



The CultureNature Journey from Honolulu, Hawaii, to Sydney, Australia: Reaching agreement on what's next?

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Abstract

The CultureNature Journey is an evolving collaboration between ICOMOS, IUCN and partners including ICCROM, the UNESCO World Heritage Centre and the Secretariat of the Convention on Biological Diversity. The Journey focuses on convening nature and culture constituencies at the main international meetings of IUCN and ICOMOS, and to building linked events and programmatic collaboration. The CultureNature Journey is more than a conference theme, it is a creative space for specialists, researchers, practitioners and policy makers to come together to create new knowledges and methods to address problems arising from the embedded separation of nature and culture in many conservation processes, and the limitations of communication of diverse approaches—mainly through English. This paper reviews the progress of the Journey and lessons learned to date, and offers thoughts on next steps, including the potential priorities for collaborative work between IUCN and ICOMOS, and the need to take account of the evolving COVID-19 crisis.

Résumé

Le Parcours Culture-Nature est une collaboration évolutive entre l'ICOMOS, l'UICN et des partenaires tels que l'ICCROM, le Centre du patrimoine mondial de l'UNESCO et le Secrétariat de la Convention sur la diversité biologique. Le Parcours insiste que les groupes d'intérêt de la nature et de la culture soient invités aux principales réunions internationales de l'UICN et de l'ICOMOS, et que l'on mette en place des événements liés et de collaborations programmatiques. Le Parcours Culture-Nature est plus qu'un thème de conférence, c'est un espace créatif permettant aux spécialistes, chercheurs, praticiens et responsables politiques de se réunir pour créer de nouvelles connaissances et méthodes pour aborder les problèmes découlant de la séparation entre la nature et la culture dans de nombreux processus de conservation, et des limites de la communication des diverses approches—principalement en anglais. Ce texte passe en revue les progrès du Parcours et les leçons apprises à ce jour, et propose des réflexions sur les prochaines étapes, notamment les priorités potentielles pour le travail de collaboration entre l'UICN et l'ICOMOS, et la nécessité de prendre en compte l'évolution de la crise COVID-19.

Nature, Culture, naturecultures and the CultureNature Journey

Research and reflection on the interlinkages between nature and culture have given rise to a growing literature on what has been termed biocultural diversity (e.g. Buckley, Badman & Larsen 2014; Hill et al. 2011; Bridgewater & Rotherman 2019). Biocultural diversity, defined as the total variety exhibited by the world's natural and cultural systems, denotes three concepts. Firstly, diversity of life includes human cultures and languages. Secondly, links

exist between biodiversity and cultural diversity; and, thirdly, these links have developed over time through mutual adaptation and possibly co-evolution (Loh & Harmon 2005; Maffi 2007; Hill et al. 2011). However, critiques of the term have pointed out that the term 'biocultural' does not fully reflect the diversity of some values in nature, such as geological values, and that while biocultural diversity may provide a useful framework for areas of the world where there is a high diversity and expression of both biological and cultural values, it does not necessarily work in contexts where one or other of these may not be as prominent and yet no less important. In the ongoing search to find a more perfect fit, the term 'naturecultures' has emerged. The term 'natureculture' was first coined by Haraway (2003) when she used it to express the entanglement of the natural and the cultural—albeit in a somewhat different context. The term has now been employed in the conservation and heritage spheres as a useful concept to explore the interrelationships between natural and cultural values, as it is increasingly recognised that landscapes and seascapes may be imbued with both cultural and natural values reflecting the human relationship over time with the natural environment (Ishizawa, Inaba & Yoshida 2017a; Schaaf & Lee 2006). It is also seen as an agent for change in the divide between nature and culture which is embedded in the many Western concepts that underpin the World Heritage system (Buckley, Badman & Larsen 2014). The holistic management of natural and cultural values is also recognised as an important factor in the development of human rights-based and people-centred approaches to conservation (Bridgewater & Rotherman 2019; Gavin et al. 2015; Buckley & Badman 2014)

