
Inspirational Landscapes

Volume 1: Project Report

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Community, heritage &
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1 INTRODUCTION

The project

The Australian Heritage Commission has initiated this project to enable a better understanding of the theme *Inspirational Landscapes*. The primary goal is to understand some of the qualities of outstanding natural landscapes that have inspired Australians, and with that information improve the methodology for assessing their heritage value. The Inspirational Landscapes project is one of a series of thematic studies that the Commission has commenced in order to assist in the identification of and interest in places of national heritage importance.

The concept of inspirational landscapes is challenging, and the development of a heritage assessment methodology is not an easy task. The initial stages of the project were exploratory, drawing in ideas from a range of people and disciplines and creating a forum for discussion. This material was then used to shape a draft methodology which was then tested on selected landscapes, prior to the final methodology and project reports being prepared.

In summary, the project stages are:

Stage 1 - Developing the concept of inspirational landscapes

Stage 1 involved developing the Framework Paper, seeking *Perspectives* from a selection of Australians, and running an on-line *Conference*, and preparing a summary of the Conference themes and discussions.

Stage 2 – Developing an assessment method

In Stage 2, the concepts developed in Stage 1 have been shaped into an assessment method that includes consideration of existing methods, significance indicators and thresholds, and selecting some example landscapes for Stage 3.

Stage 3 – Testing the assessment method

A workshop in Stage 3 enabled testing of the methodology on the example landscapes.

Stage 4 – Reporting on the project

Finally, this *Project Report* was prepared along with the *Assessment Method Report* that contains the methodology.

Project Planning

A project plan was prepared in January 2001, and revised following discussions with the AHC. A final project plan was submitted in April 2002.

The project was originally schedule to start in January 2002 and be completed by November 2002. Delays occurred in the early stages of the project, on the Framework Paper, in selecting and gaining agreement by the writers of the Perspectives Papers, and in the planning for the On-line Conference. There were further unavoidable delays in late 2002-early 2003 while the principal consultant cared for her terminally ill mother. The project was completed in June 2003.

The following table indicates the scheduled and achieved project dates.

	Scheduled	Achieved
Stage 1		
Project Planning	Jan-Feb 02	Jan - April 02
	Project plan; initial workshop at AHC; flier developed - to Heritage Chairs and Officials; State agencies contacted; initial conference planning; literature searching.	
Stage 1: Research Essay	<i>Developing the concept of inspiration landscapes</i>	
	April - August 2002	December 2002
	<p>Develop <i>Framework Paper</i>.</p> <p><i>Perspectives papers</i>: Identify and seek commitments from potential contributors to Perspectives Papers. Commission and receive papers.</p> <p><i>On-line conference</i>: Develop concept and material. Resolve use of web site. Promote. Run conference.</p> <p><i>Overview paper</i>: Prepare short report on the Conference.</p>	
Stage 2: Assessment methodology	<i>Developing an assessment method</i>	
	Mid August - mid Sept 2002	March 2003
	<p>Prepare draft assessment methodology report.</p> <p>Select four landscapes for testing against the method in Stage 3.</p>	
Stage 3: Place Assessment	<i>Testing the assessment method</i>	
	mid - late September 2002	May 2003
	<p>Plan and hold workshop for AHC, State/territory agency staff to apply the assessment method to the selected landscapes.</p> <p>Review the results and prepare a summary of key learnings. Revise the methodology.</p>	
Stage 4: Final Report	<i>Reporting on the project</i>	
	October 2002 - late Nov 2002	June - August 2003
	Two part report: methodology report and project report.	

The project reports

The project is reported on in four volumes:

Volume 1: Project report (this document)

Volume 2: Perspective Essays

Volume 3: Overview of the On-line Conference

Volume 4: Assessment Method Report.

This report provides a description of the project processes and results. It covers each of the stages of the project, and draws together key project materials and products including:

- Notes from the Discussion workshop - 15 January 2002 (Appendix 1)
- *Framework Paper* (Appendix 2)
- *List of landscapes arising from this project* (Appendix 3)
- *Inspirational Landscapes - Testing the method workshop* (Appendix 4).

Acknowledgements

Steering Committee

Juliet Ramsay was the principal project officer throughout the project. She assisted the project and the consultant team in many ways, ranging from providing resources and information, guidance based on her own research and past projects, and support and encouragement throughout.

The project Steering Committee comprised Juliet Ramsay, Alex Marsden and Richard Morrison and Jane Lennon (AHC Commissioner). The Steering Committee contributed as part of the project team, sharing their ideas, helping facilitate the on-line conference, and providing clear direction throughout the project.

Perspectives Essays

The Perspectives Essays were prepared by Robyne Bancroft, Veronica Brady, Jamie Kirkpatrick, Jeff Malpas, Mandy Martin, Stephen Martin, Sally Morgan, Dailan Pugh, Deborah Bird Rose, and Jim Sinatra & Phin Murphy (see Volume 2: Perspective Essays).

Each of these contributors gave generously of their ideas about the nature of inspirational landscapes, making an important contribution to the project as a whole and to the on-line conference in particular.

On-line Conference

The On-Line Conference - *Inspirational Landscapes - Heritage Places?* - attracted many participants from around Australia and overseas. Each of those who registered or posted to the conference helped make it a valuable opportunity for discussion and exchange, enabling the project consultants to test and explore ideas, and to have their preconceptions shaken thoroughly.

Workshop

The workshop convened to test the draft methodology provided a critical response, helping confirm some aspects of the proposed method and reshaping others. Those who participated (see Appendix 4) have made a major contribution to the refinement of the methodology, and their contribution is gratefully acknowledged.

2 DEVELOPING THE CONCEPT OF INSPIRATIONAL LANDSCAPES

Stage 1 involved developing the Framework Paper, seeking *Perspectives* from a selection of Australians, and running an on-line *Conference*, and preparing a summary of the Conference themes and discussions.

Project brief

Approach to the task

The project brief provided the basic framework for the project. The consultant's proposed method of undertaking the task differed substantially from the brief. The two approaches are summarised in the following table.

Stage 1 - Research essay

The Brief proposed a research essay as the primary task in Stage 1. The consultant proposal included a Framework Paper, Perspectives Essays, an On-line Conference and an Overview Report on the conference. These components are described below.

Stage 2 - Assessment methodology

The development of the assessment methodology was a key component of the brief and the consultant proposal. The approach taken is described in Chapter 3 below.

Landscape assessments: four places including The Alps

Stage 3: Place assessment

The brief proposed full assessment of four landscapes, including the Alps. The consultant proposal proposed testing of the assessment methodology through a facilitated workshop using four example landscapes. The approach taken is described in Chapter 3 below.

Stage 4: Final Report

Reports following the various stages were submitted and reviewed. The final report is a combination of all reports from all stages of the study as one document, divided into four volumes:

- Volume 1: Project report (this document)
- Volume 2: Perspective Essays
- Volume 3: Overview of the On-line Conference
- Volume 4: Assessment Method Report.

Initial Workshop

To start the project, an initial workshop was held on 15 January 2002 with AHC officers representing the Natural, Indigenous and Historic Environment Sections and the Heritage and Tourism Section.

The workshop discussion was used to:

- Discuss concepts and ideas behind inspirational landscapes for use preparing the Framework Paper.
- Generate an initial list of who to involve in each of the key components of the project.
- Generate ideas on promoting the project.

The notes of the workshop are included as Appendix 1 and the key results are summarised below.

Defining inspirational landscapes

The project brief proposed the following definition as a starting point:

Inspirational landscapes are essentially those places associated with positive and inspiring aesthetic or cultural perceptions of a place and experiences derived from a place. They may be discrete sections of the environment or vast expanses of landscape... Significant stories associated with this theme may include:

Perceiving and celebrating landscapes in art, literature, film, song, photography and other media

Conserving and fighting for the protection of landscapes

Inspiring scientific ideas and understandings

Inspiring bushwalking and recreation and other stories.

The workshop:

- Reviewed of the definition contained in the brief.
- Discussed the scope of the word landscape, and the importance of extending beyond the visual or seen landscape and recognised the role of experience, culture and history.
- Recognised that 'inspirational' is about cultural response to a place.

Concepts and ideas

The workshop then explored:

- what do we mean by 'inspirational landscapes'
- what is it that makes a landscape 'inspirational'
- how does the notion of 'inspirational landscape' vary across the three environments - natural, Indigenous and historic?
- how might cultural perceptions change our understanding of 'inspirational landscapes'?
- how have notions of what is an inspirational landscape changed over time? What is our contemporary understanding? How do we expect these ideas to develop in the future - especially given changes to government frameworks and international charters etc?

The results (see Appendix 1) included recognition of the complexity of defining landscapes as places that are experiences as well as seen, scale and size, the focus on natural landscapes, and the notion of inspiration and place.

The workshop then brainstormed an initial list of potential contributors to the project, either as:

- Key players in this field (including potential essay contributors)
- Sources of information and research (eg. academics who may be supervising relevant student work)
- Representatives of State/territory agencies (Stage 2).

Promoting the project

The project plan proposed that the project needed to be promoted:

At the start of the project - to ensure people know about the project and can express their interest and offer information early on. A short article was prepared and provided to the AHC to enable the project to be promoted via the AHC website and through other journals and publications. The article posed the following questions: What are inspirational landscapes?

Who is addressing this topic in their work? Are their current projects or published work of relevance?

Before the on-line conference to ensure participation. Email networks and discussion lists were used for the Heritage & Community on-line conference and this technique worked well.

Directly to State/Territory agencies to help engage their interest and ensure participation in Stage 3.

At the conclusion of the project to help promote discussion of the results. This will be the responsibility of the AHC.

The workshop discussions added some specific publications and networks that could be used for publicity.

Involving key people and organisations

To be successful, the project needed to involve people from heritage and related fields, including:

- Heritage conservation, cultural heritage management, cultural resource management
- Environmental history
- Environmental perception
- Landscape analysis and evaluation (as a sub-set of landscape architecture)
- Cultural history and cultural perceptions
- Indigenous ways of understanding landscape and place
- Communications
- Art curators (landscape/place art)
- Philosophers.

Because of the nature of the project, it was seen as helpful to draw on the perspectives offered by those who are inspired by landscape in terms of artistic representation and protective action, including:

- Activists, campaigners
- Artists - environmental and installation artists; painters; writers; musicians etc.
- Aboriginal people - through traditions, art, culture, ways of understanding the landscape etc

The Project Plan identified four primary opportunities for wide participation in the project from the above interests:

1. As potential essay contributors (see *Perspectives* below)
2. As participants in the on-line conference (see *On-line Conference* below)
3. To help us located current research, publications and data in the field.
4. As representatives of State/territory agencies to ensure they are willing to participate in Stage 3 (see Chapter 4).

Promoting the project

To encourage interest and participation in the project, it was promoted in a number of ways, including:

- a short article describing the project
- an item on the AHC's web site

- a one page flier in PDF format.

Further publicity was designed around the on-line conference to ensure participation.

