
Inspirational Landscapes

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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 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 were:

Stage 1 - Developing the concept of inspirational landscapes

Stage 1 involved developing the Framework Paper, seeking *Perspectives* from a selection of Australians, 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, a Project Report was prepared along with this report - the *Assessment Method Report*.

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 breathing in, and of instilling or creating thought or feeling in someone, perhaps through divine or supernatural agency.¹

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 landscapes'? For example, is there a difference between landscapes we enjoy, versus those that inspire? Are they part of the same continuum, or quite different?
- Are there different qualities in landscapes 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?

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?

¹ *The Australian Concise Oxford Dictionary*, 1987.

- 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?

Starting point of a definition

The following elements of a definition are offered as a starting point. The definition is further explored in Chapter 3.

- *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 designed or modified landscapes (including landscapes modified by Indigenous people) can also be inspirational and ideas and themes of this study may also be relevant to built environment.

Over the last decade there has been a shift in the way landscape values are appreciated particularly within the heritage profession. Cultural heritage studies have promoted an emphasis on experiential and social values of landscapes rather than just visual qualities. Within the scope of experiential value appreciation, the study has also needed to address the difference between scientific definitions of 'landscape' and 'wilderness' as well as the Australian Indigenous 'attachment to country'

2 FRAMING ISSUES & IDEAS

Introduction

Framing Issues looks at some of the ideas and issues that will help frame the assessment of inspirational landscapes. It draws on a range of literature, the *perspectives papers* prepared for the Inspirational Landscapes On-line conference, and the discussions at the Conference. This section concludes with a set of themes that are then developed further into significance indicators in the following section *3 Values*.

Emotional response to landscape

The concept of inspirational landscapes is underpinned by the knowledge that people have profound emotional responses to places.

Our awareness of 'living within a landscape' crosses cultural boundaries. Humans' sense of place is both biological and cultural; the abilities to recognise landmarks, and to perceive and remember the landscape are innate.² While the values and forms differ, all cultures appear to imbue places and landscapes with meanings.

Another 'power of place' is that it makes memories coherent: 'what is contained in place is on its way to being well remembered.'³ Places in some way contain or frame experiences, and all future places will be seen through eyes that have seen these past places.

The way we see the world around us is strongly influenced by who we are, our culture, and our own experience. Each person's response to a particular place will differ, but still there may be commonalities across a group, a society or a nation. Emotional response is difficult if not impossible to predict; it is multifaceted and complex.

In the 1970s, investigations into landscape perceptions foundered on this problem. Careful analysis of landscape preferences created a set of landscape quality indicators that proposed that places with landform, contrast and water are rated more highly than places with less contrast. No doubt, mountains, gorges and water can evoke strong emotional responses. But so can the vast salt pan at Lake Eyre, or the gently rolling red dunes of central Australia.

To develop a method for assessing inspirational landscapes, we therefore need to be cognisant of:

- The complexity and inter-relationship between the factors that influence emotional response.
- The role of culture.
- The place of aesthetics and art as both a reflection of and a response to culture.
- Ideas about spirit and spirituality that connect to place and landscape.
- The influence of knowledge on perceptions and emotional response
- The potential for convergence of values across a nation, alongside the likelihood of considerable divergence.

² Dolores Hayden, *The power of place*, The MIT Press, Mass. 1995, pp. 16.

³ Edward Casey, quoted in Hayden, p. 44.

Discussion

Five framing ideas are discussed below.

- Culture
- Aesthetics
- Spirit and the spiritual
- Knowledge and experience
- Cultural difference in Australia.

Culture

Culture and history - personal and collective - shape our perceptions. 'Western culture' and thought - including the development of ideas about landscape - predominates in Australia⁴. Australia's Indigenous cultures have very different perspectives.

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

Cultures, of course, are not immutable. Indigenous ways of seeing and understanding the land have and are influencing non-Indigenous people. And on the other hand, is there an influence from 'western' aesthetics on Indigenous representations of landscape?

Differences between Indigenous and 'colonist' or 'second settler' perspectives were highlighted at the on-line conference. A key difference was 'separateness between people and the land', which is captured well by Deborah Rose when she 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'.⁵

Many contributors to the *Forum 2 Indigenous and colonial perceptions* felt that there was a distinct difference between the way Indigenous people relate to 'country' as a holistic experience compared to a 'western' landscape concept which tends to distance and objectify the land.

The on-line conference also debated the extent of the separateness between people and land within mainstream (western) Australian culture, suggesting that this may vary across the community. Those who have a close familiarity with a landscape may feel a bond that goes beyond a utilitarian or economic relationship, whereas others may not experience such bonds.

farmers don't see landscape as 'utilitarian' (which is itself a social construct anyway), but as a medium through which notions of 'good' farming are continually redefined. They value the landscape much more than just as a resource from which to make a living. The landscape is therefore a part of farmers, and farmers a part of the landscape, and this process of cultural transformation is ongoing. This manifests in diverse landscapes, and diverse definitions of 'good' farming, in time and space. (Don Thompson, On-line Conference)

⁴ S. Schama, *Landscape and memory*, Harper Collins, London, 1995.

⁵ Deborah Bird Rose, *Nourishing terrains: Australian Aboriginal views of landscape and wilderness*. AHC, Canberra, 1996, p.7.

From other Forums, however, emerged a strong sense of the importance of connectedness between people and place; perhaps connectedness is an important indicator that transcends culture (or occurs within all cultures albeit in different forms and differently articulated).

Clearly there are differences that can be attributed to culture plus experience. If we accept that there are two main cultural streams in Australia - Indigenous and colonist/western - then does this mean that a national list may need to consider inspirational landscapes that arise from each cultural perspective? Or should the approach be to seek commonalities across Indigenous and non-Indigenous cultural perspectives?

The example of Jasper Gorge (see Deborah Rose's essay) demonstrates that the ability to read a landscape relates to cultural knowledge. This landscape is open to both an Indigenous and non-Indigenous reading, each based on different cultural knowledge and providing the 'reader' with distinctly different insights into the nature of the place, its cultural meanings and its potential inspirational qualities.

Many landscapes have inspired action to protect their values. A well-known example is the 'Save the Franklin' campaign which highlighted important differences in community values on the use or conservation natural or wild places.

The idea of 'living cultural values' is useful and helps focus on what shapes how Australian's today see and experience a particular landscape.⁶

Culture: Possible indicators

Possible living cultural components in defining inspirational landscapes could include:

- The landscape as the inspiration for significant or defining cultural practices such as the High Country of the Alps.
- The landscape as the repository of significant cultural 'readings' that have the potential to reveal its inspirational qualities, to illuminate the place and inspire response. For example, places that tell major creation stories where these stories may derive from western science or from Indigenous or other cultural histories.
- The landscape as a place that has inspired an action, change or turning point that has been important in the course of Australia's history.

