

The emergence of World Heritage Cultural Landscapes, with a focus on Viticultural landscapes

El surgimiento de los Paisajes Culturales del Patrimonio Mundial, con un enfoque en los paisajes vitivinícolas



Michèle Prats

Inspectrice Générale de l'Équipement Hon
ICOMOS France

michele.prats.001@gmail.com

Resumen

La Convención más famosa de la UNESCO es, sin duda, la del Patrimonio Mundial de 1972, que suma hoy en día 1154 bienes naturales y/o culturales de "Valor Universal Excepcional" basado en 10 criterios. La inscripción en la Lista de Patrimonio Mundial, cuando el sitio se gestiona adecuadamente, puede contribuir en gran medida al desarrollo turístico, económico y social y al bienestar de la población local considerada, de ahí su éxito. Si los términos de esta Convención no han cambiado desde su adopción, su interpretación y alcance han evolucionado mucho a largo plazo, a través de las Directrices Prácticas para su aplicación. Un gran cambio se produjo en 1992 con el reconocimiento oficial de los paisajes culturales por parte de la UNESCO, una nueva categoría de bienes que completaba las 3 iniciales (monumentos, conjuntos y ciudades, sitios), a medio camino entre los sitios culturales y los naturales aunque categorizada como perteneciente al patrimonio cultural. Desde entonces, se han inscrito 119 paisajes culturales, pero muchos otros, inscritos como "sitios" o en las Listas Indicativas, podrían entrar en esa nueva categoría. Este artículo reflexiona en primer lugar sobre la evolución de esta categoría y su potencial para proteger los paisajes culturales y agrarios. En segundo lugar, analiza los paisajes vitivinícolas Patrimonio Mundial, uno de los tipos de paisajes rurales y agrarios bastante bien representados en la Lista, partiendo de los 19 paisajes inscritos, los 9 que figuran en las Listas Indicativas, los que deberían ser propuestos y los que son susceptibles de ser potencialmente seleccionados. Y en tercer lugar analiza las convergencias en el reconocimiento de los paisajes rurales y agrarios entre la UNESCO y la FAO, en el marco de una posible actualización de la Carta de Baeza sobre el Patrimonio Agrario y teniendo en cuenta que ICOMOS ya ha reconocido oficialmente los principios del Patrimonio Rural en 2017, y su importante papel vital, cultural y ecológico, lo cual no significa que todo paisaje rural pueda ser catalogado como Patrimonio Mundial, ya que su Valor Universal Excepcional específico tiene que ser evaluado primero según los criterios de la UNESCO.

Palabras Clave

Patrimonio mundial, Valor Universal Excepcional, Paisajes vitivinícolas, Planes de gestión Evolución, Medio ambiente.

Abstract

The most famous Convention UNESCO is undoubtedly the 1972 World Heritage Convention that lists nowadays 1154 natural or cultural properties presenting an "Outstanding Universal Value", based on 10 various criteria. The inscription on the World Heritage List, when the site is properly managed, might highly contribute to the touristic, economic social development and to the well-being of the considered local population, hence its success. If the terms of this Convention have not changed since its adoption, its interpretation and scope have much evolved on the long run, through the Operational Guidelines for its implementation. One big change happened in 1992 with the official recognition of cultural landscapes by UNESCO, a new category of properties completing the 3 initial ones (monuments, groups of buildings and sites), half-way between cultural and natural sites, though labeled as cultural properties. Since then, 119 cultural landscapes have been inscribed, but many others, listed as "sites" or set on the Tentative Lists, could fall into that new category. This article first reflects on the evolution of this category and its potential to protect rural and agrarian landscapes. Secondly, it analyses World Heritage Viticultural Landscapes, as one of the types of rural and agricultural landscapes fairly well represented on the List, basing on the 19 inscribed landscapes, the 9 landscapes of the Tentative Lists, those that should be proposed and those that could potentially be selected. Thirdly, it reflects upon the convergences in the recognition of rural and agrarian landscapes between UNESCO and FAO in the framework of the upcoming update of the Charter of Baeza on Agrarian Heritage, and taking into account that ICOMOS has already officially recognised the principles of Rural Heritage, and its important vital, cultural and ecological role in 2017. A role which does not mean that every rural landscape can be listed as World Heritage, as its specific Outstanding Universal Value has to be assessed first according to UNESCO criteria.

Keywords

World heritage, Outstanding Universal Value, Viticultural landscapes, Management Plan, Evolution, Environment.

1. Introduction

This article is a contribution and follow-up to my invited contribution to the International Meeting on *“The Agrarian Heritage as World Tangible and Intangible Heritage: looking for the confluence between the UNESCO and the FAO initiatives for its protection and enhancement”* organized by the International University of Andalusia. The Meeting created a forum, which included experts of ICOMOS, the FAO, of several agrarian heritage sites, and from others backgrounds, in order to debate and propose guidelines aimed to contribute to the confluence of approaches to Agrarian Heritage at the international level. In this context, I presented the evolution of the World Heritage Convention of 1972, resulting in the recognition of a specific category of cultural heritage, that of cultural landscapes, among which are inscribed many rural and agrarian landscapes, and I spoke specifically about the viticultural landscapes.

As a member of ICOMOS and an expert to the French National World Heritage Committee, I have realized several evaluations of, or given assistance to, World Heritage candidature Dossiers, either at the request of ICOMOS, the French National Committee, or other Countries Governments or local authorities. My field of competence is more archeological or Cultural landscapes but having followed an oenologist formation and worked for several years in big vineyards, the viticultural landscape has become one of my main specialties.

This article will therefore present the evolution of the World Heritage Committee and of the 1972 Convention, through the Operational Guidelines for the implementation of the World Heritage Convention, towards the concept of cultural landscape recognition. Second, it will deepen one of its more fertile sub-category: the vineyards, describing those that are already listed and those included on the State Parties' Tentative Lists. Third, it will highlight the differences between UNESCO and FAO approaches to these landscapes, and finally deliver my personal point of view and conclusions on the possible future evolution of the World Heritage Committee as regards to vineyards listing.

2. Towards a new heritage category: Cultural landscapes in the World Heritage Convention

The 1972 World Heritage Convention (UNESCO, 1972), with its present 1154 listed sites concerning 167 state-parties (UNESCO, 2022a) and 1723 sites inscribed on the tentative list, by 179 State Parties (UNESCO, 2022b), has known an incredible success: it is among the most famous UNESCO ones, that has much contributed to the development of tourism in the listed sites; one considered, before the COVID, that a World Heritage site, listed during the last ten years had known an increase of its Touristic input, varying, according to its remoteness, from 20% to 30%: this record having

been reached and exceeded, for instance, by Albi (France), the very year following its listing in 2010, with an increase of 120% in December and of 40% for the whole next year... A flow inducing great problems, when not properly managed, (happily it was not the case in Albi). Thus, in Europe, but also in some other countries across the world, to be inscribed on the World Heritage list is becoming a must.

The Article 1 of the Convention (UNESCO,1972) distinguishes 3 categories of Cultural Heritage properties: Monuments, Groups of buildings and Sites, these later being *works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view*; the principle of the Convention is based on the concept of Outstanding Universal Value (OUV), that has been later defined by 10 criteria: 6 natural and 4 cultural. At the beginning the State-parties presented their most famous and iconic monuments, then some prestigious groups of buildings, or built or natural sites, the latter meeting natural criteria, such as National Parks or natural wonders. However, many experts and Committee members considered that the terms of the Convention did not cover all the complexity of the various kinds of cultures or of landscapes.