The AHC distributed the flier to the Heritage Chairs and Officials meeting (March 2002) and made direct contact with State/territory agencies to engage their interest in the project.

Framework Paper

A draft and final Framework Paper was prepared to provide an initial exploration of the concept of inspirational landscapes within a heritage context. This paper was provided to the essay contributors as a starting point. It was also posted to the On-line Conference web site.

The Framework Paper included:

- Ideas around the concept of inspirational landscapes
- Scoping of the project (that is the focus on natural landscapes)
- Questions that arise (and would be used by the essay contributors).

A copy of the Framework Paper is included at Appendix 2.

Perspectives Essays

To help address the topic of inspirational landscapes, experts from a range of different areas of landscape expression such as artists, writers, environmental activists, scientists were invited to prepare short *perspective essays*.

The invited essay contributors were selected to ensure that their contributions would provide:

- Inspirational and creative approaches
- A diversity of cultural perceptions
- A response to different landscapes and environments across Australia
- Different ways of responding to inspirational landscapes.

As well, the selected essay contributors were those who could write with clarity and passion about the subject of inspirational landscapes.

Each perspectives essay is around 1500-2000 words. A small honorarium was paid to each essay writer.

The *perspectives* essays were seen as 'discussion starters' for an on-line ideas forum on Inspirational Landscapes and as an important source of ideas and approaches for the project.

List of perspectives essay writers

The following people accepted the invitation to prepare a *perspective essay*. Their personal descriptor and the title of their essay is shown below:

- Robyne Bancroft (Indigenous heritage practitioner) - *Landscape of the country which my family calls 'home'*
- Veronica Brady (Roman Catholic nun & academic) - *To The Centre*
- Jamie Kirkpatrick (Ecologist, geographer & gardener) - *A sort of scientist on inspiring landscapes*
- Jeff Malpas (Philosopher & academic) - *Breath and revelation*
- Mandy Martin (Artist & lecturer) - *Land\$cape: Gold & Water*

- Stephen Martin (Writer & researcher) - *Our Landscapes*
- Sally Morgan (Artist & writer) - *Seeking the Spectacular*
- Dailan Pugh (Conservationist & artist) - *A conservationist's perspective on inspirational landscapes*
- Deborah Bird Rose (Life-affirming scholar & academic) - *Jasper Gorge, NT*
- Jim Sinatra & Phin Murphy (Landscape Architecture professionals) - *Living with Landscape*

Each essay was posted on the On-Line Conference web site (see Volume 2: Perspective Essays). Copyright for each of these essays remains with the author.

Together these essays constitute a remarkable body of work in their own right, contributing diverse perspectives and presenting many challenges for this project and the overall task of assessing inspirational landscapes.

On-line Conference

The on-line conference was planned as a two-day conference, largely following the models established by the Heritage & Community Conference (2001) and the Ecotourism Conference (2002). The dates selected were 6-7 November, 2002.

The conference was widely promoted, primarily using email networks and discussion lists, combined with web site postings. In addition, the AHC web-site actively promoted the Conference, and State heritage agencies and non-government bodies publicised it through their networks. Reminders were sent out several days before the conference, with an invitation to read the posted materials and a final 'conference about to start' reminder was posted to registrants immediately prior to the start.

The project plan proposed a conference of 3-5 days to allow plenty of time for participation, especially by overseas participants. However, the need to supervise the conference during all session times meant that the project did not have the resources to cover such a long conference.

All of the conference materials remain on the site, and the conference report was posted to the site soon after the conference.

The Conference program was as follows:

Day 1: Wednesday 6 November

Forum 1: What do we mean by 'inspirational landscapes?': concepts, definitions, theories.

Forum 2: Indigenous and colonial perceptions: how has culture influenced our perceptions - in the past, today and looking forward?

Day 2: Thursday 7 November

Forum 3: Practical approaches to identifying and assessing inspirational landscapes: a forum for those who want to leap straight into methods.

Plenary: come together towards the end of the Conference to help draw together the major themes and issues.

Both Days

My inspirational landscape: tell us about a place that inspires you and why.

Each Forum had a facilitator who made the opening posting and regularly checked the status of the forum, intervening as required to assist participants. There was also an overall conference supervisor/helper who provided support to the facilitators, checked the forums, and helped participants who were having trouble logging-on, contributing to or navigating the web-site.

	Wednesday 6 November		Thursday 7 November		Whole Conference
AM	Forum 1: What do we mean by inspirational landscapes?				My inspirational landscape
PM		Forum 2: Indigenous and colonial perceptions			
AM			Forum 3: Practical approaches		
PM				Forum 4: Plenary	

The Conference timetable was based on Eastern Standard Time in Melbourne, Australia.

The Conference attracted 309 registrations, with 234 postings over the two days. The majority of registrations were from Australia (244 - approx. 75%) with the balance from North America, New Zealand, South East Asia and Europe.

Participants came from a range of professional backgrounds, with academics (19%), government heritage/environment professionals (16.5%) and consultants (17.8%) being well represented. Stronger participation had been expected from local government (4.5%), non-government heritage/environment organisations (6.2%) and Indigenous organisations (2.3%).

Of those who registered for the on-line conference, just over 20% (64) actively posted to a forum. However, most forums received many 'visits'. The *My Inspirational Landscapes* received the highest ratio of postings per visitor, indicating the wider interest amongst participants in sharing a tangible experience or response to landscape in this forum.

Forum	Visits	Posts	Ratio of posts to views
My Inspirational Landscape	528	48	1 : 11
Forum 1 - What do we mean by inspirational landscapes?	1381	71	1 : 19
Forum 2: Indigenous and colonial perceptions	458	26	1 : 18
Forum 3: Practical approaches	644	26	1 : 18
Plenary	410	28	1 : 15

A report on the conference titled *Inspirational Landscapes - Heritage Places? Summary of the on-line conference 6 & 7 November 2002* was prepared, posted to the web site and all registered participants were advised.¹

The conference report (see Volume 3: Overview of the On-line Conference) provides a summary of the conference participation, key themes and issues and future directions for the project. Each of the conference forums is included in full, including the opening postings, and the summary of each forum posted by the facilitator at the conclusion of that forum.

¹ This report was referred to as the Overview Report in the original Project Plan.

3 DEVELOPING AND TESTING AN ASSESSMENT METHOD

Developing the method

In Stage 2, the concepts developed in Stage 1 were shaped into an assessment method and a list of potential inspirational landscapes was compiled and examples selected for use in Stage 3.

In heritage assessments that are open to public scrutiny and formal challenge, it is important that assessment methods are transparent and can be consistent in their application. In assessing places arising from a thematic or regional study, the process is often undertaken in stages with a sieving of places to determine levels of values.

Criteria for heritage assessment for statutory heritage registers are generally established legislation. Indicators are developed as tools relating to the type of place or theme under study, to assist in identifying values or places with values that meet the criteria. Thresholds are the set level that determine if a place meets the criteria or not. Developing a clear assessment process for intangible values is particularly challenging, as attributes with value cannot be determined by statistics or arrays of physical features. The assessment method outlined for this study, established from the sources previously discussed, presents as a series of logical steps, involving a breakdown and critical analysis of potential values.

Process

Development of the assessment method drew extensively on the content and thinking contained in each of the completed project components, including the Framework Paper, Perspectives Essays and On-Line Conference.

The key element of the method is the set of significance indicators which help identify and define the values that determine a significant inspirational landscape. A draft set of indicators was developed and tested (see below) and then revised. A detailed presentation of each indicator was then developed for review by the AHC prior to finalisation of the assessment method report.

Methodology report

The assessment method is documented in a separate report - *Inspirational Landscapes: Assessment Method Report*. This report opens with a discussion of framing issues and ideas. It then presents a method for assessing inspirational landscapes which covers:

- National heritage criterion
- A definition of inspirational landscapes
- Indicators (and how they are linked to the criterion)
- Thresholds
- Data sources, and
- Detailed definition of each indicator and its application.

The final section provides guidelines on applying the method.

Selecting potential 'inspirational landscapes'

Stage 3, testing of the draft assessment method, required selection of four landscapes that appeared to have potential as 'inspirational landscapes' at a national scale.

A list of landscapes was prepared, drawing on those landscapes identified through the On-line Conference, in the Perspectives Essays and from AHC sources. In selecting the landscapes to be used for the 'testing workshop', consideration was given to choosing a set of landscapes that:

- Reflected the range of Australian landscape types including coastal, central (arid), alpine or mountainous landforms
- Were primarily natural landscapes in character, but that included landscapes with strong Indigenous associations and landscapes with strong non-Indigenous and historical associations
- Covered a range of landscape scales
- Reflected qualities likely to typify Australian inspirational landscapes (considering the draft indicators).

The availability of adequate data for the testing workshop was also a consideration.

The initial list of landscapes is contained in Appendix 3. Of these, five landscapes were selected:²

- Wilpena Pound (South Australia)
- Great Barrier Reef (Queensland)
- Simpson Desert (South Australia, Northern Territory)
- Twelve Apostles (Victoria)
- The Alps (New South Wales, Victoria)

The Alps was specified in the project brief as one of the landscapes to be tested.

Testing the method

As part of the development of an assessment methodology for Inspirational Landscapes, the AHC hosted a one-day workshop in Canberra in May 2003 to test the draft assessment methodology by applying it to four Australian landscapes.

The aim of the workshop was to reveal the potential and the limitations of the draft methodology so that it could be refined and strengthened.

Invitations were extended to AHC, Environment Australia and State agency representatives with particular interests in and knowledge of the selected landscapes and of landscape assessment in general.

A total of 16 people contributed to the workshop, most participating for the whole day. Notes from the workshop and a list of participants are contained in Appendix 4.

Agenda

The primary purpose of the workshop was to test the method. The draft methodology paper was therefore pre-circulated. The workshop started with an explanation of the project and its importance to the AHC, followed by a brief presentation on the draft methodology.

The main part of the workshop consisted of participants working in small teams to assess one of the selected landscapes. Each team was asked to use the following step by step process.

Step 1	Which indicators apply? Review the place and what is known about it in the group (including
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² The Project Plan proposed that four landscape be selected. The Great Barrier Reef was added as an example of a landscape that is largely 'water-scape'.

	<p>data provided).</p> <p>Summarise key aspects.</p> <p>Identify which indicators may apply (and which are unlikely to apply)</p>
<p>Step 2</p>	<p>What data is needed?</p> <p>Identify the data needed to assess this landscape against the relevant indicators</p> <p>Identify potential sources of this data and methods of obtaining</p> <p>Identify possible substitute data sets that could provide an indirect indicator of the value</p>
<p>Step 3</p>	<p>Testing the strength of the value?</p> <p>(what questions do we need to ask of the data?)</p>
<p>Step 4</p>	<p>Extent of significance (boundary)</p> <p>What information is needed to define the boundary?</p>
<p>Step 5</p>	<p>Review: consider the following...</p> <p>Scale, size and complexity: impact on the assessment</p>

Results

The workshop task proved quite challenging, and the day was a success. In summary the results (see Appendix 4) indicated that:

- The draft methodology provided a sound framework.
- A clear definition of 'inspirational landscapes' was essential. Revisions were proposed to the draft definition.
- Refinement of the indicators was needed, and specific suggestions were made. The relationship of the indicators to the draft national criterion was discussed in detail, and changes proposed.
- The issue of positive and negative emotional responses would need to be addressed in the final methodology.
- The threshold factors were discussed and refined. In addition to the strength of the value/s, consistency across geographical and cultural boundaries and across time were recognised as important factors (although not always easy to demonstrate).
- An approach to applying the method emerged and has been incorporated into the methodology.