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.

Defining aesthetics

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.⁷ 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.

⁶ Lennon, 2001, p13.

⁷ J. Lennon & M. Townsley, *Integration of National Estate aesthetic value studies*, Queensland CRA/RFA Steering Committee, 1998

A working definition of aesthetic value applied in all the Comprehensive Regional Assessments, part of the RFA studies in Australia, was developed for the first regional assessments in Victoria⁸. This shifted the direction of aesthetic landscape assessments to an experiential approach and assists in explaining the criterion:

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

The aesthetics of ugly or 'damaged' places became a focus of discussion at the *Inspirational Landscape On-line Conference*. Much of the debate was about whether places that reflect major environmental damage or human suffering were 'inspirational'. That they generate an emotional response was not questioned, but rather whether the fact of an emotional response was enough to make a place 'inspirational'. The definition of 'aesthetic value' (above) includes any place that generates an emotional response, whereas 'inspiration' is just one of many possible emotional responses to landscape. So the answer to the question posed at the on-line conference is clearly no - an 'emotional response' is not the same as an 'inspirational' response. One challenge, then, is to define 'inspirational' sufficiently clearly to enable the concept of inspirational landscapes to work as a component part of heritage assessment.

Leaving aside this particular problem, it is clear that many places have a visual power or a presence because of their dramatic and unexpected qualities, some of which may not accord with conventional aesthetics or notions of beauty - nevertheless they are potentially inspirational places. Such places may well be 'damaged' environments or cultural places. Examples mentioned at the conference includes large and ancient cultural landscapes that have power because of their antiquity and mystery (eg. the pyramids, ruins of ancient cities), monumental industrial landscapes where the technology and scale is awe-inspiring; and mining landscapes where the scale and drama of the reshaped land has created a new landscape. (These cultural landscapes are not the focus of the present project and detailed consideration of these cultural landscapes will need to be done elsewhere as a further refinement/development of this project).

The influence of art

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, Pignatelli, Von Guerard, Chevalier, Buvelot, Prout and others in the nineteenth century recorded waterfalls, forests, and mountain ranges. Likewise the artists of the twentieth century such as Sidney Nolan, Arthur Boyd, Fred Williams and many others drew on landscape as an inspirational sources and this is evident too in the works of many painters, writers, composers, poets and countless other artists.

Australian composer Peter Sculthorpe says that for him it is 'a natural choice' to write in his music 'of the country and of our history'. He says, 'It's who I am, what I'm about.' Works such as *Earth Cry* (1986) and *Kakadu* (1988) reflect the breadth, vastness and loneliness of the Australian landscape and the sounds of its wildlife.⁹

Inspired art works in turn shape the wider community's appreciation of landscape aesthetics and our 'ways of seeing' the landscape. Artists also respond to community sentiments and issues, and artistic sources may well reflect wider community interests.

One way of capturing the influence that art may have on perceptions of landscapes was tried in the Comprehensive Regional Assessment process for forests, where artistic and creative works

⁸ AHC *More Than Meets The Eye: Identifying and Assessing Aesthetic Value*. Report of Aesthetic Value Workshop, University of Melbourne 27 October 1993.

⁹ National Library website: Peter Sculthorpe section www.nla.gov.au/epubs/sculthorpe

of novelists, poets, songwriters, playwrights, musicians, fine artists, photographers and craftspeople were considered as one of a number of indicators of aesthetic value that could assist in identifying the aesthetic value of forest places. The underlying premise is that artistic and creative works reflect the ideals of aesthetic quality and promote the popularity of their subjects. This may, in turn, enhance the aesthetic importance of the place to the wider community resulting in a heightened appreciation of its aesthetic. This approach provided a valuable source of information.

Perceptions of inspirational landscapes clearly change with time, and differ between cultures. The divide between Indigenous cultural aesthetics and colonial cultural aesthetics attracted some comment in the *Perspectives Papers* where some writers reflected on the recent emergence of a strong national interest in Indigenous art and perceptions of country; this may be creating a major change in how Australians see the landscape. There is likely to be further change in landscape values in the future as other perspectives from more recent settlers enrich national perspectives.

Celebrated landscapes

Many Australian landscapes have become celebrated places, often through art and public images. 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 captured by artists, often many times over many generations. These 'traditional' views and viewing points can become 'the view' of that place and an iconic image such as the view of Uluru at sunset.

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.

Aesthetics: Possible indicators

Possible aesthetic components in defining inspirational landscape could include:

- **Defining images:** images that have shaped national perceptions and appreciation of a particular landscape. These images may include major art works (paintings and photographs in particular) songs and poems.
- **Powerful places:** landscapes where the aesthetic power of the landscape creates profound emotional (inspirational) response.
- **Unusual landscapes:** landscapes that are admired and visited because of their unusual or rare aesthetic and experiential qualities

Spirit and the spiritual

Spiritual significance is now recognised in the Burra Charter (Article 1.2)¹⁰ as one of five cultural heritage values. Little work has been done to date to define its meaning and scope.

Spiritual response to landscape appears to be of two kinds:

- general response - this seems to be most commonly expressed as a connection to nature and natural places.
- specific responses to spiritual meanings associated with particular places (so the responses may include spiritual practices, teaching/learning so that the knowledge gets passed on etc)

¹⁰ Australia ICOMOS (1999) *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*. Australia ICOMOS, Burwood.

Thinking about the first category, natural places are often recognised as places of inspiration, peace, contemplation. They are places apart from 'civilisation' and as such provide respite. Natural places are also places with natural qualities. Terms such as 'wilderness' may be used to encompass both kinds of values.

At the on-line conference, Haydn Washington described this general sense of 'spiritual connection' as the transcendent moments that can occur for each of us at a particular time and place; he notes that these moments are often connected with experiencing 'nature' in wild places where there is a sense of 'freedom from human constraints and boundaries' and a 'sheer joy' in the place and the moment.

Appreciating nature as a place apart from and in contrast to human society is a strong tradition in western culture, and its appeal has been captured in recent environmental campaigns about wilderness and old growth forest. Being in a place that provides a chance to 'commune with nature' is highly valued. And because 'wilderness is related to the individual's spiritual experience, then its boundaries rest in the mind', so what is wilderness to one, is a tamed landscape to another, but this does not matter¹¹. (Note the term 'wilderness' also has a scientific meaning as mentioned on page 11.). It is the experience of each person that is paramount.

