

CULTURAL LANDSCAPES in SOUTH EAST QUEENSLAND

A DISCUSSION PAPER



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Cover photo: view south from *Coochin Coochin*, Dec 2007.

INTRODUCTION

The cultural landscape concept provides a means to integrating the various features found in an area –topography, scenic amenity, historic places –into a framework in which to consider their conservation. The interaction of humans on the landscape and the landscape on humans is the fundamental issue to be examined.

The draft *South East Queensland Regional Plan 2009-2031* has components covering essential aspects of the landscape. Section 3 is devoted to regional landscape delineating areas of scenic amenity, landscape corridors, landscape heritage and regional open space. The desired outcome is that the ‘key environmental, economic, social and cultural resources of the regional landscape are identified and secured to meet community needs and achieve ecological sustainability.’ Section 4.1 deals with natural resource management, 6.5 deals with cultural heritage, arts and cultural development, while 7.4 covers indigenous cultural values. How will these disparate components be considered in an integrated way?

The 2008 SEQ Living Landscapes Forum confirmed the need for new concepts for the regional landscape in order to work together with new ‘actors’ who own and manage tracts of the landscape to achieve both conservation and rural production. New approaches to these issues are required compared with the traditional planning approaches of urban expansion and growth management. It is well recognised that there are multiple landscape values which require protection. This range of values can cause conflicts which require resolution. The priority in resolving these depends on the precautionary principle and adaptive management to achieve ongoing uses. It is in this context that we need to consider the heritage values in the landscape and the cultural landscape concept offers a new tool –both theoretically and in practical policies to implement protection of identified components of the regional landscape.

This paper discusses the evolution of the concept of cultural landscapes, provides a definition, summarises the identification and assessment procedures, highlights key management issues, outlines work already undertaken on cultural landscapes in Queensland and suggests an approach for further identifying cultural landscapes as part of the SEQ regional planning process

A. WHAT IS A CULTURAL LANDSCAPE?

Evolution of the concept

The term 'landscape' has evolved since its first use in the Middle Ages in Europe. Landscape can be topography of a region, or terrain which people inhabit, or a piece of land overseen from a vantage point; it can be an object, an experience or a representation (Olwig, 2002). Every use of the term brings a series of meanings with it. Landscape can be considered as art; as space transformed into place by human intervention; as a place of something; as lived-in landscape experienced and understood by people in many different ways (Thomas, 2003:165-181).

Cultural landscape has been a fundamental concept for geographers since its first use in Germany in the 1890s when Friedrich Ratzel defined *Kulturlandschaft* as an area modified by human activity as opposed to the primeval natural landscape. But it was the American geographer, Carl Sauer, who introduced the term 'cultural landscape' to the English-speaking world in 1925:

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

He was referring to the agricultural landscape of the central valley of California which has many layers of previous occupation and use –native Americans, Spanish conquistadors, Russian timber getters, French colonists then the Yankee ranchers – each with a distinctive culture impacting on the terrain (Sauer, 1925:46).

Cultural values in Australian landscapes have not been widely appreciated. Much of the explanation for this lies in the way in which the conservation movement in Australia evolved. Nature conservation has predominated. This flowed on to legislation for protection of 'nature'. In turn Australian heritage is dominated by landscapes representing wild nature and the product of Indigenous peoples. The World Heritage Convention which Australia joined in 1974 dramatically altered the development of heritage protection and ever since, World Heritage has had an impact on Australians – in their legislation, in their tourism and in their concepts about nature and culture. Because Australians have traditionally perceived 'nature' and Aboriginal culture as our heritage, there has been little interest in the European historic values in the landscape and a general feeling generated by the green movement that cultural heritage has meant despoilation of natural heritage and is best ignored or indeed 'disappeared' such as removing mining relics or exotic plantings (Lennon, 2006:212).

The perception of what constitutes heritage in Australia has evolved as society has evolved. From the earliest days of settlement there was concern about resource depletion, particularly of usable timbers, and timber reserves were set aside from sale to private owners. Cultural heritage was largely the domain of museums with collections of Aboriginal artefacts, explorers' waterbags and maps, mining tools and pioneer household effects. National Trusts developed after World War II and largely concentrated on saving historic houses. Cultural heritage legislation was progressively introduced from the 1960s covering both collections and places.

The 1992 amendments to the World Heritage criteria played a significant role in Australia in drawing attention to cultural values in the landscape. These amendments provided for the following cultural landscape categories: intentionally designed –as in gardens, relict –as in archaeological sites, organically evolving or continuing use with material evidence of its evolution - as in farmed landscapes, and associative landscapes with powerful religious, artistic or cultural associations –as in many Aboriginal sacred sites. [See Attachment 1]. These categories have been applied by some managers at national park level and at local level as a means of protecting diverse heritage values in their landscapes (Lennon, 2005:196-8).

The initial World Heritage listing of Uluru-Kata Tjuta as a geological site ignored its associative cultural landscape values, and management concentrated on getting Aboriginal people to help with wildlife conservation and education rather than encouraging them to maintain the traditional elements of Uluru as a story place. Its re-inscription in 1996 as a cultural landscape with national publicity and new tourism promotion following changed the popular view of Uluru as the ‘big rock in the Centre. As an associative cultural landscape the park represents the work of Anungu and nature over thousands of years managed over this time using traditional Anungu methods governed by Tjurkurpa, which is Anungu law. According to Tjurkurpa there was a time when ancestral beings in the form of humans, animals and plants travelled widely across the land and performed remarkable feats of creation and destruction. The journeys of these beings are remembered and celebrated and the record of their activities exists today in the landscape. As a consequence the Anungu have strict obligations to maintain their country by rituals to keep it clean which for example, requires patch burning and clearing out waterholes (Lennon, 2005:199-201).

Other World Heritage areas in Australia have been listed for their outstanding universal values relating to rare vegetation, not for the historic sites or cultural landscapes within them. This especially applies to Kakadu, the Tasmanian Wilderness and the Wet Tropics.

Heritage values in the landscape

Within cultural landscapes there are areas where human impact is more obvious. These places ‘...may include components, contents, spaces and views’ (Australia ICOMOS, 1999:1.1). Places may have natural features as well as cultural evidence, but not all places are important. However, some are considered significant and worth conserving because of their cultural values.

Cultural heritage is the term used in the Australia ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) to refer to qualities and attributes possessed by places that have aesthetic, historic, scientific or social value for past, present and future generations. In the *Queensland Heritage Act 1992* cultural heritage significance is defined more broadly to include ‘aesthetic, architectural, historical, scientific, social or of technological significance to the present generation or past or future generations.’ These cultural heritage values may be seen in a place’s physical features, but can also be associated with intangible qualities such as people’s associations with or feelings for a place. Indigenous places may have other layers of significance as well as those mentioned here; these meanings are defined by the indigenous communities themselves.

Values are the characteristics attributed to heritage objects and places by legislation, governing authorities, owners and/or other stakeholders. These characteristics - aesthetic, historic, scientific, social, spiritual, biological diversity and geodiversity values - are what make a place significant.