4 OPPORTUNITIES FOR FURTHER DEVELOPMENT

The primary purpose of the project was the development of an assessment methodology for inspirational landscapes. This methodology is contained in Volume 4.

The process of developing the methodology has taken the project along a variety of exploratory paths. These have revealed a number of opportunities for the further development and promotion of the concept of inspirational landscapes.

Future directions

The desired future outcomes from this project are:

- A national theme that invites public participation.
- A robust methodology that has been tested and refined.
- An indicative list of places generated from the research and direction of this study.
- Adaptation of the method for the built environment.

Refining the method

Inspirational landscapes is a theme under the thematic group *Understanding and Shaping the Land* which is one of a set of six National Heritage Thematic Groups. Together, these groups represent a comprehensive range of national stories or types of places of national significance. The inspirational landscapes assessment method is one of the first three assessment methods developed for this new system of national themes and thematic groups. As this new national approach is developed and refined, the inspirational landscapes method may require changes that parallel the evolution of this new national approach.

Once the inspirational landscapes has been applied to a range of landscapes, further refinement may be desirable based on any issues that arise. All assessment methodologies require a period of testing and refinement, and it is important that a review process be part of its initial testing. The review process should pay particular attention to the strengths of the method, areas in which it requires clarification or further development, the application of the indicators and criterion. Possible approaches to testing and refining the method could include case studies of particular landscapes and expert workshops (see below).

The inspirational landscapes assessment method may also benefit from critical review by those who have actively contributed to earlier stages of the project, including the writers of the Perspectives Essays and conference participants. This could be through expert workshops, another on-line conference (open to all or for a selected group), or involvement of contributors in case study projects.

Case studies of particular landscapes would be a valuable way of testing the method. As well, involving a number of groups such as academics, heritage professionals and communities in the assessment of the same landscape would enable consideration of different perspectives that derive from people's knowledge and experience of the place, and would help test the application of the indicators.

Finally, the method has been developed largely in relation to natural landscapes that have both natural and cultural values. Applying the method to cultural landscapes will confirm its broad applicability (which is suggested by the results of the 'testing workshop').

Australia's inspirational landscapes

An important next step in applying the method will be to develop an indicative list of potential inspirational landscapes for Australia. Such a list could start with the landscapes identified during the present project, and could extend the list in a variety of ways including:

- Review of landscapes with aesthetic value nominated for the Register of the National Estate or National Trust Registers.
- Requests to State heritage and environment agencies seeking nominations of potential inspirational landscapes from their registers or other research.
- Review of 'alternative' sources such as *Places in the Heart*.
- A survey of landscapes that have been historically identified at a national level as being 'inspirational'. This is a substantial task and may not be immediately feasible.
- Pilot research projects into inspirational landscapes as revealed by historical and contemporary images and expressions, drawing on a wide range of sources including histories, art sources, tourism information (etc). Such pilot projects could look at, for example, a place type such as deserts, or a defined region or a particular landscapes. Work undertaken for the Regional Forest Agreements for forest landscapes with aesthetic value could form a valuable starting point for one such a pilot project.
- Trial assessments should refer to the Biogeographic sub- regions as a way of assisting in the delineation of the inspirational landscape.
- Invite those who participated in the On-line Conference to respond to the identified significance indicators with their suggestions on possible inspirational landscapes.

Education and promotion

The concept of inspirational landscapes is engaging and yet complex. The concept will need to be clearly communicated in a way that will engage the range of people who will nominate, assess, protect and manage these landscapes. This is a wide audience.

There will be many ways of engaging this audience. This project offers several clear opportunities:

- Perspectives Essays: these essays are wonderful and reflective pieces that deserve a wider publication (with the permission of the authors/copyright holders). These essays could be used to help stimulate interest in and discussion of inspirational landscapes.
- On-line Conference: the on-line conference attracted strong interest, and this approach could be used to promote the concept of inspirational landscapes and to engage heritage professionals in its application.
- A small publication (or poster) such as a thematic overview of Inspirational Landscapes with illustrations.

Involving communities

Inspirational landscapes will be important to many different kinds of Australian communities. Opportunities to involve communities in identifying inspirational landscapes could be explored through participatory projects such as *Places in the Heart*, art, music, festivals and community heritage workshops undertaken as part of local heritage studies. Such projects may well reveal landscapes that are of national importance as well as those that should be recognised and protected locally.

APPENDIX 1: NOTES FROM THE DISCUSSION WORKSHOP - 15 JANUARY 2002

Agenda

1. Welcome, introductions and an introduction to the project - Juliet Ramsay (10 mins)
2. Project stages (indicative timetable) and our focus today - Chris Johnston (5 mins)
3. Brainstorm on concepts and ideas - Chris Johnston - 45 minutes
4. Involving key people and organisations - Chris Johnston - 30 minutes
5. Promoting the project - Chris Johnston - 15 minutes

Notes

These notes have been written up from the collective brainstorm processes as recorded on the whiteboard. I have added extra words where it helps explain what we were discussing. Comments, additions and reflections would be most welcome.

Defining inspiration landscapes

Agenda notes

- *What do we mean by 'inspirational landscapes'? What is it that makes a landscape 'inspirational'? Brainstorm key words/phrases, and cluster.*

The brief proposes the following definition as a starting point:

Inspirational landscapes are essentially those places associated with positive and inspiring aesthetic or cultural perceptions of a place and experiences derived from a place. They may be discrete sections of the environment or vast expanses of landscape... Significant stories associated with this theme may include:

Perceiving and celebrating landscapes in art, literature, film, song, photography and other media

Conserving and fighting for the protection of landscapes

Inspiring scientific ideas and understandings

Inspiring bushwalking and recreation and other stories.

- *How do (or might) the notions of 'what is an inspirational landscape' vary across the three environments - natural, indigenous and historic? Are there elements within the concept that fit in one 'environment' but not in others? Do some terms need reframing for particular environments?*
- *How might cultural perceptions change our understanding of 'inspirational landscapes'?*
- *How have notions of what is an inspirational landscape changed over time? What is our contemporary understanding? How do we expect these ideas to develop in the future - especially given changes to government frameworks and international charters etc?*

Discussion

First need to define landscape?

- A definable collection of natural things in the environment
- A landscape can't all be seen - the definition of a 'visual catchment' is not the same as that of a landscape and most past discussions about landscape have been based on the visual/viewpoint idea of a landscape
- A landscape can be experienced - travelled through for example

- Landscapes are large scale places - there are smaller landscapes (and other places) within larger landscapes

Focus is on natural landscapes

- Focus is on natural landscapes that may include cultural components and modifications and that definitely include places that have cultural means and association. Predominantly cultural landscapes (eg. the landscape of Canberra) have been excluded to limit the scope of the task. It may be the inspirational cultural landscapes will be looked at in a future time.

Inspirational means ...

'Inspirational' is about cultural response to a place - and (at times) an emotional response

'Inspirational' relates (potentially) to all of the RNE values for example, natural significance and scientific significance may also be closely linked to processes of 'inspiration'

A landscape can be described by:

- Its attributes (ie physical descriptors about what is there)
- The 'response' evoked in people - there may be many kinds of response (as response depends on culture, knowledge etc)

The landscapes that we respond to and the nature of our response has changed over time (we can demonstrate this by looking back over the last 200 years in Australia for example, and others have written about the history of changing landscape perceptions)

The term 'inspirational' implies a threshold - not all landscapes are inspirational!

Landscapes (all environments) have layers of meaning, and perception of these meaning depend on culture, knowledge etc. For example, Indigenous people's response will be influenced by their culture, stories, knowledge etc. In this sense, every landscape is seen/experienced with many different 'eyes'.

What is inspiration? How do we say that a response demonstrates 'inspiration'?

- Timely response - 'Eureka' moment - instant 'wow' response
- Action response - a landscape that inspires action - for example, to paint; to protest/seek to save the place; manage it better etc. (This seemed to be a feel, do, act response)
- What about familiarity? Exploring the familiar place - getting to know it intimately (many artists gain inspiration from place in this way)

Is inspirational about new or different experiences?

What kinds of responses might people have to landscapes that suggest that it might be an 'inspirational landscape'?

- Inspire
- Awe
- Terror
- No go
- Mystery
- Evokes feelings and memories ... of other places, stories, the past (etc)

It's what people bring to the landscape - what they 'know' that creates/shapes their reading of the landscape. The importance of culture, experience, knowledge as influences on our responses. (And art is part of that set of culture/knowledge baggage that we bring to the process).

The evidence of a response to an inspirational landscape may be in the form of:

- Art
- Native title (many indigenous places will not be public places or places where the Indigenous people's response can be made public)
- Payment to go and see a place
- Pilgrimage
- 'Must see' places
- Early reserves (national parks etc)

Places may inspire because of:

- Fabric
- Events
- Stories
- 'Food for the soul'
- Use (eg. recreation)

What inspires action - eg. Gordon River protests. What is the role of images of the places and/or research on the importance of the place?

Do you have to experience a place to be inspired by it (or for you to consider it an inspirational landscape)? Are stories and images enough. The idea of knowing a place via stories.

Are there generational differences?

What inspires young people today? (What do we know about this? Is there a generational change?) Ideas that seem to inspire include:

- Rarity
- Antiquity
- Pristine
- Stories
- Scale (of the place)
- 'For the future'
- Past loss of places- importance of keeping for the future
- Knowledge

For example, changing understandings of 'wilderness' is the C19, C20 and the future. Also changing understanding of aesthetic values?

Summing up

Inspirational landscapes are about:

- Contrast - places that are different from how we live today - its 'the other'
- Familiar - the painter who repaints the place over and over - this is linked to identity perhaps? Artists are motivated by different things -for example variations in light, season etc)

So assessment of inspirational landscapes will need to consider:

1. Human 'baggage' (cultural, knowledge etc) - all the things that influence 'response'
2. Features of the place
3. The human response to the place plus what that response creates in Australian society.

Will this mean that each aspect will have thresholds?

Involving key people and organisations

Agenda notes

Brainstorm an initial list of potential contributors to the project, either as:

- *Key players in this field (including potential essay contributors)*
- *Sources of information and research (eg. academics who may be supervising relevant student work)*
- *Representatives of State/territory agencies (Stage 2).*

Discussion

A list of potential contributors was identified at the workshop. This list has been removed from these notes as only some of those listed were approached to make a contribution.

