

# **Cultural Landscapes Training Manual**

**A guide for historical societies**

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## **Acknowledgements**

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# 1. Introduction

Cultural landscapes are all around us. We drive, walk and cycle through them every day. So familiar are they to us that we often don't even notice them.

Heritage studies have tended to assess elements of the cultural landscape as isolated elements: for example, a dam, a garden, a residence, a fence, or items of machinery. Through exploring the cultural landscape as an integration of both natural and cultural heritage, this training manual takes a different approach. It has been prepared to assist members of historical societies across Australia to identify, assess, manage and interpret landscapes that are mainly significant for their cultural heritage values.

The manual focuses on European post-contact landscapes, but acknowledges that there is no Australian landscape that has not been shaped by Aboriginal occupation. It is therefore imperative that Aboriginal heritage values be incorporated in the process of identifying and assessing landscapes. A useful resource for doing this is *Ask First: a guide to respecting Indigenous heritage places and values* (Australian Heritage Commission, Canberra, 2002) available from

<http://www.environment.gov.au/heritage/ahc/publications/commission/books/ask-first.html>

Information in the training manual is based on precedents developed by UNESCO's World Heritage Convention, the Australia ICOMOS Burra Charter 1999, the Australian Heritage Commission's standards, and other reference documents.

Case studies that illustrate the processes involved in identifying, assessing, managing and interpreting cultural landscapes are presented throughout the manual. 'Further information' boxes provide details about useful published sources.

## **FURTHER INFORMATION 1: PROTECTING LOCAL HERITAGE PLACES**

An excellent resource that expands upon the ideas in this training manual is *Protecting Local Heritage Places: A Guide for Communities* by Lisa Rogers (Australian Heritage Commission, Canberra, 2000). It is available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

## 2. Common terminology

It is important to have an understanding of common terminology used in the identification, assessment, management and interpretation of cultural landscapes.<sup>1</sup> Some common terms are outlined below. See also the glossary of terms in Appendix One.

**Place:** a location with which people had, or still have, cultural attachments or associations. A place (or site) can be a building, a garden, a tree, an archaeological site or a precinct.

**Cultural landscape or culturally significant landscape:** a geographical area that reflects the interaction between humans and the natural environment.

**Precinct:** an area definable by physical boundaries and containing elements that relate to each other to form a single, recognisable entity.

**Associations:** refer to the special connections that exist between people and a place.

**Natural environment:** a term used to describe environments believed to be unmodified by humans.

## 3. Environmental history

### 3.1 What is the environment?

This training manual uses the term 'environment' to describe 'nature' in the objective sense, that is, scientific understandings of climatic, geomorphological and biotic processes that make up the natural world.

### 3.2 What is environmental history?

Environmental history is fundamental to the process of identifying, assessing, managing and interpreting cultural landscapes. Put simply, environmental history is the recording of the interaction between humans and their natural setting – how humans change a given environment over time and the consequences of that interaction for both nature and people. Environmental history is built upon three fundamental understandings: that the natural world is active in making history; that the human and nonhuman worlds are interrelated; and that the interdisciplinary work between areas such as history, ecology, geography, geology, and climatology is integral to its study.

Australian environmental history is concerned with the interactions between people and the environment in two periods. First is the long period from the first arrival of humans, 50,000-60,000 years ago, during which there were great changes in the climate, sea levels, coastlines and ecology. Second is the modern

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<sup>1</sup> These definitions are taken from *Landscape Assessment Guidelines For Cultural Heritage Significance*, Heritage Council of Victoria, 2009, unpaginated.

period since European occupation began in 1788. Australian settler society had a brutal impact on the Indigenous people and drastically transformed the landscape.<sup>2</sup>

#### **FURTHER INFORMATION 2: RECENT AUSTRALIAN ENVIRONMENTAL HISTORIES**

Bill Gammage, *The Biggest Estate on Earth: How Aborigines Made Australia* (Allen and Unwin, Crow's Nest, 2011).

Garden, Don, *Australia, New Zealand & the Pacific: An Environmental History* (ABC-Clio, Santa Barbra, 2005).

Gary Presland, *The Place for a Village: How Nature Has Shaped the City of Melbourne* (Museum Victoria, Melbourne, 2009).

## **4. Cultural landscapes**

### **4.1 What is a cultural landscape?**

The terms 'cultural landscape' and 'landscape' are used interchangeably in this manual to describe the outcome of human interaction with the environment. The landscape is both the *mental* and *physical* outcome of this relationship. There may be physical evidence in the landscape of the impact of humans on the natural world, for example the removal of vegetation, the construction of dams, signs of gold extraction, the erection of structures or the building of whole cities. The mental or emotional aspects of the landscape can be found in the historical documents and memories of those people who have lived, worked or are connected to the place in other ways. Cultural landscapes are dynamic. They comprise ongoing interrelationships between past and present ecosystems, histories and cultures (see Figure 1).

#### **FIGURE 1: ELEMENTS OF A CULTURAL LANDSCAPE<sup>3</sup>**

Landscape = Nature + People

Landscape = The Past + The Present

Landscape = Places + Values

### **4.2 Types of cultural landscapes**

Three general categories, based on World Heritage guidelines for cultural landscape types, are applied to assess culturally significant landscapes. They offer a useful starting point for understanding landscapes.

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<sup>2</sup> *What is environmental history?*, Australian and New Zealand Environmental History Network, The Fenner School of Environment and Society, ANU, 2007. Available at <http://environmentalhistory-au-nz.org/what/>. Accessed 7 June 2011.

<sup>3</sup> D. Guilfoyle, *Aboriginal cultural heritage regional studies*, 2006, p. 2, cited in Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 4.

**Designed landscapes** are created intentionally. They include garden and parkland landscapes constructed for aesthetic reasons, such as trees, avenues, parks, gardens, cemeteries and plazas.

**Organically evolved or 'vernacular' landscapes** have developed over time in response to and association with the natural environment. Organically evolved landscapes often develop through changes brought about by patterns of use. They fall into two sub-categories: a relict landscape where an evolutionary process has ended; and a continuing landscape where the evolutionary process is still in progress. Organically evolved landscapes include farming landscapes, industrial landscapes such as goldfields, and linear landscapes such as railway lines.

**Associative landscapes** are primarily based on religious, spiritual, artistic or cultural associations with the natural environment. Associative landscapes are often significant for their intangible, non-physical values associated with events, activities or significant people. They include landscapes such as explorers' routes, Aboriginal places and river crossings or places where celebrations have occurred. They also include landscapes that have stories told about them. Documents and oral histories relating to what happened at the place are especially important in identifying and assessing how people interacted with these types of landscapes.

#### **CASE STUDY 1: TYPES OF CULTURAL LANDSCAPES - CAPE YORK PENINSULA, QUEENSLAND**

This case study of the Cape York Peninsula, Queensland, by Helen Armstrong forms part of Queensland University of Technology's *Investigating Queensland's Cultural Landscapes: Contested Terrains* series.

The case study area is the northern peninsula of eastern Australia. North of the 13th parallel, it is known as the 'Top End'. It consists of three landscape types, the western flats, which adjoin the Carpentaria Basin, the eastern ranges which are the northernmost extension of the Divide, and the surrounding reef coastal strip. The southern boundary is an arbitrary line south of Cooktown extending due west. The project addressed the research question 'What are the cultural landscapes of Queensland and can they be conserved?'<sup>4</sup>

A number of landscapes were identified by the project as contributing to the larger cultural landscape of the Cape York Peninsula. This guide has categorised these landscapes into types of cultural landscapes in the table below.

<b>Identified landscape</b>	<b>Description of landscape</b>	<b>Type of cultural landscape</b>
Landscapes of Settlement	The area is predominantly made up of Aboriginal clan estates, ceremonial grounds, meeting places and camping areas as well as established Aboriginal settlements. There are twenty Aboriginal maritime estates between the top of Cape York and Cooktown. In the Cape area there are two major towns, Cooktown and Weipa. Ports include these two towns and Port Stewart. Landscapes of settlement also	Organically evolved landscapes Associative landscapes

<sup>4</sup> Helen Armstrong, 'Cape York Peninsula' in Jeannie Sim and Helen Armstrong (eds.) *Investigating Queensland's Cultural Landscapes: Contested Terrains Series. Report 4: Reports of the Case Studies*, Cultural Landscape Research Unit, Queensland University of Technology, 2001, pp. 21-22.

	consist of homesteads and large cattle stations. Chinese migrant communities have settled in the area since the discovery of gold.	
Landscapes of Enterprise	These consist of agricultural, pastoral, fishing, and mining landscapes. Eco-tourism is a growing enterprise. A particular enterprise associated with the area is distance education. Aboriginal landscapes of enterprise also include a mosaic of fire landscapes and Aboriginal food gathering places.	Organically evolved landscapes Associative landscapes
Landscapes of Communication	Aboriginal trade routes predominated as landscapes of communication. For non-Aboriginal people, the sea has been the main form of communication. The landscape is also characterised by Peninsula Development Roads. The use of air travel is also characteristic of the area. Overland telegraph and its associated infrastructure from Thursday Island to Laura is another example of landscape of communication.	Organically evolved landscapes
Landscapes of Water Management	The area is located in the western part of the Great Artesian Basin. Monsoons determine development so the entire landscape is one of water management. This is also significance in Aboriginal oral history.	Organically evolved landscapes Associative landscapes
Landscapes of Experimentation and Innovation	This category covers three types of landscapes: Cooktown Botanic Gardens, the Space Base, and utopian settlements such as Somerset.	Designed landscapes
Landscapes of Defence	The landscapes in the Cape were strongly defended by Aboriginal communities. Palmer River goldfields reflect fights between Chinese and other gold miners. Thursday Island was established as strategic settlement and a landscape of evacuation during World War Two.	Associative landscapes Organically evolved landscapes
Landscapes of Leisure	National parks are used for eco-tourism. The islands and the reef are used as resorts.	Associative landscapes Organically evolved landscapes
Landscapes of Association with Particular Community	There are significant Aboriginal settlements, some of which are connected to churches. There are numerous Chinese historic places.	Organically evolved landscapes Associative landscapes
Landscapes of Symbolism	Significant landscapes for Aboriginal communities include ceremonial grounds and burial grounds. There is also symbolic significance as 'deep North' for non-Aboriginal Australians.	Associative landscapes Organically evolved landscapes

### FURTHER INFORMATION 3: DESIGNED LANDSCAPES

A useful survey of Australia's planned landscapes can be found in Robert Freestone's *Urban Nation: Australia's Planning Heritage* (CSIRO Publishing, Melbourne, 2010) in which he discusses the ways in which urban planning and design have shaped urban, town and regional landscapes.

### 4.3 Boundaries of cultural landscapes

The extent of cultural landscapes differs considerably. As Jane Lennon and Steve Mathews state:

The scale, dimensions and forms of cultural landscapes will vary immensely, and may range from quite small, contained landscapes (such as a small farm with paddocks, fences and associated structures on fertile creek flats in a small section of a narrow valley, including transport routes to the property), to vast, extensive areas covering many square kilometres (such as a forest whose species composition and age structure has been changed through logging and silvicultural practices).<sup>5</sup>

The extent of a cultural landscape is relative to its functionality and its definition within the broader landscape. The boundary of a cultural landscape is known as a curtilage.

#### What is a curtilage?

The New South Wales Heritage Office publication *Heritage Curtilages* defines a curtilage as the area of land (including land covered by water) surrounding an item or area of heritage significance which is essential for retaining and interpreting its heritage significance. It can apply to either land which is integral to the heritage significance of the items of built heritage, or a precinct which includes buildings, works, relics, trees or places and their settings.<sup>6</sup>

#### What are the types of curtilages?

There are four general types of heritage curtilages:<sup>7</sup>

1. a lot boundary heritage curtilage that comprises the boundary of the property containing the heritage item/s, which may include features such as buildings, gardens, fences and walls;
2. a reduced heritage curtilage that is less than the boundary of the property;
3. an expanded heritage curtilage that is greater than the boundary of the property and often applied to protect the landscape setting and/or view or sight lines; and
4. a composite heritage curtilage that includes a number of properties to define historic districts, precincts and landscapes.

#### How do you establish a curtilage?<sup>8</sup>

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<sup>5</sup> Jane Lennon and Steve Mathews, Jane Lennon and Associates, *Cultural landscape management: guidelines for identifying, assessing and managing cultural landscapes in the Australian Alps national parks*, Cultural Heritage Working Group Australian Alps Liaison Committee, March 1996, p. 7.