The Australian continent contains a complex array of landscapes, the result of its geological and climatic history. The landscapes also show the impacts of at least 60 000 years of Indigenous occupation and over 200 years of European occupation. Due to the length of time humans have lived in Australia with their varying technologies, they have impacted all parts of the continent. Their occupation has given meaning to their places so that all Australian landscapes might be considered to be cultural landscapes. The following definition encompasses these ideas:

A cultural landscape is a physical area with natural features modified by human activity resulting in patterns of evidence layered in the landscape. These layers give a place its distinctive spatial, historical, aesthetic, symbolic and memorable character.

Aesthetic value

This comes from people experiencing the environment and includes all aspects of sensory perception, visual and non-visual, and may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use; emotional response and any other factors having a strong impact on human feelings and attitudes. The *Queensland Heritage Act 1992* narrows the definition of aesthetic significance of a place or object to ‘its visual merit or interest.’

Historic value

A place may have historic value because it has influenced, or been influenced by, an historic figure, event, phase, period or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives *in situ*, or where the settings are intact, than where it has been changed or evidence does not survive. However some events or associations may be so important that the place retains significance regardless of subsequent treatment, such as with massacre sites or explorers’ landing sites.

Scientific value

The scientific or research value of a place will depend upon the importance of the data involved: on its rarity, quality or representativeness; and on the degree to which the place may contribute further substantial information about environmental, cultural, technological and historical processes.

Social value

This embraces the qualities for which a place has become the focus of spiritual, political, national or other cultural sentiment to a group. It is a special meaning important to a community’s identity, perhaps through their use of the place or association with it. Places which are associated with events that have had a great impact on a community often have high social value.

Indigenous values are embodied in the cultural, spiritual, religious, social or other importance a place may have for indigenous communities. Significance must be determined through consultation with the relevant indigenous community.

Any place will have a range of values. These may be assessed against criteria to determine whether the values are important enough for the place to be listed for heritage protection. It is then regarded as a heritage place.

Conserving heritage values in the landscape

It is now recognised that all the values identified in landscapes and assessed as having cultural significance should be conserved. Understanding and conserving this wide spectrum of values requires a range of different skills, including community involvement.

Over the last 20 years, the concept of cultural landscapes has become more accepted in heritage agencies, representing a move from valuing Eurocentric monumental heritage and predominantly visual value, to appreciating the expression of the values relating to practices of cultures. Heritage Victoria and the NSW Heritage Council both have criteria for and categories of cultural landscapes in their registers.

A key issue for conservation of heritage values in Australian places is the integration of natural, Indigenous and historic values identified and assessed under different criteria, and often under different jurisdictions, but for the same place –as we have seen in the draft SEQ regional plan.

Rather than reinforcing the division into separate categories of cultural and natural values as the basis for conservation actions, the concept of a spectrum of values is advocated as a starting point for planning.

A holistic approach examining all values is a wise basis on which to proceed in the evaluation process so as to arrive at considered, if not mutually accepted, decisions on management actions. The cultural landscape concept provides such an approach for integrating heritage values, often identified as a series of dots on the map, and managing them in the landscape.

Why conserve cultural landscapes?

Many areas have scenic values, appreciated as a distinctive mountain range or peak or a picturesque rural landscape or associated with commemorative events such as avenues of honour leading into a town. Then across the same landscapes individual buildings or historical sites or a pattern of clearings for farming might have been identified. But there is generally an interrelationship between these based on their historical function and it is this interrelationship that gives the whole landscape a wider significance (Lennon et al., 1999).

- These landscapes are cultural artefacts in that they are the result of administrative decisions to survey and sell or reserve land parcels for farming, townships, production forests or as timber reserves for future utilization, or as protected areas for scientific research or as beauty spots, and currently for

nature conservation such as national parks. The history of their management is reflected in the shape and pattern of landholdings, type and density of tree cover and structural characteristics, as well as the infrastructure such as roads and power lines.

- They allow us to read our past by deciphering the evidence remaining layered in the landscape, and this gives us an attachment to and a sense of place. It gives us a cultural identity relating to that place at a landscape scale.
- They contribute to the sense that as a society we share a material heritage which is part of our common cultural identity. Places help us understand the past, they enrich the present and we expect them to be similarly important to future generations.
- They provide a tangible link to our history. They may contribute to our understanding of, or symbolise our appreciation of the ‘human story’.
- They may improve the quality of life by meeting recreational, educational and community needs – especially for a growing urban population on the coastal plain.
- They are valued by tourists and visitors to the region.

...The insights we receive from places are diverse, subtle, and not available from any other source... There is no substitute for the experience of the actual place. (Australia ICOMOS 1992:10-11)

B. IDENTIFYING AND ASSESSING CULTURAL LANDSCAPES

The cultural landscape conservation process may be undertaken as part of local or regional planning. In Victoria, NSW and Tasmania it has occurred as part of local government conservation planning initiated by heritage agencies. It has a defined process and the end result is that the identified places are protected in planning schemes via heritage overlays whose policies allow for sensitive new or continuing uses of the landscape or protection in public reserves.

Identifying the landscapes

- Collect information to help locate and delineate landscapes
- Find the landscapes through surveys
- Document the landscapes by recording site characteristics and defining boundaries

Assessing Cultural Significance

- Collect information about the landscape– history, location, description, condition, threats
- Analyse information including comparison with other landscapes
- Decide what is significant about the landscape and which landscapes cross the significance threshold.

Developing Conservation Policy and Strategy

- Collect information about the issues affecting the future of the landscape – use, current condition, potential threats such as flood or fire, management structure, future developments, process for review
- Analyse information and consider options
- Prepare a conservation policy which addresses all the issues
- Decide upon a conservation strategy to carry out the policy – having considered appropriate skills, techniques required, resources, sources of funding, appropriate timing and sequence of works, possible impacts of works, ongoing maintenance, processes for implementation, monitoring and evaluation

Implementing the Conservation Strategy

- On site action!
- Conduct maintenance regularly and monitor the condition of the place.

Steps 1 and 2 often run concurrently.

The assessment of values rests upon principles which stress the need for:

- comprehensive regional, thematic and comparative surveys;
- employment of experts from relevant disciplines;
- research;
- consultations with stakeholders, including local communities;
- identification of both tangible and intangible qualities or values; and,

- thorough description and understanding of the landscape itself.

In assessing cultural landscapes there is a need to relate the history of the place to extant features and vice versa. There is also a need to consider values such as social, aesthetic, religious meanings, the expression of ideas, relationships to other places and linking networks.

Only some cultural landscapes will have heritage significance, with scenic significance a subset of heritage, and that will depend on the ability of the place to meet the various criteria. Places or features may not be individually significant but as an interrelated entity the landscape has heritage importance.

The Australian Heritage Council uses the World Heritage definitions of cultural landscapes to ensure a consistent approach:

- Designed landscapes such as botanic gardens.
- Evolved landscapes consisting of relict and continuing landscapes such as gold fields or farming landscapes with redundant buildings.
- Associative landscapes such as Aboriginal sacred sites or explorers' landing sites.

Similar categorisations have been prepared by other organisations. As most places are dynamic and complex, many can be categorised in all three groups.