Promoting the project

Agenda notes

The project needs to be promoted:

At the start of the project - to ensure people know about the project and can express their interest and offer information early on.

This would be via a short article/item that could be widely distributed to electronic and hard copy journals and newsletters, and posted on the AHC's web site. The AHC would have primary responsibility for this task. This article would ask: What are inspirational landscapes? Who is addressing this topic in their work? Are their current projects or published work of relevance?

Before the on-line conference to ensure participation (The email networks used for Heritage & Community worked well. These could be further expanded to improve coverage of indigenous and natural heritage areas. The consultants will have primary responsibility for this work)

Directly to State/Territory agencies to help engage their interest and ensure some nominations come forward in Stage 2 for use in Stage 3. (AHC to initiate contact; consultants to follow-up)

At the conclusion of the project - to help promote discussion of the results (AHC will have primary responsibility to this)

Discussion

Possible ways to disseminate information

Publications	Method
Koori Mail	Advertisement
IATSIIS News	Article
Australia ICOMOS	Email news or published newsletter
Forest History newsletter	Article
Landscape Australia	(long lead time)

EIA	Email newsletters (in all states?)
Landcare	?

Conferences	How
IUCN	Add conference to their list of events?
EIA	Project flier

Networks & Email	How?
Asia-Pacific networks through World Heritage	Via Rod
International web chat rooms	Joy can post on H-Net
Environmental history	Libby Robin is part of env history network
NSW Heritage Chat	Chris via Murray Brown
Vic Heritage Chat	Chris
Network of Indigenous cultural heritage officers	AHC
Environmentally Resource Officers	EA? (who?)
Libraries/galleries	Networks - how?

Other potential participants	How
Universities <ul style="list-style-type: none"> • Landscape schools • Environmental science 	

Formal processes

Heritage Chairs & Officials - AHC to send a letter to State agencies and have the project on the agenda for the March meeting

ANZECC meeting - Biodiversity people will be attending - raise?

Flier

Agreed that a one-page PDF flier should be prepared and be available to distribute at conferences, meetings, via email etc.

Notes prepared by Chris Johnston: 8 Feb 2002

APPENDIX 2: FRAMEWORK PAPER

The Framework Paper was prepared to provide an initial exploration of the concept of inspirational landscapes within a heritage context. This paper was provided to the essay contributors as a starting point. It was also posted to the On-line Conference web site.

The project

To enable a better understanding of the theme *Inspirational Landscapes, the Australian Heritage Commission* has initiated a new project with consultants Context Pty Ltd. The primary goal of the project is to understand some of the qualities of outstanding natural landscapes that have inspired Australians, and with that information improve the methodology for assessing their heritage value.

The concept of inspirational landscapes is challenging, and the development of a heritage assessment methodology is not an easy task. The initial stages of the project will be exploratory, drawing in ideas from a range of people and disciplines and creating a forum for discussion. The next stages will involve development and testing of an assessment method. The key project stages are:

Stage 1 - Developing the concept of inspirational landscapes

Stage 1 involves developing the Framework Paper, seeking *Perspectives* from a selection of Australians, and running an on-line *Ideas Forum*. From this work, an *Synthesis Paper* will be prepared.

Stage 2 – Developing an assessment method

In Stage 2, the concepts developed in Stage 1 will be shaped into an assessment method that includes consideration of existing methods, possible significance indicators and thresholds, and selecting some example landscapes for Stage 3.

Stage 3 – Testing the assessment method

A workshop in Stage 3 will enable testing of the methodology on the example landscapes. The AHC and State agencies will be participants in this workshop.

Stage 4 – Reporting on the project

Finally, a project report will be prepared, along with an *Assessment Methods Report*, a technical paper explaining the concepts and methodology.

Purpose

Purpose of this paper

The purpose of this paper is twofold.

- first to set the scene for the project, indicating its scope, and sketching out some of the themes, topics and questions that are likely to emerge in Stage 1 of the project.
- second as a briefing/background paper for the writers of the *perspectives papers*.

It contains a preliminary bibliography of sources located to date. This bibliography will be added to as the project progresses.

The concept

Inspirational landscapes

Australians have a history of profound emotional response to the Australian environment. This makes the concept of *inspirational landscapes* relevant to the process of identifying and protecting heritage places.

Inspirational landscapes are landscapes with special qualities and attributes. They are landscapes that evoke a response - awe, excitement, creativity, action, reflection, curiosity - and these responses reflect the culture and experience of the viewer as well as the qualities of the landscape itself. There are also strong historical influences on our response to landscape.

This project is designed to better understand what makes a landscape 'inspirational', how these qualities can be understood, analysed and documented to enable important *inspirational landscapes* to be recognised and protected as heritage places.

Conceptually then, *inspirational landscapes* are both the physical landscape and all of its attributes, and the human response to the landscape. Understanding *inspirational landscapes* will therefore involve exploring these different dimensions.

What are inspirational landscapes?

A key task in this first stage of the project is to define what is meant by *inspirational landscapes* by looking at many different perspectives. Subsequent stages will refine and shape these ideas into a methodology suited to assessing the heritage significance of inspirational landscapes.

How are they defined?

As a starting point, the project brief defines inspirational landscapes as:

essentially those places associated with positive and inspiring aesthetic or cultural perceptions of a place and experiences derived from a place. They may be discrete sections of the environment or vast expanses of landscape ... Significant stories associated with this theme may include:

perceiving and celebrating landscapes in art, literature, film, song, photography and other media

conserving and fighting for the protection of landscapes

inspiring scientific ideas and understandings

inspiring bushwalking and recreation and other stories.

The dictionary definition of *inspiration* refers to the things that inspire, divine influence, thoughts that are inspired, of sudden brilliance, with *inspire* having the dual meaning of meaning of breathing in, and of instilling or creating thought or feeling in someone, perhaps through divine or supernatural agency.³

This definition immediately raises interesting questions for consideration:

- Can we identify the qualities in a landscape that 'inspire'? And how can that be done? What are the characteristics or deficiencies in those landscapes that don't or can't inspire?
- Are there degrees of 'inspirational'? For example, is there a difference between places we enjoy, versus those that inspire? Are they part of the same continuum, or quite different?
- Are there different qualities that inspire different forms of response; for example, what inspires contemplation versus arousing excitement? Is it a difference in the landscape or the viewer?
- Recognising that there are natural features with extraordinary qualities that have always evoked a powerful effect on people's emotions, are these qualities inherent in the landscape itself, or are they in the eye of the beholder or a combination of both?
- Culture and history clearly influence our perceptions, as do our individuality, and personal experiences. Can we define clear links between culture, history and perception? For example, is there a set of Australian landscapes that inspire us all, even if for differing reasons?

³ *The Australian Concise Oxford Dictionary*, 1987.

Another interesting set of questions relates to the experience and knowledge of the individual perceiving the landscape. For example:

- How important is familiarity or conversely unfamiliarity in the appreciation of a landscape?
- Do people trained in design or natural sciences or heritage respond differently to inspirational landscapes than the general public? And what about artists, how do their responses differ?
- How does knowledge about a place change our perceptions of it?
- And do we actually need to see and experience a landscape to respond to it, or can we be inspired by places that we have only 'seen' through images created by others (through paintings or photographs for example) or even places that we have 'seen' only through powerfully-told stories?

Key elements of a definition

The purpose of this paper is not to set limits but rather to open up this broad subject for discussion. Instead of a definition, the following elements are offered as a broad framework:

- *Inspirational* is about a powerful influence on human emotions (where the response may take many forms - artistic, intellectual, experiential, imaginative, etc).
- *Landscapes* are larger places, often places that can't be seen in a single glance, that can be travelled into, that are made up of many parts and consequently many experiences..

In addition, the brief defines the focus of our enquiry as being landscapes where natural features and qualities dominate. Inspirational qualities may imbue meanings and values into such a landscape. Predominantly built environments and urban landscapes are outside the focus of this project, but these designed landscapes can also be inspirational and ideas and themes of this study may also be relevant to built environment.

Approaches to inspirational landscapes

This section looks briefly at some of the areas of work that are relevant to the present project. It is not a definitive discussion, but rather a starting point.

Aesthetics and inspiration

The first and most obvious response to the idea of *inspirational landscapes* may well be to try and understand the aesthetic values of landscapes.

Aesthetics is to do with the principles underlying beauty, the philosophy of the beautiful and of art, features of beauty that inspire, emotionally move or have other characteristics that evoke a strong human response.

Aesthetic responses may be emotional, sensory or experiential, or a combination.⁴ Aesthetic value has long been included as one of the components of *cultural significance* and the Australian Heritage Commission (AHC) has led the way in developing methods for assessing the aesthetic value of places.

In terms of heritage places, the AHC has defined aesthetic value as:

E.1 Importance for a community for aesthetic characteristics held in high esteem or otherwise valued by the community.

Appreciation of aesthetics and perceptions of landscape beauty have changed over time as is so well demonstrated in Australian art in all its forms. Landscape is a strong thread in Australian art and literature; for example the well known landscape paintings of Glover, Von Guerard,

⁴ J. Lennon & M. Townsley, *Integration of National Estate aesthetic value studies*, Queensland CRA/RFA Steering Committee, 1998

Chevalier, Buvelot, Prout and others in the nineteenth century recorded waterfalls, forests, and mountain ranges. Likewise the artists of the twentieth century drew on landscape as an inspirational sources as is evident in the works of painters, writers, composers, poets and countless other artists. These inspired art works have also shaped the wider community's appreciation of landscape aesthetics and our 'ways of seeing' the landscape.

Some questions for consideration:

- What do we mean by 'aesthetics' and 'landscape aesthetics' today? Has it or is it changing? To what extent does aesthetics dominate our response to landscape? Or does that depend on who we are?
- What are the inspirational forces of iconic landscapes and how are artists, writers, composers and others inspired by the landscape?
- Do depictions of landscapes through all forms of art influential our perceptions and experience of landscape?
- These notions of aesthetics, art and metaphor are complex, and many books have been written that explore these themes. In terms of understanding the concept of *inspirational landscape*, do these ideas help or hinder our understanding?

Cultural landscapes - the link to inspirational landscapes

Cultural landscapes are now seen as a distinct kind of place, 'fashioned out of a natural landscape by a culture group. Culture is the agent, the natural area is the medium'.⁵

Cultural landscapes is a broad definition, and may include places with substantial cultural evidence through to places with little evidence but strong cultural values and meanings. The 'living cultural values expressed in the landscape' may include its inspirational qualities and symbolic meanings.⁶

There is some notes on cultural landscapes in Appendix B.

Knowing places - research, science and investigation

The quest to know and understand, as well as the concern to conserve, may be inspired by a landscape. Alternatively, such research may be inspired by a larger question, and explored through a particular place.