<sup>6</sup> *Heritage Curtilages*, Heritage Office, Department of Urban Affairs and Planning, New South Wales, 1996, p. 3.

<sup>7</sup> *Heritage Curtilages*, Heritage Office, Department of Urban Affairs and Planning, New South Wales, 1996, pp. 5-8.

<sup>8</sup> Adapted from and *Heritage Curtilages*, Heritage Office, Department of Urban Affairs and Planning, New South Wales, 1996, pp. 10-20.

Defining the curtilage is critical in retaining the setting or context of a cultural landscape and in regulating changes that may affect the cultural landscape. When determining a curtilage it is important to take into account the following principles:

- the retention of the historical allotment is sometimes necessary to demonstrate the visual setting and relationships of the features of the landscape;
- the design, style and taste of features of the landscape;
- the functional uses and interrelationships of all human-made and natural individual features;
- visual links that contribute to an understanding of how the landscape interacts with its surrounds;
- the scale of the curtilage should ensure that there is a satisfying proportional relationship between the it and the landscape;
- vegetation where it contributes to the significance of the landscape; and
- the archaeological potential of a landscape.

#### **What else should you consider?<sup>9</sup>**

1. Assess each landscape on its merits and apply common sense.
2. Review your research and ask the question 'What is significant?'
3. In addition to capturing the elements of the landscape that are significant, it is almost always necessary to include some surrounding land in order:
  - to retain the setting or context of the cultural landscape, and
  - to regulate changes in close proximity to the landscape.
4. Where possible, adopt the whole of the landscape or follow existing surveyed lines such as allotment boundaries.
5. If it is not possible to achieve point 4, uncomplicated and easily recognised boundary lines work best.

## **5. Assessing the significance of a cultural landscape**

An assessment of the significance of a landscape is important because:

- it promotes awareness and discussion about the value of the landscape,
- it helps identify priorities in management, protection and interpretation of the landscape,
- it helps identify the most significant elements or features of the landscape,
- it helps in grant applications and funding arrangements, and
- it enhances the landscape's value for researchers.

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<sup>9</sup> Adapted from 'Heritage Victoria model consultants' brief for heritage studies', January 2010, pp. 29-30.

The process for assessing a cultural landscape is set out below.

## 5.1 Gather information about the landscape

The following 'ABC' step-by-step process can be used to ensure that information is gathered about all relevant landscape features.<sup>10</sup> Information should be collected about:

**A – Area and Environmental Context:** geography, topography (natural and human made), vegetation and ecosystems;

**B – Boundaries:** views and vistas, historical boundaries and additional land;

**C – Cultural patterns and historical development:** current and historical land use, cultural traditions that influence land use, building form and use of materials, periods of development, and form and layout of elements;

**D – Distribution of Elements:** spatial organisation of various specific elements, 'spatial relationships' of buildings and structures in the landscape, and circulation systems and routes; and

**E – Elements:** natural and introduced vegetation and specific specimens of all types, buildings and structures, hard landscape elements such as fences and paths, paving, rocks and constructed or natural water features, archaeological fabric at surface and subsurface levels, and other small-scale details and features.

### 5.1.1 Field survey work

A field survey locates and records cultural heritage items and physical evidence of human-environmental interaction. Before commencing a field survey, it is advisable to undertake at least some background historical research on the cultural landscape. Research, of relevant local histories and maps for example, will provide important contextual information and help frame relevant questions that you want answered about the landscape. These questions can guide both the field work and documentary research stages of assessment.

The steps in undertaking field survey work are outlined below.

1. Visit the site several times, ideally with a well-informed community member who has knowledge of the landscape. Take with you a camera, measuring tape/wheel and GPS if possible.
2. Select certain vantage points or locations from which the landscape can be defined and curtilages determined. Note principal avenues of approach to the landscape. Take note of the landscape's visual, physical, historical and functional links with the area.
3. Determine the curtilage of the cultural landscape (see Section 4.3). A ground survey of the landscape will help determine appropriate edges through physical evidence of borders, fences or

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<sup>10</sup> From *Landscape Assessment Guidelines For Cultural Heritage Significance*, Heritage Council of Victoria, January 2009, unpaginated.

hedges still discernible on the ground. (This information can be checked against historical documents that show the extent of land ownership, phases of land use and subdivision patterns.)

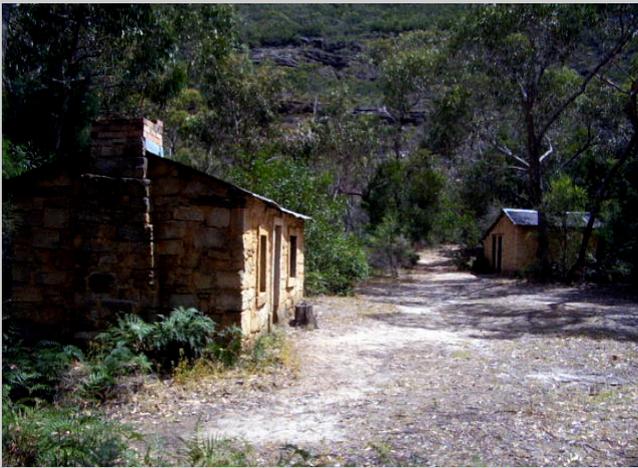
4. Identify the elements and features of the landscape, which could include:
  - natural features, such as waterways, vegetation, hills and gullies; and
  - human-made elements such as single objects; groups of elements or complexes such as buildings and structures; linear features such as roads and tracks; introduced plantings and changes made to local vegetation through human activity such as agriculture; and potential archaeological fabric.
5. Draw up a plan of the boundaries of the cultural landscape in relation to the local topography and landmarks such as fences, roads etc. The site plan should be drawn with a north arrow and to a rough scale if possible.
6. Mark on the site plan the various features and elements that contribute to the landscape. Not all individual elements may be relevant to the historical pattern of the landscape being assessed; for example, dumped car bodies dating from the 1980s are not essential contributing items to the landscape of a nineteenth century cemetery.
7. Look closely at the material evidence. If there is a structure or building, make notes about its style, dimensions, materials, and where it is located in the geographical setting. Also note condition and integrity of the cultural heritage in evidence (see page ? for a definition of 'condition' and integrity').
8. Take photos of the features and elements of the landscape and note on the site plan the points from where the photos are taken. Record details about each photograph, including the name of the feature, photograph number (sequentially numbered, e.g. 001, 002, 003 etc.), description, direction (e.g. facing NW), date, and name of photographer.<sup>11</sup>
9. Document any threats to or pressures on the landscape. These may include natural processes (such as erosion, flood, bushfire, vegetation re-growth and weathering) or threats from human action (such as proposed development, vehicle damage, visitor impacts, vandalism and neglect), or a combination of both natural and human pressures.
10. Because field survey work and historical research components inform each other, make arrangements to revisit the landscape after you have completed relevant research. Research may reveal new insights into your fieldwork, and vice versa.

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<sup>11</sup> This is recommended best practice. Unfortunately, these details were not provided for the photographs supplied for this manual.

## CASE STUDY 2: SITE PLAN - HEATHERLIE (MT DIFFICULT) QUARRY, VICTORIA

Heatherlie (Mt Difficult) Quarry, located in the northern Grampians in Victoria, is noted for its high quality building stone, which was used in more than 20 distinguished buildings in Melbourne, including Parliament House and extensions to the Town Hall and Post Office. During the 1880s, the quarry was in full production. A tramway was built from Stawell to carry the stone to the main railway line and up to 100 men were employed. However demand for stone eventually declined and the quarry closed in 1938.



Views of Heatherlie (Mt Difficult) Quarry, 2002. Images courtesy of Rob Kaufman, LRGM Services.

The following site plan illustrates the features of the cultural landscape of the quarry in 2002.



### 5.1.2 Historical research

When researching the history of places, it is best to adhere to the maxim of all good research – start from the general and work down to the specific.

Research should determine the phases of land use, cultural traditions and periods of development that explain the physical traces left in the landscape. A particular period of use may be more significant than others.

Questions you may want answered include:

- When was the landscape established?
- Who was involved in its establishment?
- Who were the early owners or occupiers?
- Has the landscape been altered/added to over the years?
- Why was the landscape established in this particular locality?
- What has the landscape been used for?
- What happened in this landscape?
- Is it still used for its original purpose?
- What are the historic boundaries of the landscape?

#### *Primary sources*

**Maps, plans and aerial photos** are a valuable source of information about land use and landscape change over time. For example, they may show vegetation change, the extent of land ownership (which helps determine the boundary of the cultural landscape), locations of buildings, fences, paddocks, gardens, water infrastructure and tracks. These resources include:

- historical county, municipal, parish and town plans,
- pastoral maps,
- current and past topographic maps, and
- aerial photography comprising current aerial photos as well as older aerial photography, which may date back to the 1940s.

#### **FURTHER INFORMATION 5: ACCESSING MAPS, PLANS AND AERIAL PHOTOGRAPHS**

Historic maps and plans archives can be found in the National Library, State and Territory libraries, and in public record archives. Some links to these collections are listed below.

Digitised New South Wales historical maps can be searched at [www.six.nsw.gov.au](http://www.six.nsw.gov.au)

Digitised Victorian Parish plans can be viewed online at the Public Record Office. See the PROV Guide at <http://www.access.prov.vic.gov.au/public/PROVguides/PROVguide030/PROVguide030.jsp>

Historic maps of Queensland are held at the Queensland State Archives and the Mapping and Surveying department of the Queensland government. See [http://www.derm.qld.gov.au/property/mapping/historical\\_maps.html](http://www.derm.qld.gov.au/property/mapping/historical_maps.html)

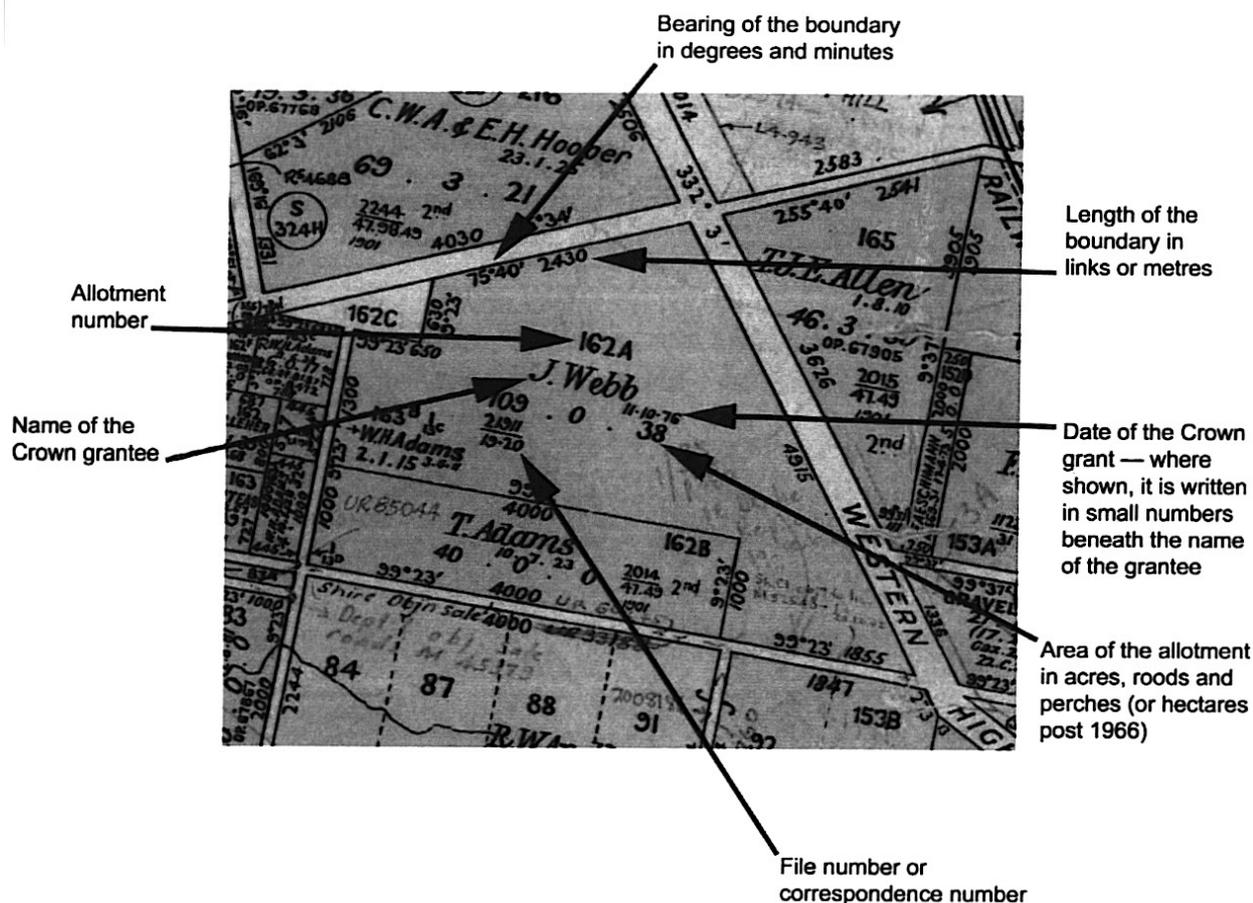
An index to historic maps of the Northern Territory can be found at <http://www.ntlis.nt.gov.au/imfPublic/historicMapImf.jsp>

Maps relating to Tasmania can be searched at LINC Tasmania at <http://www.linc.tas.gov.au/tasmaniasheritage/browse/mapsplans>

A guide to aerial photographs available at the National Library of Australia can be viewed at <http://www.nla.gov.au/map/aerialphoto.html>

### FURTHER INFORMATION 6: READING A PARISH PLAN

An example of a Victorian Parish Plan, with an explanation of information contained on the plan, is included below. The 'file number' relates to land files held by the Public Record Office of Victoria. Land files can be rich sources of information about changes made to land over time.