Step1: Identification

The AHC approach has not been to search for cultural landscapes as a type of place but rather, to be aware that individual places may be part of a significant cultural landscape and that natural landscapes may have significant cultural values. Cultural landscapes have been recorded as a type of place in heritage identification research, particularly in the Regional Forest Agreements (RFAs) studies in which geographic and thematic based studies of all Australian forest regions were conducted. Lists of typical features common in former forest related industries such as mining and timber harvesting, assisted in place identification and assessment.

Relationship between cultural landscapes and their component features

The significance and integrity of cultural landscapes are largely derived from the relationship between the landscape and the elements within that landscape. Thus landscape meaning and significance can be lost when important components of the cultural landscape are removed, or evidence relating the feature to the landscape setting vanishes, such as a bridle path linking two settlements. The larger landscape provides the setting for many features which should be separately described. However, these features only display their full meaning and significance when considered in their broader landscape setting illustrating spatial context and connections. For example, a stockman's hut and yards can be identified as either one or two items, but an assessment of significance will consider their relationship to other places in the landscape both in physical terms [eg. position along access tracks] and functionally [eg. as part of a chain of huts along a travelling stock route].

An understanding of ecology, geology, vegetation, water, past management regimes, patterns of past land use, architecture, use of local materials, archaeological evidence of past occupation, current use patterns and socio- economic factors is required.

A cultural landscape is an **extensive management unit**, not just the ‘dots on the maps’ representing zones around historic features. This is not to say that these ‘dots’ are unimportant: they are physical relics of past use, and as such are vital features of the cultural landscape with their own specific management requirements within the broader context of the landscape. For example, in the *Nindooinbah* landscape east of Beaudesert, the garden beds, lawns, commemorative plantings, lake and pavilions and farm outbuildings have individual restoration requirements relating to their period and style of construction but they are elements of the designed landscape. Neither the broader landscape with its exotic plantings, lake with islands and pavilion, nor the buildings and structures can be understood without reference to the other; they are all **integral components** of the same cultural landscape and need to be conserved and managed to maintain the total landscape integrity. The loss of one will reduce the significance of the other and the whole.

Components in the landscape might be classified as:

Structures	The physical remains of a deliberately constructed feature associated with human activity, eg. house, garden, water race,
Complexes	A number of features that are related to each other in some way, eg through use or function, such as structures associated with a farm, timber mill or mine
Sites	The location of an event, structure, earthwork or complex where no above - ground evidence remains
Features	Component or element of a landscape, including structures, sites or complexes, field boundaries, as well as natural features such as avenues of exotic trees, alluvial streamside deposits containing minerals
Linear	Network (long narrow landscape or landscape component such as a river, canal/aqueduct, transport route and its associated elements)

Much work in the US on this categorisation has been published; see *Guidelines for Evaluating and Documenting Rural Historic Landscapes*, US National Park Service, 1990, National Register Bulletin No.30.

Natural features are also important in this analysis: ridgelines, cliffs and coast lines, lakes and other water bodies, exposed rocks, remnant forests, views out to horizons or enclosure.

Historical research and ground surveys of the landscape will help determine appropriate edges, such as using old survey or property documents which define the extent of land ownership, diaries or oral histories detailing where activities occurred, and physical evidence of borders, fences or hedges still discernible on the ground surface. If possible the boundaries should be set to include the areas which can be seen from the main vantage points in the cultural landscape; you should use the concept of the viewshed. For example, the historic uses of a landscape may have extended half way up a slope. All of the slope to the ridge line should be included so

that managers can ensure that no discordant elements are permitted on the upper slope and that the visual integrity of the landscape is preserved. In delineating viewsheds, a prominent feature seen by many as from a busy road is usually more important than a hidden feature.

Delineating the boundary of the cultural landscape in an assessment is determined by the extent of significant values, which may relate to significant elements and to symbolic stories associated with the place. The place may already be in a defined boundary such as pastoral property, it may be defined by geographic features such as a valley, it may be a number of separated places that are linked by story or it may be a cluster of features. It could be an extensive area with smaller cultural landscapes within it. It could be a viewshed.

In determining boundaries you should consider the role that cultural landscapes and their management may play in broader landscape management. For example, a cultural landscape may itself be an important component of a view from a point outside the landscape as with the Scenic Rim rising out of the flanking valley landscapes. And there will be views out from the cultural landscape to the surrounding landscapes, where developments in these landscapes would be discordant to viewers from within the cultural landscape, for example from Mary Cairncross Park down into the surrounds of the Glass House Mountains. This area may need to be established as a buffer zone to protect the visual setting. The functional integrity of a cultural landscape such as including its watershed is another consideration.

Practical on-ground management is a consideration in selecting boundaries -choosing boundaries which can be defined easily, existing fencing, watershed boundaries, fire control lines are issues. There is also a cultural element here as the boundaries should not cut across districts with which groups of residents have traditionally identified. Boundaries of associative cultural landscapes are more problematic and should be defined in conjunction with the cultural group that holds associations with that landscape.

Whatever the nature, scale or type of cultural landscape being documented, the following elements should be described.

Features and characteristics	Use
Vistas, vantage points and landmarks	These may have been important for orienting early visitors to the area, may have served as navigational aids, or have recreational, spiritual or aesthetic values for different groups in the local community. Views into the landscape and views from features are also to be described seen areas from the vantage points should be mapped
Circulation networks	Major and minor roads, abandoned roads, railways, tramways, bridle tracks, stock routes, animal pads along contours, walking paths, river/water access, aqueducts/ water races, snig tracks
General patterns in landscape	Topographic, physiographic and environmental data –e.g flat or undulating, open and closed areas, forested ridges, woods interspersed with cleared grazing land, valley, swampy, sheltered etc.
Imprints of past land uses	Includes evidence of grazing, crop growing, forestry, mining, quarrying, water supply, recreation, ceremonies
Water bodies	Reservoirs, creeks, water races, lakes, swamps are all vital elements

	that may have influenced settlement or land use patterns –and vice versa, and which contribute to the landscape
Vegetation characteristics	These include species and age class composition for forest, woodland, scrub, re-growth, formal plantings. Cleared land, presence of exotic species, weed infestation, remnant orchards and gardens should also be noted.
Clusters of structures and individual features	These will relate to each other functionally (eg sheep dip, sheep run, shearing shed, dairy, feed silo) or within a geographic context such as access to water supply (eg campsite, stock-watering point, and property boundaries may be located together due to common need for water, though not necessarily related by function). They may be built or archaeological features.
Divisions within the landscape	Boundaries and demarcations may relate to formal surveys or topographic factors which have determined the location of previous property boundaries and circulation routes.
Building materials and construction techniques	These may reflect availability of materials, response to environmental conditions such as wind direction or frost, or the particular customs, aesthetic preferences and skills of different social groups.
Extent of earthworks	This may be evidence of surface and sub-surface archaeological deposits.
Current land use	This will give the landscape its major appearance

Step 2: Assessment – analysis and determining significance

Analysing and interpreting documentary and field evidence involves relating features to local, regional and global themes, and ascribing features and evidence to historic periods.

