cultural Landscapes (?)

These justify closer examination than is possible in this brief overview. Each will have different issues for criteria, ways of justifying OUV, recognising the management needs and so on. However, in this presentation we focus most on the first two.

You might wonder why we put a question mark next to cultural landscapes. Wasn't this supposed to be the solution to the nature/culture problem? The way to introduce cultural diversity to the World Heritage List? Other people at the Round Table spoke about this achievement with great authority and personal knowledge, with the benefit of 20 years of experience. For us, while the experience has been very successful in some cases, in others it has not yet provided adequate solutions.

Despite the many very positive achievements, the World Heritage cultural landscape concept (with its gender loaded language) is essentially a European framing, and is itself the focus of important critical commentary that suggests that it is both a solution and a continuing part of the problem.

To a great extent, the most regrettable outcome of the cultural landscape designation was the decision that it would be considered as type of cultural property, and that the natural criteria were changed in small but extremely important ways to accommodate this separation. Until 1992 the natural criteria included the ability to refer to cultural values. Natural criterion N(iii) contained reference to "exceptional combination of natural and cultural elements" and criterion N(ii) contained reference to "man's interaction with its natural environment".

The Convention started intuitively with a wording option that could have helped to avoid the tyranny of article 1 versus article 2, but then lost that with the excision of any consideration of cultural interactions in the natural criteria in the 1990s. If such a proposal was made today - to eliminate people from nature in the World Heritage criteria – it would be out of tune with nature conservation practice, and there would not be support for such a move within IUCN.

Arguably the loss of the unified wording for people and nature in natural criteria at the time that cultural landscapes was introduced eliminated the option to include the way of thinking that was more in tune with some of the points being made now about the indivisibility of people and nature in certain landscapes.

Natural World Heritage properties

We will briefly consider the issues for natural World Heritage properties via two brief case studies, both from Australia. The first is the Great Barrier Reef, inscribed in 1981 for all four natural World Heritage criteria. According to the World Heritage Centre's website,

> *this is the world's most extensive coral reef ecosystem, with immense biodiversity. The entire ecosystem was inscribed as World Heritage in 1981, covering an area of 348,000 square kilometres…*
>
> *At time of inscription, the IUCN evaluation stated … if only one coral reef site in the world were to be chosen for the World Heritage List, the Great Barrier Reef is the site to be chosen.*
>
> *Criterion (ix)… Human interaction with the natural environment is illustrated by strong ongoing links between Aboriginal and Torres Strait Islanders and their sea-country, and includes numerous shell deposits (middens) and fish traps, plus the application of story places and marine totems.*

As already mentioned, until 1992 the natural criteria included the ability to refer to cultural values, so the Statement of OUV for the Great Barrier Reef has been able to reflect the continuing human interaction with the reef because it was inscribed in the early 1980s when such references were part of the criteria. As already discussed, this relatively straightforward approach to recognizing the culture/nature interactions and their importance was an unforeseen loss that occurred when the adjustments to the criteria were made to accompany the introduction of 'cultural landscapes' to the World Heritage system.

These inclusions in the 'formal' citation at the international level have been enthusiastically welcomed by the managers of the Great Barrier Reef Marine Park and the Traditional Owners of this vast estate. The example therefore shows that the criteria can be important in shaping both the appearance and the reality of property protection and management in important ways.

The second case is the Wet Tropics World Heritage Area, located in the forested lands adjacent to the Great Barrier Reef, and inscribed in the World Heritage List in 1988 for all four of the natural criteria. There are 18 Rainforest Aboriginal tribal groups (speaking 6 languages) with ongoing traditional connections to the Wet Tropics (see http://www.wettropics.gov.au). While the cultural values are not mentioned in the text justifying the natural criteria in this case, the Statement of Outstanding Universal Value recognizes the essential role of the Traditional Owners in the management of the Wet Tropics:

> *The Wet Tropics Management Authority is committed to promoting and developing partnerships with people and stakeholders with rights, responsibilities and interests associated with the Wet Tropics. The Wet Tropics Act recognises the important role that Aboriginal people can play in the management of natural and cultural heritage in the property. The Wet Tropics World Heritage Area Regional Agreement 2005 provides for the cooperative management of the property between 18 Rainforest Aboriginal tribal groups, the Authority and the Australian and Queensland governments. This Regional Agreement has seen the formal establishment of a Rainforest Aboriginal Advisory Committee under the Wet Tropics Act and the inclusion of two Rainforest Aboriginal directors on the Authority's Board.* [World Heritage Centre website]

Aside from this recognition and the important and impressive work that has been achieved, the Traditional Owners of the Wet Tropics have worked to support the re-nomination of their Country so that it could become a 'mixed' World Heritage property (see White 2013). Recently, one important milestone was achieved, with the recognition of the cultural values on the National Heritage List.

Re-nomination of natural World Heritage properties to incorporate their cultural values can be challenging. In this case, there is no clear sense that this will occur, or that a re-nomination will succeed with certainty since any such case must meet the requirements for justifying OUV according to the cultural criteria. The 2012 Copenhagen meeting on World Heritage and Indigenous Peoples discussed a number of cases where the possibility of re-nomination of natural World Heritage properties to become 'mixed' was seen as a way to address a variety of problems (IWGIA 2013). While this is certainly an option – and one that has been effectively used –developing a well-argued case, finding the political capital, and adjusting management arrangements can be challenging. There need to be a range of strategies alongside this one.

Mixed World Heritage Properties, Cultural World Heritage Properties

Other speakers at the Round Table have talked about the issues for 'mixed' World Heritage properties. In our experience, many State Parties choose not to pursue 'mixed' nominations, even where their case could be strongly presented. State Parties are very practical – we think that some of them perceive mixed as doubly complicated – a major statement given how complicated all nominations are today.

Furthermore 'mixed' nominations are often imbalanced – where either nature or culture is well presented and convincingly argued, but the other much less well addressed. This is often related to the 'divide' in government agencies, reflecting the competencies and experiences of the agency taking the lead, rather than because the values themselves are not present.

As a result of these factors, the number of mixed properties on the World Heritage List has remained very small, and varied in their characteristics, allowing for very limited analysis and/or generalization. Yet the more idealistic spirit of the Convention – and the adoption of more integrated perceptions of nature and culture could foresee an opening for more of these properties in the future. The questions therefore need to focus on how to loosen the factors that make them unusual.

Connecting Practice

As mentioned at the beginning, IUCN and ICOMOS are currently working together in partnership with GIZ, BfN, FOEN and COMPACT on a project that addresses some of these issues. It is called 'Connecting Practice' and has been made possible through the financial support of The

Christensen Fund, BfN and FOEN. At the same time, ICCROM is leading the development of a new training course on nature-culture inter-linkages with the close involvement of IUCN and ICOMOS. It seems that now is the time to take action, and work on a range of fronts toward better approaches.

We aim to explore, learn and create new methods of recognition and support for the interconnected character of the natural, cultural and social value of highly significant land and seascapes and associated biocultural practices. We hope to work in ways that will build more genuinely integrated consideration of natural and cultural heritage under the World Heritage Convention – bridging the 'divide' and overcoming the unintended adverse outcomes can occur.

Our short-term objectives are firstly to work together. We are choosing some case studies from the existing World Heritage List and have been talking about how to brief our teams to go to these properties in ways that will support them to work together rather than separately, in a state of what Ian Lilley called 'epistemic openness' at our Round Table. It is not the norm – we are really working at this.

We want to explore and define practical strategies to better connect our approaches and the institutional cultures of IUCN and ICOMOS, so that our advice assists better conservation and sustainable use outcomes that reflect the perspectives, interests and rights of custodians and local communities.

In the long-term we hope to start what could become a shift in conceptual and practical arrangements for the consideration of culture and nature within the implementation of the World Heritage Convention.

For this project, we are using the concept of biocultural diversity as a way of working differently.

> *Biocultural diversity is the interweave of humankind and nature, cultural pluralism and ecological integrity. It arises from the continuing co-evolution and adaptation between natural landscapes and ways of life, and between biological processes and cultural endeavors. Biocultural diversity tends to be richest in locations where cultures have had a long intimate connections with their landscapes, is reflected within languages and traditional ecological knowledge systems, and manifests in beautiful ways through cultural and artistic expression.* (The Christensen Fund website)

This definition comes from The Christensen Fund, but there are others, such as from Luisa Maffi (2010), who focuses on the links between the diversity of nature and language. Australian researchers

working at the Wet Tropics have asserted the compatibility of biocultural diversity and the World Heritage Cultural Landscapes designation (Hill *et al* 2011) – but of course not all nature/culture scenarios are biodiverse, so it is only one of a number of new ways of framing our discussions that we can explore – including cultural geography, cultural ecology and intangible heritage. IUCN's Protected Landscape approach is another opportunity (Brown *et al* 2005), as is their sacred natural sites work (Verschuuren *et al* 2010). ICOMOS has been discussing these same issues under the banner of 'Monuments of Nature', reflecting some of the aspects of the Japanese system we heard about at the Round Table, and 'traditional ecological knowledge' (or 'TEK') is also an important component to bring into this dialogue. It is clearly a dialogue that is moving and involves multiple directions and disciplines.

At our project round-table in January 2014, Steve Brown promoted the idea of 'entanglement' rather than continuing to talk about 'divides'. In the recent publication of *Terra Australis* on this topic, Denis Byrne has importantly identified the need for a 'mediating discourse' (Brockwell *et al* 2013), which seems to fit well the current state of play for ICOMOS and IUCN. Is there anywhere on the World Heritage List that does not have natural and cultural components that should be visible and incorporated into long-term management?

Commentators often describe the World Heritage system as a game, or even an 'arena' (Brumann 2012), but we know that while these can be apt descriptions, these processes have real outcomes for many people, their places and landscapes. IUCN and ICOMOS recognise the need to take a leadership role in working in this space, and to engage with the work of our members and partners. To some extent, we are taking up the challenge posed by Ian Lilley (2013) to 'not waste a good crisis'. We are adopting a strategy of experiential learning, ensuring that we work together (not separately). There will be more than one answer or strategy to be designed, and we also need to imagine new arrangements in the context of the endless creativity of States Parties, communities, and the experts that will work with all of them. So we need the time and space to experiment before making changes.

In reflecting on the fortieth anniversary of the World Heritage Convention against the context of some of the major shifts that occurred at other milestones, we wonder if this issue – changing the approaches to the interface between nature and culture - could be the 'game changer' that our present decade can be known for in the future.

Our presentation to the Round Table concluded with an image of what might some day be a World Heritage nomination from Australia, developed with great skill and tenacity by the Gunditjmara people for part of their country – the Budj Bim National Heritage Landscape, in the state of Victoria (Bell 2010).

The ambitions of the Gunditjmara people are high – as was their proposal to re-flood the large water body of Lake Condah, which had been drained for more than a century. This was considered by many to be a unrealistic objective, but through a willingness to collaborate and consult with their non-Indigenous neighbours, and to build partnerships with many different researchers and organisations, has been achieved. The breaking of the drought in southern Australia in 2010 coincided with the completion of the necessary engineering works, and natural scientists working closely with the Gunditjmara have been surprised by the improvements to the ecological health of the landscape through its re-watering. It is worth considering the possibilities of such ambitious thinking!

References

Bell, D. 2010. How many systems? In Heritage Council of Victoria, *Making it happen: protecting cultural landscapes forum*. Melbourne. pp. 4-9.

Brown, Jessica, Nora Mitchell and Michael Bereford (eds) 2005. *The Protected Landscape Approach: linking nature, culture and community.* IUCN, Gland, Switzerland.

Brumann, Christoph 2012. Multilateral Ethnography: entering the World Heritage arena. Working Paper no. 136, Max Planck Institute for Social Anthropology, Halle, Germany.

Byrne, Denis, Sally Brockwell and Sue O'Connor (eds) 2013. Transcending the Culture–Nature Divide in Cultural Heritage Views from the Asia-Pacific Region. *Terra Australis* 36. ANU ePress.

Cameron, Christina and Mechtild Rössler 2011. Voices of the pioneers: UNESCO's World Heritage Convention 1972-2000. *Journal of Cultural Heritage Management and Sustainable Development* Vol. 1, no. 1, pp. 42-54

Cameron, Christina and Mechtild Rössler 2013. *Many Voices, One Vision: the early years of the World Heritage Convention*. Ashgate, Farnham.

Department of the Environment (Australia) nd. Criteria for the National Heritage List: http://www.environment.gov.au/topics/heritage/about-australias-heritage/national-heritage/national-heritage-list-criteria

Durie, Mason 2010. Outstanding Universal Value: how relevant is Indigeneity. In Rachel Selby, Pātaka Moore and Malcolm Mulholland (eds) *Māori and the Environment: Kaitiaki*. Huia Publishers, Wellington.

Dudley, Nigel 2011. *Authenticity in Nature*. Ashgate, Farnham.

Finke, Gunnar 2013. *Linking landscapes: exploring the relationships between World Heritage cultural landscapes and IUCN protected areas.* IUCN World Heritage Study no. 11. IUCN, Gland, Switzerland.

Han, Feng 2012. Cultural landscapes: a Chinese way of seeing nature. In Ken Taylor and Jane Lennon (eds) *Managing Cultural Landscapes.* Routledge, London. pp. 90-108.

Hill, Rosemary, Leanne C. Cullen-Unsworth, Leah D. Talbot and Susan McIntyre-Tamwoy 2011. Empowering Indigenous peoples' biocultural diversity through World Heritage cultural landscapes: a case study from the Australian humid tropical forests. *International Journal of Heritage Studies* 17 (6): 571-591

International Work Group on Indigenous Affairs (IWGIA) 2013. Report of the International Expert Workshop on World Heritage and Indigenous Peoples, September 2012. Copenhagen.

Labadi, Sophia 2007. Representations of the Nation and Cultural Diversity in Discourses on World Heritage, *Journal of Social Archaeology*, 7(2), pp. 147-70

Larsen, Peter Bille 2012. Discussion Paper. Advisory Body Evaluations of World Heritage Nominations in Relation to Community and Rights Concerns. Report to IUCN, ICOMOS and ICCROM. June 2012.

Leitao, Leticia and Tim Badman [forthcoming]. Opportunities for integration of cultural and natural perspectives under the World Heritage Convention: towards connected practice.

Lilley, Ian 2013. Nature and culture in World Heritage management: a view from the Asia-Pacific (or, never waste a good crisis!). In Sally Brockwell, Sue O'Connor and Denis Byrne (eds) Transcending the Culture-Nature Divide in Cultural Heritage: views from the Asia-Pacific Region, Terra Australis 36, ANU ePress, Canberra, pp. 13-22

Logan, W. 2013. Australia, Indigenous peoples and World Heritage from Kakadu to Cape York: State Party behavior under the World Heritage Convention. Journal of Social Archaeology 13(2):153-176

Maffi, L. and Woodley, E. (eds) 2010. Biocultural Diversity Conservation: a global sourcebook. Earthscan.

Meskell, Lynn 2013. UNESCO's World Heritage Convention at 40: challenging the economic and political order of international heritage conservation, *Current Anthropology*, 54(4), pp. 483-94

Mitchell, Nora 2013. Study on the application of criterion (vii): considering superlative natural phenomena and exceptional natural beauty within the World Heritage Convention. IUCN World Heritage Study no. 10. IUCN, Gland.

Oviedo, Gonzalo and Tatjana Puschkarsky 2012. World Heritage and rights-based approaches to nature conservation. International Journal of Heritage Studies 18(3): 285-296

Rose, Deborah Bird 1996. Nourishing Terrains. Australian Heritage Commission, Canberra.

The Christensen Fund - http://www.christensenfund.org

UNESCO 1972. Convention Concerning the Protection of the World Cultural and Natural Heritage. Adopted by the General Conference at its seventeenth session, Paris, 16 November 1972. http://whc.unesco.org/en/convention/

UNESCO 2013. Operational Guidelines for the Implementation of the World Heritage Convention. World Heritage Centre, Paris. http://whc.unesco.org/en/guidelines/

Verschuuren, Bas, Robert Wild, Jeffrey A McNeely and Gonzalo Oviedo (eds) 2010. *Sacred Natural Sites: conserving nature and culture.* Earthscan, London.

White, Bruce 2013. Indigenous Peoples' Experiences of World Heritage: Wet Tropics of Queensland (Australia). In International Work Group on Indigenous Affairs (IWGIA) 2013. Report of the International Expert Workshop on World Heritage and Indigenous Peoples, September 2012. Copenhagen. pp. 26-27.

Session 5: Repenser les critères d'inscription du patrimoine mondial
Rethinking World Heritage Criteria

Présidente / Chair: Mariana Esponda
Assistant Professor, Azrieli School of Architecture & Urbanism, Carleton University

Rapporteur session 5: Andrée-Anne Riendeau, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

3.10 RENFORCER LES CRITÈRES DU PATRIMOINE CULTUREL POUR CAPTURER LA VALEUR CULTURELLE DE LA NATURE

Christophe Rivet, gestionnaire, Analyse et relations régionales - Atlantique, Environnement Canada, Dartmouth, N.-É.