Detail from Illawarra Parish Plan, Imperial measure 2771. Source: PROV, VPRS 16171/P1, Illawarra(Psh)LOImp2771.pdf. Reproduced with the permission of the Keeper of Public Records, Public Record Office of Victoria, Australia.

**Photographic and art collections** can be found in historical society archives, libraries, galleries, museums and on line. Collections may comprise historic photographs, paintings and illustrations. Additionally, individuals and families may have photographs. Digitised pictorial collections held by Australian libraries and museums can be searched through *Picture Australia*, an internet service hosted by the National Library of Australia, at <http://www.pictureaustralia.org/>

### **Land titles**

Land titles define the boundaries of each parcel of land and record its owners. New land parcels are created through subdivision activity and a Certificate of Title is issued for each new land parcel to provide proof of ownership.

Land titles can be searched online for all States and Territories. See <http://australia.gov.au/services/service-task/search/land-titles-search>

### **Directories**

Post office directories can be a useful source of information about the history of places, as well as locating someone's address. Generally, the directories provide the names, residences and occupations of the inhabitants of the place.

Western Australian Post Office Directories can be searched at the State Library of Western Australia at [http://www.slwa.wa.gov.au/find/wa\\_resources/post\\_office\\_directories](http://www.slwa.wa.gov.au/find/wa_resources/post_office_directories). See also online indexes at the State Library of New South Wales

[http://www2.sl.nsw.gov.au/databases/?subject\\_id=402&search\\_type=both](http://www2.sl.nsw.gov.au/databases/?subject_id=402&search_type=both)

### **Council rate books**

Council rate books are a good source of information about the occupiers and valuation of a particular property. Information that may be contained in the rate books includes a description of the property, a valuation, type of building material used, the names of the owner and/or occupier, and the occupations of the owner and/or occupier.

Most rate books are only available in hard copy or on microfiche and are held at State and Territory archives or by local historical societies. However, some records are available online. See for instance the Loddon Shire of Victoria's rate books at [http://www.loddon.vic.gov.au/Page/page.asp?page\\_Id=1478](http://www.loddon.vic.gov.au/Page/page.asp?page_Id=1478) and Hills Shire of New South Wales' rate books at

<http://www.thehills.nsw.gov.au/external/hillsvoices/RatesNotices.htm>

### **Probate records**

Probate inventories list the assets owned by a person at their death. Probate inventories often contain descriptions of real estate owned by the deceased person.

As an example, wills and probate records for Victoria dated prior to 1925 can be searched online at the Public Record Office of Victoria at [http://210.8.122.120/indexes/index\\_search.asp?searchid=54](http://210.8.122.120/indexes/index_search.asp?searchid=54)

### **Government gazettes**

Government gazettes contain useful historical information about land that is publicly reserved.

**Oral history interviews** with people who know or have lived and/or worked in the landscape can be useful sources of information. Because memory is not always accurate however, it is advisable to corroborate oral evidence with documentary evidence if available.

### ***Secondary sources***

Secondary sources can provide specific information about the landscape. Such sources might include regional or local histories that provide contextual background about the landscape and broad histories on themes relevant to the landscape, e.g., pastoralism, gold mining or railway building.

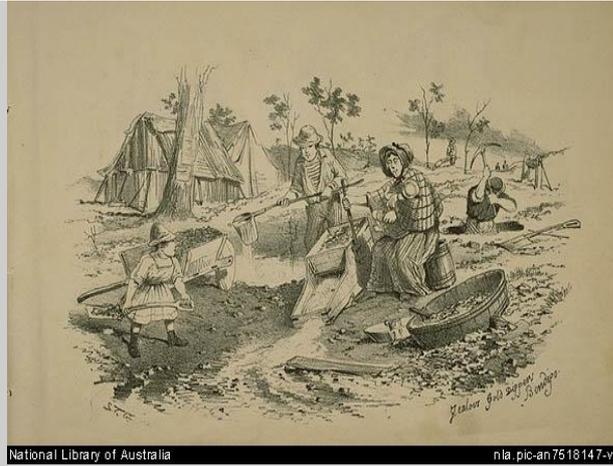
There are several cultural heritage databases that are publicly available that may contain useful history on places in the district of the landscape you are assessing. To access these databases in one search, go to <http://www.environment.gov.au/heritage/index.html> and enter a search term in the 'Search for heritage places' on the top right hand side of the screen.

### **CASE STUDY 3: HISTORICAL DOCUMENTS - SOME EXAMPLES**

The following examples of historical documents are available as online images from the National Library of Australia (NLA) (see <http://www.nla.gov.au/>) and the State Library of Victoria (SLV) (see <http://www.slv.vic.gov.au/>). They were located by searching the catalogue and adding the limits 'digitised material'.



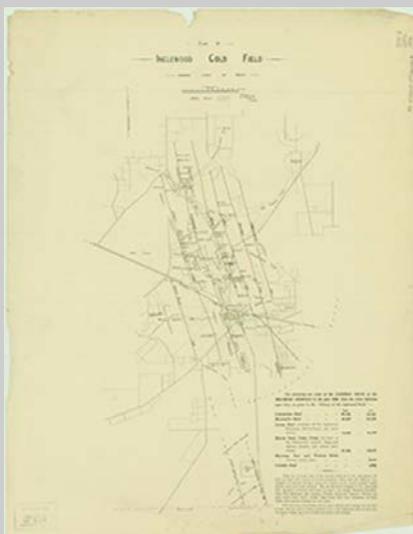
Canberra view ca. 1930.  
NLA Maps Collection  
nla.pic-vn3704514 PIC/10533.



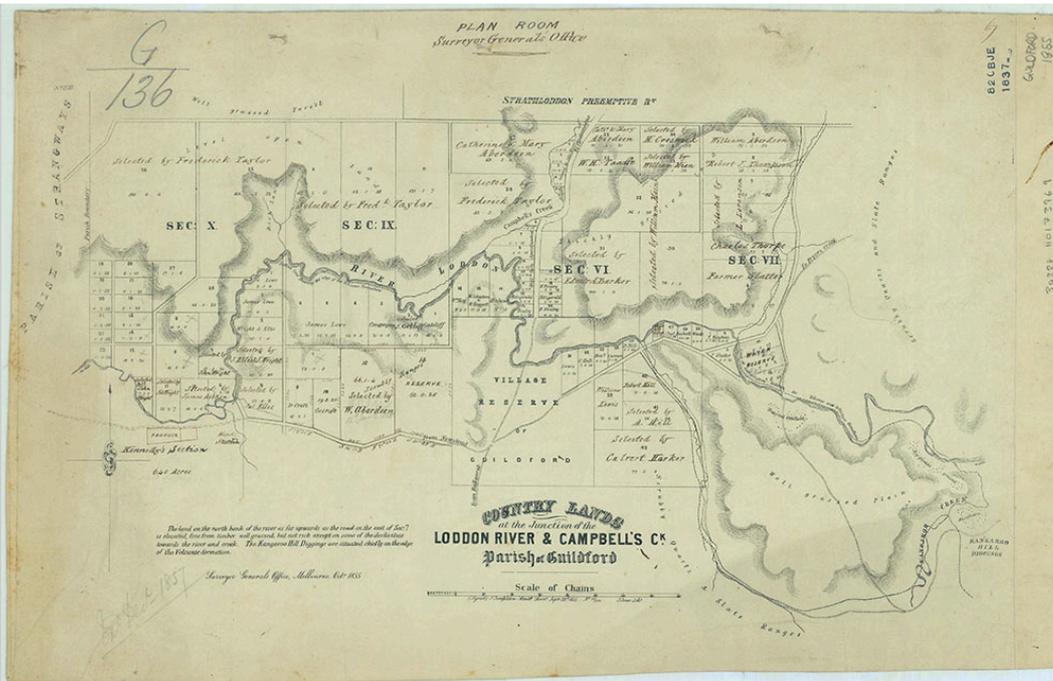
S. T. Gill, Zealous gold diggers,  
Bendigo, 1852.  
NLA Pictures Collection nla.pic-an7518147 PIC S4018.



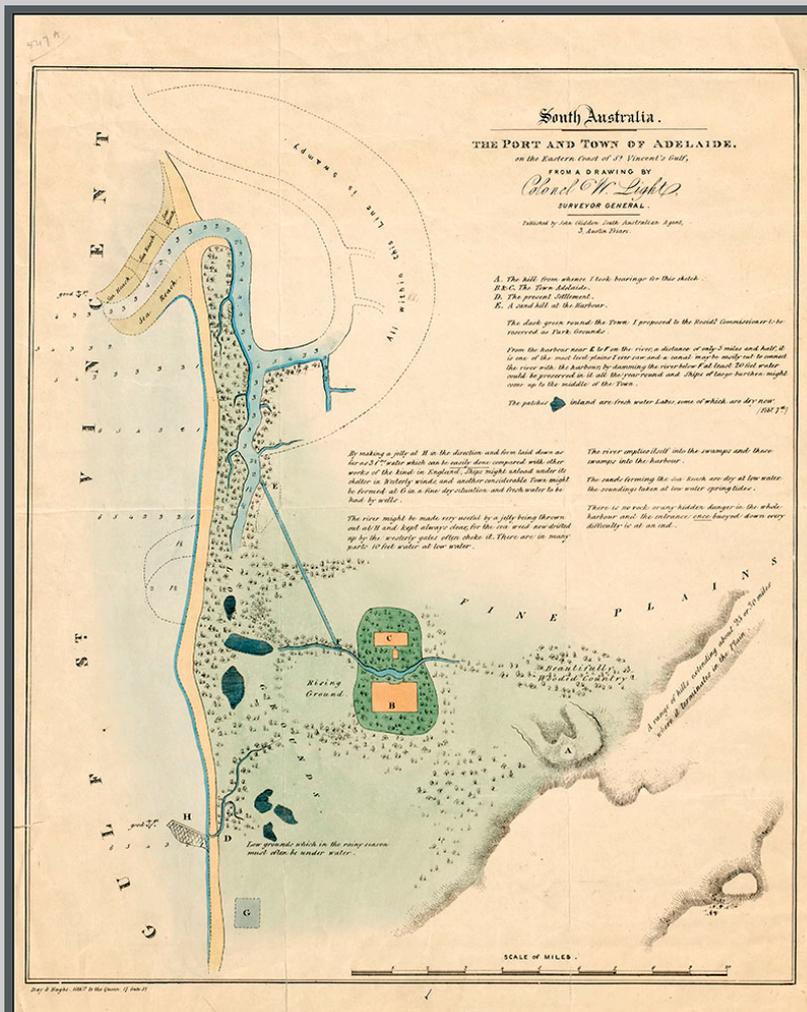
Jimbour shearing shed, Queensland, 1894-1899. NLA  
Pictures Collection nla.pic-an24294090 PIC 8884/43.



Detail from Plan of Inglewood Gold Field: showing lines of reefs, 1896?  
SLV Maps Collection 824.4 GBFD 1896.