I fell in love with rainforest. It is hard to say why, undoubtedly the fantastic aesthetic appeal (giant buttressed trees, fantastic woven fig trunks, knotty vines, giant leaves) played a large part, though there was a more intangible attraction associated with its life-force (as represented by the abundance, variety, size and luxuriance of vegetation) which I never attempted to pin down (though for these purposes it could be classified as 'spiritual').¹²

For the assessment of inspirational landscapes, this provides a great challenge.

The other category relates to places that are 'spiritual places'. These places are specific and definable, and the nature of the spiritual meaning of the place is known (although that knowledge may be limited to particular cultural groups and individuals). Such landscapes would include places of Indigenous spiritual meaning associated with creation, the dreaming and law. Each place will have custodians and rituals.

The spiritual life of non-Indigenous cultures in Australia tends to be focused more on buildings (churches, temples, mosques etc) than landscapes. There are probably places of spiritual inspiration associated with particular religions and religious practices (eg. sites associated with Mary MacKillop) as well as places associated with the history of religion (eg. Botanic Park, Adelaide).

Spirit and the spiritual: Possible indicators

Possible spiritual components in defining inspirational landscape could include:

- **Spiritual inspiration:** places of where spiritual inspiration has occurred (this may be parallel to other forms of intellectual inspiration)
- **Regeneration of the human spirit:** the qualities of nature/natural places that offer opportunities for refreshment (this may be able to be linked to scientific indicators of 'naturalness' etc given that the concept is about a landscape that offers the 'opportunity' for regeneration).

Landscapes with important spiritual meanings or where important spiritual rituals are carried out may be of spiritual and/or social significance, and may also be inspirational landscapes.

¹¹ S. Hodges (1993) 'A sense of place'. *Created landscapes: Historians and the environment*. Don Garden (editor). History Institute, Carlton, pp. 81, 84.

¹² Dailan Pugh (2002) 'A Conservationist's Perspective on Inspirational Landscapes.' *Inspirational Landscapes - Heritage Places? Summary of the on-line conference, 6-7 November, 2002.*

Knowledge and experience

Inspirational landscapes will often be valued because they are known and experienced. Some may also be 'icons' that are valued even by people who haven't experienced them. One of the inspirational landscape themes posed in the brief is 'inspiring scientific ideas and understandings'. Whether a quest to know and understand, as well as the concern to conserve, may be inspired by a landscape.

There are many ways of 'knowing' a place. It may come from living there, or visiting often. It may come from long family connections that fill a place with stories and people. Or it may result from the processes of observation, study or research undertaken by artists, scientists, students (etc).

Each of these different ways of knowing a place may be reflected in how and why it is valued. But even those with very different ways of knowing - for example a local with a life-time's experience of that place and the university-educated scientist with a wider knowledge of a specific subject - may value the same place for similar reasons.

In the National Estate assessments for the Regional Forest Agreement, 'landscape experts' - people with wide experience of the landscapes across a region - were successfully engaged in the process of identifying landscapes of aesthetic significance.

In terms of the concept of inspirational landscapes, the important aspect of knowing is not the content of the 'knowing' but the inspiration that drives the desire to know. (Of course, research may be driven by things other than an inspired desire to 'know' that landscape.)

Experiencing a landscape - being inside the landscape - can create a powerful emotional response to the place. Dailan Pugh (above) writes about being inside the rainforest and the feelings created for him. Such feelings may be the inspiration that drives the desire to know, and in his case the desire to 'save'.

Scientists and knowing

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 or ecology. Inspiration may arise from the scientific understandings gained, a new discovery, from the experience of the place, or from its emotional power.

Assessment of natural values, for example in the Comprehensive Regional Assessment process typically adopts an analytical approach, defining values and gathering data needed for assessment. The scientific approach to values are determined by 'facts' - for example, 'richness of flora species' - 'wilderness' value (as different to the 'wilderness experience') was also determined by scientific measures in the RFA studies using a strict criteria. However, scientific explorers in the 19th century often recounted their emotional response to landscapes and inspired others. During the RFA studies, aesthetic appreciation of forest landscapes was also sought from forest officers who had an ecological understanding of the landscapes under study.

The results of scientific study may make landscapes more meaningful to local communities, and help build a new community appreciation of and attachment to these landscapes.

Places known through the eyes of others

Finally, some places are known to us through the eyes of others. 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. When you first go to a place only known through the eyes of others - 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?

Personal connections

The connections between each of us and a familiar place may be inspirational. The notions of 'connection' are complex and culturally shaped.

As explored earlier, in Australia the notion of a person belonging to a place is primarily an Indigenous concept. Peter Grant gives an example from Scotland:

In explaining that he wasn't born where he now lives, the old man said simply "I belong to Wick" (a town in the far north of Scotland). Whatever deep sense of belonging Australians may have, they would not express it in that way. I, for instance, would never say "I belong to Tasmania". Yet many Scots that I met showed this kind of deep attachment to their town or district. And this attachment comes through in conversation, in music, in story and in the deep Scottish fascination with history. (On-line Conference)

Connection between people and place, expressed as 'belonging' or as 'attachment' seems to be an important thread in the discussion of inspirational landscapes. The familiar landscapes that inspire repeated visits, painting and songs may be just as 'inspirational' as the 'once seen never forgotten' kinds of landscapes.

As a place becomes familiar, it finds its way into one's heart (or perhaps if it does not it is abandoned). Places grow on us. We learn their ways, and see them more deeply. Many artists create work in a series, going back again and again to the place to see it more deeply, and to understand its nuances.

For example, artists like Fred Williams have, through their way of seeing the Australian landscape - changed how many Australians see it. Their ideas develop often by working in a series. For example, in Williams' You Yangs series (1965-6):

He achieved a breakthrough in his search for an aesthetic with which to describe the Australian bush: in his You Yangs series (I and II), he struck upon an iconography as idiosyncratic as handwriting and which rendered his works immediately recognisable. The You Yangs themselves are not the focus of Williams' attention in these works, but rather the expansive view of the landscape below attained from the You Yangs as vantage point

In the Australian landscape series (1969-70), Williams' work since the You Yangs is brought to its natural conclusion... The landscape here is reduced to a symbolic code depicted with minute brushstrokes and seen from an immense aerial perspective. Painted on long vertical dividing panels, a sense of the epic yet fundamentally delicate nature of the bush is achieved.
(<http://www.me.com.au/williams/index.html>)

The sparse Williams' landscapes have opened our eyes to the opportunity to see sparse Australian landscapes differently. They offer a new aesthetic that is quite different from (for example) the lushly painted works of the nineteenth century realists.