Christophe Rivet
(Photo: Judith Herrmann, 2014)

Session 6: Les étudiants en conservation s'expriment!
Views from students in heritage conservation

Présidente / Chair: Claudine Déom
Professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal

3.11 CURRENT SCHOLARSHIP ON THE INTANGIBLE HERITAGE DISCOURSE

Judith Herrmann, Candidate, Ph.D aménagement, Faculté de l'aménagement, Université de Montréal

Judith Herrmann
(Photo: Judith Herrmann, 2014)

RÉSUMÉ

The presentation was primarily based on the literature review and conceptual framework of the doctoral research project that the author is currently undertaking under the supervision of Professor Christina Cameron at the Faculté de l'aménagement of Université de Montréal. The project is tentatively entitled "Recognizing intangible heritage through the World Heritage Convention." Its completion is anticipated for summer 2015. The project aims at understanding the recognition of intangible heritage in the context of implementing the concept of cultural heritage as defined by the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage. Taking a historic-conceptual perspective it focuses on the crossover from and intersection between tangible and intangible heritage. In this context, the intangible heritage discourse was analyzed to gain a better understanding of the emergence, role, and interpretations of intangible heritage. For the purpose of this presentation, the literature review was extended to also consider the notion of natural heritage and thus natural heritage texts. The presentation aimed at identifying, organizing, and presenting pertinent texts in relation to their understanding of intangible heritage. The following aspects were presented: the body of literature used, the emergence and role of intangible heritage in international heritage conservation, the various interpretations of intangible heritage, and the relations between the concepts of intangible heritage and value as well as intangible heritage and heritage.

Session 6: Les étudiants en conservation s'expriment!
Views from students in heritage conservation

Présidente / Chair: Claudine Déom
Professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal

3.12 FROM WILDERNESS TO CULTURAL LANDSCAPES - A PRACTITIONER'S CROSSOVER INTO ACADEMIA

Ève Wertheimer, student, Ph.D. aménagement, Faculté de l'aménagement, Université de Montréal

Ève Wertheimer
(Photo: Judith Herrmann, 2014)

This paper is a personal account of the first year and a half of a return to academia, after ten years in heritage conservation practice. It reflects my pondering as a conservation professional faced with very pragmatic issues, learning to question assumptions and strongly held beliefs. My return to university was motivated by a longstanding interest for the notion of cultural landscape, which I had come to understand as referring to both a given territory and to a holistic conservation approach. This interest lies more specifically in what a cultural landscape approach means in practice, and how, despite the notion's inherent ambiguities, it can be applied to heritage management.

Indeed, although the notion of "cultural landscape" has now been incorporated in a number of policy frameworks in Canada, many difficulties still subsist in its implementation, and in a true reconciliation of Culture and Nature in the field. This proves especially challenging in natural parks, places long associated with the idea of "wilderness". Although the human history of these places and their cultural values are now widely recognized, there still appears to be a gap between the theoretical recognition of parks as cultural landscapes and its implementation on the ground. This especially holds true in the case of parks created within a wilderness paradigm, where the management of cultural layers and natural systems most often continue to be treated separately and in tension.

Origins of the Project: Identifying the "Research Problem"

I first became aware of this tension through my professional involvement in the conservation of buildings and other cultural resources located in Gatineau Park, the case I am most familiar with and which serves as the point of departure of this reflection. Gatineau Park is a 360 km^2 nature park located on the outskirts of Ottawa, a territory of soft granite hills covered by forest. It has been likened to a national park, and indeed shares several similarities with those managed by the Parks Canada Agency. Like Canada's national parks, it is a "category II" protected area under IUCN classification, its primary purpose being natural conservation, combined with a significant recreational component. However, unlike national parks, Gatineau Park is managed by the National Capital Commission, the federal crown corporation responsible for planning and federal lands in the National Capital Region. The park is also somewhat of an exception in the Canadian context as it is inhabited, with about 200 private properties and residences within its boundaries, some of them cottages, many of them permanent homes.

When it was created in 1938 under the impulse of local cottagers worried by the rapid deforestation of the area, the park's territory was very much a living landscape, encompassing farms, fields, and villages, many traces of which have progressively disappeared over the years, as the park expanded and the wilderness ideal took hold.

Interest for the cultural heritage of Gatineau Park on the part of the National Capital Commission goes back to the 1970s, when the first heritage inventories were carried out. Since these first initiatives, great effort has gone into documenting and conserving many of the park's cultural resources. The need to pursue this work was also clearly identified in the most recent master plan for the park (NCC, 2005). Yet, despite this acknowledgement of the park's cultural values and of the territory as a cultural landscape, some of the master plan's broader objectives and tools still appear at odds with a full recognition of the park's complex cultural layers.

For instance, in response to the increasing pressures of recreational activities, the park master plan has established a strict restrictive zoning, calling for integral conservation in areas which host particularly fragile ecosystems. As prescribed, the exclusion of any human activity from these areas obviously becomes highly problematic in terms of recognizing and protecting their cultural layers.

In the long term, the master plan also calls for the complete abolition of residential use within park boundaries, and for absorbing all remaining private properties. Priorities for these acquisitions are guided first and foremost by the ecological value of the properties and common practice has generally involved the removal of the buildings and re-naturalization their grounds. This however raises the question of the value of residential use within the park as a significant cultural layer. Might there be a risk of creating a "relict cultural landscape" by completely eliminating it?

At another level, and because of the NCC's national mandate, emphasis in the evaluation and of heritage resources within the park has most often been placed on remarkable assets of great aesthetic quality or which are associated to prominent individuals and national historical themes. This has put vernacular and more "ordinary" layers of the park's human history at a large disadvantage in management decisions and contributed to their gradual disappearance, for the benefit of the park's "naturaleness". In fact, to many Ottawans, Gatineau Park is a piece of quintessential Canadian wilderness, and many are surprised, and perhaps also slightly dismayed, to learn of the area's radical transformation over the last century.

One can legitimately argue that we have come a long way from the systematic erasure of human presence from Canada's natural parks. And indeed the deep-seated tensions between cultural heritage management and natural conservation objectives are no longer as obvious as the once were. Nevertheless, these tensions do flare up and become quite striking on some occasions. Recent Canadian examples of these conflicting values and the ensuing controversies have included the demolition of the Wheeler House in Banff National Park in 2011, despite its status as a recognized federal heritage building, chiefly because the structure was believed to conflict with a wildlife corridor (Alexander, 2011). Similarly, the Boucherville Islands Park near Montreal has been the object of an ongoing debate as the Park authority is closing in on the island traditional corn culture (Croteau, 2011). These current events offer eerie reminders of the very painful circumstances that lead to the creation of several of Canada's national parks until the early 1970's, with Forillon and Kouchibouguac to name only two Canadian examples where extreme force was applied to expel traditional inhabitants.

I therefore came to this PhD project with a very pragmatic question at hand: What could be done to reconcile the management of cultural and natural values in established parks, in line with the notion of cultural landscape now widely recognized in heritage policy? My initial idea was that, by considering best practices applied elsewhere, in similar cultural contexts (the US, Australia and New Zealand, for instance) in solving this conundrum and fostering a better recognition of the cultural values at hand, one could identify the necessary adjustments to current management practices in Canada. However, I soon came to realize that there was little room for this pragmatic approach in the context of academia. This was not a problem that could be resolved through my studies, but merely one that I could attempt to further unravel and perhaps contribute to understanding.

Origins of the "Problem"

The broad question of the tension between Culture and Nature is one that has elicited a significant amount of interest and scholarship from many fields. The "wilderness" ideal is certainly a very strong expression of this tension and one that has been abundantly studied from its origins and evolution to the way it has influenced the environmental movement, by the likes of Roderick Nash and Max Oelschlager, to name but two "wilderness" scholars.

The concept of "wilderness" is most commonly defined today as a cultural construct specific to Western thought, which is placed on the opposite end of the spectrum of Civilization. For colonial

settlers to the New World, wilderness was a challenge to be overcome, a territory to be conquered. As wilderness was tamed, it also progressively became an idealized form of Nature to be protected and celebrated, most notably through the creation of the first national parks. (Nash, 2001; Oelschlaeger, 1993)

This was the birth of what is referred today as "Fortress Conservation" which was a model for most national parks internationally well into the 1960's (Adams et al., 2003). A "wilderness" area was delimited for protection, and for limited use by a select few: for recreation, and later for scientific enquiry. Generally, any other human activity deemed incompatible with its preservation was systematically excluded and its traces erased. As contemporary environmental preoccupations gained in importance, wilderness became synonymous with "ecological integrity", a benchmark that further justified keeping parks devoid of any human "interference". Most often, this translated into the exclusion of traditional inhabitants and "renaturalization", with a deliberate erasure of any previous traces of human presence. (Adams et al, 2003; Dowie, 2009)

The Paradigm Shift – State of Knowledge

The wilderness paradigm began to be contested from many fronts in the 1960s and 1970s, and these various critiques progressively lead to the emergence of a cultural landscape paradigm for protected areas, which is perhaps most obvious in the appearance of new categories of protected areas. (Holdgate, 1999; Phillips, 2004) But it has also lead to changes in the management of existing parks. This "paradigm shift" (Phillips, 2003) and specific aspects of the transformations it brought have also been well documented.

Local communities, and indigenous people in particular, have been the most significant factor of change. Their voices have offered alternate worldviews that understand Nature and Culture as intermingled and inseparable and that allow for a harmonious co-existence of nature protection and cultural tradition. They have also emphasized the fact that wilderness is only one way of seeing things, and that, as a cultural construct that excluded all other value systems, it could have highly problematic implications. (Adams et al., 2003)

A critique of the Wilderness paradigm has also come from the field of environmental history. William Cronon's seminal article "*The trouble with wilderness, or getting back to the wrong nature*" encapsulates many of the arguments and conclusions of this research, which has clearly demonstrated

that, despite appearances, our environment has almost always been altered by human presence (Cronon, 1995). In Canada, the members of NICHE, the "Network in Canadian History and the Environment", have made significant contributions to our understanding of Canadian parks and their evolution in time, and in some instances, to the evolution of policy and management frameworks. (Campbell, 2011)

This paradigm shift in the management of natural heritage is simultaneous to the emergence of cultural landscape theory in the field of heritage conservation. Scholars such as Nora Mitchell and Susan Buggey have been at the forefront of examining how this notion applies to natural parks in North America, opening the way for significant changes in management practices (Mitchell and Buggey, 2000). More specifically and closer to my initial practical questions, work has also been recently carried out the intersection of environmental history, policy history and heritage conservation, through consideration of Canadian case studies, namely Algonquin Park (Oakley, 2012) and Cave and Basin National Historic Site (Malins, 2011).

Questioning Assumptions

This return to the world of academia also entailed the uncomfortable duty of questioning many of my tightly held beliefs and assumptions with regards to heritage and cultural landscapes. Whereas the notion of "cultural landscape" has become a given in the field heritage conservation, there appears to be some level of discomfort with the expression, if not the concept, on the part of non-heritage academics. As the very word "landscape" is implicit of Culture, the term "cultural landscape" is considered by many to be a pleonasm. Furthermore, the concept of "cultural landscape" can be construed to presuppose a parallel "natural landscape" and hence legitimize the notion of wilderness. (Jacobs, 2009)

Looking at the notion of cultural landscape as a holistic management approach rather than simply as a territory also elicits many questions. Although a "cultural landscape paradigm" is clearly a reversal of the "wilderness paradigm" in the way one may perceive the Nature – Culture relationship, I would suggest that it may not necessarily hold an obvious position at the opposite extreme the spectrum. Indeed, as there are many possible culturally-dependent ways of perceiving this relationship, perhaps are there also many different "cultural landscape approaches" possible in management? (Fig.)

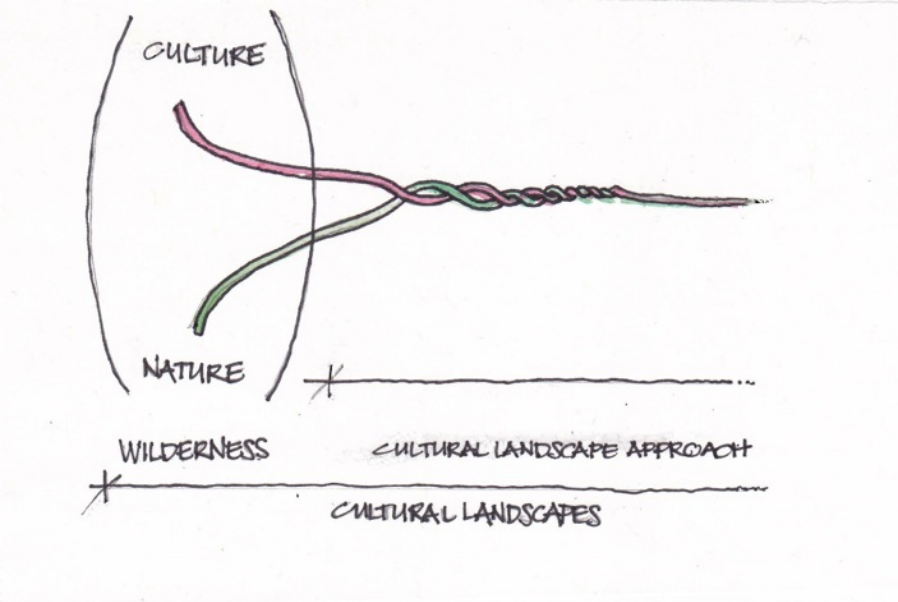

Fig. As opposed to the "wilderness paradigm", and its dichotomous view of Culture and Nature, the "cultural landscape paradigm" offers an integrated view of both "strands", with varying and culturally-dependent degrees of interconnectedness.

The definition of values and management approaches for cultural landscapes are closely tied to the cultural landscape category to which they belong, as defined in the UNESCO Operational Guidelines. Yet, in looking at most national parks, such a clear identification is no easy matter, as their history is characterized by major breaks in continuity. Indeed, I would suggest that before their creation, most of these areas were inhabited, and could have been considered as "associative" or "organically evolved" cultural landscapes. As parks were created, traditional occupants most often chased away and established patterns of use interrupted, these territories would have become "relict" cultural landscapes. Yet the wilderness ideal and associated "forteress model" also meant imposing boundaries and physically moulding the territory to an idealized view of Nature, by excluding or carefully selecting visible traces corresponding to other layers, and by the deliberate manipulation of both the landscape and its perception by visitors (Carr, 1999; Lam, 2011) In that sense, these parks can be said to have become designed or "clearly defined landscapes".

This raises many questions with regards to managing the cultural heritage of these complex places today. Where do the values of these parks now lie? What is the cultural value of "wilderness"? Can it be maintained as a valid cultural layer or does it systematically exclude and undermine all other

cultural layers? And how should these values, and their physical and intangible manifestations be managed so that natural parks remain culturally relevant?

The Reality of the Paradigm Shift

Looking more closely at how the paradigm shift has translated into practice in the context of Canadian parks, it becomes apparent that great progress has in fact been made since the first co-management agreements were signed with aboriginal communities in the 1970's. In many ways, the Parks Canada Agency has been at the forefront of implementing a cultural landscape approach to park management, setting an example for other agencies in the country.

In recent years, Parks Canada has worked on the development of a "cultural value statement" methodology for national parks, which involves consultation with local communities in identifying values and resources to be recognized and protected. At a more local scale, some parks have also made great strides in acknowledging past mistakes and have demonstrated worthy efforts in building bridges with local communities whose values and livelihoods had been dismissed at their time of creation. Forillon National Park in the Gaspé is one such example, where good will can be seen in the new museum dedicated to the human history of the park, housed in one of the hundreds of expropriated homes, and memorial pylons erected throughout the park to commemorate the expropriated communities and displaced families. Perhaps then are the values that were presumably erased by the wilderness paradigm still latent in these landscapes and in the minds of local communities?

References

Adams, William H.; M. Mulligan (Eds.). 2003. *Decolonizing Nature. Strategies for Conservation in a Post-colonial Era*. London. Earthscan.

Alexander, Rob. 2011. "End of an era for historic Wheeler House in Banff". *Rocky Mountain Outlook*. January 6, 2011.

Buckley, Krystal; Badman, Tim. 2014. " Nature + Culture and World Heritage: Why it Matters". In Cameron, Christina; Herrmann, J. (Eds.) *Exploring the Cultural Value of Nature: a World Heritage Context*. Proceedings of the round table organized by the Canada Research Chair on Built Heritage. Université de Montréal.

Campbell, Claire E. (Ed.) 2011. *A Century of Parks Canada, 1911-2011*. Calgary, AB: University of Calgary Press.

Carr, Ethan. 1999. *Wilderness by Design: Landscape Architecture and the National Park Service*. University of Nebraska Press.

Cronon, William. 1995. "The Trouble with Wilderness or Returning to the Wrong Nature". In Cronon, William. (Ed.). *Uncommon Ground: Rethinking the Human Place in Nature*. New York: Norton & Co., p. 69-90.

Croteau, Martin. 2011. "Parc des Îles-de-Boucherville: les agriculteurs bientôt evincés". *La Presse*. July 12, 2011.

Dowie, Mark. 2009. *Conservation Refugees: the Hundred-Year Conflict between Global Conservation and Native Peoples*. Cambridge: MIT Press.

Holdgate, Martin. 1999. *The Green Web: a Union for World Conservation*. London: Earthscan.

Jacobs, Peter. 2009. "Landscape Perspectives: Conservation Challenges". In Cameron, Christina; Boucher, C. 2009. *Conserving Historic Places: Canadian Approaches 1950-2000*. Proceedings of the round table organized by the Canada Research Chair on Built Heritage. Université de Montréal.

Lam, Elsa. 2011. *Wilderness Nation: Building Canada's Railway Landscapes, 1885-1929*. PhD Dissertation. New York: Columbia University.

Malins, Stephen. *Convergence and Collaboration: Integrating Cultural and Natural Resource Management.* Masters Thesis. Victoria, BC: Royal Roads University.

Mitchell, Nora; Buggey, Susan. 2000. "Protected Landscapes and Cultural Landscapes: Taking Advantage of Diverse Approaches". *The George Wright Forum 17* (1), 35-46.

Nash, Roderick. 2001. 4th Edition. *Wilderness and the American Mind*. New Haven, CT: Yale University Press.

National Capital Commission (NCC). 2005. *Gatineau Park Management Plan*. Ottawa.

Oakley, Nancy. 2012. *'Take Only Pictures, Leave Only Footprints': The Cultural Resource Management Practices of Algonquin Provincial Park.* Masters Thesis. Ottawa: Carleton University School of Canadian Studies.