Mainly composed, at the origin, of Western countries representatives steeped into classical culture, the World Heritage Committee progressively opened to other continents and cultures, and with the evolution of its composition, but also of the society, the need to enlarge some concepts in the interpretation of the Convention rapidly appeared. However, since the state-members did not want to change the terms of the Convention as it had been signed, it became obvious that it was its interpretation that must change through *Operational Guidelines* for its implementation.

The first Operational Guidelines, adopted by the 1st World Heritage Committee, as revised in June 1977(UNESCO, 1977a), stated, in a note associated to its title, that:

These guidelines, which will need adjusting or expanding to reflect later decisions of the Committee, are of crucial importance, in that they provide a clear and comprehensive statement of the principles which are to guide the Committee in its future work (UNESCO, 1977b).

The Operational Guidelines are periodically revised to reflect the decisions of the World Heritage Committee, they were revised in 1980 to fix the main principles and ways of operating the Convention and since then have continually evolved and complexified, growing from the 13 initial pages (UNESCO, 1980), to 288 pages, nowadays (UNESCO, 2021a).

One big change has appeared in the nineties with the introduction in the Guidelines of a new concept, the cultural landscapes. In the first guidelines, and till 1992, the various categories of cultural and natural properties that could be listed were described, and, for the cultural ones, they

were divided into three categories: monuments, ensemble of monuments and sites. The content of the criteria characterizing them were also precisely described, through six Cultural, and four Natural criteria.

The first reference to landscape appears in 1988 in the Operational Guidelines (UNESCO, 1988a: p.5)

- § 23: the definition of the cultural category of “groups of buildings” that because of their architecture, their homogeneity, or their place in the landscape, are of universal value.

and among the cultural criteria:

- § 24: a monument, group of building or site should...

(ii) had exerted a great influence on.../... on developments in architecture, monumental arts, or town-planning and landscaping

The term landscape, first associated with rural landscape, was urged as soon as 1984, at the 8th Committee session in Buenos Aires by the French representative, Lucien Chabasson (Añon A.L. & Rössler M.a, 2012: 19), followed by the idea that a new category dealing with cultural landscapes was missing to protect larger sites and environment, and it had been suggested by ICOMOS in 1987 during discussions about various evaluations (Chaco Culture, China Great wall, Trinidad and Valle de los Ingenious, Cuba).

Then, in 1991, according to the proposal of some of its members and of the advisory bodies, the principle of a working group on the subject had been decided by the World Heritage Committee in Carthage (UNESCO, 1991, §54 XIII.2.1.), concerning “rural” landscapes.

In the 1992 Operational Guidelines the term “landscapes” is still associated with “group of buildings” (UNESCO, 1992a)

- §23: using for the criteria the definition previously used in 1988 in its § 24, cited above,
- But a new §34 was added:

in respect to rural landscapes, traditional villages and contemporary architecture the Committee has recommended further studies as to help develop guidelines for determining which properties in these categories may be considered of “outstanding universal value”

Following the 1991 Committee decision voted in Carthage, the French Ministry of Environment, with the help of ICOMOS and IUCN, organized an expert group in 1992, in la Petite Pierre (France) (Añon A.L. & Rössler M.b, 2012, p. 25-26), the conclusions of which had been approved the same year at the 16th UNESCO General Assembly in Santa Fe, USA (UNESCO, 1992b):

- Introducing, inside cultural properties, a new category beside the three existing ones (monuments,

groups of buildings -among which various types of towns- and sites): the cultural landscapes

- voting for the principle of changing the Guidelines to settle this new category and to precise its specificities, especially those of organically evolved landscapes
- adding the term of landscaping in criterion (ii)
- proposing that IUCN would be part of the evaluation process, due to the necessity of preserving environment and biodiversity

These Santa Fe resolutions induced a new change, that will appear in the 1994 Operational Guidelines: (UNESCO, 1994: 13-14, §35-42), passing from the term “rural landscapes” to “cultural landscapes”, officially recognized as a new category, the revised texts becoming:

35 With respect to cultural landscapes, the Committee has adopted the following guidelines concerning their inclusion in the world heritage list

36 They represent the “combined works of nature and of man” designated in Article 1 of the Convention. They are 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.

That definition, dispatched under 7 paragraphs in 1994 (UNESCO, 1994: 13-15 §35-42), was taken up in its entirety till 2002 (UNESCO, 2002: 9-10, §35-42), but since 2005, the only definition that appeared in the Operational Guideline text was the 1st §, repeated in every new Guidelines afterwards without any change, the rest of the explanations about various sub-categories being described in an annex 3, to reappear, in its entirety and with the same terms, in the main text in 2021¹, but grouped under § 47, 47 bis and 47 ter (UNESCO, 2021a 22-23)

47 Cultural landscapes (UNESCO, 2005: 14, §47)

Cultural landscapes are cultural properties and represent the “combined works of nature and of man” designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time.../... internal

In 2021, going back to the 2002 whole definition (UNESCO, 2021a: 9-10 §§35-42), a part of which had been put aside in annex 3 since 2005, and it is redacted as follow:

47 Cultural landscapes (UNESCO, 2021a: 22-23 §§ 47, 47 bis, 47 ter)

Definition:

Cultural landscapes inscribed on the World Heritage List are cultural properties and

1. May-be to reaffirm the importance and the potentialities of that category which had been under-used

represent the “combined works of nature and of man” designated in Article 1 of the Convention. They are 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.

They should be selected on the basis both of their Outstanding Universal Value and of their representativity in terms of a clearly defined geo-cultural region. They should be selected also for their capacity to illustrate the essential and distinct cultural elements of such regions.

The term “cultural landscape” embraces a diversity of manifestations of the interaction between humankind and the natural environment.

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

Types

47bis. Cultural landscapes fall into three main types, namely:

(i) The most easily identifiable is the clearly defined landscape designed and created intentionally by people. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.

(ii) The second type is the organically evolved landscape. This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-types:

a) a relict (or fossil) landscape is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form;

b) a continuing landscape is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time, it exhibits significant material evidence of its evolution on the long run.

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

Inscription of Cultural Landscapes on the World Heritage List

47ter.

The extent of a cultural landscape for inscription on the World Heritage List is relative to its functionality and intelligibility. In any case, the sample selected must be substantial enough to represent adequately the totality of the cultural landscape that it illustrates. The possibility of designating long linear areas which represent culturally significant transport and communication networks should not be excluded.

General criteria for protection and management are equally applicable to cultural landscapes. It is important that due attention be paid to the full range of values represented in the landscape, both cultural and natural. The nominations should be prepared in collaboration with and the full approval of local communities.

The existence of a category of “cultural landscape”, included on the World Heritage List on the basis of the criteria set out in Paragraph 77 of the Operational Guidelines, does not exclude the possibility of properties of exceptional importance in relation to both cultural and natural criteria continuing to be inscribed (see definition of mixed properties as set out in Paragraph 46). In such cases, their Outstanding Universal Value must be justified under both cultural and natural criteria (see Paragraph 77) (UNESCO, 2005:14 §77 and 2021a: 29 §77).