The Australian Heritage Commission developed the Australian Historic Thematic Framework comprised of nine principal themes which are linked to and elaborated by a network of more specific sub-themes:

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

The framework was designed to be generic for Australia as a whole (AHC, 2001). New sub-themes may be developed, or existing themes may be linked to the framework as required, according to regional variations or particular historical processes. The framework can be applied to places at all levels of significance from local through to national. It deals only with historic values although it recognises that natural, social, scientific and aesthetic values may also reside in a place. A national framework of historic themes offers links between the different regional stories in Australia's history, and the heritage places that help to illustrate that history. We are the only nation to occupy a whole continent and the diversity of our experience of our

landscapes can be linked through a thematic framework –comparing like with like in heritage assessments. Powell (1997:70-1) used these themes and developed them in detail for forested areas in SEQ.

Historic themes for Queensland were devised in studies for the Heritage Council (Blake, 2005):

- Peopling places
- Exploiting, utilising and transforming the land
- Developing secondary and tertiary industries
- Working
- Moving goods, people and information
- Building settlements, towns, cities and dwellings
- Maintaining law and order
- Creating social and cultural institutions
- Educating Queenslanders
- Providing health and welfare services

These themes then may be assigned to historical periods determined by significant events like end of convictism, separation from NSW, Federation, war, e.g for Queensland the following periods relate to major turning events:

Pre-colonial	
1823-1842	convict era
1842-1859	Moreton Bay district of NSW
1860-1884	Queensland a separate colony, spread of pastoralism
1885-1900	closer settlement
1901-1919	Federation, drought and WW1
1920-1939	Interwar settlement, State socialism, depression
1940-1972	post WW2 growth, land clearing schemes
1973-1992	intensified growth, conservation legislation
1992-2009	increased urbanisation and centralisation

For any Queensland landscape you might find a sequence of evidence, say when viewing a valley from a high point: firstly, Aboriginal occupation –middens, bora rings, scarred trees; then explorers' routes –often along Aboriginal pathways guided by local tribesmen; outlines of squatting stations, the homestead complex and outstation huts; dray tracks, droving routes; inns or pubs at crossing points or break of slope; closer settlement with smaller property holdings and village development; railways and associated goods sheds or sidings to factories; main roads and subsequent by-passes of former alignments and villages; town expansion etc. (Lennon, 1998).

Analysis aims to interpret the data and draw meanings from it, as preparation for the next step, which is allocating significance to the landscape and features in it.

The first task is to separate the complex range of documentary and physical evidence as it appears in the landscape into component parts, and then to ascribe these components to the themes and historic periods identified. This can be done, for example, by linking physical evidence (such as the age of features identified through

use of materials, techniques or styles characteristic of a particular time), with historic periods verified through documentary research. Similarly, features can be ascribed to themes, on the basis of the uses to which they were put. Dairies, for example, relate to an agricultural theme. Some periods will only be dated by archaeological evidence.

Methods to assist in the process of analysis of the information / evidence include:

- Chronological ordering of the place's history, reflecting the sequence of human occupation and the way in which the landscape has evolved over time. This enables historical phases to be defined and linked to wider social and economic themes and cycles of natural phenomena. It may be useful to set this out graphically in the form of an historical time line or chart.
- Explanation of the spatial distribution of components, illustrating how clusters of individual features and sites and character types interrelate within the broader landscape setting and how they have interrelated through time to demonstrate changing patterns of use. Geographic information systems can manipulate and overlay maps and aerial photographs to assist in finding patterns and relationships in the landscape.
- Examination of networks over time and connections which link landscape components and human systems forging a coherent setting with a distinct cultural landscape character. Network links may remain visible over time, or may become indistinct through erosion, regeneration of vegetation, deliberate obliteration or removal or loss of knowledge/memory.
- Information can be represented in a series of map overlays. For example, plotting fence lines over a topographic base map may reveal that certain agricultural or animal herding activities did not extend beyond certain altitudes; or plotting mining site relics over a geological map could indicate the routes connecting mine sites, and how the distribution of geological formations and the search for payable minerals interacted to shape the current landscape. Alternatively, the information could be plotted on a series of map overlays to show successive or sequential uses and the resulting changes in the landscape over time. For example, a forest area could have been cleared and grazed, then abandoned, re-colonised by forest, selectively logged and now reserved for conservation. These map overlays can be stored in a Geographic Information System as digital data to which other variables can be added for further analysis.
- Information management is a key consideration for ongoing analysis of cultural landscapes.

Points to consider in the analysis of cultural landscapes

In analysing the data collected and making conclusions about the landscape the following points should be considered (Lennon, 1998):

- The relationships between the elements reveal the cultural landscape. How intact are these relationships through the retention of linking and network features, or the persistence of 'keystone' features which help to determine the integrity of the landscape and enable that evidence to be interpreted?
- All landscapes are dynamic. The visual changes in landscapes over time can be dramatic and a scene captured in a colonial photograph or a surveyor's field notes may be unrecognisable now. Evidence of previous uses may be revealed in isolated, apparently random remnants. Remnant fruit trees or flowering bulbs suggest an abandoned house site. Alternatively, there may be evidence of continuity; nineteenth century technology and land-use practices may still persist.

The analysis should also attempt to describe the dynamic processes at work in the landscape so that policies and strategies can be formulated to manage them.

- A landscape or a feature may be associated with a number of different themes, activities or historic periods. The landscape or feature's physical form may have been altered, or alternatively, may have been left intact by these associations. Either way, a richer historic meaning remains through this adding historical depth and complexity to the landscape.
- Landscapes do not have to contain physical remains to be important. Places with high aesthetic, social, religious or symbolic values may not have visible signs of occupation, but may nonetheless be significant for the response they evoke in people, or for the associations that people might have with them. For example, The Heartbreaker in Lamington National Park or Diana's Bath (a reference to classical art depicting bathing spots) in the D'Aguiar Range or Hill 60 (named after a similar shaped feature on the Gallipoli field) in the Yarraman forest. Places with important historical associations may also contain no physical evidence; for example, Cook's landing place, Town of 1770, or inn sites along the Spicer's Gap Road.
- Landscapes may have several cultural values at once. A place can be important for social, scientific, historical and aesthetic reasons, or any other combination of values, depending on the features and the layers of history and associations attached to these features. For example, the Binna Burra complex in Lamington National Park with its historic, aesthetic and social values or Wongi Waterholes near Maryborough with its natural, Aboriginal, aesthetic and social values.
- The range of place types with cultural heritage values found in the forested landscapes of South East Queensland is highly varied and includes: abandoned settlements, sawmills, tramways, mining sites, lone graves, forestry barracks, nurseries, fire towers, quarries, school sites, inn sites, memorials, disaster sites, scientific plots and plantations.
- Landscape analysis must be positioned in relation to other processes: The cultural landscape analysis will be undertaken with reference to other strategic land use and economic planning studies. Determining the cultural values of the landscape under study is the first of many steps on the path to its future sustainability. However, conservation management policies need to take into account the modern economic, social and cultural developments in the region. These may offer threats or opportunities to the conservation planner, but they cannot be ignored. Examples would be changing demographics, new industries, new infrastructure such as roads, powerlines, windfarms and new farm practices or products.
- Analysis requires comparing information from all available sources: Using only one source may result in misleading or inaccurate conclusions; multidisciplinary input into the analysis will also assist in making valid conclusions.
- Any landscape issues for which there is a lack of data should be noted and qualified findings for later peer review.