Oelschlaeger, Max. 1993. *The Idea of Wilderness – From Prehistory to the Age of Ecology*. New Haven, CT: Yale University Press.

Phillips, Adrian. 2003. "Turning Ideas on their Head: a New Paradigm for Protected Areas". *The George Wright Forum*, 20-2, p. 8-32.

Phillips, Adrian. 2004. "The History of the International System of Protected Area Management Categories". *Parks*, 14-3, p. 4-14.

UNESCO, 2008. *Operational Guidelines for the Implementation of the World Heritage Convention*.

Session 6: Les étudiants en conservation s'expriment!
Views from students in heritage conservation

Présidente / Chair: Claudine Déom
Professeure agrégée, École d'architecture, Faculté de l'aménagement, Université de Montréal

3.13 DÉBAT DES ÉTUDIANTS
STUDENT DISCUSSION

Margaret Caron-Vuotari, student, Carleton University
Victoria Ellis, student, Carleton University
Sahra Campbell, student, Willowbank School of Restoration Arts
Angela Garvey, student, Willowbank School of Restoration Arts

Les étudiantes discuteront en réaction à la question suivante qui leur fut posée:

Le comité du patrimoine mondial a reconnu que l'inscription de sites mixtes selon deux familles de critères distinctes (culturels et naturels) déterminés par des évaluations réalisées par des instances tout aussi distinctes (ICOMOS et UICN) « (...) soulèvent des questions fondamentales concernant la manière dont les liens indissolubles qui existent dans certains endroits entre la culture et la nature peuvent être reconnus sur la Liste du patrimoine mondial (...) » (Décision 37 COM 8B.19).

Dans un premier temps, comparez Pimachiowin Aki avec deux autres biens inscrits sur la liste - 1 site mixte et 1 paysage culturel -, afin de comprendre l'interprétation des critères sous lesquels ils furent inscrits et dans quelle mesure ils parviennent à reconnaître (ou pas) ces « liens indissolubles » entra la culture et la nature. Sur la base de cette analyse, esquissez par la suite ce qui, à votre avis, pourrait être fait afin d'inscrire des sites tels que Pimachiowin Aki dont la valeur patrimoniale réside dans ce lien entre les valeurs naturelles et culturelles.

The students will discuss their point of view in response to a question that has been asked:

The World Heritage Committee has recognized that the current requirement for mixed site to satisfy separate natural and cultural criteria, following separate independent evaluations by ICOMOS and IUCN poses "(...) fundamental questions in terms of how the indissoluble bonds that exist in some places between culture and nature can be recognized on the World Heritage List (...)." (Decision 37 COM 8B.19)

In step one, compare Pimachiowin Aki with 2 other sites - one mixed site and one cultural landscape - already listed on the World Heritage List to understand the interpretation of the criteria under which they were inscribed and assess how well their inscriptions recognize (or fail to recognize) the 'indissoluble bonds' between culture and nature.
In step two, based on this analysis, comment on what you think could be done to promote the designation of sites like Pimachiowin Aki whose heritage value lies in the bond between nature and culture?

Victoria Ellis et Margaret Caron-Vuotari
(Photo: Judith Herrmann, 2014)

PIMACHIOWIN AKI, A COMPARISON WITH KAKADU, AUSTRALIA

Victoria Ellis and Margaret Caron-Vuotari

Good morning everyone. My name is Victoria Ellis and with me is Margaret Caron-Vuotari—we are both MA students in the heritage conservation stream of Carleton University's School of Canadian Studies. Today we'll be using our background in national identity and indigenous worldviews to study the case of Pimachiowin Aki. We will be comparing Pimachiowin Aki to Kakadu National Park in northern Australia, which was designated a mixed site almost 30 years ago. ICOMOS noted in their recommendation to defer designation of Pimachiowin Aki that the WHC's merging of natural and cultural criterion is not enough to ensure their merged use in mixed sites. [1] We hope to build on this realization to make recommendations and considerations for research, policy and analysis that may better address the promotion of potential mixed sites in the Canadian context.

Kakadu is a massive national park in the northern region of Australia and was designated a mixed site in three stages between 1981 and 1987. It fulfills criterion one, six, seven, nine, and ten—two cultural criterion and three natural. In comparison, Pimachiowin Aki sought nomination based only on criterion five and nine—one natural and one cultural. The lynchpins of Kakadu's designation rest on the archaeological sites and rock art, which span 20,000 years and are an invaluable historical resource, and the unique diversity of ecosystems the park holds. [2]

In choosing an existing designated mixed site to which we could compare Pimachiowin Aki we looked for a few key factors. Most importantly, we wanted this mixed site's cultural value to relate to a living indigenous culture. The Bininj and Mungguy peoples of Kakadu National Park share an ongoing relationship with the land based on 50,000 of symbiotic living. The colonial heritage of both Canada and Australia means that Kakadu also illustrates similar tensions and relationships as Pimachiowin Aki. We also looked for a similar balance between cultural and natural values in the designation criterion—a tougher challenge than we thought, since so many mixed sites emphasize natural criterion over cultural.

Pimachiowin Aki's nomination was based almost entirely around the bond of the Five Nations with "the land that gives life" and the ongoing, evolving relationship between the two. It seems that this connection was not under either ICOMOS' or IUCN's domains. In comparing Pimachiowin Aki with Kakadu, we were interested to see whether that bond with the land was handled any differently over the course of the past 30 years. In Kakadu's long history as a world heritage site, natural and cultural criterion have been treated as separate though equally valuable parts of the same site. The Aboriginal peoples of northern Australia have similar relationships to the various ecological systems of Kakadu, even undertaking similar land use management systems such as the cyclical burning of the land to encourage growth. [3] Their presence in Kakadu over the past 50,000 years had created the same "indissoluble bond" that ICOMOS references in their recommendation deferral. [4] While Pimachiowin Aki seeks designation based heavily on that relationship rather than on the archaeological elements or the ecological value of the Boreal shield, Kakadu separated one from the other.

In comparing both the criterion and ICOMOS and IUCN reports on these two sites, some interesting differences arise despite the seeming similarity in values. ICOMOS and IUCN both praised Australia's work as a State Party in working to secure a working management plan and on taking substantial steps to keep mining out of Kakadu. [5] On the other hand, one of the main issues ICOMOS took with Pimachiowin Aki was the lack of a solid, clearly defined inter-provincial plan to sustain the site and take into account future problems of tourism and land use. [6] The role of the State Party here is huge in terms of promotion of the site as viable for designation. Thus far in the case of Pimachiowin Aki, much of the nomination work and management plan has been handled by the Five Nations and the provincial governments. While this level of management is necessary, as a State Party Canada has not represented itself as able to handle a mixed heritage site.

Although the general values of Pimachiowin Aki and Kakadu National Park seem to be similar, the nomination process and promotion happened on very different levels. In Pimachiowin's bid to becoming a mixed heritage site based on the actual mixing of cultural and natural values, it is taking a route that even Kakadu—arguably one of the most comparable mixed sites—had not tried before. This nomination is testing uncharted values in world heritage, and all levels have some responsibility to sort out how to handle it.

Recommendations

The comparisons between Pimachiowin Aki and Kakadu, combined with our views on the importance of indigenous perspectives and ways of knowing have led us to several key recommendations.

First and foremost, a better emphasis and a better understanding of indigenous concepts of landownership – or, more appropriately, stewardship – should inform all promotion of these sites at the international level. Aboriginal peoples view themselves as fundamentally a part of the land, stewards of its resources, and that all living things should be treated equally. [7] Accordingly, in these cases cultural and natural elements must be treated holistically and cannot be separated one from the other. This view also takes into account why the First Nations communities in Pimachiowin Aki do not see themselves as "exceptional" [8] – their focus is not on their culture, which is similar to other indigenous communities, but on their connection to and stewardship of the land. What is intrinsically important in the case of Pimachiowin Aki is that the nomination highlighted the extraordinary role Anishinaabe play as stewards of these natural and cultural resources.

There are a few ways in which UNESCO, ICOMOS and IUCN should therefore make greater efforts to understand and apply the concepts of indigenous stewardship. Current world heritage criteria fail to acknowledge the roles of indigenous peoples as stewards, and do not make space for other conceptions of property ownership.

Efforts have already begun to acknowledge these types of gaps in understanding. UNESCO's *Global Strategy* attempts to reconcile and balance the World Heritage List through the inclusion of non-European sites, but as far as we can tell it has not been fully acknowledged in this case. The nomination of Pimachiowin Aki speaks to the *Global Strategy* and the role sites such as this one could play in representing living "traditional cultures". [9]

Similarly, it may be necessary to make changes to existing UNESCO criteria in order to better reflect the intersection of cultural and natural values. It is clear that the present criteria, even when used in conjunction with both cultural and natural elements, do not serve to promote the inclusion of mixed sites on the World Heritage List. The current criteria, both natural and cultural, need only to be tweaked to provide inclusion for mixed sites. Replacing or associating "interaction" with "stewardship" in criteria 5 would add a new depth to that value. Lengthening criterion 9 to reference the value of traditional land-use systems would acknowledge that nature and culture cannot always be separated. These changes are minor in wording, but ambitious in results. As discussed over the past day, perhaps it is also worthwhile to return to a less rigid interpretation of the criteria, so that World Heritage Sites can be more inclusive.

Another potential way to promote and include mixed sites on the World Heritage List is by further defining what constitutes a mixed site. At present, the UNESCO operational guidelines lack a clear, thorough definition for mixed sites. It is simply stated that mixed sites are to be made up of natural and cultural attributes, as per articles 1 and 2 of the convention. [10] In clarifying or providing guiding principles for the care and designation of mixed sites, UNESCO could ensure the inclusion of many other mixed sites on the World Heritage List, including those important to living "traditional" communities such as Pimachiowin Aki. At the very least, expansion of the definition would allow the WHC to officially map as-yet uncharted territory.

Lastly, on a national level, Parks Canada certainly has a role to play in fostering the understanding of sites with both natural and cultural heritage. Presently, the agency, which also represents Canada as a State Party on the World Heritage stage, also treats sites as having either natural or cultural heritage – but rarely both, as is demonstrated by the clear divide between "commemorative" and "ecological" values in parks and historic sites. Seldom do national parks have commemorative integrity, or national historic sites foster important ecological values. As the State Party's representative organization, Parks Canada should be a leader in the creation and promotion of sites such as Pimachiowin Aki. Canada ought to provide an example of what can be done to support mixed sites when this site is within its territory. In doing so, it would better be able to support the inclusion of mixed sites on the Canadian register and internationally.

In conclusion, a fundamental shift in our own perception and treatment of mixed sites is necessary to ensure that the holistic nature of these sites is recognized and respected.

Works cited

Buggey, Susan. “Aboriginal Relationship to the Environment”. *An Approach to Cultural Landscapes*. <http://www.pc.gc.ca/docs/r/pca-acl/sec1/sec1g_e.asp>.

ICOMOS. “Pimachiowin Aki (Canada) No. 1415.” *2013 Evaluations of Nominations of Cultural and Mixed Properties to the World Heritage List: ICOMOS Report to the World Heritage Committee.* Phonm Penh (June 2013).

IUCN. “World Heritage Nomination – Technical Evaluation”. *UNESCO World Heritage Centre: Kakadu National Park, Documents.* (1987). <http://whc.unesco.org/en/list/147/documents/>.

Parks Australia. “The people and the place.” *Kakadu National Park*. <http://www.parksaustralia.gov.au/kakadu/people-and-place.html>.

Pimachiowan Aki World Heritage Project. *Nomination for Inscription on the World Heritage List*. Winnipeg (December 2011).

UNESCO. *Operational Guidelines for the Implementation of the World Heritage Convention*. Paris (2013).

[1] ICOMOS, “Pimachiowin Aki (Canada) No. 1415,” in *2013 Evaluations of Nominations of Cultural and Mixed Properties to the World Heritage List: ICOMOS Report to the World Heritage Committee*,” Phonm Penh (June 2013): p. 40.

[2] IUCN, “World Heritage Nomination – Technical Evaluation” (1987): p. 131.

[3] Parks Australia, “The people and the place,” Kakadu National Park. http://www.parksaustralia.gov.au/kakadu/people-and-place.html.

[4] ICOMOS, “Pimachiowin Aki,” p. 46.

[5] IUCN, “World Heritage Nomination – Technical Evaluation,” p. 138.

[6] ICOMOS, “Pimachiowin Aki,” p. 44.

[7] Buggey, Susan, “Aboriginal Relationship to the Environment”, *An Approach to Cultural Landscapes*, http://www.pc.gc.ca/docs/r/pca-acl/sec1/sec1g_e.asp.

[8] ICOMOS, “Pimachiowin Aki,” p. 38.

[9] Pimachiowan Aki World Heritage Project*, Nomination for Inscription on the World Heritage List*, (December 2011): p. 125.

[10] UNESCO, “Mixed Cultural and Natural Heritage”, *Operational Guidelines for the Implementation of the World Heritage Convention*, Paris (July 2013): para 46, p. 13.

Angela Garvey et Sahra Campbell
(Photo: Judith Herrmann, 2014)

Angela Garvey and Sahra Campbell

Answering this question carried us away from the landscape of Niagara, where the relationship between culture and nature can be quite tortured. It allowed us to discover many incredible places and to share in the wonder of World Heritage sites.

As we have learned, the current requirement for a mixed site to satisfy separate natural and cultural criteria presents fundamental challenges. For sites like Pimachiowin Aki, it is the bond between culture and nature that merits recognition. Siloed mechanisms that do not speak to this bond impede our full understanding and recognition of these sites.

In answering the question at hand, we spent some time considering what "sites like Pimachiowin Aki" might be. Are they aboriginal cultural landscapes? Or can they be any site where the bond between humans and nature is largely intangible? For sites that sit somewhere in between, we came to realize that the land itself could be understood as a social actor, inspiring the entire framework for a culture.

We learned that Pimachiowan Aki is an ancient, continuous, and living cultural landscape in which the forest, waters, wildlife, and all other beings are understood as one living entity. The Anishnaabeg ensure the continued manifestation of their values through land-based activities guided by traditional knowledge, cosmology, and an intricate network of collectively understood geographic

references and travel routes. While tangible qualities do exist, its sites of cultural significance were not created with permanence in mind.

[Q: In step one, compare Pimachiowin Aki with one (or two) other cultural landscapes already listed on the World Heritage List to understand the interpretation of the criteria under which it (they) was inscribed and assess how well its (their) inscription recognizes (or fails to recognize) the 'indissoluble bonds' between culture and nature.]

Pimachiowin Aki submitted its nomination on the basis of cultural heritage criterion (v) and natural heritage criterion (ix). For the purposes of comparison, we selected The Vega Archipelago in Norway, inscribed under criterion (v), as well as Grand Pre in Nova Scotia, inscribed under criterion 5 and 6.

The Vega Archipelago, a constellation of islands south of the Arctic Circle, was inscribed in 2004 as a cultural site. It was inscribed under criterion (v) for the unique way in which generations of fishermen and farmers have maintained a sustainable living in an inhospitable climate.

Human activity on the archipelago dates back to the Stone Age. There is plenty of physical evidence of distinct settlement patterns, including agricultural infields and outfields, heathland vegetation and traditional wooden dwellings.

Most notable in the nomination is the description of the unique human relationship with a wild animal population that exists on Vega. The wild eider ducks inhabiting the islands led to the practice of eiderdown farming, for which Vega is now well-known. Over time a symbiotic relationship developed between humans and wild eider ducks, wherein ducks would nest in specially built "eider houses" and inhabitants would collect eggs and down in return. The harvest of eiderdown is still carried out in the traditional method, thus defining Vega as a continuing cultural landscape.

Today the people of Vega are seasonal residents and many return to their jobs in the city at the end of the summer. It could be argued that this creates less economic and social imperative to modernize techniques. The site remains a place for traditional land-use and does not necessarily need to provide amenities for changing needs for its practices to continue and its residents to be connected to modern ways of life.

Conversely, as full-time residents of their land, the Anishnaabeg demonstrate that Pimachiowin Aki is a continuing landscape in the fullest sense of the definition. They have inhabited the same place

for over 6000 years and have continuously adapted their traditional land-use techniques to meet their evolving social, cultural and livelihood needs.

Pimachiowin Aki is a compelling reflection of the indissoluble bond of culture to nature and nature to culture. For the Anishnaabeg, their way of life is inseparable from the land. The Pimachiowin Aki submission demonstrates that the land provides the entire framework for Anishnaabe culture. The land informs oral traditions, traditional knowledge, customary governance and spirituality, and its people are in turn integral to sustaining traditional land-use practices. Modernization of their traditional practice ensures their cultural continuity.

Grand Pre in Nova Scotia was inscribed in 2012 under criterion (v) for retaining its pioneering, traditional, and sustainable agricultural techniques, and under criterion (vi) for its role as the iconic place of remembrance of the Acadian diaspora. We chose this site as a second comparison to gain a better understanding of criterion (vi) as a mechanism for drawing out non-material associations between culture and nature.

From the ICOMOS evaluation, we learned that bonds between culture and nature are embodied in Grand Pre's testimony to the Acadian people's control and development of fertile marshlands subject to salt water flooding. The continuing use of their traditional polder system is a community-managed example of sustainable agricultural land use in a living landscape.

As an associative landscape, the cultural connection is less to nature and more to the site as a place of memory. Grand Pre is the most important place of remembrance for the Acadians following their deportation in 1755. It has artistic associations with Longfellow's epic poem "Evangeline, a Romance of Acadia", and built symbols of peaceful reconciliation after forced displacement.

While Grand Pre's nomination was strengthened by criterion (vi), it wasn't used to interpret the cultural bond with nature. Material resources were able to express this bond effectively.