The two second definitions (a & b) of organically evolved landscapes perfectly apply to rural landscapes, even in regards of “relict landscapes” when they show evidence of disappeared rural land-use, as we will see later. Moreover, one should point that the statements of § 47, written since 1994, are rather premonitory of to-day concerns about sustainability and biodiversity. The key concept in this regard is the dynamic approach that these landscapes introduce, since evolution means “living rural landscapes” whose daily activities are key to maintain this heritage in good shape and to preserve cultural and biological diversity in the long term (see Taylor, St Clair & Mitchell, 2017).

Another very important event occurred also in 1994 with the diffusion and international impact of the joint ICOMOS and ICCROM “Nara Document” on Authenticity (ICOMOS, 1994). This declaration recognized, beside the need of authenticity that, already existed in the Convention beside integrity, the recognition of cultural diversity and heritage diversity, by introducing several main notions:

- the necessary reliability of sources and data, assessing the authenticity

- the respect of cultural diversity, and its tangible and intangible forms
- the specific role of local communities

The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind.../...

Cultural heritage diversity exists in time and space and demands respect for other cultures and all aspects of their belief systems. .../...

All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.

Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it...

That awareness marks a turning point in the history of the World Heritage Convention, not as much through the concept of authenticity, that was, along with integrity, present in the Convention since 1980, but mainly for the cultural diversity and the role recognized to local community. In fact, UNESCO had initially 4 C's and introduced the 5th as Community involvement (<https://whc.unesco.org/en/convention/>; <https://whc.unesco.org/en/decisions/5197/>).

In 2003, UNESCO published a first paper on the subject in its "series", written by PJ Fawler and titled "World Heritage Cultural Landscapes - 1992-2002" (Fawler PJ, 2003). As mentioned in its introduction:

The specific focus is between December, 1992, when the World Heritage Committee recognised 'cultural landscapes' as a category of site within the Convention's Operational Guidelines, and 30 June, 2002, at which point 30 World Heritage cultural landscapes had been officially recognised. Their nature and distribution are analysed, as is their infrastructure of Committee Reports, Regional Thematic Meetings and the work of the Advisor Bodies.

It has been a very interesting first state of the question, presenting and analyzing the 30 sites officially recognized at the time as cultural landscapes, but that also emphasized that about a hundred of already listed sites should belong to that new category, a fact with which I totally agree, but that is not always recognized, for various reasons, among the World Heritage "community". Fowler also pointed out the difficulty due to the *nominations of rural sites which seemed to contain both natural and cultural values ('mixed sites': chapter 1), especially when dealing with mixed sites and rural landscapes, paving the way for a new evolution not yet achieved.*

And, indeed, in the 2005 Operational Guidelines, following the decision of the 2003 Committee (2003a Decision 6 EXT.COM 5.1), another change appeared in other parts of the Guidelines regarding the OUV criteria:

In § 77 (UNESCO, 2005: 19), the criteria that were at first separated between Cultural (i-vi) and Natural (vii-x), have been gathered from (i) to (x), and the order of natural criteria has been shifted: previous Natural criterion (iii) becomes criterion (vii) instead of (ix). That is certainly because this criterion is as much a cultural as a natural one: the aesthetic approach, is purely cultural, even whether the admired object is a natural one³.

(i) represent a masterpiece of human creative genius;

(ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;

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

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

(v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;

(vi) be directly or 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 preferably be used in conjunction with other criteria);

(vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;

(viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;

(ix) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;

(x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of Outstanding Universal Value from the point of view of science or conservation.

2. As a matter of fact, in the 2002 Operational Guidelines, this is in point 34 and not 30 (so, either the numerotation has been changed after 1994 with the revision of the guidelines, or it is a mistake...).

3. It is interesting to note that in cultural fields, one would rarely dare judge from an aesthetic point of view, since it is not considered as «objective» enough... Whereas scientists, unlike cultural specialists, do not need that kind of self-censorship.

These modifications, that may look minor are in fact important, since reflecting a shift in the approach: nature and culture are not two separate parts of the Convention anymore... A first step towards an unbreakable holistic approach of World Heritage.

These ten criteria are based on attributes the authenticity and integrity of which must be assessed, and a property may meet several criteria.

From 1992 twenty expert meetings have been held by UNESCO in various world regions, enshrining the category of Cultural Landscape within the Convention, and, to date, according to a recent point made by UNESCO (UNESCO, 2021c), 119 properties with 6 transboundary properties, have been included as cultural landscapes on the World Heritage list, (among which one, Dresden in Germany, has been delisted), though many sites that had been listed before that date could also fall into that new category, as Fowler had remarked⁴. When considering rural landscapes, in the broad meaning of the term, including pastures, fishing, hunting, forests, and big parks or gardens (present or relict), 89 over the 119 cultural landscapes figuring on the World are "rural". These cultural landscapes are either fully agricultural, pastoral, forest, fishing sites, or gardens⁵, some of them mixing these activities, often with other cultural values, tangible, or intangible, whereas some listed sites that should have been counted as cultural landscapes were not on the UNESCO cultural landscape list, either because they had been listed much earlier, or that the state party proposed them under another category.

Cultural landscapes have also been the subject of many international UNESCO experts' meetings held between 1997 and 2007 on the subject (see MITCHELL, RÖSSLER & TRICAUD, 2009), the list of which is available on the UNESCO website (UNESCO, 2021c), along with the World Heritage Cultural landscapes nominated list until today.

In 2017, at its general Assembly in Delhi, ICOMOS officially recognized the rural landscapes principles and adopted them as a doctrinal text (ICOMOS, 2017).

Cultural landscape was also the theme of 2019 ICOMOS International Meeting in Dublin and then, of the General Assembly in Marrakech.

As it is said in the presentation of the cultural landscape list cited above "There exist a great variety of Landscapes that are representative of the different regions of the world. Combined works of nature and humankind, they express a long and intimate relationship between peoples and their natural environment".

The cultural landscape concept proceeds from a holistic approach aiming to recognize the value of that special link between man and nature, as well as, beside the various land-uses, the rites, customs,

4. See above.

5. These two types of landscapes correspond to the "designed ones", anyway, since they are composed of vegetal, flowers, trees, sometimes fruit trees, they need the same kind of cares than, for example, a vineyard, an orchard or a field, even though their finality is different.

and way of life attached to it, and at the difference with the 1963 Convention on intangible Heritage, it should be attached to a defined territory, though the attributes of the value must be tangible as, in many cases, intangible. So, for ICOMOS, as the expression of both cultural diversity and of the link between human beings and nature, agriculture and rural landscapes are cultural heritage, not only for the visual, material or intangible quality of the landscape and biodiversity but also in that they contribute to the survival of our human species and are of universal value. However, to be inscribed on the World Heritage list, they must be recognized as exceptional on a world scale and respond to the Convention criteria.

However, despite this recognition, many State Parties are still reluctant to make new proposals under that category, and it is often the evaluators who suggest, when it appears that a site is obviously a cultural landscape, the change of category - that was the case or instance with Burgundy (UNESCO, 2015)- or, after the listing, the UNESCO World Heritage Center itself.

3. A specific kind of rural and agricultural landscapes: the Viticultural landscapes

By their antiquity - the oldest cultivated vine presently known being attested in Georgia during the VIIIth Millenary⁶- the vineyards have been ever since typical of Mediterranean landscapes but have conquered and developed all over the world. The beauty of their design and colors among the seasons, the constant cares they need to produce, the various architecture of their functional, prestigious, or vernacular buildings, the cultural rites attached to the crop, the history, the authenticity, or the modernity of each one, partake to a very rich and diverse cultural heritage.