Scientists may approach a landscape analytically, looking for factual information or evidence, to understand the place or one of its components, for example its geology, fauna, ecology. Inspiration may arise from the scientific understandings gained, a new discovery, from the experience of the place, or from its emotional power.

Reading the landscape - its layers of natural and cultural history - is another analytical approach to understanding it, using the information evident in the landscape combined with documents and other sources. The landscape itself 'speaks' of its past to the knowing observer. Lines, shapes and patterns may indicate past activities, changes in the vegetation may reveal disturbance, place names may hint at the past. Reading the landscape may reveal lost or forgotten pasts as well as illuminate what we know from documents and histories with the 'real' places of the past.⁷

Some questions to consider:

⁵ J. Lennon, 'Identifying and assessing cultural landscapes: Australian practice in a global context' in *Heritage Landscapes: Understanding place and communities*. Southern Cross University Press, 2001, p. 11-13.

⁶ Lennon, 2001, p13.

⁷ M. Ashton, *Interpreting the Landscape: Landscape archaeology in local studies*, B. T. Batesford, London, 1985.

- How does this quest for understanding connect with the idea of inspirational landscapes? Is it a question inherent in the landscape that inspires, or is the landscape merely a vehicle for research?
- And for those involved in such work, will their experience likely to lead to an attachment to this landscape?

The power of place and place attachments

Places and space are multi-faceted ideas, encompassing many different meanings. Our sense of place is both biological and cultural, and human abilities to recognise landmarks, and perceive and remember the landscape are innate.⁸

Place attachment derives from the experience of living within and constructing social relationships that link us to place. Such attachments can also be lost, or transformed in actuality or in meaning. Many places may be contested territories.

The other power of place is that it makes memories coherent: 'what is contained in place is on its way to being well remembered.'⁹ Places in some way contain or frame experiences, and all future places will be seen through eyes that have seen these past places.

One way that place attachments are being considered in the heritage assessment process is under the *social significance* criterion: Strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons'.¹⁰ The indicators of social significance include places as landmarks, markers or signatures; places that relate to community identity; places where long use and association has developed into a special attachment.

Some questions to consider:

- Are all places – or landscapes – inherently powerful because of our personal or collective connections to them? What then distinguishes an 'inspirational' place or landscape?

Culture: ways of seeing & understanding

Culture and history - personal and collective - shape our perceptions. Writers such as Simon Schama¹¹ have detailed the evolution of western thought and the construction of ideas about landscape. He writes of how we understand and venerate nature, how we infuse places with significance through myths, metaphors, literature, arts and experience. For example, in the Victorian era, western attitudes to the aesthetics of landscape, nature and wilderness were linked to the ideals of the Romantic movement.¹²

There are many, diverse historical influences on how we 'see' the Australian landscape, that is, the layers of knowledge and meaning that stand between us and the landscape. A question to all of us might be: Who or what has most influenced your view of the Australian landscape? And when you first go to a 'known' place - for example the central Australian landscapes painted by Albert Namatjira - to what extent are we inspired by the place or by the man or by his art, or by some undefinable combination?

In Australia, indigenous understandings of place are now acknowledged as distinctive and diverse, reflecting many Aboriginal cultures, languages and places. And while there may be some commonalities with non-indigenous understandings, indigenous knowledge, associations

⁸ Dolores Hayden, *The power of place*, The MIT Press, Mass. 1995, pp. 16.

⁹ Edward Casey, quoted in Hayden, p. 44.

¹⁰ Criteria for the Register of the National Estate, Criterion G.

¹¹ S. Schama, *Landscape and memory*, Harper Collins, London, 1995.

¹² J. Schapper, 'The importance of aesthetic value in the assessment of landscape' in J. Ramsay and J. Paraskevopoulos(eds) *More than Meets the Eye: Identifying and Assessing Aesthetic Value*, 1994, p. 5.

and meanings stand as the first and longest established was of understanding Australia's landscapes.

Does 'aesthetics' - a western notion - have any relevance to traditional indigenous understanding of landscape? And are the western aesthetics of composition and colour relevant at all? Or are 'religious, social and historical associations with the place and the species that live there' paramount? For example, rather than a sense of 'harmony' arising from formal 'western' aesthetic considerations it arises from ancestral creation and power.¹³

An important conclusion is that 'aesthetic response to a place cannot be disengaged from an understanding of the systems of meaning and knowledge of a particular cultural group'¹⁴, and clearly this is true of all cultural groups. Understanding these responses requires close consultation with that community to understand the place, their values and their 'aesthetic'.

This example also highlights the differences between cultural outsiders and insiders. While a non-indigenous person (an outsider) may see primarily the physical landscape, those from that indigenous community (insiders) are reading an 'invisible' landscape of meaning that is made visible to them through their intimate cultural knowledge of this place.

Deborah Rose writes about the word **country**, as used in Aboriginal English, as meaning a 'nourishing terrain ... a place that gives and receives life ... Not just imagined or representative, it is live in and lived with'. Country differs from landscape. Landscape reflects a separateness between people and the land, a distance. Country has its own life, of which people are 'only one aspect'.¹⁵

Cultures, of course, are not immutable. In Australia, cultural diversity is both recognised and valued (at least in government policy if not always in reality). The presence of a number of cultures in the same place means that ideas rub off. An interesting question is the influence of indigenous ways of seeing and understanding the land on non-indigenous people. And on the other hand, the influence of western aesthetics on indigenous representations of landscape.

Some questions to consider:

- Are there any commonalities between indigenous and non-indigenous peoples' understandings of places and landscape? And what are the keys to understanding each? Is this understanding of the landscape essential to being inspired by it?

Campaigning to protect landscapes

The awakening of a passion for the environment happened in the 1960s and 70s in mainstream Australian society. But much early, individuals and groups spoke out about places, and sought their protection as scenic reserves and national parks. Their motivations were initially utilitarian and aesthetic, and more recently ecological.

The environmentalism of the 1960s and 70s reflected a new valuing of nature for its own sake, a 'gospel of ecology' that glorified untouched nature and denied the human presence that is resonant in every Australian landscape. Aboriginal presence was more acceptable; evidence of 'settler history' devalued a landscape.

Recent community campaigns on valued environments have focused on the values of untrammelled nature - ancient forests and pristine rivers - contrasted with the destructive power of modern civilisation.

¹³, L. Taylor 'The aesthetics of a Kunwinjku site' in J. Ramsay and J. Paraskevopoulos(eds) *More than Meets the Eye: Identifying and Assessing Aesthetic Value*, 1994,p.41. Taylor is writing about a particular place and indigenous community in Western Arnhem Land

¹⁴ Taylor, 1994, p. 39.

¹⁵ Deborah Bird Rose, *Nourishing terrains: Australian Aboriginal views of landscape and wilderness*. AHC, Canberra, 1996, p.7.

The power of such campaigns seems to demonstrate the importance of nature and natural places as places of inspiration, peace, contemplation. They are places apart from civilisation and as such provide respite.

These wild places - wilderness areas - date historically in their conception from the late nineteenth century and reflect a change from early Australian appreciation of wilderness as a place for recreation - 'solitude, inspiration and challenging activity' - with today's ecological definitions that emphasise 'remoteness and biophysical naturalness' - both demonstrably historical constructs. Essentially, wilderness is in the mind of the beholder for if 'wilderness is related to the individual's spiritual experience, then its boundaries rest in the mind'. What is wilderness to one, is a tamed landscape to another.¹⁶

Different ways of knowing a place may be reflected in how and why it is valued - for example the local with a life-time's experience of that place and the university-educated scientist with a wider knowledge of a specific subject. Ironically, despite these differences, the same places may be valued and for very similar reasons. There may also be different ways of speaking about place and attachment - 'the discourse of the city and country'; this seems to be a question worth further exploration.¹⁷

Celebrated landscapes

Many Australian landscapes have become celebrated places. These are the icons of Australia and often express a shared set of feelings about the land at that time.

In many localities, the celebrated landscapes are the images captured by artists, often many times over many generations. These 'traditional' views and viewing points can become 'the view' of that place, an iconic image.

In some communities, the search for the exact place where an artistic depiction was made has become a major quest.

These traditional views and iconic images, once established, become reinforced by local promotion and tourism which typically adopts and uses the same image or viewing point to represent a landscape. An image of an alternative 'view' may not be seen as the same place. Tourism literature often also emphasises the ephemeral qualities of a place – Uluru at sunset and sunrise are the two peak experiences.

Some questions to consider:

- How does the experience of a place sit with its icon image? Which is remembered most?
- How does the icon image change our expectations of the place?

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This is a selection of a wide range of materials that have been gathered to date. Additional references will be added during the project.

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¹⁶ S. Hodges (1993) 'A sense of place'. *Created landscapes: Historians and the environment*. Don Garden (editor). History Institute, Carlton, 1993, pp. 81, 84.

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(Framework Paper) Appendix A: Overview of aesthetics methodology

Aesthetics

Aesthetic value is usually closely linked to an appreciation of beauty, and may be narrowly defined as the sensory response to place or even more narrowly to the visual response. For example, the *Guidelines to the Burra Charter* define aesthetic value as:

Aesthetic value includes aspects of sensory perceptions for which criteria can and should be stated. Such criteria 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. (Australia ICOMOS 1988)

In 1993 a workshop of experts (philosophers, historians, architects, landscape architects, foresters and psychologists) was convened by the AHC to review the methodology for assessing aesthetic value. The proceedings of the workshop are in the report *More than Meets the Eye*. From this workshop, the following definition emerged:

*Aesthetic value is the response derived from the experience of the environment or of particular cultural and natural attributes within it. This response can be either to the visual or to non-visual elements and can embrace emotional response, sense of place, sound, smell and any other factor having a strong impact on human thought, feelings and attitudes.*¹⁸

Aesthetic value has often been regarded as both subjective and lacking in universal values. Thus the saying 'beauty is in the eye of the beholder'. In making a distinction between subjective and objective reality, aesthetic value is regarded as both intangible and unsuited to measurement.

Despite this, many people have attempted to define aesthetic value in relation to place and particularly landscapes. The attempts to find workable assessment methods for aesthetic value have come from those seeking to apply heritage criteria to the recognition and protection of significant places, or to plan for landscape change across a region. In the 1970s there was an enormous growth of interest in this area of landscape aesthetics, with a diversity of methods being developed to assess such things as 'visual quality' or 'scenic value'. A few examples of some of these approaches are mentioned below (see *Measuring the landscape and the view*).