The First Nations of Pimachiowin Aki chose not to use criterion (vi), stating that the true significance of their cultural resources lie in their continued manifestation within the property. We would like to learn more about this decision, as it seems like a missed opportunity to more thoroughly interpret the Anishnaabe relationship to the natural landscape of Pimachiowin Aki, and to strengthen the nomination of the site as a continuing and associative cultural landscape, as recommended by ICOMOS.

Beyond the criterion, this comparison between Grand Pre and Pimachiowin Aki left us wondering again about modern upgrades to traditional ways of life, such as the replacement of wood with modern materials in the aboiteaux of Grand Pre, or the replacement of canoes with powerboats at Pimachiowin Aki, and whether these are evaluated as evidence of a healthy, continuing cultural landscape or as a loss of integrity.

Also, we noticed that there is a great amount of comfort in celebrating landscapes where the human relationship with nature is one of control, or where there is a lasting mark of culture. This material fetish is apparent in the celebration of human efforts imprinted on the land in Grand Pre, and in the fascination with Pimachiowin Aki's rock art images and pictographs.

[Q: In step two, based on this analysis, comment on what you think could be done to promote the designation of sites like Pimachiowin Aki whose heritage value lies in the bond between nature and culture?]

Having just scratched the surface of the relevant discussion both within and outside the World Heritage Centre, it is challenging to comment on how to approach sites like Pimachiowin Aki, whose heritage value is largely intangible.

- We think there is a real need to clearly **connect the dots between all the discussions surrounding the bond between nature and culture**. Several Roundtable talks highlighted promising resources, including the IUCN Protected Area Categories that recognize cultural value. Looking outward at the progress that other cultures have made and inward at the ways Intangible Heritage is recognized can also give us some additional insight.
- We also consider that it may be worthwhile to **reassess the current definition of Outstanding Universal Value**. Pimachiowin Aki was deferred in part because it did not demonstrate how its intangible associations were of outstanding importance when compared with other similar sites. Putting exceptionality at the heart of Outstanding Universal Value creates certain limitations. There may well be other sites with similar biodiversity, land-use patterns and traditions as found in Pimachiowin Aki, but do these commonalities really diminish the so-called exceptionality of each site? Such shared experiences paint a richer, more multilayered portrait of human integration with the land. **What do we gain from nominating the "best" examples if it**

means overlooking the subtle differences, common traditions and overlapping patterns that connect us all?

- Value judgements attributed to cultural heritage differ from culture to culture, and so perhaps **developing a more inclusive and holistic approach to determining the value of a place would help bridge the divide**. For instance, nominees could be consulted about other ways they might express their Outstanding Universal Value. The cultural barriers to understanding may go beyond language, as written submissions with photographic supporting material in a neat, sharable package are not universal ways of communicating.
- Land ethics, as a philosophy, may provide another resource for sites like Pimachiowin Aki to express their Outstanding Universal Value. Recalling that humans *are* nature helps with understanding that nature and culture are deeply ingrained within us, and that worldviews do exist without the construct of a separate nature. With over 50% of humans living in urban landscapes, our dominant landscape is one of materiality. It is a small portion of humanity that practices land ethics, and an even smaller portion that can live harmoniously with nature for millenia without dominating the landscape with visible and permanent cultural elements. Places where this land ethic sits are indeed places of universal value.

Presenting our thoughts to individuals who have devoted so much time to the question of culture and nature has been a humbling experience. We'd like to conclude our presentation by leaving you with a few questions of our own:

- Are the categories of nature and culture artificial and arbitrary?
- How can a bond be honoured where there is little evidence of human or cultural manipulation of the landscape?
- How can subtleties be accepted as outstanding values?
- Can World Heritage honour the fact that a culture of living lightly on the land, leaving little trace, may indeed be more "bonded" to a landscape than one that has had a lasting, visible impact?

Works Cited:

Buggey, S. (2000). Associative Values: Exploring Nonmaterial Qualities in Cultural Landscapes. *APT Bulletin, 31* (4), 21-27.

ICOMOS. (2013). *Evaluations of Nominations of Cultural and Mixed Properties to the World Heritage List.* ICOMOS Report for the World Heritage Committee. Paris: ICOMOS International Secretariat.

ICOMOS. (2012). *ICOMOS Evaluation Report: The Landscape of Grand Pre.* ICOMOS.

IUCN. (2013). *IUCN Evaluations of Nominations of Natural and Mixed Properties to the World Heritage List.* IUCN.

Mitchell, N., & Buggey, S. (2000). Protected Landscapes and Cultural Landscapes: Taking Advantage of Diverse Approaches. *Landscape Stewardship: New Directions in Conservation of Nature and Culture*, 35-46.

Mitchell, N., Rossler, M., & Tricaud, P.-M. (2009). *World Heritage Cultural Landscapes: A Handbook for Conservation and Management.* Paris: UNESCO World Heritage Centre.

Pimachiowin Aki World Heritage Project. (2013). *Pimachiowin Aki, The Land that Gives Life: Nomination for Inscription on the World Heritage List.* Winnipeg: Pimachiowin Aki World Heritage Project.

UNESCO World Heritage Committee. *Decisions Adopted by the World Heritage Committee at its 37th Session (Phnom Penh, 2013).* Paris: UNESCO.

UNESCO World Heritage Committee. (2013). *Nominations to the World Heritage List: Factual Errors Letters.* Paris: UNESCO World Heritage Centre.

World Heritage Centre. (2013). *Operational Guidelines for the Implementation of the World Heritage Convention.* UNESCO, Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage. Paris: UNESCO World Heritage Centre.

World Heritage Centre. (n.d.). *The Landscape of Grand Pre*. Retrieved March 8, 2014, from UNESCO World Heritage Centre: http://whc.unesco.org/en/list/1404

World Heritage Centre. (n.d.). *Vegaøyan -- The Vega Archipelago* . Retrieved March 8, 2014, from UNESCO World Heritage Centre: http://whc.unesco.org/en/list/1143.

4. TEXTES DES RAPPORTEURS / REPORTS OF THE RAPPORTEURS

Session 7: Discussion et conclusions de la Table ronde
Round Table Discussion and Conclusions

Présidente / Chair: Natalie Bull
Executive Director, Heritage Canada Foundation

Rapporteur 1: Laurie Lafontaine, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Session 1: Introduction et une perspective internationale
Introduction et une perspective internationale

Laurie Lafontaine
(Photo: Judith Herrmann, 2014)

Christina Cameron, hôtesse de la Table ronde, introduit le thème. Elle mentionne le cas particulier et actuel de paysage naturel et culturel qu'est le site de Pimachiowin Aki (Canada). Elle fait également un retour sur l'émergence du lien entre les concepts de paysages naturels et culturels dans la Convention de 1972. Cependant, il n'existe toujours pas un lien fort entre nature et culture. Elle rapporte aussi que Lucien Chabason démarre la discussion sur les paysages ruraux en 1984. Ce n'est

qu'entre 1984 et 1987, que les paysages ruraux deviennent les paysages culturels. Par la suite, lors de la réunion du Parc des Voges, les experts proposent une définition et trois catégories de paysages soit :

- Paysage clairement défini, conçu et créé intentionnellement par l'homme
- Paysage évolutif : relique, fossile ou vivant
- Paysage culturel associatif

Christina Cameron conclut cette introduction en affirmant qu'il reste toujours un défi, soit celui de faire reconnaître le caractère exceptionnel du lien indissoluble entre l'homme et la nature dans les sites.

Susan Denyer débute sa présentation avec l'affirmation prononcée à la rencontre de 1996 que les critères ne doivent pas devenir des freins à l'inclusion de certains sites dans la liste du patrimoine mondial. Par la suite, elle fait un retour historique rappelant certaines relations entre les notions de nature et de culture. Dans la Convention, l'expérience est réussie entre nature et culture. Cependant, dans l'article 1 de la Convention concernant le culturel interprété comme un produit de l'homme avec la nature, il y a une possibilité d'insérer la notion de nature dans la section parlant de site. Dans l'article 2, il y a également une porte entrouverte à l'insertion de la nature avec la culture en raison du point de vue esthétique et scientifique. Ainsi le naturel pourrait créer des liens avec la catégorie naturelle et ces différents types. La nature était passive et au service de la culture. Susan Denyer le démontre avec une série d'exemples. Certains sites ont été inscrits avec des critères culturels et les critères naturels ont été ajoutés par la suite. Elle a également détaillé l'articulation des critères et son évolution. Elle a démontré comment cette relation évolue dans le temps. C'est en 2005 que l'on combine dans la liste les critères naturels et culturels. Cependant, certaines limites existent car les critères naturels et culturels sont toujours jugés séparément. L'exemple de la Montagne de Pamirs démontre cette affirmation. Ce site a été inscrit en 2008 avec les critères XII et XIII. Par contre, une collectivité y habitait. Cela a passé inaperçu car ce sont les états partis qui décident des critères. Enfin, où en sommes-nous maintenant? Nous avons perdu la possibilité de dégager les valeurs dominantes ou les valeurs supportant d'autres valeurs. Finalement, il faut un retour dans l'esprit de la Convention avec un continuum entre nature et culture.

Rapporteur 2: Angus Affleck, student, Willowbank School of Restoration Arts

Session 2: La valeur culturelle de la nature : des perspectives internationale
The Cultural Value of Nature: International Perspectives

Angus Affleck
(Photo: Judith Herrmann, 2014)

Nora Mitchell

IUCN Category 5: Protected Ares and Cultural Value

Ms. Mitchell began her presentation by outlining the primary objective of category 5; to protect and sustain important landscapes/seascapes and the associated nature conservation and other values created by interactions with humans through traditional management practices.

Ms. Mitchell outlined some of the benefits associated with category 5 including a framework for active community involvement and broad scale conservation. She discussed the specialists groups that have looked specifically at values through cultural and spiritual associations.

Ms. Mitchell then references what IUCN opposes with regard to possible applications of category 5. Specifically that it cannot be used to expel people from traditional lands.

A history of Category 5 was then discussed dating back to 1978 ans through to 2008. This demonstrated the continuity of Category 5 over this time period. In 2008, after 4 years of discussion,

IUCN re-crafted the definition and removed biodiversity and created a wide framework of nature conservation. Cultural values were specifically highlighted after this discussion, however only those that do not interfere with conservation.

Ms. Mitchell then talked about the transition from a two tiered governance model to the multilevel 2008 governance guidelines, This included governance by indigenous and local communities as well as shared governments.

In conclusion, Ms. Mitchell warned us that change was slow, however, the trend over time has been a heightened emphasis on cultural values in protected areas.

Nobuko Inaba

Natural Sites as Cultural Monuments: A Japanese Approach

In her presentation Ms. Inaba began by describing the systems of nature and landscape that were introduced prior to WW1 in Japan. These were predominately adopted from European nations including Natural Monuments in 1908 from France.

Ms. Inaba highlighted the divergence in Japan between the governing bodies of National Parks and Cultural Heritage. In 1919 the law for preservation of Historic Sites, Places of Scenic Beauty and the Natural Monuments law was established. It was particularly interesting for me to hear Ms. Inaba describe what is included under Natural Monuments in Japan. Animals, endangered or otherwise can be included. This was highlighted by the example of the Sea Breams which the Japanese people travel to observe. Plant life can also be considered such as deformed trees, gigantic trees and roadside trees. As well Geological and mineralogical features can also be included as Natural Monuments. These wide parameters beg the question when were nature and culture were ever separate, suggesting they never were.

Finally, Ms. Inaba highlighted the discrepancy between Cultural Landscapes and the Satoyama or Ministry of the Environment. Two separate bodies that Ms. Inaba displayed as having converged on the latest designation. Having both come to the alarmingly similar conclusion declaring the designation a cultural landscape. This displayed the level to which the Cultural Landscape concept has been adopted by governing bodies in Japan and demonstrates a shift within the country.

Session 2 Discussion

In the discussion Christina noted the similarity and convergence of the two presentations and suggested a shift towards a less categorized relationship between culture and nature.

With regard to Category 5, the point was raised that the focus on nature conservation could lead to a wider discrepancy between culture and nature.

Finally, the discussion concluded with a warning that we should not be fooled by the convergence of these presentations. The risk of being "conceptual shoppers was highlighted and possibly that core cultures do not necessarily reflect this idea of a convergence of nature and culture.

Rapporteur session 3: Hélène Santoni, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Session 3: Les paysages culturels
Cultural Landscapes

Hélène Santoni
(Photo: Judith Herrmann, 2014)

LES PAYSAGES CULTURELS ET LE PATRIMOINE MONDIAL : LES LEÇONS DE LA PETITE PIERRE, 1992.

Présenté par : Susan Buggey (consultante en patrimoine, Ottawa)

Cette présentation nous a démontré comment la réunion de la Petite Pierre a permis de développer les lignes directrices et les critères des paysages culturels afin de mieux les évaluer et les intégrer à la Convention du Patrimoine Mondial.

Le groupe qui a rassemblé des personnes provenant de disciplines multiples a encouragé aussi la collaboration entre ICOMOS et UICN. D'autre part, des pays hors-Europe ont également été représentés, ce qui a agrandi les enjeux et le dialogue.

Au cours de son discours, Susan Buggey a décrit les résultats de ce rassemblement à la Petite Pierre. Premièrement, on a pu préciser les définitions de la notion de « paysage culturel ». En effet, les propriétés culturelles des paysages sont désormais reconnues, et l'accent est mis non seulement sur

l'interaction entre l'homme et son environnement, mais aussi et surtout sur la diversité de cette interaction. Ainsi, il n'est pas seulement question de la coexistence de l'homme avec la nature ou le paysage mais bien les réponses apportées à un environnement naturel spécifique où se situent les activités humaines.

Deuxièmement, certaines catégories sont apparues, si l'on peut se permettre d'utiliser ce mot. On peut distinguer les paysages créés, dessinés par l'homme ; les paysages culturels composés d'une enveloppe organique ; les paysages fossiles ; et enfin les paysages associatifs, nouveauté apportée à la notion de paysage culturel.

Troisièmement, la question de l'échelle a aussi été abordée. En effet, ce n'est pas la taille du site qui doit être envisagée, mais plutôt son usage, sa compréhension, sa fonction.

Quatrièmement, ce rassemblement a permis de définir une stratégie globale, comprenant plusieurs axes : la prise en compte des traditions culturelles et vivantes dans l'évaluation d'un paysage ; la gestion traditionnelle des sites ainsi que des pratiques liées à la terre et au paysage telles que celles des culture autochtones. Pourtant, des issues importantes demeures présentes.

D'abord, il est important de se concentrer, à partir de ces résultats, sur une compréhension autre qu'occidentale sur la relation des peuples à un site. Il s'agit ensuite de se questionner sur la place à accorder aux traditions vivantes, et par ailleurs, de se demander si l'usage d'un paysage culturel doit être en harmonie avec l'environnement. Enfin, est-ce qu'un paysage culturel doit posséder des qualités esthétiques ?

LES PAYSAGES CULTURELS ET LE PATRIMOINE MONDIAL : 20 ANS APRÈS.

Présenté par : Metchild Rössler, directrice adjointe (programme), Centre du patrimoine mondial de l'UNESCO, Paris.

Au cours de cette table ronde, chacun a montré un extrait de texte différent pour définir les paysages culturels, ce qui montre la richesse de ce thème et que la question est loin d'être épuisée. Le terme « culturel » a été choisi pour les paysages parce qu'il s'agit de sites qui combinent le travail de la nature et de l'homme.

Cette deuxième conférence de l'après-midi avait pour but d'établir une revue de ce qui s'est produit dans le monde en matière de paysages culturels.

C'est en 1992 que la catégorie des paysages culturels apparaît dans la Convention du Patrimoine Mondial. Puis, en 1994, une stratégie de sauvegarde et de muse en valeur commune et globale est adoptée, à la réunion de la Petite Pierre. Plus récemment en 2005, apparaît la question du développement durable. Après avoir rappelé les quatre sous-catégories des paysages culturels déjà évoqués par Susan Buggey, Metchild Rössler a choisi de mettre l'accent sur la notion de sites mixtes. En effet, certains points concernant ces sites sont à questionner : la valorisation et la reconnaissance des valeurs sacrées d'une part, et la reconnaissance et l'acceptation de la gestion traditionnelle des sites d'autre part. Metchild Rössler a donc soulevé la question de la cohabitation d'une gestion traditionnelle avec celle du gouvernement. Lorsqu'un site est inscrit à la liste du patrimoine mondial, sa gestion peut en effet se voir bouleversée, et les nouvelles pratiques vont parfois à l'encontre des population présentes. Cela peut aller jusqu'au déplacement de ces populations sous le prétexte de la protection du site et de son patrimoine.

Cette situation a soulevé les pistes de réflexion suivantes :

Dans un contexte de globalisation, les paysages culturels et leur héritage sont une forme de résilience. Il s'agirait alors de se demander certes quelle est le rôle de la nature dans la culture, mais surtout quelle est la valeur de la nature dans les paysages culturels. En contrepoint de cette réflexion, quelle est donc la valeur de la culture dans le patrimoine naturel ? Ne faudrait-il pas adopter une meilleure reconnaissance des valeurs naturelles dans les paysages culturels et également des valeurs culturelles dans l'héritage naturel mondial ? Par ailleurs, il est nécessaire aujourd'hui d'avoir accès à des exemples concrets, des cas d'étude qui démontreraient une meilleure pratique. Enfin, une réflexion sur l'interaction entre l'homme et la nature pourrait être engagée. Celle-ci mènera-t-elle à la révision ou la modification des critères d'appréciation du patrimoine mondial ?

LA VALEUR CULTURELLE DES PAYSAGES MODERNES : LES ESPACES PUBLICS.

Présenté par : Nicole Valois, professeure agrégée, École d'architecture de paysage, Faculté de l'aménagement, Université de Montréal.