For artists the experience of place is powerful, and the emotions expressed in their work are often complex. Familiar places may be loved, but it is the unfamiliar that often inspires. Arthur Boyd's reaction to the Shoalhaven as a 'foreign place' grew into a passion that inspired his art and action to protect this landscape in perpetuity.

For most people, Arthur Boyd is linked with the Shoalhaven River where his works reflect moods of subdued awe when confronted with the natural splendours to the outrage he felt at instances of environmental indifference.

During the 1930s, Boyd travelled the creeks, fields and beaches painting the landscapes of the Mornington Peninsula. In 1971, Boyd discovered the Shoalhaven region where he later bought the Riversdale and Bundanon properties. The Shoalhaven presented a landscape experience like no other for Boyd. 'I was brought up in Melbourne where the bush is gentler and softer and less rugged than on the south coast. All the country around Nowra is foreign to me, in fact as foreign as any place in the world,' Boyd wrote.

No doubt, the immense scale and physical power of the river and its surrounding countryside both frightened and excited Boyd. Such tension would lead to Boyd's legendary relationship with the Shoalhaven landscape through his many works. (quoted from Rivers + Rocks: Select works of Arthur Boyd and Brett Whiteley, commentary on Arts Rush www.artsrush.com.au/riverrocks)

A place will not remain foreign and in time, the feeling of discovery and awe of the unfamiliar will disappear. Familiarity and foreignness of the landscape are the opposite sides of the same coin, and both may give rise to inspiration.

Social significance

A local landscape may be a local landmark, part of the identity of a locality. Long familiarity with a place may make it part of a local community's sense of identity in other ways too. Some landscapes may be the continuing sources of inspiration of a community. For example, in Tasmania many people go to the forests to see the autumn colour on the 'fagus' (*Nothofagus gunnii*).

These characteristics - sense of identity and strong attachment - are usually associated with social significance - that is *strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons*.

Knowledge and experience: Possible indicators

Possible 'knowing' components in defining inspirational landscapes could include:

- A landscape able to be recognised as the source of or as containing the source of the inspiration for investigation and/or action (including research, art, science, conservation) where the benefits or consequences of that investigation or action (or inspiration) have extended well beyond the landscape that inspired the action.
- A landscape that inspires those with close associations to that place (ie its community) and/or is a continuing source of inspiration for that community (ie inspires a local community; inspires a community of people etc). This goes beyond social significance but is closely related to it.
- A landscape that is recognised as the source of inspiration for a person or group that have had an important influence on Australia's culture (etc) where that landscape serves as a source of continuing inspiration.

Cultural differences in Australia

Recognising Indigenous and non-Indigenous perspectives

The assessment of inspirational landscapes needs to recognise that the broad differences between Indigenous and non-Indigenous values¹³ in terms of:

- Cultural perceptions: there are distinct and different views about land and people/land relationship, including specific gender relationships. These may influence why and how a landscape is valued (ie seen as inspirational).
- Knowledge about place: there may be considerable differences in the kind and extent of knowledge about a place that is held within Indigenous and non-Indigenous communities.

Depending on the approach to thresholds (Section 3 below) it may be important to understand local cultural perceptions in assessing a particular place. Dealing with Indigenous values which may be particular to a region or language group within a single national frame will be a challenge that faces all assessments for the National List.

¹³ Of course these are generalisations. Neither Indigenous nor non-Indigenous cultures in Australia are homogenous.

Convergence and divergence

Assessing inspirational landscapes raises the question of the convergence or divergence of individual, group and national values. Like many heritage values that derive their source from the wider community rather than from a body of experts, the question of individual and collective values arise.

The discussion at the on-line conference suggested that there would be expected to be considerable convergence in relation to the valuing of inspirational landscapes. As well, individual and cultural differences would be expected.

Considerable divergence would be expected between Indigenous and non-Indigenous perspectives as a result of cultural and knowledge differences. This suggests that inspirational landscape assessment will need to explicitly consider both sets of values.

The challenge then is to establish some tests to help determine which places 'collectively' inspire.

In summary

In summary, the ideas arising from the previous discussion and in the examples provided are:

Culture

- The landscape as the inspiration for significant or defining cultural practices.
- The landscape as the repository of significant cultural 'readings' that have the potential to reveal its inspirational qualities, to illuminate the place and inspire response.
- The landscape as a place that has inspired an action, change or turning point that has been important in the course of Australia's history.

Aesthetics

- Landscapes where the aesthetic power of the landscape creates profound emotional (inspirational) response.
- Landscapes that are admired and visited because of their unusual or rare aesthetic and experiential qualities.

Spirit and the spiritual

- Landscapes where spiritual inspiration occurs (this may be parallel to other forms of intellectual inspiration), including places where spiritual practice occurs and the landscape is in whole or part the source of the spiritual inspiration.
- The qualities of nature/natural places that offer opportunities for refreshment or regeneration of the human spirit.

Knowledge

- A landscape able to be recognised as the source of or as containing the source of the inspiration for investigation and/or action (including research, art, science, conservation) where the benefits or consequences of that investigation or action have extended well beyond the landscape that inspired the action.
- A landscape that inspires those with close associations to that place (ie its community) and/or is a continuing source of inspiration for that community (ie inspires a local community; inspires a community of people etc). This goes beyond social significance but is closely related to it.
- A landscape that is recognised as the source of inspiration for a person or group that have had an important influence on Australia's culture (etc) where that landscape serves as a source of continuing inspiration.

3 ASSESSING INSPIRATIONAL LANDSCAPES

Introduction

This section looks at how established significance criteria have been applied, and the links between these and the theme of inspirational landscapes. It then proposes an approach to assessing inspirational landscapes, drawing on the discussion in the previous sections and seeking a practical assessment method that avoids the many pitfalls and complexities highlighted above and in the on-line conference.

Criteria

The *Register of the National Estate* criteria have been used for the assessment of heritage places at the Commonwealth level for many years. These criteria have been adopted at the State and local level in many parts of Australia. These criteria describe the *nature or kind of significance*.

National Heritage Values

Under the Environment and Heritage Legislation Amendment Act the Minister for Environment and Heritage is charged with the responsibility to establish a National Heritage List.

A place may only be included in the National Heritage List if the Minister is satisfied that the place has one or more national heritage values. A place has one or more national heritage values only if it meets one or more of the criteria for national heritage values prescribed in the regulations.