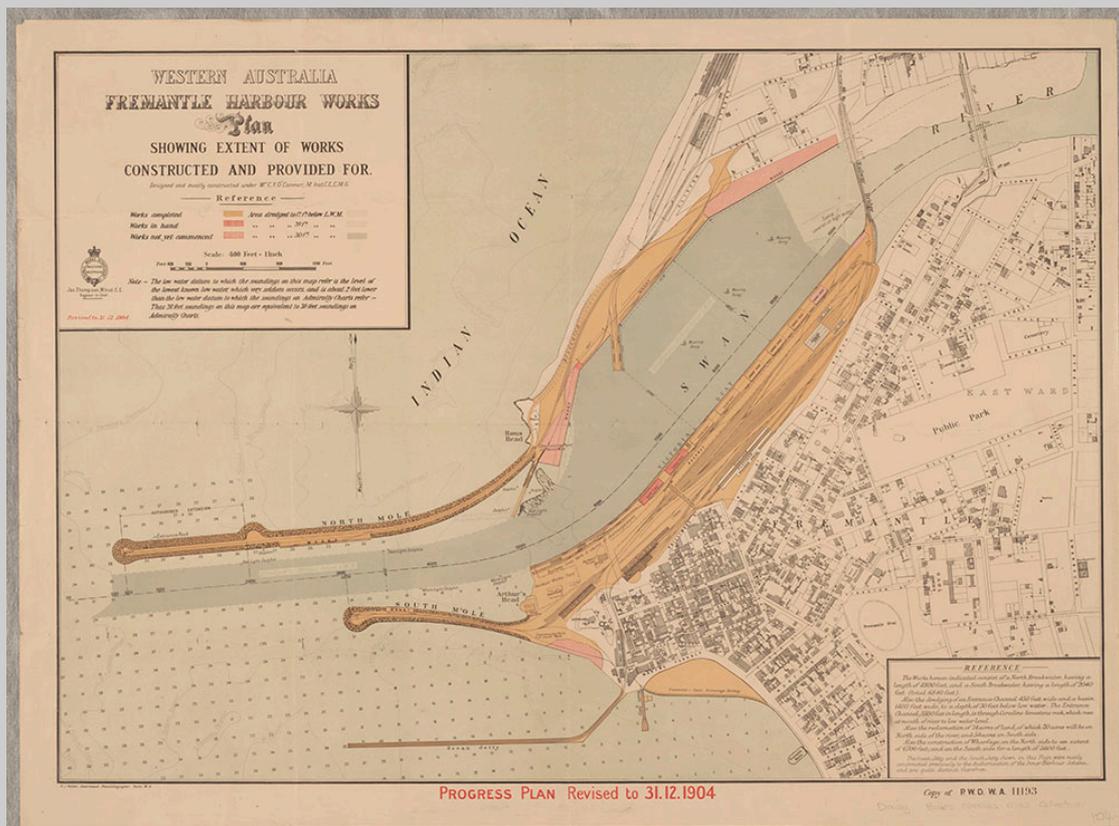
Detail from J. Templeton, Country lands at the junction of the Loddon River & Campbell's Creek, Parish of Guildford, Surveyor General's Office, Melbourne Oct.r 1855, SLV Maps Collection. (Note descriptions of the environment.)



Detail from William Light, the port and town of Adelaide, 1839. NLA Maps Collection MAP RM 1120.



National Library of Australia nla.pic-vn3083750-w  
 Stephen Spurling, view Launceston, Tasmania, 188-?,  
 NLA Pictures Collection nla.pic-vn3083750 PIC/8510/88.



Detail from Western Australia, Fremantle Harbour works plan, 1904, NLA Maps Collection MAP  
 Daisy Bates Special Col./104.

### 5.1.3 Community knowledge

Including community members in discussions about the identification, assessment, management and interpretation of landscapes fulfils four important objectives:

1. it informs the community about the project,

2. it seeks community participation in the process,
3. it records community connections to and stories about the landscape, and
4. it identifies people's interest in the future management of the landscape.

Steps in undertaking meaningful community engagement include:

- being clear about why you are engaging with the community – what do you want to achieve?
- identifying all individuals and groups who may have an interest in the heritage of the landscape – who has an interest?
- acknowledging that some relationships with individuals and groups will be ongoing – how will ongoing engagement be managed?

#### **CASE STUDY 4: COLLECTING AND ENGAGING WITH COMMUNITY KNOWLEDGE – NEW SOUTH WALES**

There are several ways to learn what a community knows about a landscape. In his book *Shared Landscapes: Archaeologies of Attachment and the Pastoral Industry in New South Wales* (UNSW Press, Sydney, 2004), Rodney Harrison traces the history of land use change to understand the heritage of the pastoral industry of New South Wales. Some community engagement methods employed by Harrison in the research for his book include:

- \* behavioural mapping – recording how people use places, including maps of contemporary use as well as ‘oral history mapping’
- \* transect walks – conducting a community-guided walk over the site, with comment on the importance or use of particular parts of the site
- \* individual interviews – recording interviews with users and interest groups
- \* expert interviews – recording interviews with people who hold special knowledge or expertise regarding the history or use of the place
- \* impromptu group interviews – talking to users of the place on site
- \* focus groups – undertaking small group discussion about issues and conflicts
- \* participant observation – requesting written observations and impressions of everyday life about the place from users of the place

#### **FURTHER INFORMATION 7: COMMUNITY ENGAGEMENT**

Further guidelines on undertaking community consultation can be found in *Protecting Local Heritage Places: A Guide for Local Government and Communities* by Lisa Rogers (Australian Heritage Commission, Canberra, 2009) pp. 10-11, 14-15. Available at

[www.dpcd.vic.gov.au/\\_data/assets/pdf\\_file/0005/44474/Protecting-Local-Heritage-Places.pdf](http://www.dpcd.vic.gov.au/_data/assets/pdf_file/0005/44474/Protecting-Local-Heritage-Places.pdf)

## 5.2 Sort information about the landscape

Once information about the landscape has been collected, it can be organised in two ways:<sup>13</sup>

1. under phases of land use, and/or
2. under historic themes.

### 5.2.1 Sorting information under phases of land use

Information collected about a landscape can be summarised by describing the ways in which people have used the environment over time.

#### **CASE STUDY 5: PHASES OF LAND USE - ORANGE LOCAL GOVERNMENT AREA, NEW SOUTH WALES**

The *Survey of Significant Landscape Features* project undertaken for Orange City Council in New South Wales by Artscape employs an innovative approach to recording phases of land use. The project traces human interaction with the environment by mapping sequential layers of land use history on a topographical base map of the local government area. See <http://www.orangesignificantscapes.com.au/index.php>

### 5.2.2 Sorting information using historic themes

Through referencing the Australian historic themes framework developed by the Australian Heritage Commission in 2001 (see Figure 2), each Australian state and territory is in the process of developing or has developed its own set of historic themes (see Further Information 5). Information collected about a landscape can be summarised using these themes.

#### **FIGURE 2: AUSTRALIAN HISTORIC THEMES FRAMEWORK**

The thematic framework comprises nine Theme Groups that encompass and are elaborated by a network of more specific themes. The Theme Groups are:

1. Tracing the evolution of the Australian environment
2. Peopling Australia
3. Developing local, regional and national economies
4. Building settlements, towns and cities
5. Working
6. Educating
7. Governing
8. Developing Australia's cultural life
9. Marking the phases of life

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<sup>13</sup> Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 38.

## CASE STUDY 6: USING HISTORIC THEMES – YURAYGIR NATIONAL PARK, NEW SOUTH WALES

Yuraygir National Park is located on the north coast of New South Wales between the Clarence River and Corindi River. The park includes over 60 kilometres of coastline, making it New South Wales' largest coastal park. It was gazetted in 1980, amalgamating the former Red Rock and Angourie national parks. Yuraygir National Park lies within the lands of the Gumbaingirr and Yaegl Aboriginal people.

The Yuraygir landscape has a diverse human history. Before 1788, its rich marine and land resources supported a relatively dense population of Yaegl and Gumbaingirr people. The soils of its forests, heathlands and swamps did not support agriculture, but in the late nineteenth century there was logging in the forests and hinterland, grazing of cattle and wintering of bees. Commercial fishing, mining (coal, gold and sand) and summer holidays also brought people to the area. The park's distance from the Pacific Highway and inland farming and regional centres meant that it was not easily accessible. This helped the landscape elude the estate and resort development that boomed along the coastline north and south of it from the 1960s.<sup>14</sup>

Ten historic themes were identified for Yuraygir National Park and used to organise the large amount of information collected about the connectivity between people and the environment (see Table below. New South Wales' Historical Themes are delineated in italics.<sup>15</sup>)

<b>Australian Theme</b>	<b>NSW and Local Themes</b>	<b>Landscape</b>	<b>Place/feature</b>
Peopling Australia	<i>Aboriginal cultures and interactions with other cultures:</i> Yaegl and Gumbaingirr Country	Aboriginal landscape from deep time, throughout the historic period to the present	Campsite; story place; named location; ceremonial place; scarred tree; stone and ochre quarry; water source; wild resource; burial; fish trap
Developing local, regional and national economies	<i>Exploration:</i> Surveying	Landscape associated with identifying forms of ownership and occupancy of land	Trig station; blazed tree; marked fence post; other survey marker; fence aligned with cadastral boundary; named feature; surveyors campsite
Developing local, regional and national economies	<i>Agriculture and Pastoralism:</i> Grazing, dairying, cropping and beekeeping	Landscape associated with cultivation and rearing of plant and animal species, usually for commercial purposes	Shed/lick-shed; tick-inspection complex; rubbish dump; paddock; cleared land (including for beekeeping); ring-barked tree; tree stump; altered vegetation (firing); area of cultivation (grass, cane, banana); fenceline; track; cattle grid; creek crossing; stockyard; dip; drain; dam; stock route; campsite; cultural planting (e.g., lemon tree); story place; named location; machinery
Developing local, regional and	<i>Forestry:</i> Extracting timber	Landscape associated with identifying and managing land	Mill complex; loggers camp; formed track; snig track; loading

<sup>14</sup> From *Yuraygir National Park - case study*, Office of Environment and Heritage New South Wales Government, 7 March 2011. Available at <http://www.environment.nsw.gov.au/chresearch/CulturalLandscapesProjectYuraygirNationalPark.htm>. Accessed 20 January 2012.

<sup>15</sup> Adapted from S. Brown, 'Telling stories: managing cultural values at Yuraygir National Park, Australia', in Mallarach J. M. (ed), *Cultural and spiritual values of protected landscapes and seascapes, Values of Protected Landscapes and Seascapes, Volume 2*, IUCN, GTZ and Obra Social de Caixa Catalunya, Kasperek Verlag, Heidelberg, Germany, 2008, cited in Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 40.

national economies		covered in trees for commercial timber purposes	ramp; vehicle/machinery; cut tree stump; area of altered vegetation
Developing local, regional and national economies	<i>Mining:</i> Extracting minerals and coal	Landscape associated with the identification, extraction, processing and distribution of mineral ores and coal	Landscape alteration (sand dunes); road/track; bridge; storage area; quarry; shaft; mullock heap; machinery; vehicle; rehabilitation plantings(eg bitou bush)
Developing local, regional and national economies	<i>Fishing:</i> Working the sea and estuaries	Landscape/seascape associated with gathering, producing, distributing and consuming resources from aquatic environments	Story place; fishing co-op structure; hut/shed; boat ramp; road/track; boat; oyster processing complex; stone fish trap
Building settlements, towns and cities  Developing local, regional and national economies	<i>Land Tenure; Utilities; Accommodation; Commerce; Events:</i> Homesteads and settlements	Landscapes associated with living in isolated homesteads, villages and camps and links to the outside	Settlement; house/hut; store; story place; named location; cultural planting; well; water tank; pump; pipeline; rubbish dump; access road; bridge; stock grid; telephone line; power line; memorial
Developing Australia's cultural life	<i>Leisure:</i> Enjoying the landscape:	Landscape associated with recreation and relaxation	Hut; campsite; tent-site; fire-place; cultural planting; jetty; trail/track; graffiti; race-track; cricket pitch; statue
Governing	<i>Defence:</i> Testing bombs	Landscape associated with military training and defence	Military camp; gun-firing location; target area; shell casing
Developing local, regional and national economies	<i>Environment - cultural Landscape:</i> Conserving the landscape	Landscape associated with natural and cultural heritage management, as well as recreation management	Park infrastructure (accommodation, office, sheds, roads, power, water supply); campsite; walking track; signage; culture camp; animal trap; machinery; vehicle; area of regeneration and weed control; area of control burn; vandalism

#### FURTHER INFORMATION 8: STATE AND TERRITORY HISTORICAL THEMES

Web links to Australian State and Territory historical themes are listed below.