Cette intervention portait sur les paysages publics modernes et leurs valeurs culturelles. Deux cas d'étude on servi d'exemple : The Pyramid, à l'Université Victoria, ainsi que le Jardin des provinces et des territoires à Ottawa. À travers ces deux exemples, Nicole Valois a démontré que la relation entre l'homme et l'environnement est prépondérante et qu'il s'agit d'une notion englobant à la fois des

valeurs subjectives et objectives. Ainsi, le patrimoine moderne souligne la dimension culturelle et sociale des paysages, de par son contexte historique et les idées qu'il véhicule : l'importance des fonctions de rassemblement, les idéaux d'après-guerre, des espaces verts intégrés à une vision urbanistique et un aspect social très fort.

Il s'agit, dans les deux cas, d'apprécier ces paysages non seulement à travers le regard et l'expérience des experts, mais aussi et surtout en prenant en compte le point de vue des usagers, ce qui fait naître une approche différente prenant appui sur de nouveaux critères concernant l'évaluation patrimoniale. L'utilisation de l'espace, la façon de l'occuper, est ce qui forme la valeur des paysages culturels modernes : ils véhiculent une vision, un mode de vie caractéristique de l'Amérique du Nord.

Le premier exemple, The Pyramid, est une œuvre en bin état, fait en brique rouge, matériau courant dans les aménagements paysagers modernes, et où les formes géométriques sont prédominantes. Les différentes ambiances et manières d'occuper l'espace font de ce lieu public un endroit qui facilite les échanges, ce qui confirme sa vocation de rassemblement.

Le second cas, le Jardin des provinces et des territoires, a été créé dans le contexte de désignation d'Ottawa comme capitale nationale, est composé de paliers et d'escaliers qui épousent la pente du terrain, et possède des références au paysage canadien, afin de représenter les différentes provinces. La végétation, la nature, jouent ici plusieurs rôles : celui de confort, celui d'offrir différentes ambiances, mais aussi un rôle écologique.

La nature dans les espaces publics a donc un statut différend de ceux des grands paysages : elle relève d'une composition, d'une science, d'une appropriation particulière, et apparaît donc comme indissociable de la valeur culturelle des paysages.

Les espaces publics modernes portent donc un sens social fort et sont tributaires de la relation entre l'homme et le territoire. Il s'agit maintenant de définir cette valeur sociale ainsi que la nature de cette relation en prenant appui sur des critères ou des caractéristiques intangibles ainsi que sur la psychologie environnementale.

Rapporteuses session 4: Stephanie Elliott et Heather LeRoux, students, Carleton University

Session 4: Les paysages culturels et les communautés aborigènes
Aboriginal Cultural Landscapes

Stephanie Elliott et Heather LeRoux
(Photo: Judith Herrmann, 2014)

The fourth session of the first day was on Aboriginal Cultural Landscapes. This included presentations by: Lisa Prosper, the Director of Cultural Landscape at Willowbank School of Restoration Arts, titled "Understanding Cultural Landscapes," and Tom Andrews, Territorial Archaeologist at the Prince of Wales Heritage Centre in Yellowknife, titled "Recasting Authenticity in Aboriginal cultural landscapes."

In Lisa Prosper's paper she expressed the idea that nature and culture are inseparable and stated that with Aboriginal cultural landscapes, the loss of either natural or cultural values threatens the site. Another key point of this presentation was the idea that the cultural relationship with given geographic environment shapes cultural identity and is rooted in place and is necessary for cultural continuity.

> Cultural landscapes are never a finished product, but are rather dynamic, fluid, and historically contingent cultural constructs that are always in the process of being shaped and reshaped, both visually and cognitively. The designation of a cultural landscape based largely on the perceived heritage value of material or morphological artifacts has the potential to freeze it in time and space.

In this discussion of cultural landscapes Prosper highlighted the linkage between tangible and intangible elements of a cultural landscapes, and stressed the idea of an interrelationship between these two elements as an ever evolving process rather than a fixed product, as reflected in the quote above.

At the World Heritage level, Prosper saw two main issues with how we regard cultural landscapes within this context, one is the manner in which cultural landscapes are assessed and one is the manner in which cultural landscapes are categorized. She argued that there is an issue with assessment of Aboriginal cultural landscapes, as criteria are hard to establish, and categories usually set up dichotomies between the tangible and intangible, cultural and natural, historic and contemporary, when in fact cultural landscapes can be any of these or all of them at once.

To conclude her presentation, Prosper stated that to better understand Aboriginal cultural landscapes we need to situate cultural landscapes as category of cultural heritage with the World Heritage Convention and the 2003 Convention for the Safeguarding of Intangible Cultural Heritage, this would help to reinforce both the intangible and tangible elements of cultural landscapes.

In the second presentation Tom Andrews presented his paper, "Recasting Authenticity in Aboriginal Cultural Landscapes." He applied a new conception of authenticity to aboriginal cultural landscapes – which Sian Jones and Thomas Yarrow define as "distributed property of distinct forms of expert practice as they intersect with one another and, crucially, with the material conditions of specific heritage sites."

Tom drew attention to the fact that aboriginal cultural landscapes are in a constant state of change – ongoing recordings rather than static records – and are changing towards more traditional management practices. Authenticity is a challenge for these landscapes, but using Jones' and Yarrow's definition, Tom showed how the Tłı̨chǫ people have managed to retain authenticity in their aboriginal cultural landscape.

Tom described revitalization projects like "Trails of our Ancestors" – a way for Tłı̨chǫ youth to experience the tradition of birch bark canoe making and use. Youth travel with Elders to learn about their environment – through place names, travel experience, and interactions with non-persons in nature. This also helps to maintain the traditional trails and camps these people have used for centuries. Elders can be considered expert practitioners in this project. Revitalization methodologies like this help youth understand their identity and actively learn about their culture.

Tom reiterated that in Tłı̨chǫ ideologies, there is no separation of nature and culture, no landscapes, only relationships – with animals, people, objects and the environment. This new idea of authenticity makes it easier to recognize these relationships to create a coherent basis for intervention, creation, and management of aboriginal cultural landscapes.

[1] Lisa Prosper, "Wherein Lies the Heritage Value? Rethinking the Heritage Value of Cultural Landscapes from an Aboriginal Perspective," *The George Wright Forum.* 24:2 (2007), pp. 117-124.

[2] Siân Jones and Thomas Yarrow. "Crafting authenticity: An ethnography of conservation practice." *Journal of Material Culture*. 18, 1. Mach 2013: 3.

Rapporteur session 5: Andrée-Anne Riendeau, étudiante, maîtrise en Aménagement, option Conservation de l'environnement bâti, Faculté de l'aménagement, Université de Montréal

Session 5: Repenser les critères d'inscription du patrimoine mondial
Rethinking World Heritage Criteria

Andrée-Anne Riendeau
(Photo: Judith Herrmann, 2014)

Conférence de Krystal Buckley: Réflexions sur l'application des critères du patrimoine mondial

Mme Buckley introduit la présentation en posant une question fondamentale dans le cadre de cette 9e table ronde : les termes *Nature* et *Culture*, pourquoi sont-ils important ? Premièrement, le concept de *Culture* et *Nature* est, explique la conférencière, un fondement de la pensée occidentale. Cependant, il s'avère que dans certains pays, notamment la Chine, il s'agit de deux concepts complètement distincts. C'est avec les années que l'on remarque que ces deux termes deviennent de plus en plus inter-reliés et complémentaires.

Ensuite, Krystel Buckley présente certains cas où l'inscription des sites au patrimoine mondiale ne reflète pas le lien entre *Nature* et *Culture*. Entre autre, la grande barrière de corail en Australie a fait l'objet d'une inscription sous un critère naturel. Cependant, les modalités d'inscription aurait dues tenir compte de l'aspect culturel, soit des populations vivant sur le site.

Une brève présentation du projet Connecting Practice : Nature and Culture nous a été présenté. Il s'agit d'un projet d'évaluation entre ICOMOS et UICN dans le but d'essayer de développer de nouvelles méthodes pour reconnaître les liens entre Nature et Culture. L'objectif est de réfléchir aussi au concept de «bioculturel diversity» en visitant les sites ensembles (ICOMOS et UICN réunis) afin d'obtenir une meilleure vue d'ensemble. La recherche de stratégies pratiques pour une conservation durable est de mise. Finalement, le projet démontre la volonté de développer des modèles spécifiques relatifs aux concepts de Nature et Culture.

Pour conclure cette conférence, on souligne le fait que très souvent, tous les sites comportent une composante naturelle et culturelle. Il s'agit de porter attention pour prendre en considération ces deux concepts qui bien souvent se complètent et sont interdépendants.

Conférence de Christophe Rivet : Renforcer les critères du patrimoine culturel pour capturer la valeur culturelle de la nature

Tout d'abord, il s'agit ici d'une étude de cas. L'objet de cette conférence était de nous montrer le processus utilisé pour l'inscription du site *Grand Pré* sur la liste du patrimoine mondial de l'UNESCO et aussi de discuter des critères sélectionnés. Grand Pré est un écosystème très riche sur la côte Atlantique.

Les critères choisis sont majoritairement culturels (critères 3, 5 et 6) bien qu'à la base le critère 9 (naturel) a aussi été sélectionné. En cours de processus, certains critères ont été éliminés. La perspective des parties prenantes versus celle des communauté différait. Leur divergence de point de vue sur la notion du territoire à délimiter causait problème. Effectivement, la notion de perception en est une bien complexe du fait qu'elle est différente pour chaque individu.

Alors, la sélection c'est surtout effectuée sur la base de critères culturels. La proposition n'a pas été développée sous l'influence du critère naturel, alors que le site présente une richesse naturelle qui aurait due être considérée.

Finalement, on peut conclure en résumant le point de vue du conférencier qui explique que tout est dans l'interprétation des critères pour arriver à un processus de conservation. La valeur universelle exceptionnelle se trouve surtout dans l'articulation des critères.

Rapporteur : Susan Ross, Assistant Professor, Heritage Conservation Program, School of Canadian Studies, Carleton University

Synthèse des discussions et conclusion de la Table ronde 2014
Overview of 2014 Round Table

Susan Ross
(Photo: Judith Herrmann, 2014)

INTRODUCTION

The students have given us a very good summary of the many perspectives and points presented by our excellent series of speakers. My role this afternoon is to provide some elements of synthesis to help conclude these two days. As Christina remarked, she selects difficult subject areas, for which there are usually many answers. So I will start by reminding us of some specific questions she raised in her letter of invitation:

- How can one assess the importance of 'human presence' in large protected areas within the framework of the World Heritage Convention?
- How can cultural systems that are necessary to sustain the natural values of such properties be listed in a World Heritage context?
- How can the cultural value of 'nature' in large protected areas be recognized?
- Are there potential changes to the criteria that could address these questions?

To organize my observations, I will speak to: a few of the themes that recurred or connected many of the papers; a selection of issues that stand out from specific presentations or discussions; and a few specific recommendations. As I do this I also will make connections to previous Roundtables, since as Christina suggested, the nature/culture theme has been a recurring one.

Before I begin, I do think it important for those of you that do not know me, to situate my own perspective. My background in these kinds of discussions has been more at the local level. I was for instance involved in the large team that worked on the definition of the legal means; boundaries and management approach for Montreal's Mount Royal that would recognize its various naturally and culturally defined values.

This is only my second time at the Roundtable. I previously presented to the 2011 one on Sustainability (as a federal conservation architect). I am pleased to be back, and wearing a different hat, along with my seven fantastic students from Carleton. I am newer to the World Heritage perspective than many who are here, but I do have a specific related experience. A few years ago I was asked to carry out a nomination desk review for ICOMOS. In fact it was for a site nominated for its cultural value although it was located within an area also managed as a vast protected forest and water reservoir. This gap disturbed me quite a bit at the time. After the last couple of days I can now better understand the context and disconnect from the parallel IUCN review.

THE SURPRISING PERSISTENCE OF A FALSE 'NATURE/CULTURE' DIVIDE

The *World Heritage Convention*, and especially its *Operating Guidelines*, are living documents, that have already evolved in response to the kinds of questions posed by this Roundtable. In particular we heard how the Cultural Landscapes idea and its sub-types developed to foster recognition of our diverse heritage of human interaction with specific environments. The outcomes are seen as positive, but also sometimes disappointing. Many are frustrated that 'nature' and 'culture' are still in stovepipes. This frustration with what many perceive as a false divide was also an observation at the earlier Roundtable on Cultural Landscapes. How has this year's discussion helped us move beyond the dichotomy?

But first, why is a dichotomy a problem? On a philosophical level, dialectic discussions have a tendency to oversimplify complex situations. Perhaps more concretely, this divide has led to a lack of

integration of governance. Despite Cultural Landscapes, and the creation of a single list of criteria, ICOMOS and IUCN are still acting in parallel. This is then reflected in the nominations, and still mainly reflected in State governments responsible for natural and cultural heritage. The importance of the governance context was well illustrated by comparing the Ancestral Trails project with its evolving idea of how to conserve traditions to a policy under another government that forbids canoe building at Kejimikujik. Nevertheless we also see examples of convergence, as in Japan where ministries of the environment and culture are getting much closer in their view of the sites they are responsible for.

And then also, we heard about many contexts within which there is simply no division. However this varies in its expression, and can be seen to be because everything is seen as cultural, or everything is seen as natural.

Various recommendations were made:

- Building on aboriginal perspectives, that we move beyond constructed oppositions, which conceal complexity and integration;
- Getting back to the idea of continuum of nature/culture;
- Reinstating the capacity to identify a principle or secondary value (as a caveat it was noted that there is a clear concern that culture is already secondary in many mixed or natural sites); and
- At the World Heritage level, encouraging greater co-operation between ICOMOS and IUCN.

HOW THE CRITERIA EVOLVED, AND HOW THEY ARE USED

We have learned how the criteria for World Heritage evolved, that their content could be altered and the list merged, but also that interpretations of the criteria have changed, and there has been resistance to add new criteria. With the introduction of Cultural Landscapes in the *Operating Guidelines*, no new criteria were added. However the natural values of some of these sites are now considered to be less well defined. After the list was merged, and any living, and land use ideas were added to cultural criteria, the references to man's interaction with his environment were removed from the natural criteria. Perhaps the overlap within criteria was important?

As with the overall concepts of nature and culture, there is concern that criteria, as categories, become straightjackets. It has been perceived that getting sites that were nominated as 'natural' to include cultural criteria was the initial step. This goes back to the question raised by more than one

about whose values are being identified. Participants expressed concern that State Parties should not be pushed to accept values or criteria they did not identify. However it was also suggested that one of the problems with the system might be that the State Parties choose how to nominate a site. At the same time, we learned that there is a group working on criteria 7, one of the 'natural' criterion that already appears to integrate cultural values.

CLASSIFICATION: IS NAMING SOMETHING A PROBLEM OR A TOOL?

The discussions of categories and criteria suggest a third theme of classification. Classification systems are intended to be tools to facilitate something else. On a positive side, we heard about the idea that the criteria can act as a tool for discussion. However the problem with categories, and even more with language, is another recurring theme from other Roundtables. There is a concern that we get wrapped up in language. There is a need to unpack what appears to be common language. We heard that some concepts, like Cultural Landscapes, have come into common use without a clear or at least a common definition. That said, there is also recognition that the mutability of language also allows for various types of interpretation of complex concepts like Authenticity, Bio-diversity, Intangibility, Eco-systems and Wilderness. And thus, that buried in universal criteria there should be more flexibility that we seem to now feel. As an example, it was remarked that the three Cultural Landscapes sub-types were meant to overlap if needed.

The discussion of Intangible Heritage from this morning then also showed how a concept may get a new title but be related to many earlier ideas. Sometimes a new name is needed for strategic reasons. We have also seen that the use of diagrams, another type of language, can perhaps help us think more clearly.

Many new questions were raised about Cultural Landscapes, which suggests that the concept is still evolving in very interesting ways:

- Do Cultural Landscapes have to be 'harmonious' with their environment? (e.g. mining)
- Do Cultural Landscapes have to have a high aesthetic quality?
- How should associated values with little physical evidence be recognized?
- How could we strengthen the connection between Cultural Landscapes of associative values and intangible heritage?

MIXED SITES: A BETTER DEFINITION OF THE CONCEPT, AND REVISITING EXISTING ONES

Going back to the invitation questions, did we spend enough time looking at large protected areas, i.e. at natural or mixed sites? It appeared at first that we were more comfortable with Cultural Landscapes, than mixed sites. The discussion with IUCN is clearly critical – but also with government departments responsible for natural sites, in cases where there is no integration. The student discussion of mixed sites, suggest that we need to better define why this category exists. They also made concrete recommendations for Canada's own State Party, such as the need for Parks Canada to lead on integration of commemorative and ecological integrity.

This also connects to something that emerged this morning about the problems of the heritage of our previous designations. There is a risk that the earlier uses of natural criteria that recognized interaction might be lost. Perhaps ironically, there was even a suggestion that it would no longer be possible to envision use of the former criterion IX, which had represented a more integrated context.

PROTECTING AND SAFEGUARDING PLACES DEPENDS ON PEOPLE

At many times throughout this Roundtable the discussion has been about the roles of different players: individuals, communities, and governments. Notwithstanding broader social and political roles, individuals matter. Having key people at certain times in certain positions or at certain meetings was critical to moving certain ideas ahead. I would argue that these are often people who have been able to encourage dialogue more than division…And we are lucky to have some of these people in the room today.

Indeed, we have many perspectives here, from: anthropology, landscape, geography, … ICOMOS, IUCN, WHC, … and also from different contexts of practice, academia, advocacy…. In addition, many people were speaking from an interdisciplinary perspective, and brought more than one perspective to their presentation. Nevertheless, one can still ask who else needs to be here… or here in a more balanced representation to effectively represent their diversity? Perhaps more representation from the IUCN, from State Parties, and from aboriginal and other community representatives? (As one myself, I noted how many <u>former</u> Canadian federal government employees are here this year.)