Determine significance based on heritage values

When the information from documentary and field research has been analysed, the assessment of significance can be made. This involves seeing how the most important features and characteristics of the cultural landscape meet the heritage criteria and the tests of authenticity and integrity. The features should also be compared with similar features in other places to help establish their significance.

The criteria for listing in the Queensland Heritage Register as defined in the *Queensland Heritage Act 1992* (amended 2007) are that the place satisfies one or more of the following:

- (a) Important in demonstrating the evolution or pattern of Queensland's history,
- (b) Demonstrates rare, uncommon or endangered aspects of Queensland's cultural heritage,
- (c) Has potential to yield information that will contribute to an understanding of Queensland's history,
- (d) Important in demonstrating the principal characteristics of a particular class of cultural places,
- (e) Important because of its aesthetic significance,
- (f) Important in demonstrating a high degree of creative or technical achievement at a particular period,
- (g) Has a strong or special association with a particular community or cultural group for social, cultural or spiritual reasons,
- (h) Has a special association with the life or work of a particular person, group or organisation of importance in Queensland's history.

The assessment of significance of heritage values is always made independently of management considerations, such as whether the cultural landscape can be conserved, whether it is threatened, or whether there are funds for its management. These important issues are considered in the later policy formulation stage along with economic and social use values.

In preparing the statement of heritage values, the following factors need to be considered:

- Decide what is significant about the landscape and its features, and the relationships between them, on the basis of how well the themes and historic periods are represented. Use criteria such as rarity, adequacy of representation elsewhere, condition, integrity -that is, how complete the site is with respect to structures, components and relationships.
- Confirm that the heritage values present are significant. (This may require expert assistance -as part of the heritage listing nomination process, an expert team will assess the nomination case presented).
- Decide on the critical 'keystone' features or elements which establish the character of the landscape and must be preserved, (generally patterns or qualities, such as biodiversity).
- Decide on features or elements which are dynamic and likely to change, (generally specific elements, for example, tree or crop species).

A statement summarising these attributes as having heritage values is a key part of the assessment process. The Queensland Heritage Council published a guideline in 2003 entitled, *Using the criteria: a methodology*, which takes you through the process of using the criteria and writing a statement of significance.

Significance as the basis for management

Following the evaluation and assessment process, the significance of the cultural landscape and its features needs to be clearly stated. This statement of significance

must summarise key points from the analysis phase so that a conservation policy can advise on what aspects and components should be protected, including both natural features and built forms. The statement of significance is a fundamental reference for the definition of heritage values and appropriate conservation policy.

The significance of a landscape determines the conservation policies and management framework.

Without a proper assessment of significance, vital elements of meaning may be damaged or lost altogether through inappropriate treatment, or low priority in risk management strategies such as fire protection. Examples of this are rife - far too often management funds are spent in retaining aesthetically pleasing or popular cultural landscape features, leaving the more significant but 'ugly' or ignored features to the ravages of decay; or worse still, in the absence of knowledge of their value, these 'ugly' features may be removed altogether. For example, alluvial diggings with their jumbly landscape covered in weedy scrub is bulldozed flat and resown with native grasses obliterating the 1850s evidence.

Stage 3: Defining Conservation Management Policy and Management Priorities

Management of the cultural landscape should be directed towards retaining the values, elements and features which have been identified as having significance. This is why so much effort is devoted to research, analysis and determination of significance of the 'making' of the landscape. Once the significant elements and associations with the landscape have been identified, with the reasons for the significance, management objectives become clear - they are to retain these significant elements. This knowledge then forms the basis for conservation policy and enables you to prioritise scarce resources and justifying funding for management of cultural landscapes.

On the basis of an agreed statement of significance of heritage values of the landscape, decisions can be made regarding the policies required for management of these values. The current use values of those living and working in the landscape will also need to be considered. There is in effect a hierarchy of values for conflict resolution in the management planning process.

As we have seen the cultural landscape is made up of individual features that occur within it, the relationship between these elements, and the relationship between the elements and the broader landscape. All of these components require management whether broad-acre landscape processes or smaller scale features. Different components of the cultural landscape will most certainly require different types of works or interventions, and a range of these applied to different components at different scales and at different times.

The objective is not to 'freeze' the landscape at a point in time. Although there may be some features where it is desirable to preserve evidence of the past as intact as possible, new uses and/or elements can be introduced into many landscapes. In fact, this introduction can add to the complexity and richness of a place by allowing the

process of cultural landscape evolution to continue. It is essential that the new uses are compatible and that the changes do not detract from or overwhelm the pre-existing evidence and layers of meaning which together form the backbone of the landscape.

Threats to and Vulnerability of Significant Values

Threats refer to any process that if allowed to continue unchecked will over time degrade the values and condition of the landscape and its features.

Identifying and documenting threats to a landscape allows you to assess the vulnerability of the values in a very visible and transparent manner and to prepare an appropriate management response for protecting the values in the landscape. Any threats should be recorded during the field survey in enough detail for devising an appropriate response. For example, if weed invasions are a threat, what species are they? What area do they cover? If animals are undermining structures, where exactly is this occurring? Is the threat serious?

Threats to landscapes and their structural features come in many guises:

- Wind or water damage
- Erosion
- Wildfires
- Undermining of foundations/earthworks by feral animals
- Decay/rot
- Weed invasion
- Roding and associated works
- Trampling
- Vandalism
- Badly sited and designed buildings
- Destructive management techniques
- Farming practices which destroy heritage values
- New land uses which wipe out evidence of previous ones
- Uncontrolled mining and quarrying
- Poorly designed new infrastructure such as pipe lines, power lines, chairlifts etc
- Erection of wind farms
- Depopulation and consequent loss of skilled traditional work force
- Subdivision of broad-scale rural areas into hobby farms or suburban blocks.

Each cultural landscape will have its own unique combination of features and characteristics so you will have to compile a list to suit the particular situation. It is important to identify and assess threatening processes fully because the management plan must set down policies and strategies to control all threatening processes if it is to conserve the site's heritage values and retain its cultural significance.

The policy question arising from consideration of the vulnerability of heritage values is:

What are the limits of acceptable change?

That is, what changes can be permitted (new houses, roads, crops) in the landscape without compromising its significant heritage values and integrity? And to what

extent should the managing authority intervene to change, restore or rebuild elements in the landscape? To what extent is the managing authority able to influence changes in land use within farming for example? The answer to the questions is resolved in the conservation policies.

Information required for development of the Conservation Policy includes:

- **Requirements for retention of heritage values**

These follow directly from the statement of significance of the heritage values and an assessment of threats. For example, the critical or 'keystone' components of the place -that is, the components identified as central to its meaning and significance - may be listed and actions that are necessary to conserve them identified. Alternatively, actions likely to degrade their significance may be stated. The policies should also indicate what degree, extent and type of changes are acceptable.