The criteria for National Heritage values arise from the *Environment and Heritage Legislation Amendment Bill (No. 1) 2002* and are essentially the same as the criteria for the Register of the National Estate (RNE) with the addition of a new criterion on an aspect of Indigenous values (Criterion I).

However a far higher threshold is stated: a level of "outstanding national value". The draft National Heritage Criteria are:

A place that is a component of the natural or cultural environment of Australia is eligible for entry to the National Heritage List if it is of outstanding national value for future generations and the present community. Natural, Indigenous or historic value is established by fulfilling one or more of the following criteria:

A: Its importance in the course, or pattern, of Australia's natural or cultural history;

B: It possesses uncommon, rare or endangered aspects of Australia's natural or cultural history;

C: It has potential to yield information that will contribute to an understanding of Australia's natural or cultural history;

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;

E: Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;

F: Its importance in demonstrating a high degree of creative or technical achievement at a particular period;

G: Its special association with a particular community or cultural group for social, cultural or spiritual reasons;

H: its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history;

I: Its importance as part of Indigenous tradition.

The set of criteria are similar to heritage criteria in many Australian jurisdictions, and direct all heritage identification processes.

Tools

To help apply these criteria, the Australian Heritage Commission and other agencies have developed a variety of tools including:

- **National Heritage Thematic Groups:** a draft set of six National Heritage Thematic Groups have been developed to assist in directing the formulation of the National List. These groups represent comprehensive range of national stories or types of places of national significance. Inspirational Landscapes is a theme under the thematic group, *Understanding and Shaping the Land*. Such themes are considered to be linked to important stories, events, processes and people¹⁴.
- **Typologies:** some place typologies have been developed. For cultural landscapes, the AHC uses the World Heritage definitions and recognises that other organisations have developed and use natural landscapes typologies (eg. natural landsystems used by CSIRO).
- **Landscape Classification:** the Interim Biogeographic Regions of Australia are a scientific classification of the land surface. There are 85 biogeographic regions based on a climate, geomorphology, landforms, lithology and flora and fauna. A further 385 sub biogeographic regions have been identified, many of which are based on geomorphology features. It is common for local communities to have an attachment and appreciation of such features. The biogeographic regions and sub-regions may therefore form a useful tool to assist in delineating inspirational landscape areas.
- **Indicators** of significance (or significance indicators) indicate particular aspects of the nature or kind of significance. Essentially these are more detailed expositions of the values embodied in the criteria.
- **Thresholds** refer to the level of significance or the strength of a value that must be attained, commonly to enable a place or landscape to gained a certain level of heritage recognition.

Defining inspirational landscapes

Inspirational landscapes are places that inspire emotional, spiritual and/or intellectual responses or actions because of their physical qualities as well as their meanings, associations, stories and history.

Inspirational landscapes may be:

- All types of landscapes, including 'natural' landscapes and 'cultural' landscapes (the focus of this project has been on natural landscapes). In other words, inspirational landscapes can include the whole spectrum of landscapes from those where the evidence of humans is minimal through to landscapes largely shaped or designed by humans.
- Large or small in size and scale.
- Land or water.

During the course of this study the inclusion of places with 'negative' meanings and associations (for example sites of tragic events) and landscapes that generate negative emotional

¹⁴ Project brief.

responses (for example, horror on seeing a devastated landscape) generated much discussion. As a result, the definition of inspirational landscapes specifically excludes devastated landscapes, that is those where the emotional response may inspire repair or maintenance of that landscape (that is, to change it back to how it was before the devastation occurred). Places with negative 'meanings' and associations are not excluded.

Inspirational landscapes - Indicators

Indicators are signposts that help identify and define values that could determine a significant inspirational landscape. Some of the indicators, listed below relate to inherent values and some to acquired values. Many places will have several values that cut across the indicators listed below.

1. **Powerful landscapes:** landscapes that create a powerful emotional response usually due to their exceptional features.
2. **Stories:** landscapes that contain significant cultural stories (histories) that illuminate understanding and appreciation of the place (and society) and inspire response
3. **Uncommon landscapes:** landscapes with uncommon and unusual qualities within an Australian context that have inspired strong emotional responses (as evidenced by art, action and visits).
4. **Defining images and creative expressions:** landscapes that have inspired defining images and creative expressions that have shaped national perceptions and appreciation of a particular landscape or type of landscape
5. **Inspired action:** landscapes that have inspired an action, change or turning point that has been important in the course of Australia's history.
6. **Contemplative landscapes:** natural landscapes that are acknowledged as providing important opportunities for contemplation, spiritual reflection or refreshment of the human spirit.
7. **Cultural practices:** landscapes that are the primary inspiration for significant or defining cultural practices at a national scale.
8. **Sacred landscapes:** landscapes that are acknowledged as inspiring spiritual insights and as the source for ongoing spiritual practice.

Linking to established criteria

The next step is to see how these indicators of value link to the given set of National Heritage significance criteria.

Indicator	Criterion								
	A	B	C	D	E	F	G	H	I
1. Powerful landscapes									
2. Stories									
3. Uncommon landscapes									
4. Defining expressions									
5. Inspired action									
6. Contemplative landscapes									
7. Cultural practices									
8. Sacred landscapes									

It can be noted how some criteria are not relevant to this type of place, that is an inspirational landscape.

Thresholds

Threshold is a term used to measure the level of significance or strength of a value. Above threshold means a place reaches significance. Below threshold means it does not.

The draft threshold for the National List is:

Outstanding national value

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 a landscape is only important to a part of the nation, it 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:

- The strength of the value.
- The extent of recognition of the inspirational landscape across geographic and cultural boundaries.
- An established longevity for which the landscape has been considered an inspirational landscape.

In assessing the second factor, consideration will need to be given to and data collected on who holds the value:

- Is it a single cultural group or is the value held across a range of cultural groups within Australian society?
- Is there consistency in the values held across the range of cultural groups?

In assessing the third factor, consideration will need to be given to an appropriate duration. The nominal period of 25 years is proposed as this has been used consistently in the assessment of social value to reflect a period that allows transmission of values from one generation to the next, indicating that the value has sufficient longevity and is not likely to pass out of currency quickly.

Data Sources

The kinds of data and the measurements to be used in assessing inspirational landscapes will range from historical through to contemporary sources, and may include documents, oral information, art forms (visual arts, writing, poetry, music, performance etc), spiritual practices and ceremony.

Data may also include surveys or other methods designed to establish contemporary values, for example:

- Surveys of a specialist group (eg. art historians) to determine the importance of a defining image or a creative expression.
- Surveys of community or cultural groups to determine their association with a landscape.
- Existing geomorphology studies that include the visual/aesthetic values of a landscape feature.