Victoria's Framework of Historical Themes: <http://www.dpcd.vic.gov.au/heritage/publications-and-research/framework-of-historical-themes>

New South Wales' Historical Themes: [www.heritage.nsw.gov.au/docs/themes2006.pdf](http://www.heritage.nsw.gov.au/docs/themes2006.pdf)

The Heritage Council of Western Australia's Themes: <http://www.heritage.wa.gov.au/publications.html>

Tasmania's Historical themes: 'Assessing Historic Heritage Significance for application with the *Historic Cultural Heritage Act 1995*' <http://www.heritage.tas.gov.au>

### 5.3 Understand human-made landscape elements

The human-created elements that contribute to the significance of the landscape need to be identified and described. Identifying significant individual landscape elements noted in Step 4 of the field survey ensures that they are retained. A number of useful references that guide the process of identification and description of landscape elements can be found in Appendix Two.

#### CASE STUDY 7: CULTURAL LANDSCAPE ELEMENTS - MINTARO TOWNSHIP, SOUTH AUSTRALIA

The country north of Gawler in South Australia was occupied during the early 1840s. The area was officially opened up for settlement by a series of special surveys. The Mintaro township, developed from the 1850s as a staging point on the Gulf Road which carried copper ore from the Burra Mines to Port Wakefield in South Australia, is registered as a nationally significant landscape.



Views of Mintaro, South Australia. Images courtesy of Department of Sustainability, Environment, Water, Population and Communities, ACT.

According to the Register of the National Estate, Mintaro is a rare example of a mid-nineteenth century small rural service centre, which has seen little development during the twentieth century and retains its nineteenth century townscape character unusually intact. The major features determining the townscape character of Mintaro are:<sup>16</sup>

**Subdivision and street pattern:** The original diagonal Burra Street axis is combined with a north-south grid of section boundaries and government roads, resulting in numerous T-intersections, forks and oblique glimpses of buildings, paddocks and other streets.

**Building development:** Nineteenth century single storey stone buildings predominate. Few buildings were built after 1921. Buildings show variety in siting, design and age but consistency in scale, form and materials...A number of ruins and drystone slate walls, as well as elements like stone culverts and footpath edging, are also important to the townscape character.

**Street amenities:** The historic character of the town is reinforced by the lack of items such as kerb and guttering, repetitive street lighting, formal parking spaces and street signs.

**Plantings:** The vegetation and landscaping of Mintaro is, apart from the buildings, the most prominent component in the visual character of the town. There is a large variety and quantity of trees and shrubs. No formal patterns of plantings are evident.

**Distant views:** Mintaro is set in a broad valley of crop and grazing land, and is exposed at almost every avenue of approach either from the valley floor or from the foothills. The traveller sights it long before it is reached and this anticipation is part of the experience of the town. Conversely, many views of the surrounding countryside are available from within the town. The scattered development of Mintaro allows the surrounding country to infiltrate the town and reinforces its informal character. The Wakefield River, which runs through the town, is an important landscape element.

## 5.4 Identify landscape cultural heritage values

To make good decisions about a landscape, it is essential to understand its cultural heritage values.

Cultural heritage values are the qualities given to objects, sites, places and landscapes by people. The aim of this step is to identify and describe how and why a landscape is important, and to whom. People may attribute different, and often conflicting, values to the same object or place. However, values should be

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<sup>16</sup> *Mintaro Conservation Area*, Australian Heritage Places Inventory (Register of the National Estate), Department of Sustainability, Environment, Water, Population and Communities, Commonwealth of Australia, 2011. Available at <http://www.heritage.gov.au/ahpi/index.html>. Accessed 20 December 2011.

identified and assessed according to what makes the object, site, place and landscape important to the *local community*.

### Primary criteria

As identified in the Burra Charter, primary criteria analyse the aesthetic, historic, social, spiritual and scientific cultural heritage values that a landscape has for past, present and future generations. A landscape does not have to relate to all the criteria to be considered significant. It is probably better for it to satisfy a few criteria at a high level than many criteria at a low level.

Examples of how cultural heritage values are applied to landscapes can be seen in Figure 3.

<b>FIGURE 3: CULTURAL HERITAGE VALUES OF LANDSCAPES<sup>17</sup></b>	
<b>Values</b>	<b>Application to landscapes</b>
Aesthetic values accommodate all the sensory values of the place (but privileges the visual especially) and is often described in architectural terms.	Includes views and vistas, sounds and smells, form and layout and groupings of and relations between different elements. A designed landscape such as a garden may be of aesthetic value for its design qualities in terms of layout and design styles, plant specimens, and structural and built elements. An organically evolved landscape or associative landscape may have aesthetic value for its scenic beauty.
Historic values relates to a place's association with important historical events, eras or individual people.	Commemorative avenues, war memorials and memorial gardens are examples of landscapes having historic values; these are often also of aesthetic value.
Social values refer to the attachment experienced by local communities to places and landscapes, especially through use. <sup>18</sup>	Social value can be identified from either of two sources: 1. Values held and expressed by contemporary people and communities. 2. Values expressed in historical sources. Community recreation grounds are examples of landscapes with social values.
Spiritual values pertain to the spirit or soul, as distinguished from the physical or tangible.	Spiritual values may relate to places where a divinity (i.e., deity, god, spirit) is believed to be present. Spiritual values are an important element of most Indigenous cultural landscapes. They also apply to Australian settler places such as cemeteries and places of natural beauty such as forests.
Scientific values relate to the technical achievements associated with a place, or for its educational potential.	Scientific values may relate to a variety of landscapes, from industrial sites to mining sites.

<sup>17</sup> Based on *Landscape Assessment Guidelines For Cultural Heritage Significance*, Heritage Council of Victoria, January 2009; and Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010.

<sup>18</sup> There is much discussion in the heritage industry as to what constitutes social value. See, for example, D. Byrne, H. Brayshaw and T. Ireland, *Social significance. A discussion paper*, National Parks and Wildlife Service, Hurstville, 2001. Available at [www.environment.nsw.gov.au/conservation/SocialSignificance.htm](http://www.environment.nsw.gov.au/conservation/SocialSignificance.htm)

## Secondary criteria

As well as primary criteria, secondary criteria are applied to describe the current physical condition, the existence of original features and elements and the authenticity of the landscape.

**Condition** has to do with the state of repair, safety and structural soundness of elements and features of the landscape.

**Intactness** refers to the degree to which elements and features of the landscape have been altered or lost their significant fabric. With an archaeological site, it can also refer to the degree of physical disturbance or interference.

**Integrity** has to do with authenticity and the degree to which the original landscape design or use can be discerned.

## Comparative criteria

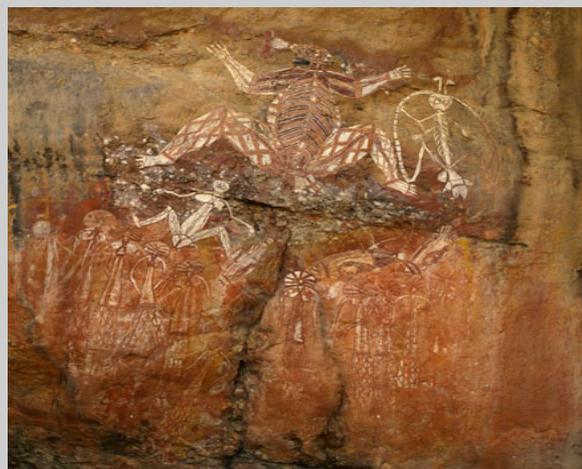
In addition, comparative criteria analyse significance by assessing a landscape's representativeness (how typical it is of a particular class or category of material, style or design or an activity, way of life or theme), and its rarity (how its qualities distinguish it from others of its type).

### CASE STUDY 8: CULTURAL HERITAGE VALUES - KAKADU NATIONAL PARK, NORTHERN TERRITORY

Kakadu is located in the tropical north of Australia, 130 kilometres east of Darwin, and covers 19,804 square kilometres. The park stretches from the mangrove tidal plains in the north, through floodplains and lowland hills to the high sandstone cliffs of the Arnhem Land escarpment, through to the stone country in the south. It protects almost the entire catchment of a large tropical river, another three river systems and examples of most of Australia's Top End habitats.



Twin Falls and Gorge, Kakadu. Photo by DSEWPaC. Image © Commonwealth of Australia 2011



Nourlangie Rock Art site, Kakadu. Photo by Sally Greenway. Image © Commonwealth of Australia 2011

Kakadu National Park is classified for its world heritage values. It was first inscribed on the World Heritage List in 1981, was subsequently expanded and re-inscribed in 1987, and again in 1992 and 2011. The World Heritage criteria current in 1992 (below) remain the formal criteria for this landscape, even though they are not necessarily identical with the current criteria.<sup>19</sup>

### **World Heritage Criteria**

*Outstanding example representing significant ongoing geological processes, biological evolution and man's interaction with his natural environment.* Kakadu National Park is an outstanding example representing significant ongoing geological processes, particularly associated with the effects of sea-level change in northern Australia, biological evolution and people's interaction with their natural environment.

*Contain unique, rare or superlative natural phenomena, formations or features or areas of exceptional natural beauty.* Kakadu National Park has features of exceptional natural beauty and aesthetic importance and contains superlative natural phenomena.

*Contain the most important and significant habitats where threatened species of plants and animals of outstanding universal value from the point of view of science and conservation still survive.* Kakadu National Park's large size, its diversity of habitats and its position in an area of northern Australia subjected to considerably less disturbance by European settlement than many other parts of the continent have resulted in the protection and conservation of many significant habitats, including those where threatened species of plants and animals of outstanding universal value from the point of view of science and conservation still survive.

*Represent a unique artistic achievement and a masterpiece of the creative genius.* The rock art sites of Kakadu National Park represent a unique artistic achievement, spanning a continuum tens of thousands of years to the present and continuing to maintain an important function in the cultural and social aspects of contemporary indigenous communities.

*Directly or tangibly associated with events or with ideas or beliefs of outstanding universal significance.* The rock art sites of Kakadu National Park represent a unique artistic achievement, spanning a continuum tens of thousands of years to the present and continuing to maintain an important function in the cultural and social aspects of contemporary indigenous communities. Kakadu National Park is associated with events, ideas and beliefs of outstanding universal significance.

### **FURTHER INFORMATION 9: STATE AND TERRITORY HERITAGE CRITERIA**

Each state and territory has developed its own criteria for assessing cultural heritage significance.

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<sup>19</sup> From *World Heritage Places: Kakadu National Park, Northern Territory*, Department of Sustainability, Environment, Water, Population and Communities, Canberra, 2011. Available at <http://www.environment.gov.au/heritage/places/world/kakadu/index.html>. Accessed 21 December 2011.

Follow the links from the web page *State and Territory heritage organisations*, Commonwealth Department of Sustainability, Environment, Water, Population and Communities, ACT, 2008, at <http://www.environment.gov.au/heritage/organisations/state/index.html>

A useful guide on to how to apply heritage assessment criteria to mining heritage places can be found in 'A guide to the assessment of mining heritage places' in *Mining Heritage Places Assessment Manual* by Michael Pearson and Barry McGowan (Australian Council of National Trusts and the Heritage Commission, Canberra, 2000), pp. 19-36.

## 5.5 Write a statement of cultural heritage significance

To make effective decisions about a landscape, it is essential to clearly identify and understand its significant elements so that they can be protected. A well-researched, succinct statement of cultural significance will describe the landscape elements and summarise the significant heritage values identified in Section 5.4. Statements of significance identify or recommend a level or threshold of importance. A range of people may need to be involved in assessing the significance of a place.

Assessing significance is important because it:

- focuses attention on the historic values of the landscape,
- forms the basis for conservation policy and management of the landscape,
- allows scarce resources to be concentrated on management, conservation and interpretation of the most important landscapes and features,
- assists in decision-making, and
- assists in justifying applications for funding for management of cultural landscapes and their features.<sup>20</sup>

A statement of significance should:

1. summarise the information found about the landscape and sort as per 5.2 (above),
2. assess significance according to the heritage assessment criteria that apply to your State or territory,
3. compare the landscape to other similar landscapes,
4. determine if the landscape is either a rare or representative example,
5. consider the landscape's condition and integrity, and
6. determine the landscape's level of significance (world, national, state, local or nil).<sup>21</sup>

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<sup>20</sup> Jane Lennon and Steve Mathews, Jane Lennon and Associates, *Cultural landscape management: guidelines for identifying, assessing and managing cultural landscapes in the Australian Alps national parks*. Cultural Heritage Working Group Australian Alps Liaison Committee, March 1996, p. 36.

<sup>21</sup> From Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 54.

NB: Because cultural landscapes and interpretative frameworks change, so too will significance assessments. Cultural significance assessment is therefore not something that is done only once.