- **Physical condition**

A reasonable knowledge of the physical condition and integrity of the landscape and its components is necessary to identify areas which have a high priority for action, and as a basis for selecting appropriate management options relevant to the future care of the values of the landscape and its features. Is a landscape feature degraded beyond any rehabilitation/restoration? How intact are structures? If they are ruined, are the components still present? Could the structure be reassembled/restored? If so, how effective would the treatment be in conserving cultural significance? Is restoration culturally appropriate given the cultural values of those associated with the property? Are there appropriate cultural programs to maintain physical condition and integrity of values in the landscape?

- **External requirements and constraints**

This includes the statutory or legal requirements under the various levels of government regulations relating to this landscape. This would include recognising high level goals for the region set by State or local governments. Constraints imposed by the jurisdiction of other authorities may also operate, for example, easements for electricity transmission, water harvesting, roading etc. Other issues to consider include building and health regulations, public safety regulations, pest plant and animals, leases to private individuals or operators, fire and flood management requirements, archaeological protection and protection of historic buildings and structures. Consistency with existing plans of complementary agencies must also be considered at this point in the process.

Community interests, involvement and expectations should also be considered. This may include assessing the community sensitivities about the investigation and the proposed treatment of certain key features in the landscape, involving communities in analysing and choosing options. Needs of continuing users/residents should be listed as most landscapes are occupied.

- **Resources and costs**

The constraints and opportunities associated with resourcing the conservation management of the landscape should be investigated and noted at this point. This includes funding, management issues, alternative treatments, personnel requirements.

Proposed treatments and actions should be costed, and the management costs identified. It is important that the costs of implementing the plan are reasonable in the context of the ability of the managing body to attract government funding and to raise money through visitor fees or levies and charges. A budget showing income and expenditure for three to five years should be prepared. Expenditure should be broken into capital and recurrent amounts.

- **Priority setting**

Once the type, extent and cost of treatments are known, you will need to establish priorities for implementing proposed treatments and actions. Some will be undertaken sequentially and some simultaneously; some will require a long lead time.

All of this information should be researched and the relevant requirements and constraints recorded in the *Background Report* to the Conservation Policy.

To develop the conservation policy which will form the basis of the conservation management strategy, you will need to assess all the information relevant to the future care of the landscape and its features.

The *Conservation Policy* should outline actions covering the following:

i. Type and degree of physical intervention in the fabric of the landscape to retain significance:

Identify the required conservation treatments –preservation, maintenance, restoration, reconstruction - and actions to care for the fabric of the landscape both natural and cultural. This will be determined by the significance of the place or feature, and any constraints that exist. ‘Fabric’ refers to all the physical material of the place including components, fixtures, contents, and objects. It also refers to sub-surface remains and spaces in the landscape. A set of procedures for controlling intervention in the physical evidence of the place should be developed. This includes specifying unavoidable intervention, identifying likely impacts of intervention on significance, stating how much intervention for non-conservation purposes is acceptable and where in this landscape, and outlining any research proposals that will impact on the fabric, such as archaeological excavation.

Intervention may be necessary as part of the on-going management of traditional uses, for conservation treatment, for interpretation purposes, during adaptation to a compatible use, or as part of a research project to reveal more information about the landscape or a feature within it. Mitigation strategies need to be identified to minimize impacts. When archaeological sites, structures, buildings are involved, appropriate mitigation will nearly always involve investigation and recording.

There may also be cultural, social or religious reasons for not intervening. Non-intervention might be a requirement to maintain associative values of the landscape.

ii. Use:

Assess the suitability of current uses, how they are likely to change and whether they need to change in the context of the conservation of the cultural landscape. Identify a feasible use or combination of uses compatible with the retention of the significance of the landscape. This may involve estimating potential development areas for new crops, new training and technology requirements for existing residents, estimating

tourist numbers and impact thresholds and outlining a suitable visitor program for the area.

iii. Interpretation:

Where a landscape has high interpretive value, and where consistent with conservation requirements, you should outline methods for revealing the significant values of the place to the public while still retaining its significance. This may involve treatment of the fabric to show historic meanings, use of the place in a way consistent with its original use, the use of introduced interpretive material or use of local people as guides, regional publicity, tourism and education programs.

iv. Management coordination:

Identify the most suitable management structure to communicate, administer and oversee /undertake the implementation of the conservation policy through the management strategy and its action plans. In some areas this may have already been decided –Local Government planning committee, Catchment Management committee, but it might be possible for the organisation to be restructured at the local level to achieve better delivery of management services. Whatever method is adopted has to reflect and develop existing arrangements in an evolutionary way.

v. Constraints on investigation:

Anything that may limit investigation of the landscape or access to the place by researchers, workers or the public should be noted. There may be cultural, social, ethical or religious reasons that prevent this. Physical investigation of a cemetery, for example, would not be acceptable usually.

vi. Future developments likely to occur:

The conservation policy must examine possible future developments and how these might impact on the values and significance of the landscape. All future developments of any scale should be assessed for their impacts through Environment Impact Assessment procedures and appropriate mitigation strategies developed. Services and utilities such as roads, ports, transmission lines will impact on the broad landscape; changing product demand could lead to abandonment of agricultural activities or new techniques of production and new crops; or external economic opportunities could lead to loss of population to maintain the landscape. The aim is for a flexible conservation policy that can be adapted to changing conditions while retaining the significance of the values expressed in the landscape.

The physical and social impact of implementing the policy on systems outside the boundary of the cultural landscape should also be considered and whether this is culturally appropriate. For example, will increased visitor numbers have a detrimental effect on natural or cultural systems nearby? Will prohibiting developments within this landscape overload the capacity of neighbouring infrastructure? Will prohibiting new developments within the cultural landscape lead to loss of economic viability for its resident population? How can you support new development into appropriate areas?

vii. Adoption of the conservation policies and a process for periodic review:

To succeed, and before it can be implemented, the policies need to be officially adopted by the managing authorities and the local residents of the significant cultural

landscapes. A policy detailing how the policies will be agreed to and how the plan will be implemented is crucial and must be included in the document. A review process is necessary to ensure that adjustments can be made in response to changes in conditions, alterations to other external policies, changes in funding levels or uses or ownership.

The conservation policy based on retaining the significant values in the landscape is the driver of the overall management strategy. Identifying these other requirements will help determine an achievable strategy.

Collaborative and complementary management

There may be a range of partners managing different places within the broader cultural landscape under different legal tenures. Local communities, whether resident in villages or on farms, will have a major role. Collaboration and co-operation is essential to ensure uniform treatment of the landscape and its components. The majority of cultural landscapes will require complementary management with other government departments and agencies to assist in managing external connections of those values, to assist in managing other aspects, features and activities which could impinge negatively on the values within the identified landscape.

Assessing risks and managing impacts on the site from activities in the buffer zone around inscribed cultural landscapes is a key requirement of the strategy.

Stage 4: Implementation of the management strategy mechanisms

Implementation of the agreed management strategies for conservation, visitor management, ongoing use, etc requires an overarching strategy for the on-ground management of the landscape and its components to retain its heritage values. The strategy should consider timing, responsibility and accountability in the delivery of these strategies to deliver the various policies.

Timing of works and activities

- When will the work be done?
- How long will it take?
- If it is non-physical work such as annual activities and festivals, what is the right time of the year with respect to climatic conditions, other work commitments, availability of works staff and specialist advisers, traditional beliefs and cultural obligations, visitor pressures?