The joint initiative by ICOMOS and IUCN adopted the interchangeable terms 'Nature Culture' and 'Culture Nature'. An outcome of the Journey held at the ICOMOS 2017 General Assembly in Delhi, India, was that CultureNature should be written as one word—without a space between them—to convey the inseparable interconnections of culture and nature. It was suggested that the use of the two separate words in heritage practice reflects the distinct 'silos' in which practitioners have been operating. Joining the words as CultureNature or NatureCulture, symbolically addresses the limitations in framing the connection of nature and culture in the English language, and also avoids the sense of any precedence. Thus, the terminology (in English) used by ICOMOS for our learning experience is a CultureNature Journey. This terminology is being adopted on the implicit understanding that it includes, but can where needed, go beyond the concept of 'biocultural diversity', to both include the non-biological components of nature (such as geodiversity) and the mindful consideration of both cultural and natural values—even where one or other of these may be either subtle or dominant. The conjoined terms are a clear statement reflecting the entanglement of cultural and natural values.

The metaphor of a 'journey' is used to depict the concept of a collaborative learning experience whereby practitioners, researchers, traditional owners, Indigenous peoples, local communities, protected area and heritage site managers strive to develop a progressively more nuanced recognition and integration of the diversity of cultural and natural values in conservation policy and practice. It is conceived as a journey without a leader or a pre-conceived map, but rather one in which a new constituency can come together to collectively participate and to share learnings and experiences along the way. Sometimes, this journey can progress with insights and initiatives at a rapid pace and at other times it pauses to refresh ideas, discuss and take stock by looking both forward and back in order to plot the next steps in its course.

As we write this paper, the authors find ourselves in the middle of a storm that is forcing a change of plans for the next steps in the CultureNature Journey. The IUCN World Conservation Congress (IUCN Congress), which was to be held in Marseille, France, in June 2020, has been postponed until 2021 as Europe struggles to gain control of the COVID-19 pandemic. Early hopes that the world would be back on an even keel in time for the ICOMOS (International Council of Monuments and Sites) 2020 General Assembly and Scientific Symposium to be held in Sydney, Australia, in October 2020 have proved overly optimistic. However, while the pandemic may be interrupting the ability to physically 'journey' together, it does not mean that all forward momentum stops, and new approaches—including online convening—are creating new pathways.

Referred to as the Nature-Culture Journey at events convened by the International Union for Conservation of Nature (IUCN) and the CultureNature Journey at events convened by ICOMOS, the Journey is a coherent collaboration that is in essence about critical self-reflection and interdisciplinary collaboration leading to new or hybrid methodologies and practices. It brings together practitioner communities and researchers in cultural heritage and in nature conservation. While the robust debate and cross fertilisation of ideas that has occurred at each of the Journey's major gatherings has been remarkable, it is no longer the only way that the Journey community make progress. Many of the collaborations that started as a single conference presentation or workshop have continued to evolve. So, until we can all gather again, we reflect here on the journey so far, revealing what is on the horizon and what we hope to achieve when we can finally gather at an ICOMOS General Assembly.

The CultureNature Journey acknowledges the growing recognition of the need for synergies between the future development of urban and rural settlements, mobilisation of Indigenous and local knowledge, recognition and conservation of cultural landscapes and other heritage categories, and the successful conservation and restoration of ecosystems. The link between biological and cultural diversity is one of the untapped potentials for new dynamics to deliver the United Nations' Sustainable Development Goals (United Nations 2020), while responding urgently to the global crises of climate change, biodiversity loss and the loss of cultural diversity through globalisation. It has come to the fore as a powerful dynamic for transformation of the World Heritage Convention (UNESCO 1972), through innovative projects such as the 'Connecting Practice' project and World Heritage Leadership programme (ICCROM 2018). A concern for both nature and culture (and inseparable 'naturecultures') is key to sustaining lasting place-based solutions, for conservation and development, that respond to diverse visions of a good life, and are based on justice and inclusion.

While many people may claim to have a concern for both nature and culture, what sets those involved in the Journey apart is the shared understanding to work across organisations and in a cross disciplinary manner to create new understandings and ways-of-doing. In striving for 'integration', the CultureNature Journey does not promote a disregard for specialised skills, nor does it suggest either the appropriation of cultural expertise by scientists or disregard of the sciences in favour of humanistic observations. One of the characteristics of CultureNature Journey events has been the insistence on collaboration between the 'nature' and 'culture' constituencies, both cross-disciplinary and between organisations.