The inscription on the World Heritage List, as we have seen, is presumed to promote the fame of a Region, of its products, the international tourism, and thus the economic development. It is particularly true with viticultural landscapes. In France, for instance, many vineyards have begun, or are thinking about preparing a dossier, many of them motivated by a commercial and, or, a touristic approach, the label becoming an important selling argument.

In 2001, a World Heritage Thematic Expert Meeting on Vineyard Cultural Landscapes has been held in Hungary, in July 2001 (UNESCO, 2001), a World Heritage Thematic Expert meeting on Vineyard Cultural Landscapes had been organized in Tokay by the Hungarian authorities, in co-operation with the UNESCO World Heritage Centre. It was attended by 25 participants from States Parties to the World Heritage Convention, which have vineyard landscapes on the World Heritage List, on their tentative lists or in the nomination process. Representatives of ICOMOS, IUCN and the UNESCO World Heritage Centre also participated: its conclusion being to conduct a thematic study

6. The oldest proof of wine making (scale crystal in an earth pot) has been scientifically dated by P.E. Mc Govern (Mc Govern, 2017 & 2019) from the 7th millenary, in Georgia, see below (§ 2.2.2, notes 9, 10 & 11).

on viticultural landscapes. In 2004-2005, ICOMOS has conducted this study (Durighello R. & Tricaud P-M, 2005): it was an interesting way of distinguishing among the various vineyards features and typology in terms of plantation, morphological and physical conditions, environment, and landscape. But all these elements, if important to classify the different vineyards categories, as their potentiality as cultural landscapes, but were not necessarily a proof of exceptionality, and the purpose of the study was not drafting a tentative list.

Though all World Heritage listed vineyards are dedicated to winemaking, their landscapes and environmental characteristics are quite different from one to another, as well as their products specificities. What has prevailed is precisely their uniqueness, as far as it could have been expressed and proved.

Nowadays, nine vineyards are already inscribed as such on the World heritage List, along with ten cultural landscapes which combine a large wine plantation with other crops and rural and historic features: ten of all these various landscapes have participated to an Interreg European Program, called ViTour Landscapes (European Vitour Program, 2007-2013). First phase of ViTour (2007-2010) dealt with Tourism and then evolved to Sustainable Development with the joining of three new associated members (2010-2014). I was lucky enough to be one of the two International experts accompanying this Program.

I will rapidly describe the listed vineyards and try to express, by some key words, their main characteristics, then I will evoke those that are on the Tentative List. I apologize for this very reductive approach and encourage readers who are interested to consult the entire Dossiers on the UNESCO website.



IMAGEN 2.

ViTour publication (1994). Guidelines carried out at the end of the European ViTour Program, with the participation of the involved vineyards. Author's co-publication and photograph

3.1) World Heritage Viticultural landscapes

All these vineyards are situated in Europe, and those listed before 2015 were part of the ViTour Program Interreg IVC Program (Vitour Program, 2007-2013), (KEEP 2007-2013), and each file may be consulted on the UNESCO website (UNESCO, 2022a) in the “document” part or in the cultural landscape study (UNESCO, 2021).

Two kinds of viticultural landscapes are figuring on the World Heritage list: pure vineyards and complex cultural landscapes including vineyards.

The ten listed pure vineyards are the following:

France (4)

- Jurisdiction of Saint-Emilion (1999), an historic landscape since the Roman who adapted the local vines and where Ausone, a Roman Consul and famous poet, lived among his vines: a vineyard that has been delimited by Edouard the 1st, King of England and Duke of Aquitaine, in 1298 - a perimeter not changed since then - and a beautiful Medieval, Renaissance and XVIIIth architecture, within the City, where a unique monolithic Church has been built at the turn of the XIth century, as well as in the vineyard, with their various « châteaux » (criteria: iii, iv)
- The Climats, terroirs of Burgundy (2015), an historic delimitation of the 1247 parcels identifying the terroir, going back to the Cistercian order and the Duke of Burgundy, linked to its famous wine quality based on one specific grape variety, the pinot noir. The “climats” are linked to the production units, rural villages and the town of Beaune, which represent the wine production system and to the historic
- City of Dijon, which materializes the political-regulatory impulse given to the formation of the climats system. It shows a remarkable example of an early search of excellence through the Duke Philippe le Hardy’s Order of 13 July 1395 prohibiting planting the « infamous Gamay » in favor of the only pinot noir. (iii,iv).
- Champagne Hillsides, Houses and Cellars (2015), one of the first examples of agro-industrial evolving landscape, developed during the XIXth century, thanks to the discovery of heavy glass bottling, with several hundred kilometers of underground roman, medieval or XIXth c. chalk-hewn cellars and prestigious functional architecture and urbanism, producing a worldwide symbol of feast. (iii, iv, vi). As a member of the French National World Heritage Committee, I was designed as the rapporteur of the Dossier and accompanied its holders during 7 years, since the completion of a candidature is a very lengthy process.

6. The oldest proof of wine making (scale crystal in an earth pot) has been scientifically dated by P.E. Mc Govern (Mc Govern, 2017 & 2019) from the 7th millenary, in Georgia, see below (§ 2.2.2, notes 9, 10 & 11).



IMAGEN 3.

Champagne Hillsides, Houses and Cellars (2015), Mercier Cellars (18 kms long, sculptures by Gustave Navlet (ca. 1880) Photograph from the Dossier, ©Mission Coteaux, Maisons et Caves de Champagne, with the authorization of the owner for its publication in erph.

Hungary (1)

- Tokaj Wine Region Historic Cultural Landscape (2002), an historic vineyard, with a very specific architecture of cellars, producing a rare botrytized wine since the XVI th century, the vineyard delimitation going back to 1737.

Italy (2)

- Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato (2014), outstanding landscape with an important interaction with the environment and historic vineyards, founded by the Etruscan, linked to Cavour, that has developed for centuries on wine growing and produces the famous Barolo.
- Le colline del Prosecco di Conegliano e Valdobbiadene (2017), Historic landscape, the cradle of Prosecco wine, marked by “ciglionì”, small spots of vines on narrow grassy terraces, and a specific chessboard way of conducting the vine, along, as usual, the level curbs but also vertically, thus producing an original beautiful Landscape that I had the pleasure of evaluating.

Portugal (2)

- Alto Douro Wine Region (2004), Beautiful and large historic landscape, wide and steep terraces along the river Douro, producing the famous Porto wine.



IMAGEN 4.

Le colline del Prosecco di Conegliano e Valdobbiadene (2017), an example of the "ciglioni". Author's photograph.

- Landscape of the Pico Island Vineyard Culture (2004), in the Azores, an historic vineyard and an extraordinary landscape, composed of thousands of "corrais": 4 square meters plots delimited by basaltic walls situated between the Ocean and the Vulcano, creating an immense stony checkboard, with one big bright green vine in its middle on eggplant colored soil, dominated by the peak.

Switzerland (1)

- Lavaux Vineyard Terraces (2007), steep terrace vineyards above the Lake surrounded by mountains, a striking landscape that curiously is not presented for its main aesthetic characteristic, but for its historic know how and terraces.