Impact of conservation management actions on other values

- Will non-heritage values be reduced or enhanced by the proposed actions?
- Can these values be enhanced and negative impacts reduced at the same time as undertaking the work? For example, coordinating a vegetation management plan to replace senescent trees with a weed control program may yield considerable cost reductions for both.

Some jurisdictions will require impact assessments for works proposed for individual components and these must be finalised before any work begins on site.

Management responsibility for implementation

- Is there an adequate management structure for the implementation of the various policies? Consider this in the light of the previous case studies. Joint management arrangements may be required.
- Which sections of which organisations will be responsible for implementing what parts of the policy?
- Who will oversee and coordinate the works?
- Who will monitor the impacts -physical, social, economic?

English Heritage in 1993 developed a Management Plan for Hadrian's Wall World Heritage Site which set out policies to achieve a balance between conservation, access, sustainable economic use, and the interests of the local farmers and village residents. The Plan was developed by a series of working parties involving all key stakeholders, followed by extensive public consultation before the final version was published in 1996. A small Coordination Unit was established to facilitate the implementation of the Plan by working with other stakeholders. It works closely with the Hadrian's Wall Tourism Partnership which focuses on the development of sustainable access and the contribution of tourism to the local economy. The success of the Plan has depended not just on the acceptability of its policies but also on the development of consensus on its objectives first through the involvement of the stakeholders in its preparation and implementation, and the provision of the Coordination Unit to champion the Plan and facilitate its implementation.

Management at the landscape level

Management of landscapes is usually based on units or zones which contain similar land and features to be managed in the same way, for example, for conservation, wilderness, agriculture, intensive use. For cultural landscapes consideration must be given to zoning management based on cultural landscape patterns exhibiting their historical evidence. This will help to avoid the application of different treatments, standards, techniques in the same landscape area, which could result in damage to or loss of some of the physical evidence.

Most of the focus to date in heritage conservation has been on the management of individual structures. But cultural landscapes consist of broad-scale units resulting from landscape processes, natural features, human interventions and the evidence of the relationships between them. To retain meaning in the cultural landscape all these must be considered in conservation policy, strategy and management. The perceived significance of the landscape is also important in its ongoing management. It is essential to include broad-scale landscape processes when considering the management of cultural landscapes.

C. RECURRING MANAGEMENT ISSUES

The majority of protected landscapes have been nominated for their natural values. Because of this, some issues recur in the management of natural areas as cultural landscapes, though they will vary in detail and application depending on the category of cultural landscape and the social and economic environment of the place (Lennon, 2003:120-6). These issues include:

1. Lack of awareness of and general education about heritage values (as opposed to natural values) in cultural landscapes and their value to society.
2. Need for site specific training for those working in cultural landscapes to ensure that all the values of the places are considered and managed sensitively.
3. Using farming and forestry policies to define what changes can be permitted in the landscape while still maintaining their heritage values, and what techniques can be used to ensure this.
4. Managing tourism to ensure continuing visitor access to and appreciation of the landscape.
5. Finding the resources, including 'user pays' concepts and other external income, to ensure economic viability of operations to maintain the values of the cultural landscape.
6. Developing landscape conservation treatments and new techniques for managing essential components in the designated landscape and allowing the insertion of new built elements. The use of design and siting guidelines is well established in other States in solving problems in the introduction of new elements into a landscape, eg for wind turbines, placement, grouping, colours and screening.
7. Coping with impacts caused by threatening processes and events or developments external to the site affecting or threatening the integrity of the designated cultural landscape.
8. Supporting communities who maintain heritage values within the cultural landscape especially where the associative values of the landscape reside with those communities.

These issues recur in landscape development and change, in identifying threatened, valued landscapes, in deciding acceptable levels of intervention; and in managing old landscapes and making new ones.

While the landscape contains both natural and cultural values which must be considered together, the range of policies required to protect the values varies depending on the site category. Clearly, the category of continuing landscape has need for the most policy consideration whether the policy is directly related to site values, to the improvement of the physical characteristics of the site, or to countering external influences beyond the site boundary.

However, all policies must relate to the statement of significance for the heritage values exhibited in the designated cultural landscape. These values will also have been reinforced in the management objectives. Sorting out which types of policies apply to the category of landscape then becomes relatively easy. The policies need to address the components of the landscape which have heritage value such as:

- Natural structure –the dramatically visual landscape whose beauty is the scenic attraction;
- The relationship between the ongoing culture of the local people and the landscape;
- Viable and sustainable use of the resources –for another 100 years.

All policies revolve around assessing vulnerability in the context of limits of acceptable change –how much of the twenty first century should be permitted to intrude in these landscapes of cultural significance before their values are compromised and changed in meaning?

Reafforestation with hardwood plantations returns vegetation cover to cleared slopes –a benefit for erosion control and carbon sequestration, but with a loss of the patch work pattern of the landscape; dairying gives way to horticultural crops like macadamias or coffee, river flats become intensive cropping zones for lucerne or sorghum. Part of landscape appeal is the ephemeral qualities seasonally –brown fallow to new green growth and mature yellow hues in both temporal and spatial patterns. Are these acceptable land use changes in the historic landscape?

That is our challenge in discussing the application of this concept in the SEQ regional planning process.

D. PREVIOUS QUEENSLAND STUDIES

As part of the SEQ 2001 planning process in the 1990s a major study was undertaken by Uniquist, the consulting arm of the University of Queensland for the then Department of Environment and Heritage. In addition, studies were funded by the Commonwealth's National Estates Grant Program for identifying historic cultural landscapes, including historic gardens and this led to the partnership between QUT and EPA investigating Queensland's cultural landscapes. This concentrated on debating methods of assessment rather than hard-edged management tools.

The Regional Forest Assessment process jointly run by the Commonwealth and State in the late 1990s resulted in a series of papers identifying places of cultural significance and associated management issues in SEQ. However, little has resulted from these studies until now with the EPA Cultural Heritage Branch undertaking a three year funded State-wide Survey to fill in the gaps in the representation of historic themes on of the Queensland Heritage Register.

Relevant studies are as follows:

Uniquist, 1995, *South East Queensland 2001 Planning Area Cultural Heritage Places Study*, Stage 1, for Department of Environment and Heritage, 9 volume report:

Vol.1 Overview, 14 pp

Vol.2 Historical Essay, 164 pp

Vol.3 Historical Chronology, 46 pp

Vol.4 Historical Tables

Vol.5 Historical Bibliography, 132 pp+ 4 appendices.

Vol.6 Aboriginal Essays,

Vol.7 Aboriginal Bibliography, 65 pp

Vol.8 Mapping Report, 25pp+ maps, survey plan appendix, historic paintings appendix

Sim. Jeannie and Seto, Jan, 1996. *Inventory of Historic Cultural Landscapes in Queensland, Final Report Stage 1*, Australian Garden History Society, Queensland Branch, 162 pp.

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Kerr, John, 1998. *Sawmills and Tramways in South East Queensland*, Queensland CRA/RFA Steering Committee, Forests Taskforce Department of Prime Minister and Cabinet, Canberra,

Kowald, Margaret, 1998. *National Estate: Social Values*, Queensland CRA/RFA Steering Committee, Forests Taskforce Department of Prime Minister and Cabinet, Canberra, 219 pp.