Precursors and catalysts

The Journey began as a grassroots response from within ICOMOS and IUCN to the 'Connecting Practice' project—the first ever collaborative project between ICOMOS and IUCN. 'Connecting Practice' focused on developing integrated approaches to the assessment and management of World Heritage sites (Leitão et al. 2017; Leitão et al. 2018) and demonstrated the importance of maintaining an IUCN-ICOMOS collaboration into the future. While the project focussed on greater collaboration between the World Heritage Advisory Bodies and the development of new, integrative methodologies, the CultureNature Journey draws on this work and seeks to broaden it to heritage places of local and national significance.

Tsukuba University has undertaken a 4-year programme of capacity-building workshops, commencing in 2016, that dealt with topics that intersected with both the 'Connecting Practice' project and the emerging CultureNature Journey. Each workshop focussed on a different theme: Agricultural Landscapes (Ishizawa, Inaba & Yoshida 2017b), Sacred Landscapes (Ishizawa, Inaba & Yoshida 2018), Disasters and Resilience (Ishizawa, Inaba & Yoshida 2019) and Mixed Sites. The Tsukuba workshops built on earlier pilot initiatives by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

The Journey so far

The journey has resonated with members of the IUCN and ICOMOS seeking to develop both shared and localised methodologies that cut across institutional silos; and to provide more effective and tailored, people-focussed conservation outcomes. Many members of the two organisations and their partner agencies have been travellers on this Journey, initiating a range of events and forums in their home countries. These initiatives have resulted in a number of significant events that have brought together heritage practitioners, scientists, Indigenous landowners and other land managers/users to share experiences, ideas and issues. These travellers can attest to the de-siloing force of the CultureNature Journey and the way in which the major events serve as ‘change incubators’.

The CultureNature Journey is a different approach for ICOMOS to address a strategic research and practice issue. It purposefully avoided the International Scientific Committee (ISC) structure, with which many members are familiar, as the aims of the Journey cut across many of the foci of existing ICOMOS ISCs and working groups. The Journey was initially conceived with no ongoing committee but rather simply an ICOMOS lead and an IUCN lead to act as focal points for information and action and to help it stay on track, particularly by ensuring adherence to the principle of cross-disciplinary collaboration. New and localised task-driven committees have since been established from time to time to develop each event, allowing the Journey to be tailored to local circumstances. One of the benefits of this approach has been the degree to which the consideration of naturecultures has been localised with different viewpoints and applications discussed and debated in local and regional contexts. Over time, however, it has proved expedient to assemble a loose advisory/resource group (currently 19 people) who have been involved in the journey to ensure continuity and promote the forward momentum of the Journey.

The inaugural Nature Culture Journey was hosted by the IUCN at the World Conservation Congress in Hawai‘i in 2016; and was instigated in response to a US ICOMOS initiative to collaborate with IUCN. Many of the core group of ICOMOS and IUCN members who were involved in that first event continue to be involved in the Journey’s evolution. It was also in Hawaii that the World Heritage Leadership programme was launched by ICCROM, piloting a new approach to managing World Heritage Sites, focused on the linking of nature and culture. In 2017, ICOMOS held a major CultureNature Journey event at the 19th ICOMOS General Assembly in Delhi. One of the resolutions from that event was to localise the Journey through a series of smaller events across the globe in the build up to 2020—the year in which ICOMOS would hold its next Triennial General Assembly and IUCN its World Conservation Congress. Further impetus was generated at the IUCN’s 70th anniversary event: *The future of landscapes: A new relationship for people and nature* (Fontainebleau, August 2018), during which ICOMOS committed to working with IUCN to develop an agreement on future directions in the CultureNature Journey to be launched at the ICOMOS General Assembly in Sydney in 2020.