From the beginning, the Cultural Landscape discussion was multi-disciplinary and inter-disciplinary. A recent paradigm shift reflects the increasing recognition of the limits of these multi-disciplinary expert meetings, and the need to engage diverse communities and consider alternative types of governance. However we also heard about a new definition of 'expertise' as the one who carries and uses the knowledge. We need to start to engage other such experts in our meetings. We heard that there is increasing consideration of the possibilities of under-utilized governance types. There is increasing recognition of traditional management of land as a type of governance, and even that environmental stewardship is a cultural value. Pimachiowin Aki was lauded for being a bottoms-up initiative. While this paradigm shift comes from outside the system, recent IUCN recognition of four types of governance suggests some avenues within.

OUTSTANDING UNIVERSAL VALUES AND DIVERSITY

The reference case of Pimachiowin Aki had suggested a basic problem: can an Aboriginal Cultural Landscape support the idea of Outstanding Universal Value (OUV)? Initially the subject of exceptionality was not much discussed. However, after the last two days' discussion, I wonder whether the challenge of OUV is really one of indigenous perspectives. Or, is this an example of how aboriginal perspectives are helping influence how to reframe problems that are much broader? The Grand Pré case study also suggested the need to revisit the current definition of OUV. The examination of case studies of Aboriginal Cultural Landscapes, cultural landscapes and mixed sites more generally has been useful. Further analytical comparison of case studies, as presented by the students' session, could help unpack the questions raised by past designations.

It was suggested that a discussion of 'exceptionality' has assumed that we have common values, and that we are comparing the same things. However, this is very challenging in a context that values diversity. Not only diversity itself, but different types of diversity. Note that 'diversity' is another one of those words we now use perhaps too easily without defining it. We need to reconsider what we mean by exceptional (and who the 'we' is).

Another constructive point from this morning about OUV concerned the relationship to criteria. To understand how to discuss mixed sites it is important to work with the OUV and criteria together.

And we need to work on how to use the concepts of authenticity and integrity in sites designated for both natural and cultural criteria.

The presentation of research on the emergence of the ideas embedded in the Convention on Intangible Heritage is a very useful avenue to explore, again confirming that one of the challenges is getting caught up in language, and yet the evolution of the language we use is one of the ways we have been able to make important changes.

THE CRITICAL CONSEQUENCES?

Perhaps then we need to ask the big question: why is this important? The possible consequences of such discussions and correlated decisions are critical. They will impact on how a site will be governed, and where the emphasis will be in its conservation. We have seen examples of what appear to be gaps. But perhaps we need further study of how inadequate nominations – or designations – have impacted on World Heritage, i.e. examples of the loss of those values that were not well described.

A few examples were given – such as the over-grazing in Mongolia, or human settlements considered in the way of a wildlife corridor – which make it clear that unless we are clear about what is being protected, we may end up excluding people from the land that they are an intrinsic part of. On the other hand, we need to be able to value how a healthy ecosystem can benefit the people who live on the land. The World Heritage processes for mixed sites need to address that people should not be expelled from their land. While the designations of some mixed sites probably need revisiting, given that this is politically not likely, we need to look at how processes can be improved.

CONCLUSION

While some participants suggested there is now less flexibility than before, there was also discussion of convergence, and shifting. It helps perhaps to pull apart the level at which the issues are seen. This is part of the value of such an event as a Roundtable, as it can help us all to get on a constructive plane.

I am personally going away from the Roundtable with an expanded understanding of the efforts that have gone into these ideas for forty years or more. From those of us who were not as involved over

all these years, thanks to Christina for assembling these players, so that we could enjoy this live oral history exercise. And thanks also, again, to Christina and Mechtild for their new book, which will continue to provide us with an encyclopedic reference.

5. CONCLUSION

La neuvième Table ronde de Montréal 2014, *Une exploration de la valeur culturelle des sites naturels : le contexte du patrimoine mondial*, a examiné la question à savoir si et comment le système du patrimoine mondial pourrait reconnaître le lien existant entre les gens et la nature dans les vastes aires protégées. La question a été soulevée à la 37e session du Comité du patrimoine mondial en 2013, dans le cadre d'une discussion confuse et non concluante sur la candidature canadienne du site de Pimachiowin Aki, une vaste forêt boréale située à cheval sur la frontière des provinces du Manitoba et de l'Ontario et où habitent plusieurs communautés de la Nation Anishinaabe. L'examen de la proposition de Pimachiowin Aki a soulevé des questions théoriques relatives à la définition des paysages culturels et des sites mixtes pour le patrimoine mondial, ainsi que des questions administratives liées aux structures dans lesquelles les États parties, les organisations consultatives et le Secrétariat du patrimoine mondial de l'UNESCO doivent opérer. La neuvième Table ronde de Montréal était axée spécifiquement sur les vastes écosystèmes protégés et habités qui se caractérisent par une interaction étroite entre le territoire et les gens qui y vivent. Les participants ont discuté de la façon dont les systèmes culturels nécessaires au maintien des valeurs naturelles de ce type de bien pourraient être reconnus dans le système du patrimoine mondial et comment la valeur culturelle de la nature pourrait être qualifiée d'exceptionnelle.

L'ordre du jour a été structuré de manière à présenter une vue d'ensemble du sujet suivie de sessions spécifiques dans lesquelles différents groupes de théoriciens et de praticiens ont pris la parole. Suite à une introduction pour présenter les grands enjeux, les sessions subséquentes ont permis aux experts en patrimoine, aux spécialistes d'autres disciplines et d'autres pays, aux étudiants délégués et aux professeurs d'exposer leur point de vue. Plusieurs études de cas ont été présentées afin d'alimenter davantage le débat.

Lors de la soirée d'ouverture, la Table ronde de Montréal a organisé une conférence publique à la Faculté de l'aménagement prononcée par Julian Smith, architecte et Directeur exécutif de la Willowbank School of Restoration Arts de Queenston (Ontario). Ce dernier a parlé de la nouvelle approche de Willowbank à l'enseignement de l'architecture. Après avoir présenté un bref historique du développement de la profession d'architecte depuis la Renaissance, Smith a avancé que l'enseignement de l'architecture qui sépare la théorie de la pratique ne répond plus aux besoins de la société. Il a

présenté Willowbank comme un établissement d'enseignement indépendant et innovateur dans le domaine du patrimoine culturel opérant dans un contexte historique. À Willowbank, théorie et pratique sont inséparables. Cette approche la distingue de la plupart des nombreuses autres institutions académiques qui mettent l'accent sur la théorie abstraite et la classification des connaissances et la différencie des nombreux programmes de formation professionnelle qui minimisent la composante académique. Willowbank accorde une même importance aux compétences pratiques et aux résultats académiques. Prônant un paradigme de paysage culturel, l'École offre une approche écologique et durable à la conservation du patrimoine, dynamique plutôt que statique, qui célèbre la perpétuation créatrice de toutes les traditions culturelles. Willowbank encourage également l'étude et la pratique du design contemporain et de l'artisanat approprié.

Le lancement du livre *Many Voices, One Vision : the Early Years of the World Heritage Convention* (Ashgate 2013), qui a suivi la conférence de Julian Smith, a été fait par les co-auteurs Christina Cameron et Mechtild Rössler. Elles ont parlé de la réalisation du livre sur une période de huit ans, expliquant comment elles complétèrent la recherche de sources écrites par des entretiens menés auprès de quarante pionniers du patrimoine mondial. La Chaire de recherche du Canada en patrimoine bâti a travaillé en partenariat avec le Projet Archives orales de l'UNESCO. Les auteures ont expliqué que le livre commence avec le développement de la diplomatie culturelle internationale dans les années 1920 et se termine en l'an 2000 avec les grandes réformes des procédures de mise en œuvre de la Convention du patrimoine mondial. Le livre porte sur des questions clés telles que la création de la Convention, le concept de valeur universelle exceptionnelle, l'élaboration de la liste du patrimoine mondial, le suivi international et le processus de conservation, l'influence des acteurs principaux responsables de la mise en œuvre de la Convention et la croissance de la théorisation du patrimoine. Le livre se termine par une évaluation des points forts et des faiblesses du système du patrimoine mondial.

La soirée s'est terminée par une période de commentaires et de questions animée par Anne Cormier, directrice de l'école d'Architecture de Université de Montréal.

La Table ronde de Montréal 2014 a été officiellement inaugurée le lendemain matin par le doyen de la Faculté de l'aménagement, Giovanni de Paoli, qui a accueilli les participants. Notant qu'il s'agissait de la neuvième Table ronde, il a insisté sur le rôle de la Chaire de recherche du Canada en patrimoine bâti comme point de convergence pour stimuler un dialogue au niveau local, national et international sur des questions complexes liées à la conservation et au développement du patrimoine

bâti. Il a remercié tous les participants et, plus spécifiquement, ceux venus de l'étranger pour assister à l'évènement : Susan Denyer du Royaume-Uni, Nobuko Inaba du Japon, Nora Mitchell des États-Unis d'Amérique, Mechtild Rössler de France, et Kristal Buckley d'Australie.

En session 1, Christina Cameron a présenté le thème de la Table ronde. Elle a situé la discussion dans le contexte de la Convention du patrimoine mondial de 1972, le seul accord international faisant la promotion de la conservation à la fois des sites naturels et culturels. Elle a expliqué que, en dépit du champ d'application étendu de ce document, il y a des éléments qui nuisent à cette approche holistique du patrimoine naturel et culturel, dont des définitions séparées, des critères d'inscription différents, des conseillers techniques distincts et des programmes différents pour la culture et la nature au sein de l'UNESCO et des États parties. La mise en œuvre de la Convention a, au début, accentué la division entre le patrimoine culturel monumental et la nature sauvage. Elle a décrit les différentes mesures mises en œuvre pour combler ce fossé, dont l'introduction de catégories de paysages culturels, en 1992, ce qui a facilité l'inscription de plusieurs sites patrimoniaux reposant à la fois sur des valeurs culturelles et naturelles. Un fait particulièrement intéressant à noter est le changement de paradigme atteint grâce à l'adoption de la catégorie paysage culturel associatif pour lequel la valeur est justifiée « par la force d'association des phénomènes religieux, artistiques ou culturels de l'élément naturel plutôt que par des traces culturelles matérielles, qui peuvent être insignifiantes ou même inexistantes ». Elle a conclu en soulignant le défi qui subsiste lorsqu'il s'agit d'évaluer de grandes aires naturelles protégées habitées par des groupes de personnes, souvent des communautés autochtones. Pour de tels sites, le Comité du patrimoine mondial continue à avoir de la difficulté à reconnaître « l'exceptionnalité » du lien indissociable entre les gens et la nature. La question est posée : peut-on reconnaître l'apport de la culture dans le maintien des valeurs naturelles d'un site? Est-ce que les critères d'inscription peuvent être utilisés pour démontrer que la nature est imprégnée de valeur culturelle à un degré tel qu'il peut être considéré comme exceptionnel ? Elle a conclu ses propos en expliquant la structure de l'ordre du jour.

Dans son discours d'ouverture, Susan Denyer, conseillère en patrimoine mondial de l'ICOMOS, a présenté une perspective d'ensemble sur la valeur culturelle de la nature. Elle a reconnu que la Convention du patrimoine mondial a institutionnalisé une dichotomie conceptuelle entre nature et culture, renforcée par des structures rigides qui la rendent opérationnelle. À partir de plusieurs exemples puisés dans les premières inscriptions, elle a démontré que de nombreux sites possédant des

valeurs culturelles et naturelles n'ont été inscrits qu'en vertu de l'un ou de l'autre. Tout en soulignant l'ouverture à regarder ces sites de façon holistique durant les premières années, Denyer a fait remarquer que l'avènement des catégories de paysages culturels a réduit la nature à un partenaire passif. Dans le cas des paysages culturels, la valeur de la nature n'a pas à être exceptionnelle ni n'est bien définie. Elle a également souligné, à partir d'exemples tirés de la Liste du patrimoine mondial, que l'inverse n'est pas vrai, en ce que les sites naturels ne s'appuient pas sur des valeurs culturelles. En regard des critères d'inscription, elle a dit qu'ils devraient être perçus comme des outils et non comme des obstacles à l'esprit de la Convention. Elle a conclu en regrettant qu'il n'y ait aucun moyen de reconnaître officiellement la symbiose dynamique entre culture et nature.

La session 2 a continué d'examiner le thème à partir d'autres perspectives internationales. Nobuko Inaba, titulaire de la Chaire, Masters Program in World Heritage Studies à l'Université de Tsukuba, a présenté une approche japonaise aux sites naturels comme monuments culturels. Elle a expliqué la mise en place, au début du XXe siècle, de deux systèmes distincts au Japon : les monuments nationaux et les parcs naturels. Alors que la catégorie des parcs naturels incluait des paysages protégés et a évolué vers la stricte conservation de la nature dans les années 1960, la catégorie des monuments nationaux était large et inclusive. Dès le départ, les monuments nationaux ont inclus des sites culturels tels que les paysages, lieux possédant une beauté scénique, les animaux, les plantes et les caractéristiques géologiques ayant une valeur pour l'histoire et la culture du Japon. Alors que les deux groupes n'ont jamais été réunis, l'intérêt récent dans le secteur naturel pour les processus biologiques d'un point de vue environnemental (appelé Satoyama) et l'élargissement de la notion de patrimoine culturel afin d'inclure une variété de paysages a réunit les deux mouvements autour de la thématique de la durabilité.

Nora Mitchell, professeure associée à l'Université du Vermont, a expliqué la relation entre la catégorie 5 de l'UICN pour les aires protégées et la valeur culturelle de la nature. Elle a d'abord parlé des origines du système d'aires protégées en 1978 sous la direction de Kenton Miller. Créé comme un instrument de mesure pour compter le nombre de zones protégées dans le monde, il a évolué pour devenir un outil de gestion. La catégorie 5 a été utilisée pour les aires protégées ayant des interactions entre écologie, biologie et culture, qui ont servi de modèles de développement durable. Mitchell a noté une évolution importante avec l'introduction d'une nouvelle définition des zones protégées en 2008. Les *Lignes directrices pour l'application des catégories de gestion aux aires protégées* de Nigel Dudley

dépassent la biodiversité afin d'inclure les bénéfices associés pour l'écosystème, les besoins des collectivités locales, les aspects spirituels et culturels et un plus large éventail de systèmes de gestion. Mitchell a toutefois réitéré que, malgré cette vision plus large, la conservation de la nature demeure la principale priorité pour l'UICN.

Après les présentations, les participants ont discuté de la difficulté de changer les cultures organisationnelles. Au-delà des mots, qui doivent être étudiés afin de comprendre leur signification réelle, la convergence des approches au patrimoine culturel et naturel n'est pas facile. Les croyances fondamentales dans le positivisme de la science, la valeur intrinsèque de la nature et la force destructrice de l'humain sur l'environnement rendent difficile pour les défenseurs du patrimoine naturel de soutenir la réintégration des êtres humains d'une manière holistique.

La session 3 a examiné l'évolution récente de la notion de paysage culturel. Susan Buggey, qui a participé à l'importante réunion d'experts du patrimoine mondial de 1992, s'est servi de son expérience personnelle pour expliquer les importantes discussions portant sur les paysages culturels du patrimoine mondial qui ont eu lieu à La Petite Pierre en France. D'après son analyse, le choix des participants a permis d'introduire de nouvelles perspectives internationales dans la discussion. Parmi les nouvelles idées qui ont émergé de La Petite Pierre, Susan Buggey a retenu la définition de paysages culturels associatifs, la notion de continuité culturelle et de tradition vivante, et l'introduction de l'utilisation durable du territoire, sous l'influence du sommet de Rio de la même année. Buggey a soutenu que ces idées ont influencé les avancées théoriques qui ont suivi au sein du patrimoine mondial, y compris le document de Nara sur l'authenticité et la stratégie globale. Elle a conclu en exprimant sa déception que, vingt ans plus tard, les critères d'inscription du patrimoine mondial soient encore cloisonnés.

Mechtild Rössler, directrice adjointe des programmes au Centre du patrimoine mondial de l'UNESCO et organisatrice de la réunion de 1992 à la Petite Pierre, a parlé des paysages culturels vingt ans plus tard. Elle a rappelé que le Comité du patrimoine mondial a rejeté en 1991 une proposition pour ajouter un nouveau critère d'inscription associé spécifiquement aux paysages culturels, obligeant ainsi les pays à travailler avec les critères culturels existants. Elle a ensuite signalé l'inscription réussie de nombreux sites comme paysages culturels, par exemple en Afrique et dans les régions du Pacifique et des Caraïbes qui sont sous-représentés sur la liste du patrimoine mondial. Elle a observé de récentes initiatives visant à lier la diversité biologique et culturelle, concluant qu'il y avait un besoin réciproque de mieux reconnaître les valeurs naturelles dans les paysages culturels et les valeurs culturelles dans les

sites naturels du patrimoine mondial.

Nicole Valois, professeure agrégée à l'École d'architecture de paysage de l'Université de Montréal, a présenté ses recherches récentes sur les paysages de l'ère moderne. Son étude porte sur cinq projets des années 1960, une époque prospère qui se caractérise par l'évolution des grandes infrastructures urbaines. Intéressée par l'analyse des valeurs attribuées à ces lieux par les experts et les utilisateurs, Valois a conclu que les espaces publics modernes étaient créés et animés par des processus sociaux.