- Existing formal visual or aesthetic assessment information about a place such as visual resource assessments and mapping, public perception studies, heritage assessments (including RFA assessments) and contingent valuation.

Specific information about data source is listed under each indicator. Appendix 1 provides some examples of the methods that could be used.

The quality of the data available needs to be sufficient to understand and demonstrate the significance. For example, one could ask about the data (depending on its nature):

- How reliable and authoritative is the data?
- Is it of direct relevance to the indicator?
- Does it demonstrate the required breadth, depth or consistency of response required? (for example, does it demonstrate that a value exists over time, or extends across cultural or geographic boundaries)

Defining the indicators

This section examines each of the indicators in detail. The structure is:

Indicator	The name of the indicator (eg. Powerful landscapes) and a description.
Criterion	Each of the national criteria relevant to the indicator are then stated.
Scope	This section describes the scope of the indicator in relation to each criterion.
Exclusions	Any specific exclusions would be noted here.
Thresholds	This section contains a list of the specific requirements that need to be met for the landscape to have the required level or strength of value.
Data	This section lists the types of data that is expected to be needed.
Links	This section indicates where strong links exist between the indicators.

Indicator 1: Powerful landscapes

Indicator	Powerful landscapes: landscapes that create a powerful emotional response usually due to their exceptional features.
Criterion E	Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons.
Criterion I	Its importance as part of Indigenous tradition.
Scope	<p>In relation to Criterion E, this indicator covers landscapes that create profound emotional responses usually due to inherent physical features of the place - such as geomorphology, landform, water, vegetation, spaces, colour, textures, sounds, other features - in combination. Their key aesthetic characteristics may be described by words such as sublime; awe-inspiring; power of nature; etc. Very often they are powerful because of their extreme scale in comparison to other places, that is very high steep cliffs, loud water sounds, very tall trees.</p> <p>The type, nature and depth of the inspirational response to the particular landscape would need to be demonstrated.</p> <p>The power of such landscapes is evoked primarily through the personal experience of the landscape. The power of a landscape in a national context would need to be demonstrated.</p> <p>A second method by which people may be able to respond to such a landscape would be through images that stand in for personal experience, such as film footage, powerful paintings or photographs. An example could be Antarctica.</p> <p>Examples could include landscapes where the power of nature is dramatically revealed such as the Horizontal Waterfall (Talbot Bay, Buccaneer Archipelago) or Mount Wellington as the backdrop to Hobart.</p> <p>In relation to Criterion G, this indicator covers landscapes that create profound emotional responses for a community or cultural group that has a strong or special association with that landscape.</p> <p>The community or cultural group may have an association with the landscape through proximity (that is, it is a local place) or through shared experience.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> • Landscapes that are awe-inspiring to a local community (despite familiarity): for example a mountain that towers over the township, or a remote landscape often visited by community members. <p>In relation to Criterion H, the indicator covers landscapes that create profound emotional responses for Indigenous people through their connection to developing traditions and customary law. Such a landscape may also have inspirational landscape qualities in relation to the <i>Sacred Landscapes</i> indicator.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> • Landscapes within an Indigenous community's traditional country that are now rarely seen but have important traditional connections for that community, and therefore provoke a strong emotional response to

seeing and being within the physical landscape as well as to its meanings.

Exclusions Landscapes that generate profound despair at environmental destruction, would not be considered. The definition of inspirational landscapes specifically excludes devastated landscapes where the response that is inspired is to repair that landscape (that is, to change it back to how it was before the devastation occurred). Inspirational landscapes may however, include places with 'negative' meanings and associations, for example sites of tragic events.

Thresholds To meet the threshold:

- the power of the landscape to create profound emotional response would need to be demonstrated and be national in scale
- in relation to Criterion G, the associations with a community or group would need to be demonstrated as would the shared emotional response.
- in relation to Criterion H, the associations with and emotional response by the relevant Indigenous people/s would need to be demonstrated.

A landscape would not meet the threshold if:

- it was little known (either directly or indirectly)
- there was no evidence of profound response.

Data Data to provide evidence of:

- the national extent of the response to the landscape, for example through visitation, art, moving images, other cultural forms (music, song, literature)
- the nature and strength of the response by reference to writings or other reflections about the place and its emotional impact on people.

Data collection methods could include:

- Research into historical and contemporary images and expressions, drawing on a wide range of sources including histories, art sources, tourism information (etc).
- Visitor surveys including visitor statistics, visitor behaviour observations, direct surveys (etc).
- Focus groups or workshops covering cultural groups like to value landscape (eg. visitors, local people, Indigenous communities, groups with particular associations) etc.
- Wider community surveys about the landscape and its values (eg. name recognition; knowledge of characteristics of the landscape; shared expressions of values; etc).
- Oral history research through interviews, collection of relevant anecdotes, songs etc.

Links For many inspirational landscapes, there may be a link between the Powerful Landscapes indicator and the following indicators - *Uncommon Landscapes*, *Inspired Action* and *Contemplative Landscapes*.

Indicator 2: Stories

Indicator	Stories: landscapes that contain significant cultural stories (histories) that illuminate understanding of the place (and society) and that have inspired response.
Criterion A	Its importance in the course, or pattern, of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons.
Criterion H	Its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.
Criterion I	Its importance as part of Indigenous tradition.

Scope **In relation to Criterion A**, this indicator covers landscapes that contain stories that have a major place in the course and pattern of Australia's history that clearly gives a landscape its inspirational quality. These stories may relate to a particular event or to activities that span years or generations. As well, there needs to be a sense of inspiration that is derived from the landscape because of the known history.

For example, places that tell major spiritual or cultural creation stories, including Indigenous stories and the associated landscape, as well as places that are associated with parts of our history that have attained 'heroic' proportions eg. Galipolli, places associated with major bushfires.

In relation to Criterion G, there would also need to be a close and enduring association between a community or cultural group, the landscape and the story.

Examples could include landscapes where:

- the sense of inspiration is demonstrated by the national esteem in which the landscape and story is held
- national cultural practices provide evidence of the sense of inspiration, for example landscapes that have become places of pilgrimage such as Galipolli
- commemorative places a deep and enduring connection to a story remains. For example the Memorial Cross at Mt Macedon (Vic.) commemorates those who died in World War I. The mountain and the prominent cross have become a symbol of survival following the devastating Ash Wednesday bushfires
- the story continues to be told and has become 'iconic', and remains associated with the landscape in the public's imagination.