There are other ten complex cultural landscapes containing vineyards, along with other features (architecture, towns or villages, natural or rural areas, mountains, river, and sea), are also considered as cultural vineyards, and some of them were included in the European ViTour program. All of them are European historic vineyards, except for one Palestinian, with two relict landscapes.

Austria (2)

- Wachau Cultural Landscape (2000), on the Danube River, an evolutive beautiful landscape since prehistoric times, architecture (monasteries, castles, ruins), urban design (town and villages) ad



IMAGEN 5.

Landscape of the Pico Island Vineyard Culture (2004), an example of the “corrais” looking at the sea. Author’s photograph.



IMAGEN 6.

Lavaux Vineyard Terraces (2007), overlooking Lake Geneva, with the Alps on the other side. Authors’ photograph.

agriculture use, principally for the cultivation of vines along with cherry trees.

- Fertő/Neusiedlersee Cultural Landscape (2001), an important cultural crossroads since 8 millenaries, a bi-national Austro-Hungarian property with vineyards, mostly on the Austrian emerged land part of the site, with beautiful traditional wine facilities inside the small town and, in the surroundings, cellars reminding the Tokaj ones: the great very hallow lake, frequented by many species of birds, taking an important surface of this binational site.

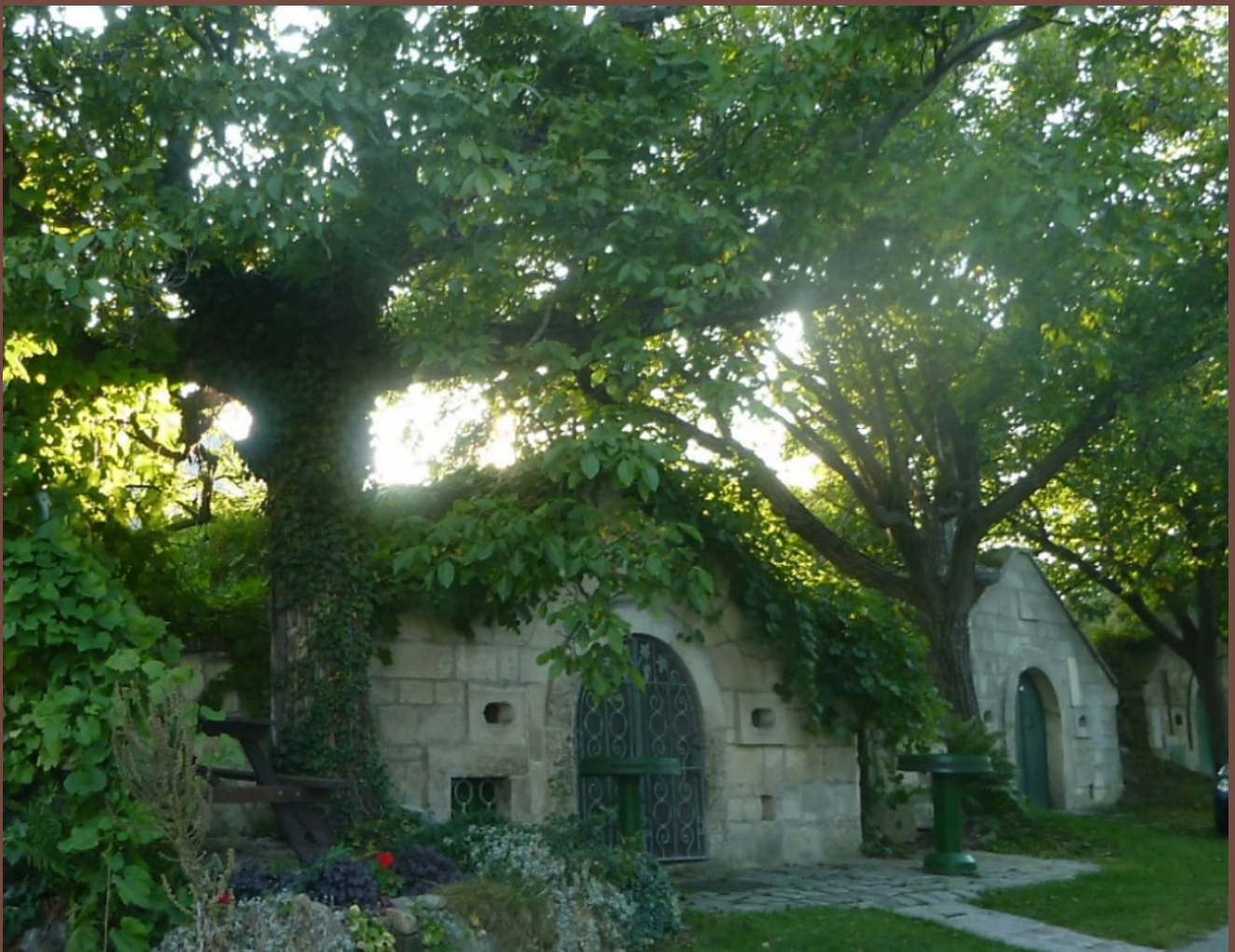


IMAGEN 7.

Fertő/Neusiedlersee Cultural Landscape (2001), visiting vine caves. Author's photograph

France (1)

- The Loire Valley (2000), named the “Garden of France”, is renowned for its famous Renaissance châteaux, gardens, historic towns, but also for its vineyards, and its local variety, the chenin blanc: the property, bordering the river Loire on 360 km, has been formed by many centuries of interaction between the inhabitants and the natural and cultural environment.

Germany (1)

- Upper Middle Rhine Valley (2002), Romantic landscape, with medieval castles and small towns, the place of the famous Germanic legends that had inspired Wagner, with vines on very steep the slopes.

Hungary (1)

- The Hungarian part of bi-national Fertő/Neusiedlersee Cultural Landscape (2001), that is also harboring some vineyards.



IMAGEN 8.

Upper Middle Rhine Valley (2002), a Romantic landscape, with very steep vineyards overlooking the Rhine.
Author's photograph

Italy (3)

- Val d'Orcia, small towns, crops, vineyards (DOCG Montalcino and DOC Orcia on the whole 5 commons), the Brunello de Montalcino being with the Piedmont Barolo one of the best Italian wines. A typical Tuscany landscape as represented in Renaissance frescoes, especially the famous Lorenzetti "the Good Government" visible in Sienna.
- Porto Venere, Cinque Terre, and the Islands (1997), striking landscape, the vineyard is located in Cinque Terre, five beautiful and colorful forlorn villages, with very steep cliffs and terraces plunging into the blue sea, planted with vines, aromatic plants and food crops, but the main part of it being reconquered by the Mediterranean forest, a true example of "heroic" viticulture.

- Costiera Amalfitana (1997), typical Mediterranean Landscape, above the sea both with some scattered vineyards, but less than in the previous sites.



IMAGEN 9.

Porto Venere, Cinque Terre and the Islands (1997), the high terraces of the beautiful site of Cinque Terre, highly difficult to access are a true example of "heroic viticulture". Author's Photograph.

Ukraine (1)

- Ancient City of Choric Chersonese and its Chora (2013), a relict landscape: the rural surroundings of ruins of the ancient city being characterized by the several hundreds of "chora", rectangular plots of equal size composing a vast checkboard enclosed plots by walls, reminding reminding the Pico "corrais" in the Azores though the stone walls here were higher than in Pico. They had been planted with vines from the 5th century BC, till the 15th AC.