### **CASE STUDY 9: STATEMENT OF SIGNIFICANCE - WONNERUP PRECINCT, WESTERN AUSTRALIA**

Wonnerup Precinct is a farm precinct in Wonnerup, Western Australia, associated with the Layman family, who developed the complex from 1837. The Wonnerup Precinct is a landscape comprising Wonnerup House and grounds. The precinct includes the homestead, houses, a kitchen, barn, byre, blacksmith's shop, stables, school room, teacher's house, memorial gates, warden's cottage, tea rooms, Abergeldie cottage, and the landscape in which the buildings are sited including the various native and introduced trees. The precinct was purchased by the National Trust of Australia in 1971 and opened to the public in 1973.



View of house and homestead, Wonnerup Precinct.  
Image © Office of Heritage, Western Australia 2011.  
Australia 2011.



View of homestead, Wonnerup Precinct.  
Image © Office of Heritage, Western



View of teacher's house and school, Wonnerup Precinct.  
Image © Office of Heritage, Western Australia 2011.



View of stables, Wonnerup Precinct.  
Image © Office of Heritage, Western Australia 2011.

The statement of significance (below) for the Wonnerup Precinct has been developed by the Heritage Council of Western Australia and uses the criteria adopted by the Heritage Council in September 1991.<sup>22</sup>

### **Aesthetic value**

House B1 and House B2 have aesthetic qualities with their ground hugging appearance and the textural richness of the close spaced verandah posts seen against the soft textures of the stone wall surfaces. The Blacksmith's Shop (B3), and the Barn (B4), with their weather beaten limestone walls and slightly rusted corrugated iron roofs compliment the two older houses. The aesthetic characteristics of these buildings is valued the community as typical of homestead architecture. (Criterion 1.1) The beauty imparted by the Tuart forest to the south, the belt of mature Melaleuca trees at the edge of the estuary flats, and the cultivated gardens surrounding the Homestead and School Precincts, contrasting with the open fields, contributes to the aesthetic value of the setting of the place. (Criterion 1.3)

The Homestead and the School Room Precincts have landmark qualities as seen from the Layman Road approach. The planting and buildings of the homestead Precinct have a relationship with the homestead at Lockeville created by the alignment of the former Ballarat railway embankment running between them and the inter-lying estuarine flats. (Criterion 1.3)

The various elements of the fabric of the Homestead and School Room Precincts, both landscape and built, collectively form a significant cultural environment. (Criterion 1.4)

### **Historic value**

Wonnerup Precinct is significant in the evolution and pattern of the history of Western Australia. (Criterion 2.1)

The Homestead Precinct is significant for those parts of its garden setting, which were laid out in the nineteenth century, and for its nineteenth century and early twentieth century buildings illustrating the evolution of European settlement in the South West of Western Australia. (Criterion 2.1)

The School Room and Teacher's House demonstrate Government involvement in education in the district between 1872 and 1912, and reflect the development of the local farming and timber industries. (Criterion 2.1)

Wonnerup Precinct is important in relation to the spearing of George Layman (the elder) in 1841, an event which illustrates the mixed nature of the relationship between the Aborigines and European settlers at the time. (Criterion 2.2)

Wonnerup Precinct is important in relation to the opening of the Ballarat timber line in 1871, the opening of the School in 1873, and the arrival of the railway link to Busselton in 1895, all events having great impact on the district. (Criterion 2.2)

Wonnerup Precinct is important for its close association with three generations of the Layman family, with Robert Heppinstone and with the Molloy family, members of which have been significant within the history of the State. (Criterion 2.3)

### **Scientific value**

Wonnerup Precinct has a potential for archaeological research in regard to the earlier buildings which no longer exist. (Criteria 3.1, 3.2)

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<sup>22</sup> *Wonnerup Precinct*, Places Database, Heritage Council of Western Australia, Government of Western Australia, 2012. Available at [http://register.heritage.wa.gov.au/viewplace.html?offset=2&place\\_seq=424](http://register.heritage.wa.gov.au/viewplace.html?offset=2&place_seq=424). Accessed 18 January 2012.

Wonnerup Precinct, a National Trust property, has a potential to be further developed as a teaching and research site. (Criteria 3.1, 3.2)

### **Social value**

Wonnerup Precinct is highly valued by the Busselton community and through the National Trust by the people of Western Australia. (Criterion 4.1)

Wonnerup Precinct is significant to the Aboriginal (Nyungar) people owing to the repercussions resulting from the spearing of George Layman. (Criterion 4.1)

#### **FURTHER INFORMATION 10: WRITING A STATEMENT OF SIGNIFICANCE**

Further information on how to write a statement of significance can be found in *Protecting Local Heritage Places: A Guide for Communities* by Lisa Rogers (Australian Heritage Commission, Canberra, 2000) pp. 36-38, available at

[www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

## **6. Managing cultural landscapes**

Preparing a management plan is a systematic way of considering, recording and monitoring actions and decisions relating to all the aspects of managing a cultural landscape. Management plans need to be systematic and based on a set of clear principles. *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (Australia, ICOMOS [International Council on Monuments and Sites], 1999) contains conservation principles that are internationally recognised and considered best practice standard.

The key to good management of landscapes is the ability to determine:

- a clear and obvious relationship between the significant heritage values of a cultural landscape,
- the desired outcomes of managing a landscape,
- the issues that influence the ability to achieve these outcomes, and
- the strategies and actions needed to deal with these issues.<sup>23</sup>

The process of managing cultural landscapes can be summed up in three steps:<sup>24</sup>

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<sup>23</sup> Adapted from Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 56.

## 1. Plan

- Understand significance
- Identify issues
- Develop management policies
- Develop an action plan to fulfil management policies

## 2. Do

- Manage the landscape in accordance with policies

## 3. Review

- Monitor and review

### 6.1 Understand significance

Management objectives for a landscape should protect the cultural heritage values identified in the statement of significance. You will already understand the significance of the cultural landscape by having worked through the steps outlined in Section 5 of this training manual.

### 6.2 Identify issues

Threats to and pressures on the landscape may include natural processes (such as erosion, flood, bushfire, vegetation re-growth and weathering) or threats from human action (such as proposed development, vehicle damage, visitor impacts, vandalism and neglect), or a combination of both natural and human pressures.

You will need to undertake a condition survey of the landscape to identify any issues or threats. The following checklist may be useful.<sup>25</sup>

#### Is the landscape affected by any of the following?

- community needs and expectations
- conservation requirements - including maintenance, repair, restoration or reconstruction of any part of the landscape
- new development - including additions, alterations and refurbishment
- proposed demolition or removal of part of the landscape
- proposed subdivision or consolidation
- changes to the use of the landscape, including the introduction of new uses or activities
- excavation in an area where archaeological material may be located

<sup>24</sup> Adapted from *Information Guide - Conservation Management Plans: Managing Heritage Places*, Heritage Council of Victoria, Melbourne, June 2010, pp. 6 and 8.

<sup>25</sup> Adapted from *Information Guide - Conservation Management Plans: Managing Heritage Places*, Heritage Council of Victoria, Melbourne, June 2010, p. 10; and Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 56.

- access requirements - including disabled access and emergency egress
- fire, erosion, flood, weathering
- occupational health and safety requirements
- hazardous material management
- transfer of property from public to private ownership or use (or vice versa)
- risks from natural events – fire, flooding, storms, drought
- site security - theft, arson or vandalism
- multiple ownership or management arrangements
- resource availability
- public use or tourism
- potential for interpretation – to support or make more explicit the significance of the place

## **CASE STUDY 10: IDENTIFYING THREATS AND PRESSURES – TASMANIA'S RURAL CULTURAL LANDSCAPES**

The English character of much of rural Tasmania is seen as a significant element in the public's perception of what makes Tasmania distinctive. The landscape is an amalgam of elements produced by the interplay of agricultural practices and climate, soil and topography. The distinguishing cultural elements of the Tasmanian rural landscape include: the closely spaced nature of rural villages; the common use of bricks and stone in buildings; the frequency of agricultural buildings constructed in Georgian or Victorian style; the presence of distinctive buildings or structures such as hop-drying kilns, sandstone churches and bridges; the presence of distinctive agricultural activities such as hop growing and orcharding; the small size of fields and use of stone walls and hedgerows as field boundaries; and the use of exotic plantings.<sup>26</sup>

In 2009, the Australian Council of National Trusts reported that Tasmania's Rural Cultural Landscapes were under serious threat (see below).<sup>27</sup>

### **Description of Risk:**

The diverse rich cultural landscape in Tasmania has been organically evolving with changing use and occupation since settlement. The rural cultural landscape tells the story of early agricultural development. Apart from clear felling in some areas of the natural bushland, and reforestation with planting, the rapid modifications to land use through the agricultural sector in Tasmania has given most concern to the community.

The change from traditional land use and farming techniques has altered the cultural landscape; in particular there has been a loss of hedgerows and wind-break tree plantings. Dramatic changes to the rural landscape are now

<sup>26</sup> Tassell, C. B., *Tasmanian Rural Cultural Landscapes: A Study*, Queen Victoria Museum and Art Gallery, Launceston, 1988, pp. 5-9; and *Tasmania's Rural Cultural Landscapes*, National Trust Australia (Tasmania), 2011. Available at [http://www.nationaltrusttas.org.au/rural\\_landscapes/pages/introduction.htm](http://www.nationaltrusttas.org.au/rural_landscapes/pages/introduction.htm). Accessed 20 January 2012.

<sup>27</sup> *Our heritage at risk - Tasmania, 2009*, Australian Council of National Trusts, 2009. Available at [http://heritageatrisk.org.au/TAS\\_Noms\\_09.html](http://heritageatrisk.org.au/TAS_Noms_09.html). Accessed 2 January 2012.

occurring at an ever-quicken pace with the introduction of centre pivots as farmers are looking for high yielding crops.

### 6.3 Develop management policies

Management policies identify *what* needs to be done to ensure that the significance of the landscape is retained. Your management policies should establish goals and objectives to conserve specific heritage values of the landscape and develop options for achieving these objectives.

#### **Policies are normally required for:** <sup>28</sup>

- routine maintenance – including how and when this will be done
- repairs, restoration and reconstruction – works that address problems revealed in the condition survey and works that return elements of a landscape to a known earlier state
- uses – including how the use of the landscape will be managed and how any proposed new uses will be accommodated
- managing change – including how changes to existing features will be managed
- interpretation – how the significance of the landscape will be communicated, potentially on-site
- involving stakeholders – how stakeholders (including government agencies, neighbours and people with significant associations with the place) will be involved
- monitoring – how actions taken under the management plan will be documented and how outcomes will be monitored
- management and decision making – how management structures, resources and decision-making processes will be established or varied to ensure the management plan is effectively implemented.

### 6.4 Develop an action plan

An action plan identifies *how* and *when* actions will be taken to implement the management policies. Your choice of which actions to use to manage a landscape will determine the future security of its significant values. Involving community groups, landowners and other interested parties in the process of developing the plan and assigning responsibility for tasks can ensure that the plan will be successfully implemented.

It is imperative that any work done to maintain and actively manage cultural landscapes is guided by the 'precautionary principle' recognised in the Burra Charter (Article 3.1):

***'Conservation is based on respect for the existing fabric, use, associations and meaning. It requires a cautious approach of changing as much as necessary but as little as possible.'***

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<sup>28</sup> Adapted from *Information Guide - Conservation Management Plans: Managing Heritage Places*, Heritage Council of Victoria, Melbourne, June 2010, p. 11.

The conservation principles set out in the Burra Charter are:

*Maintenance* means the continuous protective care of the fabric and setting of the place, and is to be distinguished from repair. Repair involves restoration or reconstruction.

*Preservation* means maintaining the fabric of a place in its existing state and retarding deterioration.

*Restoration* means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

*Reconstruction* means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

*Adaptation* means modifying a place to suit the existing use or proposed use.

An action plan should contain:<sup>29</sup>

**A maintenance plan or schedule** that clearly sets out when maintenance work should take place and who is responsible for that work.

**A works plan or schedule** that identifies a priority order for the works required to remedy issues identified in the condition survey. A works schedule may form the basis for commissioning a contractor to undertake these works.

**Management protocols** to address specific management issues. For example, if a landscape contains very fragile and unstable fabric, a protocol may be developed that limits the number of people who can access the place over a period of time.

**A section on monitoring and reviewing** the management policies so that the management plan is able to respond and incorporate change.