CultureNature Journey events and initiatives

In response to IUCN resolutions and policies, and the issues raised through the ‘Connecting Practice’ project and the Nature Culture Journey, IUCN established a new Nature Culture Initiative to scope the opportunities for future collaboration beyond 2020. At the same time, following the journey events in Hawaii in 2016 and Delhi in 2017, ICOMOS challenged its International Scientific Committees (ISCs) and National Committees (NCs) to host a range of events and activities in the lead up to the 2020 General Assembly and Scientific Symposium in Sydney. A diverse range of events and activities were undertaken, including in India, USA, Fiji, Japan, Nepal, China and Australia. To support these activities and disseminate information, a Facebook page was established and a mailing list of Journey participants created.

Two significant statements have been produced by travellers on the Journey: ‘*Mālama Honua: to Care for our Island Earth*’ (IUCN 2016) and ‘*Yatra aur Tammanah (Tammanah—our wishful aspirations and Yatra—our purposeful journey)*’ (ICOMOS 2017). The first of these,

Mālama Honua, was a statement of commitment by the participants at the Nature Culture Journey at the 2016 World Conservation Congress, Hawaii. *Mālama Honua* is translated in the statement as ‘to care for our Island Earth’. It is invoked in the CultureNature Journey as a holistic and nuanced concept involving the care and protection of everything that makes up our world: land, oceans, living beings, our cultures and our communities. The statement was based on an explicit recognition that ‘our planet is at the crossroads and that there is compelling evidence that integrated nature-culture approaches improve conservation outcomes, foster cultural diversity, support the well-being of contemporary societies in urban and rural areas, and advance sustainability objectives’. This statement resonates across the spectrum of ICOMOS committees and working groups and can be found reflected in new initiatives such as the ICOMOS publication *The future of our Pasts: engaging cultural heritage in climate action* (ICOMOS CCHWG 2019: 3) which points to the commitment in *Mālama Honua* as inspiring new methods that bring together culture and nature to achieve conservation outcomes.

The second statement, *Yatra aur Tammanah*, emerged from the CultureNature Journey held in conjunction with the 19th ICOMOS General Assembly and Scientific Symposium in Delhi in 2017. It purposefully combined Hindi and Urdu words to summarise the experience of participants: ‘*Tammanah*—our wishful aspirations, and *Yatra*—our purposeful journey: Learnings + Commitments from the CultureNature Journey’. Together, these two statements recognise the often-unrealised potential of existing international conventions and treaties to provide for more efficient and holistic conservation of natural and cultural heritage places and values. The statements commit the participants in the Journey to continue to explore ways to improve outcomes for both the management of specific places and the sustainable development of our planet. Both statements recognise the way in which many of our conservation practices have traditionally been shaped by western concepts; and they explore other nuanced terms borrowed from languages of the host country that resonate with naturecultures approaches. An emerging outcome of the CultureNature Journey is the gradual development of a shared language that supports the capture of concepts which are difficult to articulate in the English-dominated language of conservation practice.

Contributions to discussions and understandings of heritage

So, what has emerged beyond these common statements and the opportunities for like-minded people to gather and discuss issues? Owing to the grassroots nature of the CultureNature Journey, it is difficult to quantify all the beneficial outputs, as they are often generated at an individual and local level. However, one of the remarkable outputs is the swell of publications across a variety of scholarly journals and popular media. These include personal and collective accounts of the history and contributions to the Journey and reflections on what participants have learnt which, as well as providing periodic assessments of progress, collectively form the basis of an archive of the Journey (e.g. McIntyre-Tamwoy 2019a; Zhang 2019a, 2019b; Mitchell & Barrett 2018; Pencek 2017; Brown 2018; Brown 2017; Verschuuren & Brown 2018a).

While the CultureNature Journey may have started with a desire to improve the management of World Heritage properties, both ICOMOS and IUCN participants have seen the potential for broader application. It was an obvious progression to move from the World Heritage case study sites of the ‘Connecting Practice’ project to a consideration of methodologies and practices for integrated management in protected areas and landscape contexts more generally—and where such landscapes may be of national and local significance (see Zhang & Taylor 2019; Twinamatsiko, Infield & Mugisha 2018; Tuladhar-Douglas 2018; Mallarach et al. 2018b; McIntyre-Tamwoy 2019b). Similarly, the implications of naturecultures approaches for international conservation frameworks, such as World Heritage and RAMSAR Wetlands, have helped progress understandings of management issues and encouraged innovation in addressing them (see Pritchard 2018; Kari & Rossler 2017; Larsen & Wijesuriya 2017; Leitão 2017; Leitão et al. 2018; Mallarach et al. 2018a; Buckley 2018; Larsen & Logan 2018; Osipova, Badman & Larsen 2018).