Palestine (1)

- Land of Olives and Vines – Cultural Landscape of Southern Jerusalem, Battir, (2014) that is on the WH in Danger list due to its proximity with Israel. It is a relict site too, but the vineyards formerly that still exist and were formerly meant for wine, are only producing nowadays table grapes.scattered vineyards, but less than in the previous sites.

3.2) Viticultural landscapes on the Tentative Lists (UNESCO, 2022b)

A Tentative List is an inventory of those properties which each State Party intents to consider for nomination. A site cannot be taken into consideration by UNESCO if it has not been submitted, using

7. See above § 2.1.1

a Tentative list submission Format at least one year before its submission for a nomination. State Parties are encouraged to revise their tentative lists at least every ten years.

To-day 1729 sites are proposed by 179 State Parties, among which one counts some vineyards, proposed by 4 European and 1 African countries.

Some vineyards are proposed as cultural landscapes, though, other sites which are figuring on the tentative list as natural ones, are containing, as we will see, interesting vineyards. Last, but not least, some interesting ones are totally missing.

The vineyards proposed as cultural landscapes are the following:

Croatia (1)

- Primošten vineyards (2007), for their very big modern cellars

Slovakia (1)

- The site represents the Slovakian part of Tokaj wine Region (2002).

Spain (3)

- Rioja Alavesa Vine and Wine Cultural Landscape (2013), with its famous red wine and interesting cellars.
- Priorat, Paysage agricole de la montagne méditerranéenne (Agricultural landscape of the Mediterranean Mountain) (2014), that also includes several vineyards.
- The wine in Iberia (2018), a relict serial landscape going back to the Phoenician (VIIIth-Vth BC)

While a first proposal “Wine and Vineyard Cultural Itinerary through Mediterranean Town” has been withdrawn by Spain from the list.

South Africa (1)

- Early Farmsteads of the Cape Winelands (2015), a very interesting Historic vineyard, a testimony of the 150 French Huguenots chased by Louis the XIVth that emigrated from Nederland to South Africa and created beautiful vineyards, beside an interesting Dutchlike architecture, with also a very specific and colored vernacular architecture built by slaves and local workers from coral stones. The site presents a cultural interaction between people of diverse cultural backgrounds. For the moment, alas, the candidature is held pending.

3.3) Modifying the Tentative Lists

Three other sites, though containing very interesting and specific vineyards, presented on the tentative list as natural sites, should be proposed as mixed sites:

Cyprus: Remarkable vineyards going back to the Chalcolithic, on the mounts Troodos, Mt. Olympus,

Argentina: The Calchaqui Valley (2001), that produces very interesting high-altitude wines (1700 to 3100 meters high).



IMAGEN 10.

Vignoble du Cap, implanté par les Huguenots à a fin du XVIIème s. Louis Coppey's photo, with the authorization of the author for its publication in erph.

Cabo Verde (2016): Inside the Chã das Caldeiras, in the Parco natural de Fogo, where there are also very interesting vineyards, planted “in crowd” in the lava of the volcano caldera, producing a specific wine, and introduced by Portuguese and Brazilian 120 years ago.

Moreover, **Georgia**, but also **Armenia**, should be present on the World Heritage list as being both the cradle of viticulture in the Occidental and Mediterranean world⁹.

Now we know, from the archeologic discoveries and scientific analysis, that it is in that part of the Caucasian area, a climate refuge on the slopes of the Ararat volcano, that the *vitis vinifera* was first transformed in an alcoholic beverage, at the very beginning of the Neolithic (8 to 7th millenary)⁹, before beginning its Southward (as further reported in the Bible accounts), beginning by Turkey before arriving in Egypt around the Vth Millenary, but also its Westward Odyssey¹⁰. The ancient way of winemaking, in big buried earthen polls (where a man can stand), the ancestor of the ancient Cretan and Greek “*dolia*”, and the specific wine and table rites that still exist in those countries are, without any doubt, of World Heritage Value.

3.4) The evolving process of the World Heritage policy regarding Viticultural Landscapes

As we have already seen, the World Heritage policy has much changed since 1972: at the beginning, the Committee was mainly composed of European and Occidental States, supported for the cultural side of the Convention by the writers of the Athene Carter, Historic Monuments specialists, architects, historians, archeologists and, for the natural aspects, environmentalists, and natural scientists.



IMAGEN 10.

Cabo Verde (2016) vines "in crowd", in Chã das Caldeiras (Parco natural de Fogo), Photograph by F H Mira — <https://www.flickr.com/photos/fhmira/3714012954/>

On the long run, the WH Committee has also much evolved nowadays, with 167 countries, it is really a World representation, and if experts' points of view are of course still considered, the State Parties have a more global and political approach and intend to take their own decisions alone. In 1992 the World Heritage Convention became the first international legal instrument to recognize and protect cultural landscapes. The Committee at its 16th session (UNESCO, 1992b) adopted guidelines concerning their inclusion in the World Heritage List.

Besides, ICOMOS and IUCN have also evolved: very active, along with the World Heritage Center, in the Operational Guidelines redaction, that defined in 1992 the concept of Cultural Landscape, "combined works of Nature and of Man" according to the 1st article of the Convention, and they participated in 1994 to the "global strategy" for a representative, balanced and credible World Heritage List, a strategy that became effective in the 2005 Operational Guidelines: the idea being to rebalance different cultures and categories (UNESCO, 2005: 15-17 §54-61), precisising the content of cultural landscape category, then of cultural diversity, and nowadays, resolutely reinforcing nature and culture link to struggle against climate change that affects all World Heritage properties integrity (see MITCHELL, RÖSSLER & TRICAUD, 2009).

8. A German professor from Johannes Gutenberg University Mainz related, in 2020, that the earliest winemaking traces dating back to 9,000 years ago have been found in central China. This "Neolithic cocktail" is discovered in the grave of a shaman, who is buried with a ceramic jug in Jiahu, Henan, about 7000 BC. It still has to be scientifically investigated...

9. The present oldest scientific proof of wine making (scale crystal in an earth pot) has been scientifically dated by P.E. Mc Govern from the 7th millenary, in Georgia (Mc Govern, 2017 & 2019).

10. This westward migration is less documented, and it seems that some local wild varieties could have been locally adapted and vinified, especially in the Pyrenees, according to some authors, as it has been in America, without any kind of dating.

With still 545 listed properties in Europe, on 1154, in the whole world, i-e more than 47%, plus 39 Mixed sites (UNESCO, 2022c), it is more and more difficult to list European countries sites, unless the proposed category or aspect is quite new or underrepresented. Anyway, in terms of category, cultural landscapes have a special statute, half-way between Nature and Culture, and thus, as the Mixed sites, are more acceptable for the Committee than pure “Cultural” properties.

The very specificity of the World Heritage Convention, as we have seen, is the OUV, the concept of Outstanding and Universal Value; though, in our old countries, a vineyard area, as many other rural landscapes, are very often set in an attractive landscape, with a long and interesting culture, history, social context, that they contribute to magnifying and maintaining, but every beautiful site can't be listed, otherwise what would be considered as exceptional anymore? Moreover, winemaking is linked, first to the Mediterranean world, then, with Christianity, to Europe, to become a characteristic of Occidental culture, even though it has spread on every continent. And as we have seen, European Region (in the sense of UNESCO, that is, including North America) still represents nearly half the listed properties.