#### **CASE STUDY 11: DEVELOPING A MANAGEMENT PLAN - JERRABOMBERRA WETLANDS NATURE RESERVE, ACT<sup>30</sup>**

Evidence suggests that the Jerrabomberra wetlands were one of three large lowland campsites for Aboriginal people in the ACT region. The first European settlers in the 1820s and 1830s recorded Aboriginal gatherings. Tools and other artefacts remain buried near the surface in the reserve and could be exposed by disturbance such as earthworks or scouring by floodwaters. The river flats at Jerrabomberra have been used for agriculture (cropping and dairying) since the early 1800s. However, there is little if any significant archaeological evidence related to these uses. As part of his plan for Canberra, Walter Burley Griffin had a temporary railway line constructed across the Molonglo River on what is now the north-western side of the reserve. Stumps on the northern bank of Molonglo Reach may be the remains of the railway bridge that was washed away in a flood in 1922. As a whole, Jerrabomberra Wetlands is a cultural landscape with three main visible components: the 'rural' grassland landscape, the dominant exotic vegetation, and the 'artificial' wetland environments created by the filling of Lake Burley Griffin.

<sup>29</sup> Adapted from *Information Guide - Conservation Management Plans: Managing Heritage Places*, Heritage Council of Victoria, Melbourne, June 2010, p. 12.

<sup>30</sup> *Jerrabomberra Wetlands Nature Reserve Plan of Management 2010*, Department of Territory and Municipal Services, ACT Government, Canberra, 2010, pp. 33-35 and 78.



View of Jerrabomberra wetlands. Image courtesy Richard O'Neill.

The management plan for the Jerrabomberra wetlands includes the following sections:

**Cultural heritage primary management objective**

Cultural heritage values of the reserve (including Indigenous heritage) are to be identified and conserved.

**Policies**

The cultural heritage of the Jerrabomberra Wetlands will be identified, conserved and interpreted for its educational value and to foster historical understanding of the area.

**Actions**

- Ensure that all works proposed for the reserve fulfil legislative requirements related to heritage protection.
- Include both Aboriginal and European cultural heritage in the interpretation strategy for the reserve.
- Recognise prior Aboriginal occupation on reserve entry signs and in relevant interpretative material.
- Encourage Aboriginal people and descendants of European settler families with local knowledge to be involved in identifying, conserving and interpreting heritage.

**FURTHER INFORMATION 11**

A checklist for developing a management plan can be found in Lisa Rogers' *Protecting Local Heritage Places: A Guide for Communities* (Australian Heritage Commission, Canberra, 2000) p. 63. It is available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf).

## 7. Interpreting cultural landscapes

According to Lisa Rogers in *Protecting Local Heritage Places: A Guide for Communities*, interpretation is the art and science of explaining cultural landscapes – their past, their relationships to people and other

places, and their significance to people.<sup>31</sup> Interpretation is a communication process that promotes understanding of and an opportunity to experience a place. Interpretation builds greater community awareness of the values of a landscape.

It is important with any interpretation project to make sure that all the appropriate people are aware of the project and have an opportunity to contribute views early in the process. In cases where it is necessary to present factual historic or scientific information, ensure that the information is correct. If using quotes, make sure they are accurate. Where there is a possibility of an Indigenous interest, check with the local Aboriginal community to make sure that the information presented is appropriate in terms of cultural protocol and intellectual property.<sup>32</sup>

Interpretation techniques can include signs or plaques, guided walks, open days, booklets and self-guided walks.

#### **FURTHER INFORMATION 12: INTERPRETATION**

Professional associations like the Interpretation Australia Association can assist with providing interpretation skills. See <http://www.interpretationaustralia.asn.au/>

Useful publications include:<sup>33</sup>

*Guidelines for Interpreting Australian Aboriginal and Torres Strait Islander Culture and Country* (Interpretation Australia Association, 2006), available at <http://www.interpretationaustralia.asn.au/resources/guidelines>

*The ICOMOS charter for the interpretation and presentation of cultural heritage sites*, 2008, available at [www.international.icomos.org/charters/interpretation\\_e.pdf](http://www.international.icomos.org/charters/interpretation_e.pdf)

#### **CASE STUDY 12: CASTLEMAINE DIGGINGS NATIONAL HERITAGE PARK, CASTLEMAINE, VICTORIA<sup>34</sup>**

<sup>31</sup> Lisa Rogers, *Protecting Local Heritage Places: A Guide for Communities*, Australian Heritage Commission, Canberra, 2000, p. 72. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

<sup>32</sup> Lisa Rogers, *Protecting Local Heritage Places: A Guide for Communities*, Australian Heritage Commission, Canberra, 2000, pp. 72-3. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

<sup>33</sup> Recommended by Steve Brown in *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, p. 72.

<sup>34</sup> Case study details from David Bannear, 'Castlemaine Diggings National Heritage Park Landscape Plan. Draft', May 2009, passim.

The Castlemaine Diggings National Heritage Park (CDNHP) is situated in central Victoria, in the centre of the Victorian Goldfields region. It extends 50 kilometres from Castlemaine in the north towards Daylesford in the south, and is up to 10 kilometres wide. The CDNHP is located near and associated with the historic gold settlements of Castlemaine, Chewton, Fryerstown, Vaughan, Campbells Creek and Guildford. The Park, encompassing 7,440 hectares, was proclaimed on 30 October 2002. The CDNHP is an area of regenerating box-ironbark forest (itself a relic of the gold rush) containing an outstanding archaeological record, landscape features and impacts associated with an 1850s international gold rush known as the Mount Alexander rush. The CDNHP contains the sources of the gold (reefs, ancient and recent gravels) that made it one of the world's richest shallow goldfields. The goldfield produced over five million ounces of gold from the first few metres of soil and rock.

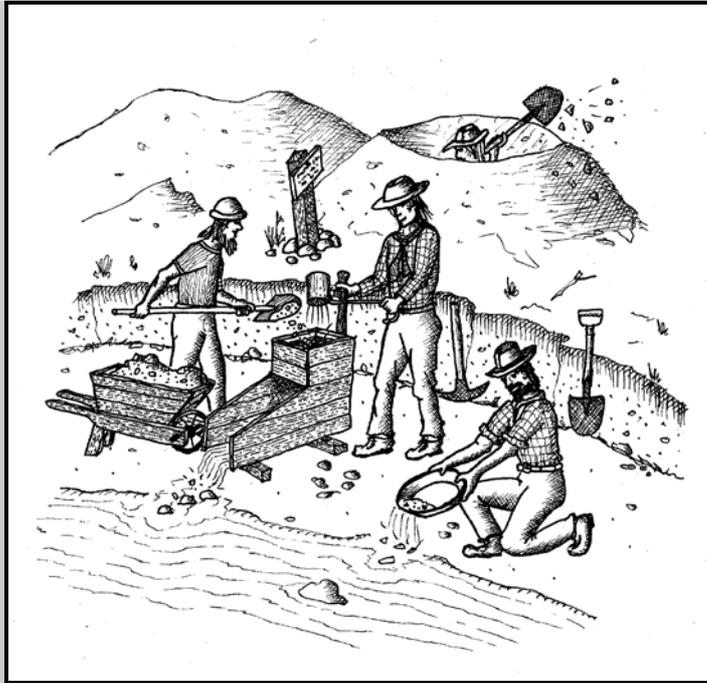
Today's cultural landscape evidences the methods used to extract gold in the area of the Park. However, to the untrained eye, it is often difficult to interpret this evidence. In order to help people understand the landscape, illustrations of mining activities with explanatory text have been provided.



Views showing today's CDHNP landscape. Images courtesy of David Bannear.

### **Alluvial gold digging**

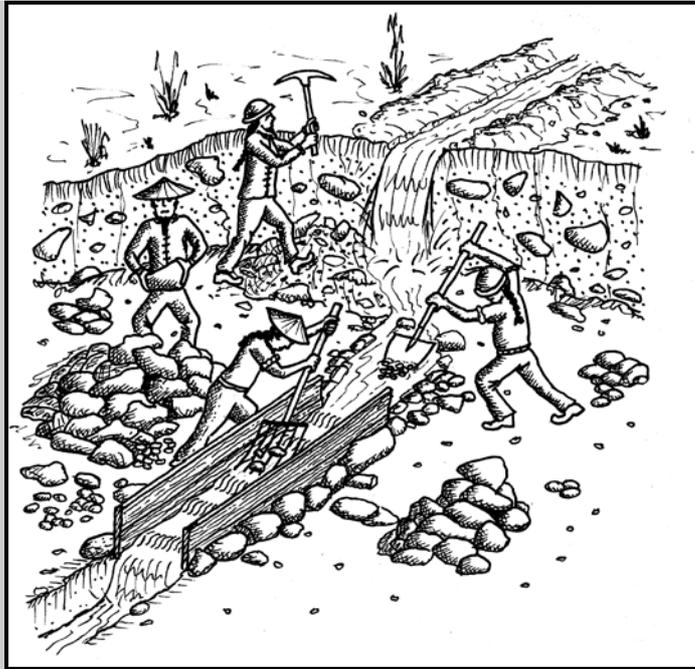
The earliest form of gold mining carried out in Victoria was alluvial mining. Despite developments in technology, this simple form of mining continued to be employed into the twentieth century. The basic equipment for the gold seeker was a shovel, pick, bucket and rope, and one or more of the following washing devices: tin pan, tub, and cradle. Today this technology is evidenced in the landscape of the CDHNP by small heaps and depressions, remains of huts where diggers lived, and artefacts such as broken bottles and iron objects.



This illustration (above) shows cradling activity. Washdirt was shovelled into the top component of the cradle called a *hopper*: a removable square tray with a base of tin or flat iron pierced all over with half-inch holes. The washdirt and water passed through the holes onto the *slide* below (a shallow, tilted tray lined with coarse canvas to slow the gold across which were fixed a couple of slim wooden bars, or *riffles* to stop the gold). From the slide the washdirt slurry spilled onto the inner end of the cradle floor, flowing over more canvas and riffles, then out the mouth with a gush, hopefully, leaving any gold behind. The cradle itself was mounted on a slight incline to facilitate drainage, and owed its rockability to two rounded snibs of timber underneath. Illustration by Rob Kaufman.

#### **Alluvial gold ground sluicing**

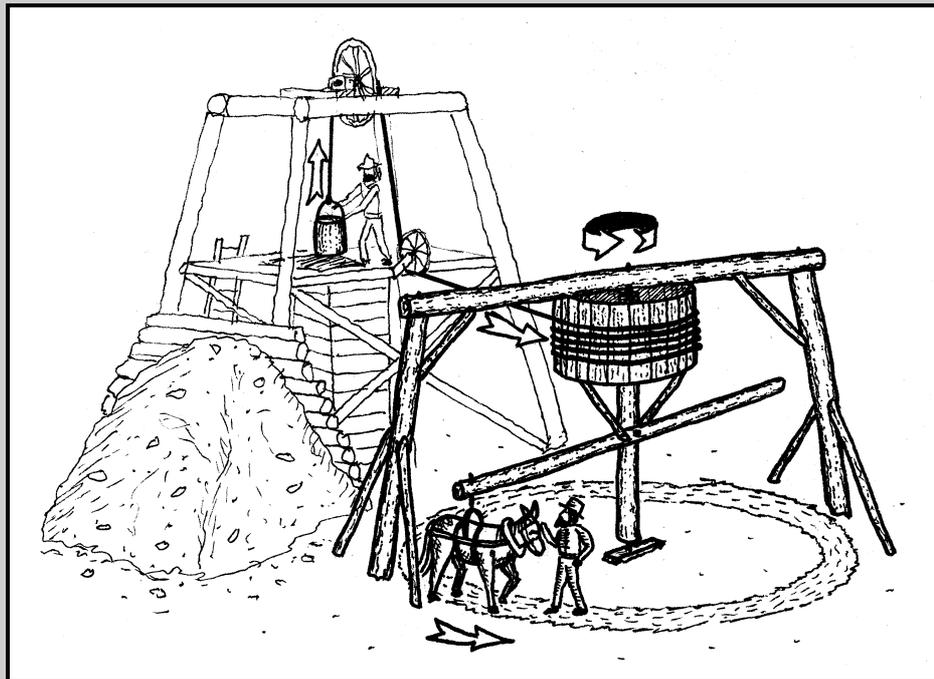
Gold diggers quickly took up sluicing where water and topography allowed, employing the force of water to break up soil to release the gold. They sometimes went to considerable lengths to work the creek beds and banks, by diverting the streams from their courses, through tunnels, cuttings and stone-retained embankments. Today this activity is evidenced in the landscape of the CDHNP by quarried creek banks, water channels on slopes above quarry faces, channels to carry water and sludge away and dumps of river pebbles.