The nature of the aesthetic experience is primarily to do with the way that things - objects, places, landscapes - manifest themselves to the senses. Three levels of experience have been described - sensory, formal and symbolic - where symbolic implies that the meaning of the object is part of the experience. The aesthetic experience is nevertheless to do with the 'pleasure of the senses, varyingly informed by the mind'. Some philosophers have proposed a hierarchy of the senses with vision and hearing at the top, and touch, taste and smell well below; some have even suggested that aesthetic experience are only related to vision and

¹⁸ J. Ramsay & J. Paraskevopoulos (eds) *More than Meets the Eye: Identifying and Assessing Aesthetic Value*, 1994, p. 79.

hearing as these senses are more closely linked to the cognitive parts of the brain. Others disagree!¹⁹

'Seeing comes before words' writes John Berger²⁰. 'It is seeing which establishes our place in the surrounding world; we explain our world with words, but words can never undo the fact that we are surrounded by it'. In a way, Berger is pointing out the fundamental nature of place or landscape - we are inevitably within it. What we see evokes emotions. What we know may be quite different. Western culture uses language and science to separate us from our landscapes; nevertheless, emotional responses occur and are powerful.

Berger also talks about the making and presentation of images, and the challenges of using artistic depictions: 'when an image is presented as a work of art, the way people look at it is affected by a whole series of learnt assumptions about art'.²¹ When we think about the influence of art on how we see the world, we need to ask whether we are responding directly to the place and its depiction, or is our perception changed by the labeling of one image as 'art' and another image as 'publicity'?

One might also see art as the inspired depiction of the issues, interests and perceptions of society at a moment in time. How important then are artistic depictions as an influence on contemporary aesthetics?

More recently, through the work of the AHC on the heritage assessment of large forested regions across Australia, a new method of aesthetic significance assessment has been developed. It combines the depiction of places in artistic works, the use of images of places to promote localities and regions, and local communities' views on which places have aesthetic significance and workshops on the aesthetic value of forest with forest experts. An excellent example of the application of this method is the Queensland project undertaken by Jane Lennon and Madonna Townsley²²

Using the 'extent of artistic endeavour associated with forested places' as a measure of aesthetic value is an interesting idea that resonates well with the concept of *inspirational landscapes* (although it provided only limited useful information for the regional assessment methodology).

Place, space and landscape can also be understood through their metaphorical or archetypal meanings, meanings that we 'read into' place and that derive from the unconscious. Bachelard²³ writes about the metaphorical place - the house, the hut, the garret - and the way in which the world may be understood. He argues that 'all really inhabited space bears the essence of the notion of home'. For Bachelard, we understand our world through poetic images: 'when we are lost in the darkness and see a distant glimmer of light, who does not dream of a thatched cottage...'. When reality provides us with such places - a hut in the mountains that is a welcome home after a long journey - how much of our response is to the archetypal meaning of hut as a place of refuge, and how much to its practical function?

Landscape assessment

Starting in the 1960s, many people sought to understand the aesthetic qualities of landscapes. A variety of methods emerged, generally combining an analysis of the physical characteristics of the landscape with the 'preferences' of the viewer. Some methods focused on 'the view' while others took a more 'whole of landscape' approach.

¹⁹ S. Bourassa, *The aesthetics of landscape*. Belhaven Press, London, 1991, p. 22.

²⁰ J. Berger, *Ways of seeing*. BBC and Pelican Books, 1972.

²¹ Berger, 1972.

²² J. Lennon & M. Townsley, 1988.

²³ G. Bachelard, *The poetics of space*. Beacon Press, Boston, 1964.

Jan Schapper's 1994 paper provides a good overview of some of the key writers on aesthetic value, landscape and place, demonstrating that while some writers focus on the seen landscape, others are more expansive and include the experience of place and intangibles such as atmosphere. Her survey of aesthetic value assessments across Australia revealed that for some aesthetic value included design and architectural qualities while for others natural beauty, naturalness and setting may be included.²⁴

For example, the Visual Management System developed in the USA and used in some Australian states for many years is a management framework that determines the extent of acceptable alteration (or conservation) based on the assessment of scenic quality, public sensitivity and viewsheds (or 'seen areas').

Scenic quality is determined by the combination of attributes of landform, vegetation and waterforms, with 'relative scenic quality' based on research into landscape perception and preferences. Overall the aim was to find out which landscapes were preferred across a sample population, rather than to find out about differences within that population (for example, based on the experience, knowledge and culture of the viewer). For example, in his study for the Wet Tropics, Williamson relates this approach and criteria to those set for the World Heritage Convention. The analysis produces a map that shows a patchwork of scenic quality classes across the region, ranging from the highest to the lowest. In combination with the other assessed values, this results in management objectives and guidelines which appear similar to the results obtained from similar studies of other non-WHA regions. Neither the analysis nor the results recognise cultural influences as positive attributes.²⁵

Other methods seek to find out about local landscape preferences, and to use these in assessing which landscapes are 'significant'. One example is the analysis prepared for as part of the review of the Sydney Environmental Plan No. 20 - Hawkesbury-Nepean River. The method is described as 'a landscape approach and descriptive inventory'. Scenic quality was linked to 'landscapes that portray characteristics consistently preferred within the community'. As part of the project a community survey was undertaken to obtain 'feedback on public perception of areas of scenic quality'.²⁶

Experts have reviewed the numerous approaches to landscape assessment and categorised them into the following paradigms²⁷:

- Component models: aesthetic quality is inherent in the physical attributes of the landscape; by analysing these attributes, a map of the spatial distribution of aesthetic quality can be produced. This model avoids acknowledging cultural meanings, personal experience and familiarity.
- Formal aesthetic models: aesthetic quality is inherent in the abstracted qualities of form and composition, drawing on concepts from the visual arts. The landscape is analysed as a series of compositions seen from key points. This model relies on a particular cultural framing that is far from universal, and is limited to considering only the 'seen' landscape.
- Psycho-social models: the physical characteristics of the landscape are regarded as the determinants of psychological response; such models are often used to predict landscape preferences as part of broad-scale landscape planning activities. These models are commonly

²⁴ J. Schapper, 'The importance of aesthetic value in the assessment of landscape' in J. Ramsay and J. Paraskevopoulos (eds) *More than Meets the Eye: Identifying and Assessing Aesthetic Value*. 1994.

²⁵ Wet Tropics Management Agency (1992) *Scenic resource evaluation of the wet tropics World Heritage Area*. Supporting Paper 10, Wet Tropics Plan: Strategic Directions. Prepared by Scenic Spectrums in association with ESRI Australia Pty Ltd and SitePlan. Wet Tropics Management Agency.

²⁶ Dept Urban Affairs and Planning, *Scenic Quality: Hawkesbury-Nepean Scenic Quality Study*. Report based on a study prepared in June 1995 by Travers Morgan Pty Ltd, Dr Richard Lamb and associated consultants, 1996.

²⁷ List drawn from Itami (1994) and Lamb (1994), both in Ramsay & Paraskevopoulos (1994).

derived by testing responses to landscape images, deriving what appear to be the determining factors and then building a predictive model. Such models have been used throughout Australia for forest landscape planning and management; for example the Visual Management System. Because of their nature and attempt at predicting responses, these models do not take factors such as knowledge of and familiarity with a particular landscape into account.

- Psychological models: the experience of landscape is structured by people and how psychological processes such as perception, cognition, affect and emotion relate to this experience. These models tend to have a stronger theoretical base and to focus on the reasons for particular responses, looking for an explanation of the similarities and differences.
- Cognitive models: response to landscape is based on shared (universal) cognitive responses that are linked closely to survival.
- Experiential or phenomenological models: the immediate experience of the landscape and the meanings of place for individuals are seen as key factors. The methodology applied is usually through narrative or content analysis. Unlike the other models, this model is not seeking to create to be predictive; rather it acknowledges subjectivity and the individual nature of responses.
- Societal model of landscape preferences: this approach recognising that innate factors are combined with cultural and personal factors and that the level of agreement on which are valued landscapes will decrease as a result of differences in cultural and personal factors²⁸.

In addition to these overarching models, some writers have tried to distill specific influential factors²⁹, for example:

- *Familiarity* - familiar places are often highly valued (see *Social value*) as a result of attachments developed over an extended period
- *Accessibility* - places that can be visited by many may be rated highly across a population, while little known places may not be valued (or only valued by a few)
- *Knowledge* - knowing and understanding a place appears likely to increase its value
- *Culture* - strong frames our perceptions of the world, and the values we place on particular experiences and places.

But perhaps the greatest challenge in assessing the aesthetic value of landscape 'relates to how human perceptual experience of landscapes transcends into human values for those same landscapes', that is how to 'differentiate between the active experience of perceiving the landscape and the subsequent values we place on that experience' (or subsequently on that place).³⁰ Each experience of a place is inevitably different, as it is dependent on many variable factors, however the values that arise may be more lasting.

In 1975, Jay Appleton³¹ suggested that a theory of landscape aesthetics would provide a useful foundation for landscape assessment, but noted that no theory had been developed. Nearly twenty years later, Lamb confirms that there is still no general theory of landscape aesthetics available to support landscape assessment. Lamb concludes that 'to differentiate place

²⁸ P. Deardon, *Societal Landscape Preferences: A pyramid of Influences in Landscape Evaluation*, Philip Deardon and Barry Sadler (eds), Western Geographical Series Vol 25, University of Victoria, British Columbia, Canada, 1989.

²⁹ List drawn from R. Itami (1994) - after Deardon (1989).

³⁰ Itami (1994) p. 13.

³¹ J. Appleton, 'Landscape evaluation: the theoretical vacuum.' *Institute of British Geographers - Transactions*, Vol.66, 1975, pp.120- 123.

attachment, environmental meanings, local culture and other values from aesthetics' is an important step forward and will help 'disentangle these aspects from aesthetics, both as an experience and an idea'.³²

(Framework Paper) Appendix B: Notes on Cultural Landscapes

Cultural landscapes may be valued for a wide range of reasons – as historical evidence of the past, as places that demonstrate the history of design, as multi-layered landscapes where valued cultural activities continue, and as places with strong associations with a community or cultural group. Associative landscapes are places imbued with important meanings, and as such fit link to the 'symbolic' category of aesthetic perceptions. In the Australian context, associative landscapes are often places where there are strong links to indigenous culture and meanings (see also *Culture: ways of seeing & understanding*).

Cultural landscapes share some of the qualities that might be expected to define *inspirational landscapes*. For example, they can be analysed as a physical place as well as in terms of human perceptions influenced by culture, experience, knowledge, stories, depictions etc. A recent Australian project has characterised a series of 'worldviews' as a way of reading the multiple meanings embedded in a landscape.³³ This approach is reminiscent of Donald Meinig's work on how different viewers bring particular perspectives to a scene.³⁴ The worldviews include the following characterisations of existing views: scientific view; romantic vision; national vision & post-colonial view; capitalist vision; socialist vision; ecological vision; traditional western religions' vision; traditional Aboriginal spiritual vision. They also include several 'developing views': ecofeminism vision; emerging national spiritual vision. This same project also proposed some cultural landscape categories, most based on a cultural/historical analysis; three categories are of interest:

- Landscapes of nature – reflecting places valued for 'spiritual enrichment' and for 'aesthetic reasons' (amongst other things).
- Landscapes of association – reflecting places valued for "community values" or a sense of belonging and identity.
- Landscapes of symbolism – reflecting places valued for because they 'consolidate identity', confirm 'spiritual values' or express 'a Queensland character, humour, anti-heroic'.