In this context, to my point of view, it will be more and more difficult to find, especially in Europe, contrarily to other rural landscapes, vineyards presenting an outstanding and universal value, since the different attributes have already been expressed in the already listed dossiers, unless, may-be, some aspects not yet presented on the list (I think of the Phoenician), or Regions which are not yet on the tentative list, and representing the oldest vines in the world, such as Georgia and Armenia, or some very peculiar ways of adapting the vine to dramatic conditions, such as in Pico which is already listed, like, possibly, in Lanzarote, Santorin or Madeira.

4. World Heritage sites management

Anyway, being on the World Heritage List is not an end but a beginning, and what is the most important, using the dynamic of the listing, is the management of the site and the implication of all the stakeholders, not only, of the interested political bodies and various elected or/and economic supporters of the Dossier, as in vineyard case, the winemakers (usually all the more interested in the listing process, but who have to “play the game” afterwards), though also the inhabitants, who are without always being aware of it, the daily managers of the site and, hence, that must directly benefit from the inscription economic and social impacts, but accept its constraints too.

To be inscribed, a property should have an effective Management plan, and adequate long-term legislative, regulatory, institutional, or traditional protections (whose implementation should be monitored periodically after the inscription).

When a bad management, either due to over-tourism, bad urbanism, a «laissez-faire» by lack of will or means, or alas by war, destruction or bad care consequences, the site is either put on the World

Heritage List in Danger, or even delisted: only two examples of that have occurred so far, but there have been many threats and sites put on the Danger List, a warning that very often succeeded in improving the situation, since first it is rather infamous, but also often accompanied by an assistance process.

Though figuring in the Guidelines since 1999 (UNESCO, 1999), enforced in 2005, the idea of a management plan has taken some time before becoming an inescapable obligation, as well as the involvement of local populations and inhabitants that appeared more recently, following the Nara Document: living every day on the site, they are the first to benefit from the investments improving the quality of life and economic development, or to complain about the problems due to lack of anticipation. Anyway, there is a fine line between successful harmonious development and urbanistic, environmental, or social disasters, ruining the spirit of the place.

The example of Lavaux on that respect is interesting and shows an always-pending issue: the insufficient integration of tourism planning in World Heritage management, including rural and agrarian landscapes. In this case, the flow of visitors induced by the listing in a very attractive small place, between two big agglomerations, has generated big conflicts between local people and tourists: wild parking, problems of circulation on small roads, especially during the vine and wine works, bad conducts in the vines (grape wild collection, trampling, dejections) and tourists complaining about traffic and that the cellars didn't open on Sunday or during the wine-making- some local people and winemakers even campaigned for a declassification. Nowadays, a redefinition of the management plan, in link with the University of Lausanne, along with the population and the visitors, is on its way. The result of the touristic analysis shows that the visit is more motivated by the beauty of site than by the wine itself, and is typically a one-day trip, especially by hiking. However, COVID and the awareness of climate-change and of the fragility of environment have changed the game, and we do not know yet until what extent people will try to be more sustainably responsible.

However, in general, the World Heritage vineyards having evolved all over their history, their owners are nowadays perfectly aware of climate change: they are among the first to suffer from it: hail, draught, tropical storms, even in "temperate areas", floods, erosion, new deceases. In France, the time of the harvest has advanced by several weeks, to nearly one month, in most Regions, whereas the degree of the wine has much increased. So the winegrowers are very conscious of the need to adapt, respecting more the nature, using it as an ally and not as a slave to master; some winegrowers are already investing in septentrional areas, but many others (or the same ones) have begun to change their methods to introduce sustainable practices, even in big vineyards such as Bordeaux or Champagne: green manure, local cover planting, hedges and tree plantation, mating disruption, green crops, high trellises, no chemical input, organic or biodynamic culture and biodiversity respect and development- they also look for new varieties, more adapted to the temperature, or turning

back, with success, to local and more rustic ones, that had long been forgotten. Of course, this will somewhat change the landscape, but we must remember that we are dealing with evolving, continuing and living landscapes, that have evolved for ages and are precisely listed for that matter. The phylloxera had totally changed the vineyards, and more recently the mechanization (little practiced for harvesting in World Heritage sites, but more often for plowing), and not so long ago, to be beautiful a vineyard had to be “primmed” and a grassy and flowery vineyard was considered as badly maintained, while to-day many of us are used to it, and rather shocked by the sight of a bare

5. Towards a convergence between UNESCO and FAO regarding agrarian and rural heritage?

The subject of the International Meeting on *The Agrarian Heritage as World Tangible and Intangible Heritage: looking for the confluence between the UNESCO and the FAO initiatives for its protection and enhancement*, with the participation of ICOMOS and FAO was to discuss strategies supporting a better linking between the main international mechanisms for the protection of agrarian heritage. Its aim was also to update the Charter of Baeza on Agrarian Heritage (Castillo Ruiz dir. 2013), starting from the premises that:

- *Agriculture, livestock farming, forestry and other agricultural activities of historical and traditional character have values and meanings of extraordinary importance for Humanity, so they deserve its consideration as a Cultural Heritage.*
- *The uniqueness of the historical and traditional goods, especially for their productive and living dimensions, requires that they have their own patrimonial recognition and are differentiated within the cultural heritage as Agrarian Heritage. This consideration allows us to approach the protection of these agrarian goods from a holistic and integral perspective, including all dimensions (natural, cultural, material and immaterial) of the same and avoiding that its protection is addressed in a partial or fragmented way from any of these dimensions.*

The objective was to bring closer together the approaches of UNESCO through its two World Heritage Conventions, UNESCO (1972) and the Convention for the safeguarding of intangible cultural heritage of 2003, UNESCO (2003b) and those of the FAO GIAHS (Globally Important Agricultural Heritage Systems) FAO (2021b):

The concept of GIAHS being distinct from, and more complex than a conventional heritage site or protected area/landscape. A GIAHS is a living, evolving system of human communities in an intricate relationship with their territory, cultural or agricultural landscape or biophysical and wider social environment.

So, the GIAHS objectives, though slightly different from Cultural landscapes ones, are very near in many aspects: especially regarding the evolving and living notion, and the intricate relationship with the territory, that are two of the main values of Cultural landscapes.

It is not by chance that some GIAHS sites, FAO (2021c), have also been listed on the World heritage list, such for instance Hani rice terraces (China), GIAHS 2011, WH 2013, in Mongolia Ar Horqin grazing meadows system is candidate to GIAHS, while it has been listed WH in 2004, so are the qanat systems in Iran GIAHS, 2014, Bam qanats WH 2004, or Ifugao in Indonesia WH 1995, GIAHS 2011, and various others... For example, the floating gardens are, by excellence potential World Heritage whether the State Parties would candidate... And it is not by chance either that Professor Agnoletti, much implied in the GIAHS, is also implied in UNESCO, since he has been appointed as coordinator of the UNESCO CBD in 2014 (Convention for Biodiversity), UNESCO (2014) and has participated to World Heritage nomination files, on one of which we worked together.

The objectives of World Heritage listing and GIAHS Programs are slightly different: the GIAHS are more focused on the product, and we, in UNESCO and ICOMOS, on the result of the production and traditional know-how on the landscape, the landscape making, while we are both interested by the cultural rites and relationships between the producers and their environment.