Of particular importance has been a continuing discussion regarding the implications arising from the recognition of the interconnectedness of nature, culture and spirituality, including Indigenous views of nature (see Bernbaum 2017, 2018; Borde 2018; Brown & Verschuuren 2018a; Brown 2018; Coggins et al. 2018; Elkin et al. 2018; Frascaroli & Fjeldsted, 2018; Studley & Horsley 2019). While this interconnectedness has for some time been discussed within some groups with ICOMOS and IUCN, the CultureNature Journey has provided a space for practitioners from the two organisations to come together to discuss methods, approaches and practices.

While the application of integrated CultureNature thinking to identification and management of protected areas is perhaps obvious to many, some Journey participants have brought added perspectives and extended the application to fields such as natural and cultural tourism—where implications for tourism and visitor experiences and their interpretation have been considered (see Zylstra 2018; Yousif 2019). One of the areas that is ripe for creative research concerns the connection between places of identified natural and/or cultural values and intangible cultural heritage (McIntyre-Tamwoy 2017). Complicated by the separate processes and structures that have emerged from two different UNESCO Conventions, i.e. the World Heritage Convention (UNESCO 1972) and the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO 2003), nevertheless, the relationships between intangible cultural heritage and culturenature approaches is fundamental to the conservation of cultural diversity in a globalised world. While some crosscutting work has been commenced in this area (see Van Donkersgoed et al. 2018; Brown 2018; Chapagain 2016), there remains much to be done.

Emerging areas of interest in the work of the CultureNature Journey include the articulation of the relationship between Journey approaches, climate change and sustainability (see Potts 2017; CCCHWG 2019). ICOMOS, IUCN and ICCROM each have current projects addressing issues around the impacts of climate change on heritage places and/or mitigation of these impacts; and this is an emerging area of research focus for heritage practitioners where the benefits of an integrated approach are being increasingly demonstrated.

The ICOMOS 2020 General Assembly and the CultureNature Journey

In preparation for the IUCN World Conservation Congress in Marseille and the ICOMOS General Assembly and Scientific Symposium in Sydney, both originally scheduled to occur in 2020, a team of IUCN and ICOMOS members was formed to shape the Journey at each event. As in the previous major events in Hawaii and New Delhi, an image or motif was selected to represent the CultureNature Journey, while reflecting each local context. In Hawaii, the hibiscus flower was chosen as the symbol of the Congress (Figure 1); and it was also used by the Nature-Culture Journey as a discrete marker in the programme to denote those events and sessions that were part of the Journey so that participants could map their way through the myriad offerings at the IUCN Congress. What started out as a pragmatic attempt to assist Journey participants to navigate the overwhelming range of offerings and events in Hawaii was then adopted by the CultureNature Journey Scientific Symposium theme in Delhi as a way of identifying the CultureNature Journey from amongst the other Symposium themes. In Delhi, a stylised leaf of the Bodhi Tree was used to denote the Symposium sessions and individual papers that comprised the CultureNature Journey (Figure 1). For the ICOMOS 2020 Scientific Symposium in Sydney, an artwork by emerging Australian Indigenous artist Teho Ropeyarn was chosen (Figure 2). The extracted image is from a vinyl-cut print on paper titled, *Ivimi Utku, Ivimi Alarrakudhi and Wanthah Manggudhi* (2015). This work is based on an Aboriginal story about *Utku* (Emu) and *Alarrakudhi* (Brolga), who were two best-friends who fell out over jealousy. Like many Aboriginal traditional stories it reflects the relationship between nature and human behaviour (Teho Ropeyarn pers com. 2019); and was selected as the image of the CultureNature Journey 2020 for its reflection of the interconnectedness of culture and nature.