This illustration (above) shows sluicing, which involved the use of running water to break down gold-bearing earth, and a sluice box to recover the gold. Sluicing involved washing alluvial material through a channel with *riffles* (a set of bars or slats) in its base for the capture of gold released from its surrounding material. Illustration by Rob Kaufman.

### **Quartz gold shaft and tunnel mining**

The evidence of past quartz reefing is the most extensive and best preserved of all mining types. Earthworks included tunnels, shafts and open pits. Today this activity is evidenced in the landscape of the CDHNP by tunnels and mullock heaps, shafts and mullock heaps, and tracks and tramways.



This illustration (above) shows quartz mining. At first the miners dug open cuts, working only the surface shows of quartz, but to work at any depth they had to sink shafts or drive tunnels. Most miners were able to profitably work their ground, with hand or horse-powered machinery - haulage whims and whips - down to the water table. Mining below the water table required steam-powered pumping and winding machinery, the cost of which usually led to the development of large company mining. Illustration by Rob Kaufman.

## 8. Conclusion

Each cultural landscape is unique: it comprises layers of interaction between particular people and a distinctive environment over time. Because they are made up of complex relationships between people and the environment, cultural landscapes are continually changing. Landscapes, therefore, may have different meanings for different people at different times.

The change to Australia's cultural landscapes over the past 200 years has been dramatic. Today, the pressures of development continue to impact on our landscapes. In 2006, the *Australian State of the Environment* report stated of cultural landscapes:

The community's understanding of heritage has continued to expand as people have come to realise that cultural and natural heritage are closely integrated. Heritage is still regarded as consisting of 'special places', but there is an emerging recognition by Indigenous and non-Indigenous Australians of intangible heritage and cultural landscapes, and of the importance of heritage as a part of people's locality and identity.<sup>35</sup>

But not all Australian States have pursued the concept of cultural landscapes as heritage, and many people do not have an understanding of why the preservation of cultural landscapes is necessary. Historical societies are well placed to be advocates for cultural landscapes. They have a detailed knowledge of local landscapes and understand past and present community connection to them. By bringing to life landscapes through following the steps in this guide, historical societies can raise public awareness and thereby play a vital role in protecting these important areas.

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<sup>35</sup> R.J.S. (Bob) Beeton et. al., *Australia State of the Environment 2006: Independent report to the Australian Government Minister for the Environment and Heritage*, Australian State of the Environment Committee, 2006. Available at <http://www.environment.gov.au/soe/2006/publications/report/heritage-1.html>. Accessed 18 January 2012.

## Appendix One: Glossary<sup>36</sup>

**aesthetic** An item with visual or sensory appeal, landmark design qualities or displaying creative or technical excellence.

**archaeology** The study of past human cultures, behaviour and activity through recording and analysis of physical evidence.

**attachment** Term used interchangeably with association to mean the connections or feelings that an individual or group had, or still has, to an object, place and/or landscape.

**Australia ICOMOS** ICOMOS (International Council on Monuments and Sites) is an international organisation linked to UNESCO that brings together people concerned with the conservation and study of places of cultural significance. Australia ICOMOS is the Australian chapter of the organisation.

**Burra Charter** Charter developed and adopted by Australia ICOMOS which establishes principles for the conservation of places of cultural significance.

**community engagement** The participation of communities in decision-making and management processes.

**condition** The state of being of the cultural values that a heritage item is assessed to have.

**conservation** All the processes of looking after an item so as to retain its cultural significance. It includes maintenance and may, according to circumstances, include preservation, restoration, reconstruction and adaptation, and will be commonly a combination of more than one of these.

**conservation management plan (CMP)** A non-statutory document that outlines the significance of an item and how the item is to be managed.

**cultural landscape** Those areas which clearly represent or reflect the patterns of settlement or use of the landscape over a long time, as well as the evolution of cultural values, norms and attitudes toward the land.

**cultural significance** A term frequently used to describe all aspects of significance. The Burra Charter (Article 1.2) uses the categories social, spiritual, historic, scientific and aesthetic to tease out cultural values

for past, present or future generations in a methodical way.

**culture** The way of life, especially the general customs and beliefs, of a particular group of people at a particular time.

**heritage** The intangible and tangible aspects of the whole body of cultural practices, resources and knowledge systems developed and passed on as part of expressing cultural identity.

**historical theme** Traditionally used to describe a major force or process (activities such as mining, fishing or defence) which has contributed to our history. Themes are a conceptual way of interpreting history and stories that can elicit connections between places of different periods or types.

**history** The study of, or a record of, past events considered together, especially events of a particular period, landscape or subject.

**indigenous** A term which includes the original inhabitants of Australia and the Torres Strait Islands.

**intangible values** Cultural values related to memory, beliefs, traditional knowledge and attachment to place.

**integrity** Wholeness, completeness or intactness of natural and/or cultural heritage items and its/their values.

**interpretation** All the ways of presenting the cultural values of a place (see Burra Charter, Article 1.17).

**landscape** Used in the same way as place but applies to a large contiguous geographic area, usually comprised of a number of topographic features.

**material heritage** As for tangible heritage.

**movable cultural heritage** Any reasonably portable cultural heritage item or collection.

**oral history** Process of interviewing a person or persons about their knowledge and beliefs.

**place** A location with which people had, or still have, cultural attachments or associations. It may contain physical remains and/or have intangible associations and can relate to either pre-contact or post-contact heritage.

**post-contact** Period in Australian history after colonial settlers arrived in 1788.

**setting** The setting of a heritage structure, site or area is the immediate and extended environment that is

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<sup>36</sup> From Steve Brown, *Cultural Landscapes: A Practical Guide for Park Management*, Department of Environment, Climate Change and Water (NSW), South Sydney, October 2010, pp. 93-8.

part of, or contributes to, its significance and distinctive character.

**settler** Australian non-indigenous people from a variety of ethnic origins who have migrated to Australia since 1788.

**significance** Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations. Heritage significance is often used interchangeably with the term 'heritage value'.

**site** Usually considered to be a location or area of land that represents a focus of past human activity that contains physical or tangible cultural material remains. Within this meaning, a site is a subset of place.

**social value** The ways in which places and landscapes are perceived or experienced by local people and local communities. Also referred to as community value.

**spirit of place** Made up of the tangible (e.g., sites, buildings, landscapes, routes, objects) and intangible elements (e.g., memories, narratives, written documents, festivals, commemorations, rituals, traditional knowledge, values, textures, colours, odours etc) that contribute to making place and give meaning, value, emotion and mystery to a place.

**spiritual** 1. pertaining to the spirit or soul, as distinguished from the physical or tangible. 2. Places where a divinity (i.e., deity, god, spirit) is believed to be present. Similar to the term supernatural which has wide currency in scholarly literature.

**State Heritage Register** A statutory list of heritage items of state significance established by each state.

**statement of significance** A statement which summarises why a heritage item or area is of importance to present and future generations. See also cultural significance.

**tangible heritage** Refers to cultural heritage that has a physical dimension, having material remains.

**thematic framework** A list of key themes as a framework for understanding the heritage of a place or region.

**theme** Historical influences that have shaped and continue to shape an item and that provide an understanding of context and associations.

**threat** Natural or human-made action or activity that can impact on a heritage place and/or value. Also means the potential changes to the type and severity of risks in the future.

**use** The functions of a place as well as the activities and practices that may occur at the place.

**values** The reasons why an item is important to individuals, groups or communities. Key cultural heritage values are social/spiritual, scientific, historic and aesthetic.

## Appendix Two: Useful resources for identifying elements of cultural landscapes.<sup>37</sup>

### *Garden elements*

*Heritage Gardens*, New South Wales Heritage Branch, n.d., at [http://www.heritage.nsw.gov.au/06\\_subnav\\_10.htm](http://www.heritage.nsw.gov.au/06_subnav_10.htm) (Contains a list of sources on how to identify old-fashioned plants, garden furniture, parks, gardens, and trees, and includes a guide to Federation era gardens ca. 1880-1920.)

M. Brookes and R. Barley, *Plants Listed in Nursery Catalogues in Victoria - 1855-1889*, The Garden Plant Conservation Association, South Yarra, 2009. (The focus is on ornamental garden rather than food plants (kitchen garden, agricultural.)

Richard Aitken and Michael Looker, *The Oxford Companion to Australian Gardens*, Oxford University Press, Australia, 2002.

*Interwar Gardens – a guide to the history, conservation and management of gardens of 1915-1940*, National Trust of Australia (NSW) and Arthur Yates & Co., Sydney, 2003.

*Colonial Plants* database, New South Wales Historic Houses Trust, n.d., available at [http://www.hht.net.au/research/colonial\\_plants](http://www.hht.net.au/research/colonial_plants)

Richard Aitken, *The Garden of Ideas – Four Centuries of Australian Style*, Miegunyah Press, University of Melbourne Press, Carlton, 2010.

Colin Mills, *Hortus Camdenensis: An illustrated catalogue of plants grown by Sir William MacArthur at Camden Park, NSW, Australia between c.1820 and 1861*, n.d., available at <http://www.hortuscampden.com/>

Stirling Macoboy, *What Tree is That?*, New Holland Publishers, Sydney, 2006.

### *Architectural and building styles*

Philip Goad and Julie Willis (eds.), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Port Melbourne, 2011.

Miles Lewis, 'Australian Building: A Cultural Investigation', n.d., is available at <http://www.mileslewis.net/australian-building/> (Contains information on vernacular building styles and materials.)

Richard Apperly, Robert Irving and Peter Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, Angus and Robertson, Pymble, 1994.

N. Boyd, J. Hill, G. O'Reilly and S. Robertson (eds.), *Interwar Housing Styles in New South Wales*, The Art Deco Society of NSW Inc., Sydney, 2008.

G. Butler, *The Californian Bungalow in Australia*, Lothian Publishing Company, Port Melbourne, 1992.

Peter Cuffley, *Australian Houses of the Twenties and Thirties*, Five Mile Press, Noble Park, 1997.

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<sup>37</sup> Thankyou to Stuart Read, Heritage Officer with the NSW Heritage Branch, for providing many of these references.

- Peter Cuffley, *Australian Houses of the Forties and Fifties*, Five Mile Press, Melbourne, 1993.
- H. Edquist, *Pioneers of Modernism – the Arts and Crafts Movement in Australia*, Melbourne University Press, Melbourne, 2007.
- Ian Evans, *World of Old Houses*, 2011. Available from <http://www.oldhouses.com.au/>. (Contains building and garden style information.)
- Ian Evans, *The Federation House: A Restoration Guide*, Flannel Flower Press, Sydney, 1995.
- T. Howells and M. Nicholson, *Towards the Dawn: Federation Architecture in Australia 1890-1915*, Hale & Iremonger, Sydney, 1989.
- R. Moore, S. Burke and R. Joyce, *Australian Cottages*, Landsdowne, Sydney, 1989.
- Scott Robinson and Rosemary Broomham, *Interwar Housing – the Middle Class Dream*, National Trust of Australia (NSW), Sydney, 1997.
- B. Raworth, *Our Inter-war Houses – How to Recognise, Restore and Extend Houses of the 1920s and 1930s*, National Trust of Australia (Victoria), Melbourne, 1991.
- What House is That?*, Heritage Council of Victoria, Melbourne, 2007. Available online at <http://www.dpcd.vic.gov.au/heritage/heritage-places-and-objects/What-house-is-that> (A print version also available.)

### ***Fences***

- John Pickard, *Illustrated glossary of Australian rural fence terms*, New South Wales Heritage Branch, Sydney, 2009. Available at <http://www.heritage.nsw.gov.au/>
- R. Peterson, 'Fences and Gates – a guide to identification, conservation and restoration of historic fences and gates c.1840-1925' in *Technical Bulletin 8.1*, National Trust of Australia (Victoria), Melbourne, 1988.
- Fences in South Australia*, South Australian Department of Environment and Natural Resources and the City of Adelaide, Adelaide, 2010. Available from <http://www.environment.sa.gov.au/>
- Ian Stapleton, 'Picket Fences' and 'Iron Palisade Fences' in I. and M. Stapleton, *How to Restore the Old Aussie House*, Flannel Flower Press, Sydney, 1997, pp. 108-11.

### ***Urban Landscapes/Suburbs***

- Robert Freestone, *Urban Nation - Australia's Planning Heritage*, CSIRO Publishing, Melbourne, 2010.
- Dr David Rowe, 'Recognising architectural styles', Department of Planning and Community Development, Melbourne, 2011. (Available from the Department of Transport Library at 121 Exhibition Street, Melbourne.)

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