So these instruments are not at all antagonists, but rather very complementary, and in solidarity. This has influenced that, since 2017, at the New Delhi General Assembly, the rural landscapes principles have been officially recognized by ICOMOS, and adopted in a doctrinal text: *"The ICOMOS-IFLA Principles concerning Rural landscapes as Heritage"* (UNESCO, 2017).

Another concept more than a program, that exclusively concerns viticulture, is also interesting in terms of landscape preservation: the «heroic viticulture», developed by the CERVIM, "Center for Research, Environmental Sustainability and Advancement of Mountain Viticulture", an international organization set up for the specific purpose of promoting and protecting the vineyards they have identified by several Heroic viticulture designates:

- Vineyard sites at altitudes over 500 meters (1600 feet).
- Vines planted on slopes greater than 30%.
- Vines planted on terraces or embankments.
- Vines planted on small islands in difficult growing conditions.

Various World Heritage sites are also part of this approach: I mentioned it when describing Cinque Terre, but others like Douro, Pico, Valdobbiadene (Prosecco)... are also part of this program.

By recognizing the cultural landscapes as World Heritage, more specifically, rural, forest and pastoral sites, like rice and agave fields, oasis, tobacco plantations, many vineyards, the question has already been answered: for UNESCO and ICOMOS a rural landscape is, without any doubt, a cultural heritage, and, as reminded above, ICOMOS has also officially recognized the principles of Rural landscapes in

its Delhi General Assembly (2017).

However, as there are many interesting cultural heritages all around the world, cathedrals, archeological sites, beautiful landscapes, all of them cannot be listed on the World Heritage List, since the aim of World Heritage is very specific: selecting some remarkable examples of monuments, sites, landscapes, either cultural or natural or both, among which, as we have seen, rural landscapes, that are representative of Exceptional Universal Values, as defined by the Convention precise criteria.

It is this distinction between Exceptional Universal Value and universal value, that led the European Council to vote, in 2000, the European Landscape Convention (European Council, 2000), concerning the “ordinary landscape” that applies to all territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland and maritime waters. It concerns both the landscapes that can be considered remarkable, as the landscapes of everyday life and the degraded landscapes, and

6. Conclusions

Cultural landscapes, the missing link between culture and nature, are, as we have seen, the result of a long evolution of the 1972 World Heritage Convention, transcribed in the Operational guidelines for its implementation, following the mentalities and society changes and the globalization of the World Heritage Committee composition. With nearly 120 listed properties, that new category has certainly a rich future, especially if the list were revised regarding cultural landscapes specificities and potentialities.

As far as viticultural landscapes as concerned, I will remind that viticulture goes back to the Neolithic time and has played an important part in human history and culture: the vineyards have shaped European and Mediterranean landscapes, had, and still have a great aesthetic, cultural and economic impact on many places all over the world, the last example being in China. The vineyards are part of the rural heritage and as such, some of the most remarkable of them, by their history, specificity, or esthetic quality, are or will be inscribed as World Heritage list. Since they are an evolving and living heritage, highly depending on natural elements, they will continue to evolve to subsist to the climate change, but as it is also both a local and an international product, they are depending on the taste of the consumers and the evolution of the market. What is important, beside the maintenance of the vines and the everlasting improvement of the quality of the wine, is to keep the spirit, the values, the specificity and the cultural traditions attached to the place where they are prospering.

Anyway, the acceleration of the climate change, the rarefaction of biodiversity, the imperious need to get rid of chemical inputs that endanger human beings as well as nature - especially the quality of the soil, of the vines and of their product, as of the crop auxiliaries, such as the pollinizing insects- all these factors put together are constituting a paradigm shift. Therefore, the wine makers, as every

other kind of farmers, are induced to find rapidly a way to adapt and participate to the recovery of our environment, to the maintenance or reconquest of rural landscapes and cultural heritage, along with participating to people material and intangible quality of life, and *art de vivre*, as we say in French.

The World Heritage point of view toward cultural landscapes, as we have seen earlier, the mentality of the 1972 Convention guarantors, though at the beginning it was not the case, has much evolved with time, and they are nowadays convinced that rural landscapes are fully concerned by World Heritage, even if the concept has not always made its way among the more recent of the 167 State-party members, yet, I think it is just a question of time.

We have seen the rapprochement between institutions as FAO and the World Heritage Committee, but another one is on its way within the Convention itself and its holders, that, to me, is also very important and complementary: it concerns the Cultural and Natural approach of the World Heritage holders, first the Committee, but also between the respective experts of ICCROM, ICOMOS and IUCN. Most of the 10 World Heritage criteria could be read with a cultural side, and vice-versa... Beauty, which is only appearing in criterion vii, as a natural beauty is the most obvious, but any other criterion could be read and applied both-ways.

A longer development on the subject had not its place in this paper, but this evolution is much need to-day to cope with tangible heritage preservation faced to the consequences of climate change and biodiversity scarcity.

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MICHÈLE PRATS

Michèle PRATS, ha sido inspectora General de Obras Públicas de Francia tiene formación en lingüística (licenciada en literatura e INLO en ruso) y enología (INO de Burdeos) y es antigua alumna de la ENA (1967-

1969). Ha ocupado diversos puestos de responsabilidad en la administración francesa a nivel regional, nacional e internacional y en gabinetes ministeriales (Cultura, Equipamiento, Medio Ambiente, Transportes). También fue Directora de Relaciones Exteriores de las Fincas Prats (Châteaux Cos d'Estournel, Petit Village, Marbuzet). Especialista en paisajes (sobre todo viñedos), urbanismo, medio ambiente y turismo cultural, ha escrito numerosos artículos e informes sobre el tema. Durante los últimos 10 años ha participado en las evaluaciones de los Parques Nacionales y los Parques Regionales para el Consejo General de Puentes y Caminos, ha sido Secretaria General del Comité Nacional del Árbol en el Paisaje Rural, y experta de la Asamblea de Departamentos de Francia para los Espacios Naturales Sensibles. Siguió ocupando este último cargo hasta 2015, cuando dimitió para dedicarse al Patrimonio Mundial.

Tras su jubilación en 2005, fue secretaria general y luego vicepresidenta de ICOMOS Francia y presidenta del Comité Nacional de Orientación de Forêts d'Exception de la ONF. Es experta de varios organismos nacionales e internacionales, entre ellos ICOMOS y el Comité Nacional de los Sitios del Patrimonio Mundial de Francia. Fue experta internacional del proyecto europeo VITour sobre paisajes de viñedos del Patrimonio Mundial. Es miembro del Consejo de Administración de IREST París 7-Sorbona, miembro con derecho a voto de Francia en el Comité Científico Internacional de Turismo Cultural de ICOMOS, y miembro del Comité Científico Internacional de Paisajes Culturales ICOMOS-IFLA. También es vicepresidenta del Comité Científico de la Misión Coteaux, Maisons et Caves de Champagne, de la que fue ponente del expediente de solicitud al Comité Nacional de Patrimonio Mundial de Francia (CNPM). Como experta de ICOMOS y del CNPM, ha llevado a cabo numerosas valoraciones y evaluaciones, ya sea a petición del CNPM, de ICOMOS Internacional o de gobiernos extranjeros. También ha impartido varios cursos y conferencias, en Francia y en el extranjero, sobre Patrimonio Mundial y, en particular, sobre los Paisajes Culturales.