Some questions to consider:

- What can we learn from the analysis of complex, layered cultural landscapes to assist with defining and understanding inspirational landscapes?

³² Lamb, R. (1994) pp. 31-34

³³ Seto (2001), pp. 92-94.

³⁴ Meinig (1979)

APPENDIX 3: LIST OF LANDSCAPES ARISING FROM THIS PROJECT

The following list of landscape includes landscapes identified through this project as potential inspirational landscapes at a national scale. None of these landscapes have been assessed as 'inspirational landscapes', and this list should be seen as preliminary and indicative.

Further work is required to develop a comprehensive list of potential inspirational landscapes at a national scale.

Five of these landscapes were selected and used in the may 2003 workshop to test the methodology. These landscapes are shown in italics.

Adventure Bay, Tas

Antarctica

Central Canberra

Chambers Pillar, NT

Dig Tree Reserve, Qld

Encounter Bay,

Errinundra Plateau

Gordon River

Great Barrier Reef

Hanging Rock, Vic

Jervis Bay

Kokoda Track, PNG

Lake Eyre

Lamington Plateau

Lemonthyne Forest

Mount Field National Park

Mount Warning

Murray Darling Basin and major water schemes

Royal Melbourne Botanic Garden

Royal National Park

Shark Bay, WA

Simpson Desert

Sydney Harbour

Tasman Arch to Cape Raoul, Tas

The Australian Alps (New South Wales, Victoria)

The Little Desert

Tilba – Gulaga area.

Twelve Apostles (Victoria)

Wilpena Pound (South Australia)

APPENDIX 4: INSPIRATIONAL LANDSCAPES - TESTING THE METHOD WORKSHOP

Approach

Agenda

9.00 am	Welcome - <i>Bruce Leaver</i>
9.15	The project: AHC to explain the purpose of the project and how it expects the results will be used - <i>Alex Marsden</i>
9.30	Work to date: The consultant to explain the work completed to date, and the steps that follow the workshop - <i>Chris Johnston</i>
9.45	Method: The consultant will work through the method with time for discussion.
10.30	Morning tea
11.00	Applying the method: divide into teams, each working on a landscape, stepping through the process and recording issues and questions at each step.
12.30	Reconvene: Brief review and reflection on progress
1.00	Lunch
1.30	Continue applying the method session, drawing together the threads and consider what is required to 'complete' the assessment of each landscape.
3.00	Review session: Reconvene over afternoon tea to commence review session. This session will enable participants to suggest refinements and improvements to the methodology.
4.30	Next steps in the project: explain what will happen next.
4.45	Close

Participants

The Australian Heritage Commission, Environment Australia and State heritage agencies were invited to send representatives., The workshop was hosted by the AHC and held at Old Parliament House.

The following people participated in the workshop:

Rod Atkins - Environment Australia (Property Management and Advice Section)

Steve Brown - NSW National Parks & Wildlife Service

Marianne Humphries - Environment Australia (Property Management and Advice Section)

Chris Johnston - Project consultant

Bruce Leaver – First Assistant Secretary, Heritage Division, Environment Australia, (Executive Director, Australian Heritage Commission)

Jane Lennon - AHC Commissioner; consultant based in Queensland

Robyne Leven - Australian Heritage Commission (Natural Environment Section)

Alex Marsden - Australian Heritage Commission (Historic Environment Section)

Joy McCann - Australian Heritage Commission (Historic Environment Assessment Section)

Richard Morrison - Australian Heritage Commission (Historic Environment Assessment Section)

Juliet Ramsay - Australian Heritage Commission (Historic Environment Assessment Section)

Sonia Schmid - Australian Heritage Commission (Indigenous Environment Section)

Meg Switzer - Australian Heritage Commission (Heritage and Tourism Section)

Ken Taylor - Professor (Emeritus) Landscape Architecture, ANU Research Fellow

Don Thompson - Consultant, Landscape Architect

Haydn Washington - Consultant

Landscapes used to test the method

Five landscapes were selected to use at the workshop to test the draft method:

The Alps

Twelve Apostles

Simpson Desert

Wilpena Pound

Great Barrier Reef

These were selected from a long list of landscapes derived from a range of sources including the on-line conference. The following factors were taken into account in making the selection.

The landscapes selected should:

- potentially relate to national themes
- represents a range of Australian landscape types including coastal landscapes, central (arid) landscapes, alpine or mountainous landscapes
- be primarily natural landscapes in character
- include places with strong cultural associations, Indigenous and non-Indigenous
- be likely to relate to most of the identified indicators
- cover a range of scales, from vast to small (in landscape terms), and
- not raise any concerns about confidentiality of important information or create possible threats to an unprotected place.

One other potential factor was considered but was considered too difficult to apply: that is, 'reflect qualities likely to be typical of Australian inspirational landscapes'.

Initial discussions

Inspirational Landscapes: Definition

Inspirational landscapes are places that inspire emotional, spiritual and/or intellectual responses because of their meanings, associations, stories, aesthetics and history.

Both natural and cultural landscapes may be inspirational landscapes.

Key issues (*brainstorm*)

- National to local: whatever is developed at the national level will in time be translated to the local level for heritage identification and protection - we need to keep this in mind
- Defining aesthetics is tricky
- Landscapes change over time: need to recognise ecological and earth processes (and their time scales) and cultural influences/impacts

- Natural ↔ Cultural: where is the boundary?
- Scale
- What comes from elsewhere
- "Action" is an important type of response to a place
- "Positive" emotional responses versus "negative" responses: how to handle?
- Indigenous perspectives and non-Indigenous perspectives: to what extent are their differences and to what extent are their similarities.

Indicators

The following list of indicators was shown (from the draft method paper) and discussed:

Inspired action: landscapes that have inspired an action, change or turning point that has been important in the course of Australia's history.

Defining images: images that have shaped national perceptions and appreciation of a particular landscape or type of landscape.

Cultural practices: landscapes that are the primary inspiration for significant or defining cultural practices at a national scale.

Stories: landscapes that contain significant cultural stories (histories) that illuminate understanding of the place (and society) and that have inspired response.

Rare landscapes: landscapes that have inspired strong emotional responses (as evidenced by art, action and visits) because of their unusual qualities or rarity within an Australian context.

Powerful landscapes: landscapes where the aesthetic power of the landscape can be demonstrated to create profound emotional responses.

Spiritual places: landscapes that are acknowledged as having inspired spiritual insights.

Regeneration of the human spirit: natural landscapes that are acknowledged as providing important opportunities refreshment or regeneration.

Landscapes that make us think: landscapes that, through their known associations and meanings inspire reflection on the past or present, on social or environmental conditions, and landscapes that inspire learning, research or investigation that results in new understandings about Australia's natural and cultural history.

Key issues

- Cultural practices?
- Be more explicit about the link between response and "natural phenomena" (IUCN)
- Geodiversity: how does it fit?
- Rare ↔ Typical/archetypal
- How inspirational landscapes develop over time - history (meanings)
- Indicators appear to be of two types:
 - Types of landscapes
 - Types of response

Criterion

The following table showing the draft national List criterion and the draft inspirational landscape indicators was shown and then discussed.

Criterion	Inspirational Landscapes Values
Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	Inspired action Defining images Cultural practices Stories Spiritual places Landscapes that make us think
Criterion B: It possesses uncommon, rare or endangered aspects of Australia's natural or cultural history	Rare landscapes
Criterion C: It has potential to yield information that will contribute to an understanding of Australia's natural or cultural history	Not applicable
Criterion D: Its importance in demonstrating the principal characteristics of: (i) a class of Australia's natural or cultural places; or (ii) a class of Australia's natural or cultural environments	Defining images Landscapes that make us think Regeneration of the human spirit
Criterion E: Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group	Powerful landscapes Regeneration of the human spirit
Criterion F: Its importance in demonstrating a high level of creative or technical achievement at a particular period (<i>to be eligible under this criterion, a landscape would need to be a designed landscape - see Note below table also</i>)	Defining images Landscapes that make us think
Criterion G: Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	Cultural practices Stories Regeneration of the human spirit
Criterion H: Its importance as part of the developing traditions and customary law of Indigenous peoples	Cultural practices
Criterion I: Its special association with the life or works of a person, or groups of persons, of importance in Australia's natural or cultural history.	Inspired action

Key issues

Workshop participants were asked - What are the links to established criterion?

- Need to link to the Burra Charter criterion and the Natural Heritage Charter values
- Criterion C is problematic

Thresholds

The threshold for the National List is:

Places that demonstrate natural or cultural values which area of national significance to Australia

This threshold means that a landscape will need to have importance to the nation as a whole as measured against one or more of the Inspirational Landscape Indicators.

If important to a part of the nation only - may need to achieve a higher threshold, for example to be the 'most outstanding' example, rather than just an 'outstanding' example.

Factors that may be taken into account in considering whether or not a place meets the threshold would include:

- Its assessment against each Indicator
- The period for which the landscape has been considered an inspirational landscape against the relevant Indicator/s
- The extent of recognition of the inspirational landscape across geographic and cultural boundaries
- The strength of the value.

Key issues

Who is it significant for?

What is the nation?

Who applies the method? How will their values affect its application?

Importance of being inclusive

Changing communities/ changing values? Or a process of acculturation into the 'mainstream'?

Defining images.

Team Tasks

Workshop participants chose which team to join. Each team assessed one landscape using a variety of materials including base map/s, documentation from the RNE and other sources, and tourism literature.

The teams and landscapes were:

Landscape	Team
The Alps	Juliet Ramsay, Meg Switzer, Don, Thompson, Haydn Washington
Twelve Apostles	Alex Marsden, Robyne Leven
Simpson Desert	Steve Brown, Richard Morrison, Ken Taylor
Wilpena Pound	Joy McCann, Sonia Schmid
Great Barrier Reef	Jane Lennon,

Each team was asked to undertake the following tasks for their particular landscape:

Step 1	<p>Which indicators apply?</p> <p>Review the place and what is known about it in the group (including data provided).</p> <p><i>Brainstorm!</i></p> <p>Summarise key aspects against each indicator - <u>Sheet 1</u></p> <p>Identify which indicators may apply (and which are unlikely to apply)</p>
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Step 2	<p>What data is needed?</p> <p>Identify the data needed to assess this landscape against the relevant indicators</p> <p>Identify potential sources of this data and methods of obtaining</p> <p>Identify possible substitute data sets that could provide an indirect indicator of the value</p>
Step 3	<p>Testing the strength of the value?</p> <p>What questions do we need to ask of the data?</p>
Step 4	<p>Extent of significance (boundary)</p> <p>What information is needed to define the boundary?</p>
Step 5	<p>Review: consider the following...</p> <p>Scale, size and complexity: impact on the assessment</p>

The teams were asked to record their thinking at each step of the process, using the following table (or other means if the table didn't prove useful). The table was provided as two large A3 sheets.

NAME OF LANDSCAPE?