La session 4 a mis l'accent sur les concepts spécifiquement liés aux paysages culturels autochtones. Lisa Prosper, directrice du *Center for Cultural Landscape* à la *Willowbank School for Restoration Arts*, a parlé des relations culturelles des communautés autochtones avec le territoire. Elle a souligné la différence entre les paysages culturels qui sont le produit matériel de l'interaction humaine et ceux basés entièrement sur les liens culturels mais sans manifestation tangible. Elle a expliqué que les paysages culturels autochtones comprennent des éléments tangibles et intangibles, remarquables pour la synergie de plusieurs éléments qui les définissent. En outre, ils sont dynamiques et en constante évolution. Dans une perspective de gestion, ce dynamisme favorise à la fois le changement et la continuité culturelle. Elle a conclu que les paysages culturels autochtones sont à cheval sur le patrimoine mondial et le patrimoine culturel immatériel, étant des lieux où les savoirs, les pratiques et le patrimoine vivant incarnent l'identité culturelle.

Tom Andrews, archéologue dans les Territoires du Nord-Ouest, a examiné la question de l'authenticité dans les paysages culturels autochtones. Il a utilisé un article récent de Jones et de Yarrow sur l'authenticité de l'artisanat à la cathédrale de Glasgow pour faire comprendre les paysages culturels autochtones. La valeur ne réside pas dans le tissu matériel mais dans les pratiques et les savoir-faire traditionnels. Andrews a illustré son point de vue avec le programme Tlicho pour les aînés et les jeunes appelé *Trails of Our Ancestors*, un voyage basé sur le rituel de la construction d'un canot d'écorce de bouleau. Il a soutenu que l'authenticité n'est pas incarnée dans les canots comme tels, mais dans l'utilisation continue des sentiers et la pratique de la fabrication des canots. Comme Prosper, il a conclu que les paysages culturels autochtones ne font aucune séparation entre culture et nature mais sont appréciés essentiellement pour les relations et les activités qu'ils incarnent.

La session 5 a porté sur les changements potentiels aux critères d'inscription du patrimoine mondial pour les paysages culturels. Dans sa présentation, Kristal Buckley, chargée de cours en

patrimoine culturel à l'Université de Deakin, a puisé dans sa vaste expérience comme conseillère de l'ICOMOS pour le patrimoine mondial afin de réfléchir sur l'application des critères. Elle a opposé une compréhension du « pays », un concept aborigène australien pour décrire un endroit qui donne et reçoit la vie, au concept occidental qui distingue héritage culturel et naturel. Elle a ensuite examiné les décisions du patrimoine mondial et les tendances générales qui ont remis en question cette division, y compris les analyses critiques du discours du patrimoine et les questions de droits des peuples autochtones. Buckley a décrit quatre scénarios possibles qui pourraient contribuer à intégrer la valeur culturelle de la nature dans les propositions du patrimoine mondial, concluant avec la notion de « diversité bio-culturelle », considérée comme le discours de médiation et d'interaction.

Christophe Rivet, gestionnaire d'Environnement Canada - région Atlantique, a parlé de son expérience avec les critères d'inscription pour la nomination du paysage culturel de Grand-Pré, un site du patrimoine mondial en Nouvelle-Écosse qui a été façonné par les forces naturelles et humaines. Il a décrit les nombreux points de vue des différentes parties prenantes et l'insuffisance des critères culturels pour faire ressortir les liens étroitement imbriqués entre les êtres humains et l'écosystème des marais salants. Rivet a souligné que les limites sont difficiles à définir et que la notion de lieu est fluide quand celui-ci est vu à travers les diverses lentilles des différents groupes culturels. Il a exploré comment un écosystème sain est lié à l'intégrité et à l'authenticité des groupes culturels. Il a conclu que le début de l'histoire du paysage culturel de Grand-Pré était plutôt d'ordre naturel que culturel.

La session 6 a fourni aux étudiants des programmes de conservation du patrimoine l'occasion d'exprimer leurs opinions. Elle a débuté avec la présentation formelle des communications de deux doctorantes de la Faculté de l'aménagement de l'Université de Montréal, suivie de l'opinion de quatre étudiants sur la décision du Comité du patrimoine mondial 2013 en lien avec la candidature canadienne de Pimachiowin Aki. La candidate au doctorat Judith Herrmann a présenté le résultat de ses recherches sur le discours du patrimoine immatériel. Elle a noté que le patrimoine immatériel n'est apparu dans la littérature académique que dans la dernière décennie alors qu'il fait partie de la pratique de l'UNESCO depuis la Recommandation de 1989 sur la sauvegarde de la culture traditionnelle et populaire. Elle a avancé que les mots tels que « intangible » et « paysage culturel » sont des marqueurs utiles d'un changement de paradigme dans le discours du patrimoine. Elle a ensuite expliqué cinq caractéristiques du patrimoine culturel immatériel. L'étudiante au doctorat Ève Wertheimer a présenté ses recherches sur la question culture-nature, expliquant comment son travail sur le parc de la Gatineau a mis ces

enjeux en évidence. Elle a opposé les parcs nationaux du Canada, qui ont été créés au sein d'un paradigme de la nature sauvage, avec le parc de la Gatineau, qui a été établi comme un paysage vivant pour la conservation de la nature et pour les loisirs. Elle a observé que, sous l'influence du paradigme nature sauvage, le parc de la Gatineau a éliminé des couches culturelles en démolissant des bâtiments et en re-naturalisant le paysage, décision qui pourrait conduire à une nouvelle vocation du site comme un paysage relique.

Deux paires d'étudiants de l'Université Carleton et de la Willowbank School for Restoration Arts ont répondu à deux questions ayant trait à la nomination de Pimachiowin Aki : la première consistait à comparer le site canadien à un site du patrimoine mondial existant possédant des « liens indissolubles » entre culture et nature ; la seconde demandait leur opinion sur la façon de promouvoir la désignation des sites dont la valeur patrimoniale réside dans le lien entre nature et culture. Margaret Caron-Vuotari et Victoria Ellis de l'Université Carleton ont analysé les similitudes et les différences avec le Parc national de Kakadu, un site du patrimoine mondial en Australie. Puis, elles ont observé que le concept de gérance autochtone incarné dans Pimachiowin Aki nécessitait une approche holistique. Elles ont proposé des modifications aux critères du patrimoine mondial, dont l'ajout du mot « gérance » au critère (v), et que l'interprétation des critères soit, de façon générale, moins rigide. Angela Garvey et Sahra Campbell de Willowbank ont comparé le site canadien avec deux sites du patrimoine mondial : Vegaøyan : archipel de Vega en Norvège et le paysage de Grand-Pré au Canada. Elles ont fait valoir que l'occupation continue de Pimachiowin Aki devrait être considérée pour sa continuité culturelle et pour les modèles d'expérience partagée qui se chevauchent. Elles ont souligné les considérations éthiques liées au fait de vivre en harmonie avec la nature.

La session 7 a servi de plate-forme pour les discussions générales et les conclusions. Suite aux comptes-rendus des étudiants rapporteurs, Susan Ross, professeure adjointe du Heritage Conservation Program à l'Université Carleton, a présenté une vue d'ensemble de la Table ronde de Montréal 2014. Elle a d'abord souligné que les discussions ont poursuivi le travail des Tables rondes de Montréal précédentes et les avancés en matière de réflexion sur la culture, la nature et les paysages. Elle a proposé plusieurs thèmes pour résumer les enjeux. Le premier thème était axé sur la fausse dichotomie entre culture et nature, renforcée par des structures organisationnelles, des modèles de gouvernance et des disciplines universitaires rigides. Elle a recommandé de reformuler la question du point de vue autochtone, qui prône la convergence et l'indivisibilité. Le deuxième thème était centré sur la rigidité

des critères du patrimoine mondial. Elle a fait remarquer que les critères peuvent être modifiés, encourageant le repositionnement des paysages vivants dans les critères naturels. Elle s'est ensuite tournée vers les contraintes imposées par les catégories et la terminologie utilisée, considérant la mutabilité de la langue comme une opportunité d'évolution. Enfin, Susan Ross a souligné l'importance des approches individuelles et interdisciplinaires. Pour conclure son tour d'horizon, elle a observé que la Table ronde de Montréal 2014 aurait bénéficié de plus de voix autochtones, d'opinions provenant d'États parties et de spécialistes en conservation de la nature ainsi que de représentants des communautés.

La Table ronde de Montréal 2014 a réussi à susciter des échanges animés autour de la recherche, et a permis le partage d'expériences et d'observations. Tous étaient d'accord pour dire que la Convention du patrimoine mondial n'avait pas honoré la promesse de ses créateurs qui avaient proposé des valeurs patrimoniales basées sur un continuum nature-culture. Construit à partir de concepts occidentaux de catégories et de valeurs culturelles et naturelles distinctes, le patrimoine mondial a débuté avec une compréhension flexible des valeurs intégrées, peut-être le reflet de la même approche qui avait été adoptée pour la liste des aires protégées des Nations Unies de 1962. Après une période initiale d'ouverture, le système du patrimoine mondial s'est figé, en partie à cause du travail en silos des différents secteurs et disciplines, en partie en réponse au désir des États parties pour plus de clarté grâce à des systèmes et lignes directrices codifiés et prévisibles. Pour reprendre les mots d'un participant, si l'on veut reconnaître la gérance de l'environnement comme une valeur culturelle, il est temps de s'aventurer « hors des sentiers battus ». Les participants ont estimé que l'approche autochtone pouvait servir de modèle pour améliorer la convergence des valeurs culturelles et naturelles des sites du patrimoine mondial. Cette approche impliquerait de s'écarter de la vision matérielle et extérieure du paysage pour favoriser plutôt une compréhension du paysage comme l'incarnation de couches d'activités, de pratiques et de phénomènes. En d'autres termes, une perspective autochtone favoriserait le processus plutôt que le produit, réduisant les dichotomies comme culture et nature, tangible et intangible, pour les intégrer dans un tout. Les participants ont été d'avis que l'interaction entre le culturel et la biodiversité offre un avenier prometteur.

Christina Cameron
Chaire de recherche du Canada en patrimoine bâti
Avril 2014

5. CONCLUSION

The 9th Montreal Round Table (2014) on *Exploring the Cultural Value of Nature: a World Heritage Context* examined the question of how or if the World Heritage system can recognize the bond between people and nature in large protected areas. The issue arose at the 37th session of the World Heritage Committee in 2013 in the context of an inconclusive and confused discussion about the Canadian nomination of Pimachiowin Aki, a large boreal forest site that straddles the Manitoba-Ontario border and is home to several First Nations Anishinaabe communities. The examination of the Pimachiowin Aki proposal raised theoretical questions about World Heritage definitions of cultural landscapes and mixed sites as well as administrative questions related to the structures within which States Parties, Advisory Bodies and the UNESCO World Heritage secretariat operate. The 9th Montreal Round Table was specifically focused on large protected and inhabited ecosystems that are characterized by seamless interaction between the land and the people living there. Participants discussed how cultural systems necessary to sustain the natural values of such properties could be recognized in the World Heritage system and how the cultural value of nature could be deemed to be exceptional.

The agenda was structured to present a broad overview of the subject followed by specific sessions with different groups of theorists and practitioners. Following an introduction which scoped out key issues, subsequent sessions covered views from heritage experts, specialists from other disciplines and countries, student delegates and professors. Several case studies were presented to further nourish the debate.

At the opening evening session, the Montreal Round Table sponsored a public lecture at the Faculté de l'aménagement by Julian Smith, architect and Executive Director of Willowbank School of Restoration Arts in Queenston, Ontario. He spoke on Willowbank's new approach to architectural education. After presenting a brief history of the development of the architectural profession since the Renaissance, Smith argued that architectural education which separates theory from practice no longer responds to society's needs. He presented Willowbank as an independent and innovative educational institution in the cultural heritage field operating in a dramatic historic setting. At Willowbank, theory and practice are inseparable. This sets it apart from most academic institutions which focus on abstract theory and the classification of knowledge. This approach also differentiates it from many skill-training

programs which downplay the academic component. Willowbank gives equal weight to hands-on skills and academic performance. Advocating a cultural landscapes paradigm, the school offers an ecological and sustainable approach to heritage conservation, a dynamic rather than static approach that celebrates the creative continuity of all cultural traditions. Willowbank also encourages the study and practice of appropriate contemporary design and craftsmanship.

Following Julian Smith's lecture, the book entitled *Many Voices, One Vision: The Early Years of the World Heritage Convention* (Ashgate 2013) was presented by co-authors Christina Cameron and Mechtild Rössler. They spoke about the making of the book over a period of eight years, explaining how they supplemented research in literature sources with interviews they conducted with forty World Heritage pioneers. The Canada Research Chair on Built Heritage has a structured partnership with UNESCO's Oral Archives Initiative. They explained that the book begins with the development of international cultural diplomacy in the 1920s and ends in the year 2000 with major reforms to the implementation procedures of the World Heritage Convention. It covers key issues like the creation of the Convention, the concept of Outstanding Universal Value, the development of the World Heritage List, international monitoring and conservation processes, the influence of key players responsible for implementing the Convention and the growth of heritage theorization. The book concludes with an assessment of the strengths and weaknesses of the World Heritage system.

The evening event ended with a period of comments and questions, facilitated by Anne Cormier, Director of the School of Architecture of Université de Montréal.

The 2014 Montreal Round Table was formally opened the next morning by the Dean of the Faculté de l'aménagement, Giovanni de Paoli who welcomed participants. Noting that this was the 9th Round Table, he highlighted the role of the Canada Research Chair on Built Heritage as a focal point for stimulating a dialogue at the local, national and international level on complex issues related to conservation and development of built heritage. He thanked all the participants and especially those who had travelled overseas for the event: Susan Denyer from the United Kingdom, Nobuko Inaba from Japan, Nora Mitchell from the United States of America, Mechtild Rössler from France and Kristal Buckley from Australia.

In session 1, Christina Cameron introduced the theme of the Round Table. She positioned the discussion in the context of the 1972 World Heritage Convention which is the only international agreement that combines cultural and natural heritage sites in one conservation treaty. She explained

that, despite the brilliance of this comprehensive scope, there are forces that work against a holistic approach to cultural and natural heritage, including separate definitions, separate criteria for inscription, separate technical advisors and separate departments for culture and nature within UNESCO and States Parties. Early implementation of the Convention emphasized the divide between monumental cultural heritage and pristine wilderness. She described incremental steps to bridge the gap, including the introduction of the 1992 cultural landscapes categories which has facilitated the successful inscription of many heritage properties with combined cultural and natural values. Particularly noteworthy is the paradigm shift achieved through the adoption of the associative cultural landscape category for which value is justified "by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evident, which may be insignificant or even absent." She concluded by focusing participants on the challenge that still exists in examining large protected natural areas inhabited by groups of people, often indigenous. The World Heritage Committee continues to have difficulty recognizing the exceptionality of the unbreakable bond between people and nature in such areas. Can one recognize the contribution of culture in maintaining the natural values of the site? Can inscription criteria be used to demonstrate that nature is imbued with cultural value to a degree that is exceptional? She closed her remarks by explaining the structure of the agenda.

In her keynote address, Susan Denyer, a World Heritage advisor with ICOMOS, presented a comprehensive perspective on the cultural value of nature. She acknowledged that the World Heritage Convention has institutionalized a conceptual dichotomy between nature and culture, reinforced by rigid structures that operationalized it. Using several examples of early inscriptions, she made the case that many properties with both cultural and natural values have only been inscribed under one or the other. While pointing to a certain openness to look at such sites holistically in the early years, Denyer noted that the advent of the cultural landscapes category reduced nature to a passive partner. With cultural landscapes, the value of nature is not deemed to be outstanding nor is it well-defined. She also pointed out, using examples from the World Heritage List, that the reverse is not true, in that natural sites are not nominated with supportive cultural values. With regard to inscription criteria, she said that they should be seen as tools, not obstacles to the spirit of the Convention. She concluded by regretting that there is no way to formally recognize the dynamic symbiosis between culture and nature.

Session 2 continued to examine the theme from other international perspectives. Nobuko Inaba, Chair of the Master's Program in World Heritage Studies at the University of Tsukuba presented a Japanese approach to natural sites as cultural monuments. She explained the establishment in the early 20th century of two distinct systems in Japan: National Monuments and Natural Parks. While the Natural Parks category included protected landscapes and evolved towards strict nature conservation in the 1960s, the National Monuments category was broad and inclusive. From the outset, National Monuments included cultural sites as well as landscapes, places of scenic beauty, animals, plants and geological features of value to Japan's history and culture. While the two groups never joined together, the recent focus in the natural sector on life processes from an environmental perspective (called Satoyama) and the widening of the concept of cultural heritage to include a variety of landscapes has brought the two movements together in search of sustainability.

Nora Mitchell, Adjunct Professor at the University of Vermont explained the relationship of IUCN's Category 5 Protected Areas to the cultural value of nature. She began with the origins of the Protected Areas system in 1978 under the leadership of Kenton Miller. It was created as a metric to count numbers of protected areas globally and has evolved to become a management tool. Category 5 applied to protected areas with interactions among ecology, biology and culture that served as models of sustainability. She noted an important development with the introduction of a new definition for protected areas in 2008. Nigel Dudley's *Guidelines for Applying Protected Area Management Categories* goes beyond biodiversity to include associated ecosystem benefits, local community needs, spiritual and cultural aspects, and a broader spectrum of management systems. Mitchell cautioned that, despite this broader view, nature conservation remains as the first priority for IUCN.

Following the presentations, participants discussed the difficulty of changing organizational cultures. Despite words, which need to be studied to understand their real meaning, convergence of approaches to cultural and natural heritage is not easy. Fundamental beliefs in the positivism of science, the intrinsic value of nature and the destructive force of human beings on the environment make it difficult for natural heritage advocates to support the re-integration of human beings in a holistic way.