Broadly speaking, and in relation to Criterion G, there may be two types of stories:

- historically grounded stories: for example, an actual event
- accretion of myths and fiction stories: for example, the mysterious disappearance at Hanging Rock has become a nationally celebrated story.

In relation to Criterion H, this indicator covers landscapes that contain stories that have an important place in the developing traditions and

customary law of Indigenous peoples and that clearly give a landscape its inspirational quality. These stories may relate to customary law, or to recent or distant history, events or activities.

In relation to Criterion I, this indicator covers landscapes where the stories and inspirational qualities referred to under Criterion A are directly linked to the life or works of a person or group of persons of importance in Australia's history such as landscape icons named by Captain Cook such as the Glasshouse Mountains, Qld, Mt Warning, NSW.

Thresholds	<p>To meet the threshold:</p> <ul style="list-style-type: none"> • direct and demonstrable association between the story and the landscape such as the story having had an impact for a long period of time. • sound evidence of inspired responses and/or a sense of inspiration derived from the story and the landscape. • The story is recognised as a nationally important story that is well known beyond the region where it occurred. <p>A landscape would not meet the threshold if:</p> <ul style="list-style-type: none"> • the association is indirect or unsubstantiated • the story is not of national significance. <p>In addition, under Criterion G, H and I the connection with the associated peoples or individuals would need to be demonstrated.</p>
Data	<p>Data to provide evidence of:</p> <ul style="list-style-type: none"> • the story, its connection to the landscape and its national importance • the ability of the story to generate a response in the past and in the present - its enduring power to generate a response • evidence of the 'sense of inspiration' through documentation of associated cultural practices (eg. 'pilgrimage', reliving past practices) • for Criterion G and H, the associations of the community or cultural group or Indigenous peoples and their views. <p>Data collection methods could include:</p> <ul style="list-style-type: none"> • Research into historical and contemporary stories about the place drawing on a wide range of sources including written histories, oral history, anecdotes, song or poetry or other art forms, or other media. • Research into knowledge about the stories within specific cultural groups, amongst visitors or in the wider community for example. • Sites of cultural significance which represent or give evidence of those stories (eg. dreaming sites). • Identification of evidence that the stories are available and have been shared over time. This could include site-based research (signs, interpretation, tourist information, artefact collections), historical research and oral history interviews.
Links	<p>For many inspirational landscapes, there may be a link between the Stories indicator and the following indicators - <i>Contemplative Landscapes</i>, <i>Cultural Practices</i> and <i>Sacred Landscapes</i>.</p>

Indicator 3: Uncommon landscapes

Indicator	Uncommon landscapes: landscapes with uncommon and unusual qualities within an Australian context that have inspired strong emotional responses.
Criterion B	It possesses uncommon, rare or endangered aspects of Australia's natural or cultural history.
Criterion E	Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons.
Criterion I	Its importance as part of the Indigenous tradition.
Scope	<p>In relation to Criterion B, this indicator covers landscapes that are unusual, uncommon or rare types within the Australian context, and that it is this quality that inspires response. Such landscapes may be 'unusual phenomena' or uncommon in people's experience due to their geomorphology, landform, vegetation, water, colours, textures, ephemeral qualities, other features or combinations.</p> <p>The form of inspired response may be evidenced in art, in action or in visits to the place.</p> <p>The perceived rarity and/or unusual qualities of the landscape in the community's eyes (not scientifically) would need to be able to be demonstrated through documentation of public perceptions.</p> <p>Examples could include landscapes that:</p> <ul style="list-style-type: none"> are regarded as strange curiosities or mysterious because of the form of the landscape and (often) speculation about its creation: examples could include Gosses Bluff (Tnorula) or Gardens of Stone National Park. are rare relict of far earlier time: for example, the Wollemi Pine is spoken of as a 'living fossil', discovered in 1994 and part of an evolutionary line thought to be extinct. <p>In relation to Criterion E, this indicator covers landscapes that inspire strong emotional responses as a result of their uncommon aesthetic characteristics. This indicator is closely parallel to the Powerful Landscapes indicator. The key difference is that under this indicator, the recognition of inspirational landscape qualities relates to the 'unusual' or uncommon' nature of the landscape in people's experience.</p> <p>In relation to Criterion G, the indicator covers landscapes that create emotional responses for a community or cultural group that has a strong or special association with that landscape. This differs from the Powerful Landscapes indicator in that the response is to the uncommon qualities of the landscape.</p> <p>Examples could include the surreal step-pyramid and banded forms of the pagodas of Gardens of Stone National Park in NSW.</p> <p>In relation to Criterion H, this indicator covers landscapes that create profound emotional responses for Indigenous people through their connection to developing traditions and customary law. This indicator differs from the Powerful Landscape indicator in that the response is to the uncommon qualities of the landscape (eg. Purnululu, Western Australia).</p>

Thresholds	<p>To meet the threshold:</p> <ul style="list-style-type: none"> • demonstrated public perception of the uncommon or unusual qualities of the place and of significant public associations with the place (such as action, visits, art) at a national level • in relation to Criterion G, the associations with a community or group would need to be demonstrated as would the shared emotional response. • in relation to Criterion I, the associations with and the emotional response by the relevant Indigenous people/s would need to be demonstrated. <p>A landscape would not meet the threshold if:</p> <ul style="list-style-type: none"> • public and/or scientific recognition associated with 'rarity' or unusual qualities cannot be demonstrated.
Data	<p>Research to provide evidence of:</p> <ul style="list-style-type: none"> • community perceptions of the landscape and the extent of public response to test if the landscape is important nationally • longevity of the perceptions. • for Criterion G, the associations of the community or cultural group and the views of that group. <p>Data collection methods could include:</p> <ul style="list-style-type: none"> • Historical research to demonstrate the longevity of recognition of the place for this value using a range of sources including documents, tourist information, accounts of past visitors, art work (etc). • Contemporary research to demonstrate the attraction and response to the landscape today, and the perception of the 'rarity' of the landscape as a type, drawing on a range of sources include visitors books or guides, visitor or community surveys, interviews, searches of literature and art sources (etc). • Research to demonstrate the uncommon qualities of the places comparatively across Australia; for example, studies of geology, natural systems (etc). • Community-based research to demonstrate significant associations; this could be based on focus groups, workshops, interviews or other appropriate methods.
Links	<p>For many inspirational landscapes, there may be a link between the Uncommon Landscapes indicator and the following indicators - <i>Powerful Landscapes</i> and <i>Contemplative Landscapes</i>.</p>