Kowald, Margaret, 1998. *National Estate: Historical Values*, Queensland CRA/RFA Steering Committee, Forests Taskforce Department of Prime Minister and Cabinet, Canberra, 53pp.

Lennon, Jane, and Townsley, Madonna, 1998. *Integration of National Estate Aesthetic Values in South East Queensland Bioregion*, Queensland CRA/RFA Steering Committee, Forests Taskforce Department of Prime Minister and Cabinet, Canberra, 60 pp +appendices

Lennon, Jane, 1998. *Protecting Cultural Heritage Values and Places in South East Queensland Forests, Management Guidelines*, September 1998, Queensland CRA/RFA Steering Committee, Forests Taskforce Department of Prime Minister and Cabinet, Canberra, 118 pp.

QUT, 1999. *Contested Terrains, Investigating Queensland's Cultural Landscapes*, Discussion Paper No.3 [subsequent papers on management finalised?]

In the *Integration of National Estate Aesthetic Values in South East Queensland Bioregion* study which brought together all the sources of information about aesthetic value to arrive at conclusions about which places reached the National Estate threshold for aesthetic significance, the methodology used took into account whether the:

- n aesthetic attributes of a place are stronger than other like places;
- n aesthetic attributes of a place are identified from a range of popular sources;
- n aesthetic attributes of a place are identified by a popular source and corroborated by an expert source;
- n aesthetic attributes of a place have been evaluated by a proven expert technique;
- n type of place with the value is rare in the region;
- n the place or feature with the value is uncommon within the landscape character type; and
- n the place or feature has been substantiated as being a feature of clear form, prominent in the local area, or having symbolic importance.

Expert sources were those in art galleries and academic institutions whereas popular sources were those from community meetings and everyday life. In summary, a place passed the threshold for National Estate aesthetic significance if it satisfied some of these indicators and measures, and if it could be mapped and could be said to have been intact since depiction.

Those places that were considered as significant were:

- | | |
|--------------------------------------|------------------------------|
| n Binna Burra | n Maroochy Remnant Bushland |
| n Blackall Range | n Moogerah Peaks |
| n Boonah Pastoral Landscape | n Moreton Island |
| n Bribie Island | n Mount Barney |
| n Brisbane Bushland | n Mount Coolum |
| n Brisbane Forest Park | n Mount Cooroy |
| n Brisbane Valley Pastoral Landscape | n Mount Lindesay |
| n Buderim Mountain | n Mount Maroon |
| n Bunya Mountains | n Mount Perry Ranges |
| n Burleigh Heads | n Nerang State Forest |
| n Caloundra | n Noosa Headland |
| n Cania Gorge | n North Stradbroke Island |
| n Canungra Gorge | n Original Maryborough Site |
| n Cedar Creek (Tamborine) | n Peregian |
| n Conondale Range | n Ravensbourne National Park |
| n Cooloola | n Samford Valley |
| n Crow's Nest Falls National Park | n Scenic Rim |
| n Currumbin Valley | n Springbrook Plateau |
| n D'Aguilar Range | n Tamborine Mountain |
| n Fraser Island | n Town of 1770 |
| n Glasshouse Mountains | n Upper Coomera Valley |
| n Imbil Forests | n Upper Mary Valley |
| n Jimna Forests | n Upper Numinbah Valley |
| n Kondalilla Falls National Park | n Upper Tallebudgera Valley |
| n Kroombit Tops | n Yandina Remnant Forest |
| n Lamington National Park | n Yarraman Forests |
| n Many Peaks Range | |

Statements of Significance were drafted for each of these threshold places and they were identified on 1:100 000 topographic maps.

Six places which passed the threshold were not mappable and therefore were not included in the final list. These were Boonah Pastoral Landscape, Brisbane Bushland, Brisbane Valley Pastoral Landscape, Caloundra, Samford Valley and Upper Mary Valley. The quality of the data did not allow the exact view depicted to be mapped. For very specific views it would be necessary to map the viewshed in every depiction and this would require sighting each individual work of art. Therefore, broader landscape units encompassing the specific feature such as a waterfall or peak and its surrounding forest context were used. Unfortunately the Brief did not allow for field checking of boundaries. However, this was a study of aesthetic data recording artistic depictions of the forest. Just because a place is not depicted and recorded in the study database does not mean that it has no aesthetic value.

Again each of these 1998 studies of the National Estate values –aesthetic, historical, social –of SEQ forested areas was considered in isolation. It is obvious that many areas contained all of these values to a significant level.

E. A SUGGESTED APPROACH FOR FURTHER IDENTIFYING CULTURAL LANDSCAPES AS PART OF THE SEQ REGIONAL PLANNING PROCESS

Some community groups have been very active in participating in the SEQ regional planning process as evidenced by the attendees at the Living Landscapes Forum in September last. In addition, there has been community involvement in scenic amenity mapping and in providing some historic places data.

It is suggested that the methodology outlined in this paper at Section B be discussed with receptive groups in areas of high scenic value with the aim of testing its applicability in linking the disparate components [historic, aesthetic, social] of the landscape into manageable units in term of planning scheme heritage overlays.

The checklists in Appendix 2 would assist participants in the process once they have decided on the allocation of categories to the identified landscapes.

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APPENDIX 1 -World Heritage cultural landscapes categories

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

APPENDIX 2: Checklists for Cultural Landscapes

Indicative Checklist for Designed Landscapes:

- Associated historical events
- Associated history
- Literature influences
- Design influences
- Symbolism behind the design
- Interpretation and exploration of the symbolism
- Features relating to the place (plantings, hard landscaping, views, vistas, statues, garden beds, water features, lighting etc)
- Relationship to natural features
- Integrity of features of the place related to type
- Characteristics of design style and later styles
- Expressions of the design style
- Exotic or introduced plants
- Landscape architects, nursery men etc. involved
- Community use
- Expressions of class and ethnicity

Indicative Checklist for Evolved Landscapes:

- Associated history of the landscape economy and its development
- Associated community development
- New techniques expressed in the landscape
- The range of skills expressed in the landscape
- Land uses and activities
- Patterns of spatial organisation
- Responses to the natural environment
- Cultural traditions - vernacular architecture, engineering works
- Circulation networks
- Boundary demarcations
- Association with important people
- Vegetation and landform related to landuse
- Buildings, structures, objects
- Gardens, windbreaks
- Coherent clusters or thematic layers
- Clarity of the expression
- Degree of modification
- Archaeological potential, research potential
- Comparative richness of site-types or unusual mix of site types

Indicative Checklist for Associative Landscapes

- Important stories associated with the place or features within it
- Features associated with the stories
- Social, aesthetic symbolic or other meanings of the place
- Features associated with the meanings
- Events associated with the place
- Influence of the event on the region or country
- Individuals associated with the event
- Important individuals associated with the place
- Stories that relate to community or group endurance, bravery, comradeship, resistance, tension and conflict associated with the place
- Evocations of the landscape
- Non-tangible events associated with the landscape eg 'haunted'
- Fictional ascriptions to the place eg Hanging Rock.
- Cultural meanings ascribed to natural places.