The CultureNature Journey proposed for the ICOMOS Scientific Symposium in October 2020, Sydney, will not proceed owing to the COVID-19 pandemic. However, by the time this cancellation had become necessary, substantial work had already been undertaken to shape the format and content of the CultureNature Journey theme. Together, ICOMOS, IUCN and partner agencies will continue to explore ways to realise the benefit of continuing the Journey, including through a new collaborative work programme that is being developed by the two organisations (discussed below).



Figure 1: The Hibiscus flower (left) was the symbol used to mark the Nature-Culture Journey presentations at the IUCN 2016 World Conservation Congress; and the stylised Bodhi Tree leaf was used in a similar way in the CultureNature Journey at the ICOMOS 2017 General Assembly and Scientific Symposium in New Delhi (Hibiscus flower image courtesy of ICOMOS/US; Bodhi Tree leaf image courtesy of ICOMOS).

The programme that had been compiled for the CultureNature Journey theme of the ICOMOS 2020 Scientific Symposium in Sydney was to have followed a similar format to previous years, with an emphasis on collaboration between IUCN, ICOMOS and partner organisations such as ICCROM and the UNESCO World Heritage Centre; and a preference for participatory formats rather than traditional paper presentations. It would have been an opportunity to report on a number of collaborations that were nearing completion and others that were commencing, including Stage 3 of the ‘Connecting Practice’ project, work by ICOMOS and IUCN on integrating nature and culture to address climate change and biodiversity loss, the potential for enhanced outcomes through better consideration of naturecultures in the context of historic urban landscapes, and consideration of naturecultures in rural landscapes. Several proposals



Figure 2: *Ivimi Utku, Ivimi Alarrakudhi and Wanthah Manggudhi*, 2015, chosen as the symbolic representation of the CultureNature Journey at the ICOMOS 2020 Scientific Symposium that was to have been held in Sydney. (Image reproduced with permission of the artist Teho Ropeyarn)

for sessions explored the intersection of CultureNature with other areas of research and advocacy by ICOMOS and IUCN, including conjunctions with social justice, human rights, climate change, sacred values and intangible cultural heritage.

Given the geographical context of the Sydney meeting and recognising that it was to be the first such triennial gathering of ICOMOS in the Pacific region, there was also a strong regional influence in the proposed sessions, focussing on Australia, the Pacific and Asia, including sessions on Indigenous protected areas in Australia, community-driven World Heritage projects in Papua New Guinea and case study sessions from Myanmar, China, Nepal, Timor Leste and India. Looking toward an uncertain future, some paper proposals were combined to form a session on CultureNature in the Anthropocene, covering such diverse topics as lunar heritage, rethinking biodiversity as cultural heritage, and the increasing urgency of rethinking heritage in the metropolis giving rise to new ecosystems (for which the term 'Heritopolis' was proposed). Proposals in the CultureNature theme came from across the globe, with proposed sessions on African, Latin American, Papua New Guinean and Russian heritage, and sessions that addressed shared heritage issues across the USA, India, China, the Pacific and Europe.

Towards implementation: IUCN-ICOMOS Memorandum of Understanding and joint work programme

The ICOMOS 2020 General Assembly and Scientific Symposium in Sydney was to be the forum at which a Memorandum of Understanding (MOU) between ICOMOS and IUCN, with a complementary work programme, would be launched. Since the General Assembly could not proceed, IUCN and ICOMOS concluded this MOU via online signatures in May 2020, with a signing ceremony to follow later in the year, and have begun a reflection on the priorities for a joint CultureNature work programme. The programme will build on the six years of collaboration through the CultureNature Journey and addresses the question: What next? In doing so, the work programme will bring the specific contributions of IUCN and ICOMOS to a clearer focus and way forward. Furthermore, the programme will set out a framework of collaboration between IUCN, ICOMOS and a range of partner organisations. The stated objective of the MOU is to 'advance international conservation policy and practice in the context of sustainable development through the integration of natural and cultural heritage. This will include conservation approaches founded on the recognition of cultural rights'. The MOU is based on four principles of collaboration: (a) complementarity and reciprocal support; (b) mutual benefit; (c) responsibility and funding for collaboration projects and activities; and (d) mutual recognition.