Session 3 explored the recent development of the concept of cultural landscapes. Susan Buggey, a participant at the seminal meeting of World Heritage experts in 1992, drew on her personal experience to explain the important discussions about World Heritage cultural landscapes that were held at La Petite Pierre in France. In her analysis of the expert group, she noted that the choice of

participants introduced new international perspectives into the discussion. Among the new ideas that emerged from La Petite Pierre were the definition of associative cultural landscapes, the notion of cultural continuity and living traditions, and the introduction of sustainable land use, influenced by the Rio Summit of the same year. Buggey contended that these ideas influenced subsequent theoretical advances within World Heritage, including the Nara document on authenticity and the Global Strategy. She concluded by expressing her disappointment that, twenty years later, World Heritage inscription criteria remain stove-piped. Mechtild Rössler, Deputy Director of Programmes at UNESCO's World Heritage Centre and organizer of the 1992 meeting at La Petite Pierre spoke about cultural landscapes twenty years later. She reminded the group that the World Heritage Committee rejected a 1991 proposal to add a new inscription criterion specifically related to cultural landscapes, thereby forcing countries to work within existing cultural criteria. She then pointed to the successful inscription of many properties as cultural landscapes, in particular in like Africa, the Pacific and Caribbean which are under-represented on the World Heritage List. She noticed recent initiatives to link biological and cultural diversity, concluding that there is a reciprocal need to better recognize natural values in cultural landscapes and cultural values in natural World Heritage Sites. Nicole Valois, Associate Professor in the School of Landscape Architecture at the Université de Montréal presented her recent research on landscapes of the modern era. Her study examines five projects from the 1960s, a prosperous era that is characterized by major urban infrastructure developments. Interested in analysing values attributed to these places by experts and by users, Valois concludes that social processes create and animate modern public spaces.

Session 4 focused on concepts specifically related to Aboriginal cultural landscapes. Lisa Prosper, Director of the Centre for Cultural Landscape at Willowbank School for Restoration Arts, spoke about Aboriginal cultural relationships with place. She contrasted cultural landscapes as material products of human interaction with those that exist entirely on cultural connections with no tangible form. She posited that Aboriginal cultural landscapes include both tangible and intangible elements, remarkable for the synergy of multiple elements that define them. In addition, they are dynamic and constantly evolving. From a management perspective, this dynamism encourages both change and cultural continuity. She concluded that Aboriginal cultural landscapes straddle World Heritage and intangible cultural heritage, being places where knowledge, practices and living heritage embody cultural identity. Tom Andrews, Territorial Archaeologist in the Northwest Territories, looked at the

issue of authenticity in Aboriginal cultural landscapes. He used a recent article by Jones and Yarrow on crafting authenticity at Glasgow Cathedral as a foil to understanding Aboriginal cultural landscapes. Values reside not in material fabric but in traditional skills and practices. Andrews illustrated his argument with the Tlicho programme for elders and youth called Trails of Our Ancestors, a journey based on the ritual of birchbark canoe building. He argued that authenticity is not embedded in the tangible canoes but in the continued use of the trails and the practice of crafting the canoes. Like Prosper, he concludes that Aboriginal cultural landscapes have no separation between culture and nature but are valued essentially for the relationships and activities that they embody.

Session 5 focussed on potential changes to World Heritage inscription criteria for cultural landscapes. In her keynote address, Kristal Buckley, lecturer in cultural heritage at Deakin University, drew on her considerable experience as an ICOMOS World Heritage advisor to reflect on the application of criteria. She contrasted an understanding of "country", an indigenous Australian concept to describe a place that gives and receives life, with the western concept of distinct cultural and natural heritage. She then examined World Heritage decisions and global trends that have challenged the divide, including critical heritage discourse studies and indigenous rights issues. Buckley outlined four possible scenarios that might contribute to accommodating the cultural value of nature in World Heritage proposals, concluding with the notion of "bio-cultural diversity", seen as a mediating discourse and entanglement. Christophe Rivet, a manager for Environment Canada in Atlantic Canada, spoke of his experience with inscription criteria for the nomination of the Landscape of Grand Pré, a World Heritage Site that was crafted by natural and human forces. He described the multiple perspectives of different stakeholders and the inadequacy of the cultural criteria to capture the interlocking connections between human beings and the salt-marsh ecosystem. Rivet noted that boundaries are hard to define and the concept of place is fluid when seen through diverse lenses of different cultural groups. He explored how a healthy ecosystem is related to the integrity and authenticity of cultural groups. He concluded that the beginning of the storyline at the cultural landscape of Grand Pré was nature, rather than culture.

Session 6 provided an opportunity for students in heritage conservation programmes to express their views. It began with formal papers from two doctoral candidates at the Faculté de l'aménagement of the Université de Montréal, followed by opinions from four students concerning the World Heritage Committee 2013 decision on the Canadian nomination of Pimachiowin Aki. Doctoral candidate Judith

Herrmann presented her research findings on the intangible heritage discourse. She noted that intangible heritage has only appeared in academic literature in the last decade while it has been part of UNESCO practice since the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore. She proposed that words like "intangible" and "cultural landscapes" are useful indicators of a paradigm shift in the heritage discourse. She then elaborated on five characteristics of intangible cultural heritage. Doctoral student Ève Wertheimer presented her research on the culture-nature question, explaining how her work with Gatineau Park brought these issues into focus. She contrasted Canada's national parks which were created within a wilderness paradigm with Gatineau Park which was established as a living landscape for both nature conservation and recreation. She observed that under the influence of the wilderness paradigm, Gatineau Park has removed cultural layers by demolishing buildings and re-naturalizing the landscape, moves which could lead to a new vocation as a relict landscape.

Two pairs of students from Carleton University and Willowbank School for Restoration Arts responded to two questions related to the nomination of Pimachiowin Aki: the first was to compare the Canadian site to an existing World Heritage Site with "indissoluble bonds" between culture and nature; the second step asked for views on how to promote the designation of sites whose heritage value lies in the bond between nature and culture. Margaret Caron-Vuotari and Victoria Ellis from Carleton University examined similarities and differences with Kakadu National Park, a World Heritage Site in Australia. They then observed that the concept of indigenous stewardship embodied in Pimachiowin Aki required a holistic approach. They proposed changes to World Heritage criteria to add "stewardship" to criterion (v) and a less rigid interpretation of criteria generally. Angela Garvey and Sahra Campbell from Willowbank compared the Canadian site with two World Heritage Sites: Vegaøyan: The Vega Archipelago in Norway and the Landscape of Grand Pré in Canada. They argued that the continuous occupation of Pimachiowin Aki should be considered for its cultural continuity and for the overlapping patterns of shared experience. They pointed to the ethical considerations for living in harmony with nature.

Session 7 provided a platform for general discussions and conclusions. Following reports from the student rapporteurs, this session featured an overview of the 2014 Montreal Round Table by Susan Ross, Assistant Professor of the Heritage Conservation Programme at Carleton University. She began by noting that the discussion built on earlier Montreal Round Tables and advanced thinking about

culture, nature and landscapes. She proposed several themes that summed up the issues at play. The first theme focused on the false dichotomy between culture and nature, reinforced by organizational structures, governance models and rigid academic disciplines. She recommended reframing the issue from an Aboriginal perspective which advocates convergence and indivisibility. The second theme centred on the inflexibility of World Heritage criteria. She made the point that criteria can by amended, encouraging the repositioning of living landscapes within natural criteria. She then turned to the constraints imposed by categories and words, seeing the mutability of language as an opportunity for evolution. Finally Ross emphasized the importance of individuals and inter-disciplinary approaches. In concluding her overview, she observed that the 2014 Montreal Round Table might have benefited from more Aboriginal voices, States Parties views and nature conservation specialists as well as community representatives.

The 2014 Montreal Round Table succeeded in encouraging a lively exchange of research, experience and observations. There was general agreement that the World Heritage Convention had not fulfilled the promise of its creators who proposed heritage values on a nature-culture continuum. Built on western concepts of distinct cultural and natural values and categories, World Heritage began with a flexible understanding of integrated values, perhaps a reflection of the same approach that was adopted in the 1962 United Nations list of protected areas. After an initial period of openness, World Heritage systems hardened up, in part because of departmental and disciplinary stove-piping, in part in response to State Party desires for clarity through codified and predictable systems and guidelines. In the words of one participant, if one wishes to recognize environmental stewardship as a cultural value, it is time to "jump out of the grid". Participants considered that an Aboriginal approach offered models for improving the convergence of cultural and natural values at World Heritage properties. This approach would entail a move away from the physical external view of landscape to an understanding of landscape as the embodiment of layered activities, practices and phenomena. In other words, an Aboriginal perspective would favour process over product, collapsing dichotomies like culture and nature, tangible and intangible into an integrated whole. Participants agreed that the interaction of cultural and biodiversity offers a promising way forward.

Christina Cameron
Canada Research Chair on Built Heritage
April 2014

6. LISTE DES PARTICIPANT(E)S

Tom Andrews
Gestionnaire
NWT Cultural Places Program
Prince of Wales Northern Heritage Centre
Yellowknife, NT
tom_andrews@gov.nt.ca

Kristal Buckley
Chargée de cours en patrimoine culturel
School of History, Heritage and Society
Faculty of Arts and Education
Deakin University
Melbourne, Australia
kristal.buckley@deakin.edu.au

Susan Buggey
Consultante en patrimoine
Ottawa, ON
susan.buggey@sympatico.ca

Natalie Bull
Directrice exécutive
Fondation Héritage Canada
Ottawa, ON
nbull@heritagecanada.org

Dinu Bumbaru
Directeur des politiques
Héritage Montréal
Montréal, QC
dbumbaru@heritagemontreal.qc.ca

Christina Cameron
Professeure titulaire
Titulaire de la Chaire de recherche du Canada en patrimoine bâti
École d'architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
christina.cameron@umontreal.ca

Anne Cormier
Directrice
École d'architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
anne.cormier@umontreal.ca

Susan Denyer
Conseillère au patrimoine mondial
ICOMOS
London, U.K.
susandenyer@icomos-uk.org

Claudine Déom
Professeure agrégée
École d'architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
claudine.deom@umontreal.ca

Giovanni de Paoli
Doyen
Faculté de l'aménagement
Université de Montréal
Montréal, QC
giovanni.de.paoli@umontreal.ca

Mathieu Dormaels
Post-doctorant
Chaire de recherche du Canada en patrimoine bâti
Faculté de l'aménagement
Université de Montréal
Montréal, QC
mat_dormaels@yahoo.com

Mariana Esponda
Professeure agrégée
Azrieli School of Architecture & Urbanism
Carleton University
Ottawa, ON
mariana.esponda@carleton.ca

Judith Herrmann
Candidate en Ph.D. aménagement
Faculté de l'aménagement
Université de Montréal
Montréal, QC
judith.herrmann@umontreal.ca

Nobuko Inaba
Titulaire de la Chaire
Masters Program in World Heritage Studies
Graduate School of Comprehensive Human Sciences
University of Tsukuba
Tokyo, Japan
nobuko.inaba@nifty.com

Jacques Lachapelle
Président du Conseil du patrimoine à Montréal et
Professeur titulaire
École d'architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
jacques.lachapelle@umontreal.ca

Nora Mitchell
Professeure associée
University of Vermont
Woodstock, U.S.A.
norajmitchell@gmail.com

Lisa Prosper
Directrice
Center for Cultural Landscape
Willowbank School of Restoration Arts
Queenston, ON
lisa.prosper@willowbank.ca

Christophe Rivet
Gestionnaire
Analyse et relations régionales - Atlantique
Environnement Canada
Dartmouth, N.-É.
christophe.rivet@ec.gc.ca

Mechtild Rössler
Directrice adjointe (programme)
Centre du patrimoine mondial de l'UNESCO
Paris, France
M.Rossler@unesco.org

Nicholas Roquet
Professeur adjoint
École d'architecture,
Faculté de l'aménagement
Université de Montréal
Montréal, QC
nicholas.roquet@umontreal.ca

Susan Ross
Professeure adjointe
Heritage Conservation Program
School of Canadian Studies
Carleton University
Ottawa, ON
susan.ross@carleton.ca

Julian Smith
Directeur exécutif
Willowbank School of Restoration Arts
Queenston, ON
julian.smith@willowbank.ca

Nicole Valois
Professeure agrégée
École d'architecture de paysage
Faculté de l'aménagement
Université de Montréal
Montréal, QC
nicole.valois@umontreal.ca

Ève Wertheimer
Étudiante en Ph.D. aménagement
Faculté de l'aménagement
Université de Montréal
Montréal, QC
evewertheimer@yahoo.ca

Étudiants

Université de Montréal
Mardjane Amin
Maggie Cabana
Samantha Faivre
Philémon Gravel
Laurie Lafontaine
Olivier Martinez
Patricia Médina
Isabelle Potvin
Andrée-Anne Riendeau
Hélène Santoni
Geneviève Senécal
Max Vincent

Carleton University
Megan Beange
Margaret Caron-Vuotari
Caitlin Charbonneau
Stephanie Elliot
Victoria Ellis
Sachi Hirono
Heather Leroux
Emily Webster Mason

Willowbank School of Restoration Arts
Angus Affleck
Sahra Campbell
Angela Garvey

6. LIST OF PARTICIPANTS

Tom Andrews
Manager
NWT Cultural Places Program
Prince of Wales Northern Heritage Centre
Yellowknife, NT
tom_andrews@gov.nt.ca

Kristal Buckley
Lecturer in Cultural Heritage
School of History, Heritage and Society
Faculty of Arts and Education
Deakin University
Melbourne, Australia
kristal.buckley@deakin.edu.au

Susan Buggey
Heritage Consultant
Ottawa, ON
susan.buggey@sympatico.ca

Natalie Bull
Executive Director
Heritage Canada Foundation
Ottawa, ON
nbull@heritagecanada.org

Dinu Bumbaru
Director of policy
Héritage Montréal
Montréal, QC
dbumbaru@heritagemontreal.qc.ca

Christina Cameron
Professor
Canada Research Chair on Built Heritage
School of Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
christina.cameron@umontreal.ca

Anne Cormier
Director
School of Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
anne.cormier@umontreal.ca

Susan Denyer
World Heritage Advisor
ICOMOS
London, U.K.
susandenyer@icomos-uk.org

Claudine Déom
Associate Professor
School of Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
claudine.deom@umontreal.ca

Giovanni de Paoli
Dean
Faculté de l'aménagement
Université de Montréal
Montréal, QC
giovanni.de.paoli@umontreal.ca

Mathieu Dormaels
Post-doctoral student
Canada Research Chair on Built Heritage
Faculté de l'aménagement
Université de Montréal
Montréal, QC
mat_dormaels@yahoo.com

Mariana Esponda
Assistant Professor
Azrieli School of Architecture & Urbanism
Carleton University
Ottawa, ON
mariana.esponda@carleton.ca

Judith Herrmann
Candidate, Ph.D. aménagement
Faculté de l'aménagement
Université de Montréal
Montréal, QC
judith.herrmann@umontreal.ca

Nobuko Inaba
Chair
Masters Program in World Heritage Studies
Graduate School of Comprehensive Human Sciences
University of Tsukuba
Tokyo, Japan
nobuko.inaba@nifty.com

Jacques Lachapelle
Président du Conseil du patrimoine à Montréal
Professor
School of Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
jacques.lachapelle@umontreal.ca

Nora Mitchell
Adjunct Professor
University of Vermont
Woodstock, U.S.A.
norajmitchell@gmail.com

Lisa Prosper
Director
Centre for Cultural Landscape
Willowbank School of Restoration Arts
Queenston, ON
lisa.prosper@willowbank.ca

Christophe Rivet
Manager, Regional Analysis & Relations - Atlantic
Environment Canada
Dartmouth, N.S.
christophe.rivet@ec.gc.ca

Mechtild Rössler
Deputy Director (Programme)
UNESCO World Heritage Centre
Paris, France
M.Rossler@unesco.org

Nicholas Roquet
Assistant Professor
School of Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
nicholas.roquet@umontreal.ca

Susan Ross
Assistant Professor
Heritage Conservation Program
School of Canadian Studies
Carleton University
Ottawa, ON
susan.ross@carleton.ca

Julian Smith
Executive Director
Willowbank School of Restoration Arts
Queenston, ON
julian.smith@willowbank.ca

Nicole Valois
Associate Professor
School of Landscape Architecture
Faculté de l'aménagement
Université de Montréal
Montréal, QC
nicole.valois@umontreal.ca

Ève Wertheimer
Étudiante, Ph.D. aménagement
Faculté de l'aménagement
Université de Montréal
Montréal, QC
evewertheimer@yahoo.ca

Students

Université de Montréal
Mardjane Amin
Maggie Cabana
Samantha Faivre
Philémon Gravel
Laurie Lafontaine
Olivier Martinez
Patricia Médina
Isabelle Potvin
Andrée-Anne Riendeau
Hélène Santoni
Geneviève Senécal
Max Vincent

Carleton University
Megan Beange
Margaret Caron-Vuotari
Caitlin Charbonneau
Stephanie Elliot
Victoria Ellis
Sachi Hirono
Heather Leroux
Emily Webster Mason

Willowbank School of Restoration Arts
Angus Affleck
Sahra Campbell
Angela Garvey

7. REMERCIEMENTS / ACKNOWLEDGEMENTS

La Table ronde 2014 organisée et financée
par la Chaire de recherche du Canada en patrimoine bâti
a été subventionnée par le ***Conseil de recherches en sciences humaines,***
programme Connexion*.*

La Chaire de recherche du Canada en patrimoine bâti
tient à remercier ***l'Institut de statistique de l'UNESCO***
pour leur soutien en logistique à cette Table ronde.

———————

The 2014 Round Table organized and financed
by the Canada Research Chair on Built Heritage is supported
by the ***Social Sciences and Humanities Research Council of Canada,***
Connection Program*.*

The Canada Research Chair on Built Heritage
would like to thank the ***UNESCO Institute for Statistics***
for its logistical support for this Round Table.