Indicators	Criterion	Comments
Cultural practices	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
	Criterion G: Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	
	Criterion H: Its importance as part of the developing traditions and customary law of Indigenous peoples	
Defining images	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
Defining images	<p>Criterion D: Its importance in demonstrating the principal characteristics of:</p> <p>(i) a class of Australia's natural or cultural places; or</p> <p>(ii) a class of Australia's natural or cultural environments</p>	
Defining images	Criterion F: Its importance in demonstrating a high level of creative or technical achievement at a particular period (<i>to be eligible under this criterion, a landscape would need to be a designed landscape - see <u>Note</u> below table also</i>)	
Inspired action	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
Inspired action	Criterion I: Its special association with the life or works of a person, or groups of persons, of importance in Australia's natural or cultural history.	

Indicators	Criterion	Comments
Landscapes that make us think	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
	Criterion D: Its importance in demonstrating the principal characteristics of: (i) a class of Australia's natural or cultural places; or (ii) a class of Australia's natural or cultural environments	
	Criterion F: Its importance in demonstrating a high level of creative or technical achievement at a particular period (<i>to be eligible under this criterion, a landscape would need to be a designed landscape - see Note below table also</i>)	
Powerful landscapes	Criterion E: Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group	
Rare landscapes	Criterion B: It possesses uncommon, rare or endangered aspects of Australia's natural or cultural history	
Regeneration of the human spirit	Criterion D: Its importance in demonstrating the principal characteristics of: (i) a class of Australia's natural or cultural places; or (ii) a class of Australia's natural or cultural environments	
	Criterion E: Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group	
	Criterion G: Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	
Spiritual places	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
Stories	Criterion A: Its importance in the course, or pattern, of Australia's natural or cultural history	
	Criterion G: Its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	

The detailed notes from each team are held in the project archives. The ideas, issues and learnings across the teams are summarised below.

Process

The following process and questions emerged across the groups (based on observing the group discussions):

What is the place?

- What is in and out? Need some initial idea of the place/landscape so you can make a start

- Linear landscapes (eg. coastline) raises issues of the inland and water-boundaries.
- Other examples raised question of where does this landscape lie in terms of "biogeographical boundaries" or "regions"?
- What is a place versus a landscape?

Most groups decided on a broad scope and a notional boundary/setting definition as a starting place for their consideration, with the intention of refining the boundary at the end of the assessment process.

Understanding the place?

- What makes up the place?
- What are its physical characteristics (and natural history)?
- What is its cultural history?

What are the values of this place?

- Separating emotional responses from intellectual responses - is this appropriate/necessary?

Which indicators could apply?

- Which indicators could apply to this landscape? Which clearly don't? (And which are in the 'maybe' category)

Initial comments on applying the method

The following comments were offered by the teams in a short debrief before lunch.

Scale

- Scale of the Great Barrier Reef and The Alps was challenging: great diversity across a place so large. Many smaller places of outstanding value within the larger place.
- Large places and/or well-studied places also come with an enormous amount of data - how to marshal it? How much is relevant to this assessment? (How to get a clear focus on what is needed for an inspirational landscapes assessment).
- Large places also have many associated communities, each with their own connections, stories, cultural practices etc. How to handle this across such large places? Or are we just looking for more 'universal stories' across large places, recognising that component places will have their own more local stories, associations etc.

Extent

- A related problem was that of 'extent' with the Great Barrier Reef and Twelve Apostles": what was the inland extent? For example, to the highest viewing point from which the GBR can be seen (many people only see it from land, not from being on the Reef).
- Each landscape (even the largest) was recognised as part of a larger place. Each landscape had a "setting" and many were seen as having links (for example) through dreaming tracks and travel routes to other landscapes/a wider landscape.

Iconic

- GBR is an example of a place with iconic status in Australia (and beyond) - is it the whole place that is really the icon? Is it just some 'jewels' that are the iconic parts of the Reef?
- The iconic nature of some types of places was also raised. In Australia, 'deserts' are iconic places as a type, filled with history and meaning. Should we consider first the nature of 'desertness' in Australia, and then consider which desert landscapes best fit, and then assess those examples.

Selecting and using the indicators

- For each landscape, it seemed easy to identify some indicators that were relevant, and some that were not (based on the information/knowledge to hand).
- Some indicators seemed to overlap with others

Defining images

- Wilpena Pound - Hans Heysen - defined this place as a bucolic landscape; can't think about the places without thinking about the cultural layering of meanings through such things as art, stories etc
- Defining image versus artistic expression? (or creative or cultural expression)
- Defining images (or other creative expressions) that may have shaped our cultural perceptions may not be of the place being assessed, and yet may still be relevant. How do we deal with these?

Meaning

Some of the groups tried to capture the meaning of the place in a few words, for example:

- Twelve Apostles: "on the edge of Australia"
- Wilpena Pound: "place at the edge of the outback"

Experiencing the landscape

- The ways of experiencing the landscape were considered in some groups: travelling through the landscape and the way it unfolds. And the experience of seeing the place from 'outside', for example from an overlooking high point.

Cultural practice

- What does the indicator mean? Is it a 'cultural practice' that creates the landscape - or a cultural practice inspired by the landscape?
- Is "exploring" a cultural practice in Australia?

Missing information

Important information gaps for one or more groups included:

- Indigenous stories, meanings and/or interpretations not known

Review session

At the end of the workshop, a review session was held. The session focused on the following questions, and reflected back on the issues raised in the brainstorm sessions held earlier in the day:

- What is working well?
- What needs tweaking/refinement?
- What needs major revision or even rejection?

Definition**Aesthetics**

Ken Taylor offered detailed definition of aesthetics. General agreement to his notion that what we are talking about:

- Perceptions
- Experiential approaches

- Emotions

And not just the abstract qualities of art appreciation nor just "good taste".

Decided that we may need a definition, or to define within the definition of "inspirational landscapes".

Agree that the indicators are more limiting than the definition of inspirational landscapes in relation to aesthetics.

[Project team review decided to delete the term aesthetics from the inspirational landscapes definition].

Actions

Add the idea of "actions" to the definition.

Positive / negative emotional responses

Discussion of this issue.

- One example is Loch Ard gorge (Twelve Apostles) where there is a massacre site nearby and the gorge was the site of a shipwreck where lives were lost (true of this coast generally as well).
- Another example is a degraded farming landscape - some may see the degradation but others may be inspired.

Case studies needed to explore and test differences?

IUCN uses the word "superlative" - but don't recognise cultural processes over time. Need to get IUCN/ICOMOS definitions resolved at this level.

[Project team review agreed to include landscapes with negative meanings and associations (eg. tragic events) but to exclude landscapes where a negative emotional response inspires action to repair a devastated landscape to what it once was. The latter is agreed to be an inspired action and inspired by the landscape devastation, but with the important difference that the inspiration is not to keep or protect but to return it to how it was].

Values

Is there a difference between values and indicators? Agreed that we needed to be careful with terminology and make links to legislation and guides (eg. Burra and Natural Heritage Charters).

Indicators

Which indicators were used or were problematic

1. Inspired action: landscapes that have inspired an action, change or turning point that has been important in the course of Australia's history.	Alps: incorporate elsewhere Wilpena: park designation as a result of inspired action Great Barrier Reef: fits (criterion A, C, I)
2. Defining images: images that have shaped national perceptions and appreciation of a particular landscape or type of landscape.	Broaden to include "artistic interpretations" or "creative responses"
3. Cultural practices: landscapes that are the primary inspiration for significant or defining cultural practices at a national scale.	

4. Stories: landscapes that contain significant cultural stories (histories) that illuminate understanding of the place (and society) and that have inspired response.	Wilpena: sub-set of indicators 1,2, 3
5. Rare landscapes: landscapes that have inspired strong emotional responses (as evidenced by art, action and visits) because of their unusual qualities or rarity within an Australian context.	Alps: Clarify 'rare' - change to 'unusual' Wilpena: more like a threshold? 12 Apostles: easy to relate to place Simpson Desert: indicator applies. "Assemblage" of desert landscapes within "one landscape" added to its importance. Type of rarity? Scientific rareness (data from studies); visual rareness (uncommon in people's experience) - often becomes celebrated through art/images and becomes famous/sought after place to visit
6. Powerful landscapes: landscapes where the aesthetic power of the landscape can be demonstrated to create profound emotional responses.	Wilpena: more like a threshold? 12 Apostles: easiest to relate to place; list of data generated Simpson Desert: evidenced by stories
7. Spiritual places: landscapes that are acknowledged as having inspired spiritual insights.	Alps: Add to 8 Wilpena: sub-set of indicators 1,2, 3
8. Regeneration of the human spirit: natural landscapes that are acknowledged as providing important opportunities refreshment or regeneration.	Alps: Add to 7
9. Landscapes that make us think: landscapes that, through their known associations and meanings inspire reflection on the past or present, on social or environmental conditions, and landscapes that inspire learning, research or investigation that results in new understandings about Australia's natural and cultural history.	Wilpena: sub-set of another indicator

Which Indicators were actually used by the teams and recorded on their sheets?

	Alps	GBR	Wilpena	Simpson Desert	12 Apostles
1. Inspired action	✓	✓	✓		
2. Defining images	✓	✓	✓	✓	✓?
3. Cultural practices	✓	✓	✓	✓	
4. Stories	✓	?	✓	✓	✓

5. Rare landscapes	✓	✓			✓
6. Powerful landscapes	✓	✓	✓	✓	✓
7. Spiritual places		✓			
8. Regeneration of the human spirit	✓	✓	✓		
9. Landscapes that make us think	?	✓	✓		

Criterion

Criterion D

- Need for typology or multiple typologies - either do the typologies or avoid this criterion.
- Issue of typologies generally was raised. For example, the need to understand "desertness" (or "extreme environments") and to develop a framework for comparative analysis. May also lead to serial listing. How could this best be done? (eg. *Places in the Heart* project was a good way of finding out about valued landscapes)
- Rarity of types - Wilpena seems a rare example of a landscape type in Australia

Criterion F

- Add to Defining Images? Debated and agreed not to add.

Thresholds & Data

List of data generated by 12 Apostles team for the "powerful landscapes" indicator. Raises questions such as:

- How many people need to recognise ...? Substantial numbers
- Broad cross section of society needed
- Consistent response across the cross section of society
- Consistent response across time (over how long?)

Harder to establish thresholds for places that people generally don't visit/see:

- Measure the impact on the national/Australian psyche?
- Understand/distill the "idea of the place" in people's minds - eg. "South West Tasmania" or "wilderness"

Helpful to ask whether the landscape:

- Helps us understand who we are as Australians
- Is evocative of antiquity of the continent
- Is evocative of indigenous relationships to land

For the Stories indicator:

- How moving the story is
- Its enduring power to move us
- Evocative of the "Australian story"
- Symbolic of Australian identity (eg. deserts - bush ingenuity - being tested by the land etc)

Other comments

Need broad consensus on place/values

What are Australia's inspirational landscapes? (worth brainstorming?)