The MOU envisages a series of potential areas of collaboration including, but not limited to:

- Developing and contributing to common standards, guidance and methods for conservation practice, in collaboration with other partners as appropriate;
- Undertaking research and knowledge generation related to conservation policy and practice;
- Developing platforms and tools designed to disseminate and share the outcomes of research and collaborative activities;
- Convening and contributing to expert groups, including through the creation of connections between IUCN Commissions and ICOMOS International Scientific Committees;
- Convening workshops and conferences, including to advance the Nature-Culture/CultureNature Journey at major events of both IUCN and ICOMOS;
- Supporting capacity development for conservation professionals, including emerging professionals;
- Undertaking communication, education and influencing activities; and
- Undertaking fundraising and resource mobilisation efforts together, with partners as appropriate, to advance the above areas of collaboration through joint projects and initiatives.

The next step for IUCN and ICOMOS will be to produce an initial work programme to implement the MOU. It is expected that the programme will include building on the work of the 'Connecting Practice' project, as well as the contributions to the World Heritage Leadership programme. Importantly, the MOU also provides an impetus to develop new collaborations, especially through convening the extensive networks of expertise within the IUCN Commissions and the ICOMOS International and National Scientific Committees. A number of areas of interest have emerged from the Journey that point to opportunities for greater cooperation between existing committees and working groups in ICOMOS and IUCN. We find it encouraging to see new and developing collaborations. These include the relationship between the CultureNature Journey and climate change impacts and responses, the development of people-centred methodologies, the cultural and natural values of urban landscapes particularly historic urban landscapes, the natural values of cultural landscapes, the interconnection of natural and cultural values in rural landscapes, the development of more inclusive rights-based approaches, and methodologies and approaches relating to the spiritual and faith-based values of landscapes.

At the time of writing, the first new activity to be included in the work programme is the expansion of the 'PANORAMA Solutions for a Healthy Planet' platform (PANORAMA 2020) to include a new Nature-Culture 'thematic community'. Within this initiative, the Nature-Culture thematic community will mainstream inspiring and replicable NatureCulture solutions, particularly those including traditional knowledge resources, demonstrating how nature-culture interlinkages are central to the management and conservation of heritage places with significant nature conservation and cultural values in diverse regions across the globe. 'PANORAMA NatureCulture' was to be launched at the ICOMOS 2020 General Assembly but will now be the subject of its own launch before the end of 2020—a tangible legacy of the work of the Nature-Culture Journey in 2020.

We also expect that 2020 will see the work of the CultureNature Journey begin to translate into an ambitious range of collaboratively managed new initiatives, geared towards a decade of rapprochement between nature and culture. One of the new projects is the proposal for a novel joint programme on Nature and Culture to contribute to the *Convention on Biological Diversity* (CBD). This programme will, for the first time, invite ICOMOS and ICCROM to engage in the mainstream of biodiversity conservation (CBD 2019). Whilst this will not be confirmed until the next meeting of the parties to the CBD, this potential collaboration provides a highly relevant new context for the CultureNature Journey. The goal of this CBD programme, which closely aligns with that of the CultureNature Journey, is:

To recognize natural and cultural heritage and diversity as enablers and drivers of the economic, social and environmental dimensions of sustainable development and a pathway to the global biodiversity framework's Vision of Living in Harmony with Nature by 2050, the Sustainable Development Goals, and climate action, with a commitment to strengthening the links between biological and cultural diversity and considering lessons learned across the work of the Convention and other relevant processes, with the full and effective participation of indigenous peoples and local communities (CBD 2019, recommendation CBD/WG8J-11/3).

Thus, the role of the CultureNature Journey now forms part of an expanding web of linked nature and culture initiatives that include existing and potential partnerships and projects; that also serve to bind a number of partners into new and collaborative ways of working. This web of collaboration is shown conceptually in Figure 3. However, as previously noted, the CultureNature Journey is intended not only to work at the inter-institutional programme level but, importantly, at the local level where it advocates a reflective approach to everyday heritage practice. As CultureNature Journey case studies accumulate (see Palmer 2018; Lane-Kamahele 2017; Brown & Verschuuren 2018b; Chapagain 2017a, b; Connelly, 2019; Flexner et al. 2018; Grant 2019; Zhang 2020), they lead to new areas to explore, and opportunities to refine processes of community engagement and participation. While some case studies are being developed as part of the PANORAMA work, case studies can demonstrate the range and benefits of localised applications; and even identify where current understandings and natureculture methodologies are insufficient to address emerging management issues.

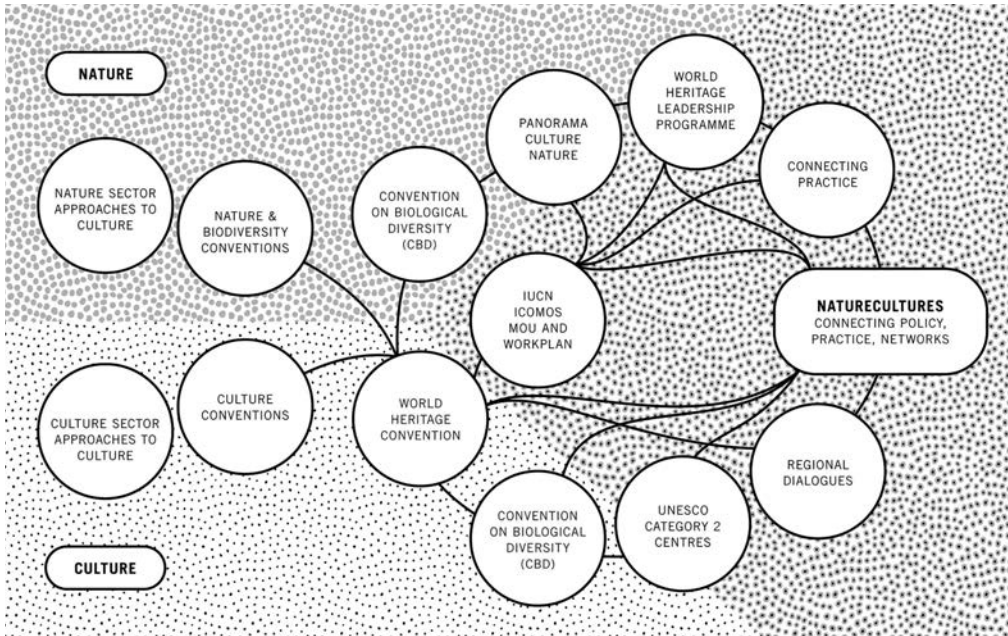


Figure 3: The web of interconnections and relationships of the CultureNature Journey (Tim Badman and Susan McIntyre-Tamwoy, 2020)

Now that the 4-year programme of capacity-building workshops at Tsakuba University has come to an end (Ishizawa, Inaba & Yoshida 2017a), there is an urgent need to evaluate the training and capacity building needs relevant to approaches to naturecultures integration. Given the challenges of the post COVID-19 world, meeting these needs may require a new approach to capacity building.

Culture, nature and agricultural landscapes has been a focus of some of the work of the CultureNature Journey (see Harrison 2017; Mitchell, Brown & Barrett 2017; Mitchell and Barrett 2017). It is likely that this will continue, especially considering that, while traditional agricultural processes have been under threat for some time, it is now increasingly apparent that the sustainability of the trend to industrialisation and ‘up-sizing’ of agricultural practices and enterprises is in question, particularly when considering the current and future impacts of climate change and water security.

The hiatus created by the cancellation of the ICOMOS 2020 General Assembly and Scientific Symposium in Sydney is more than just a lost opportunity for like-minded colleagues to gather. The event was to have been a key staging point in the CultureNature Journey and had been anticipated and planned for since 2016. We see a need to find alternative ways to recapture the Journey’s impetus and maintain a forward momentum, harnessing the same creative energies from ICOMOS and IUCN that helped shape the Journey as it gathered momentum on its way from Delhi to Sydney. The profound relevance of the nature-culture connection to finding better ways to conserve the world’s natural and cultural diversity—while building resilient communities—makes us optimistic that the Journey will continue and strengthen.

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