Indicator 4: Defining images and creative expressions

Indicator	Defining images and creative expressions: landscapes that have inspired defining images or creative expressions that have shaped national perceptions and appreciation of a particular landscape or type of landscape.
Criterion A	Its importance in the course, or pattern, of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion E	Its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.
Criterion H	Its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.
Scope	<p>In relation to Criterion A, this indicator refers to landscapes that have inspired defining images, where the image has shaped or shifted national perceptions and appreciation of a particular landscape or of a landscape type. The history of changing perceptions to generic landscape types such as deserts and forests can be explored in this context.</p> <p>Criterion A also refers to other forms of creative expression - poetry, dance, literature, performance (etc) - that have shaped national perceptions.</p> <p>This indicator may also refer to landscapes that have inspired design or creative responses that have become a defining image of a landscape form or type.</p> <p>In relation to Criterion E, a defining image could be a depiction of a landscape (eg. painting, photograph) or any other form of design or creative responses including a designed landscape.</p> <p>There would need to be recognition of the defining image and knowledge of its source landscape (the landscape that inspired it) at a national level, along with evidence that this image played a key (major) role in the shaping or changing of national perceptions and appreciation.</p> <p>With large landscapes (such as The Alps and the Macdonnell Ranges in Central Australia) there may be many images or expressions that relate to only a part of the landscape rather than to the landscape as a whole. However, there may be other forms of creative expression - for example, Banjo Patterson's <i>Man from Snowy River</i> - that have strongly influenced national perceptions of the alpine (high) country as an inspirational landscape.</p> <p>Examples could include landscapes that have inspired an artist's work, and this work has become a defining image that has demonstrably influenced national perception and appreciation, for example:</p> <ul style="list-style-type: none"> • Shoalhaven landscapes of Arthur Boyd • Drysdale's desert paintings • Hans Heyson's river red gum pastoral landscapes • Peter Dombrovski's photograph of the Franklin and Gordon Rivers, particularly the 'Gordon Splits' (and others) • Albert Namatjira's paintings of the landscapes of the Western Macdonnell Ranges have become defining images of the Central Australian landscape

Creative expressions may be a whole range of cultural responses that have shaped wider community perceptions of a landscape or landscape type. These expressions may take any form: visual, performance, music, writing etc.

In relation to Criterion H, this indicator refers to landscapes with an important association with the life or works of person or persons. Examples could include landscapes associated with the creator of a series of defining images, such as Arthur Boyd's paintings of the Shoalhaven River Valley landscapes.

Thresholds	<p>To meet the threshold:</p> <ul style="list-style-type: none"> • the link between the source landscape, the defining image or creative expression and the change in national perceptions and appreciation must be able to be clearly demonstrated • the change in national perceptions and appreciation must be well described and be a significant change • the image or creative expression must be widely recognised • under Criterion I, the association with the individual or group must be authentically documented (demonstrating a substantial association). <p>A landscape would not meet the threshold if:</p> <ul style="list-style-type: none"> • the link cannot be demonstrated • the change in national perceptions and appreciation has other causative factors that can be demonstrated to be more significant • the change in national perceptions and appreciation is minor.
Data	<p>Data to provide evidence of:</p> <ul style="list-style-type: none"> • The defining images or creative expressions and its source landscape. • Wide community recognition and valuing of a defining image or creative expression (for example, wide use of the image; an image that is held in high community esteem; testing of community recognition through sample surveys; etc). <p>Data collection methods could include:</p> <ul style="list-style-type: none"> • Historical research drawing on sources such as documents, art and art history sources (collections, collection policies, catalogues) and popular culture sources (other images and expressions). • Surveys to test the recognition of particular images and landscapes; this could include focus groups or surveys of defined communities. It could also include surveys of experts.
Links	<p>For many inspirational landscapes, there may be a link between the Defining Images and Creative Expressions indicator and the following indicators - <i>Powerful Landscapes</i>, <i>Uncommon Landscapes</i> and <i>Inspired Action</i>.</p>

Indicator 5: Inspired action

Indicator	Inspired action: landscapes that have inspired an action, change or turning point that has been important in the course of Australia's history.
Criterion A	Its importance in the course, or pattern, of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion C	It has potential to yield information that will contribute to an understanding of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons.
Criterion H	Its special association with the life or works of a person, or groups of persons, of importance in Australia's natural or cultural history.
Scope	<p>In relation to Criterion A, this indicator covers landscapes that have inspired action, change or turning points that have been important in the course of Australia's history. The types of actions could include:</p> <ul style="list-style-type: none"> • an artistic or creative response is important or marks an important point in Australia's history. This differs from Defining Images in that the works were undertaken for a didactic purpose such as the paintings of Pigenuit or the Dombrovski's photographs. • a political action or public awareness action that caused a major change, such as the campaign by the public to save the Gordon below Franklin River, that in turn influenced the development of 'The Greens' as a political party in Australia • an important understanding, research or investigation process that results in new understandings about Australia's natural and cultural history eg 'swamps' and 'morasses' now regarded as 'wetlands'. • protection of a landscape or type of place eg. the protection of beauty spots and scenic reserves that later became small national parks <p>The connection between the landscape and the inspired action would need to be demonstrated, as would the importance of the action in the course or pattern of Australian history.</p> <p>The inspired action would need to have had national consequences. For example:</p> <ul style="list-style-type: none"> • A new type of protective action, for example, new legislation, policies, protocols designed to protect a range of places not just this particular landscape. An example landscape could be the south west Tasmanian wilderness (old growth forests and wilderness areas). • Protective action inspired by a landscape such as Kelly's Bush: here the place and the passion of the community for the place were the source of the inspiration for Green Bans, a new form of protective action that became influential in the development of conservation protection throughout Australia. The setting aside of Port Campbell coastline (Victoria) in the 1870s as a scenic reserve or Tower Hill in 1866 as a reserve because of its volcanic features. • A new awareness of nationally important community values, for example, as a result of protests to save a particular place the wider

community importance of a particular value was recognised. An example landscape could be the campaign for the Little Desert in Victoria which highlighted the importance of southern Australia's 'mallee country'.

In relation to Criterion C, this indicator covers landscapes that inspire learning and research as a result of the nature of the landscape. This could be landscapes with apparent scientific interest eg: rare Gondwanic vegetation such as the Wollemi Pine gullies, or the fossil landscapes of Riversleigh, the Undara Lava Tunnels, the Stromatalites of WA.

In relation to Criterion G, this indicator covers landscapes where the inspired action arises from the strong or special association of a community or cultural group with the landscape. The association may be through proximity (that is a local place), shared culture or shared experience. Examples could include a landscape where strong associations have developed over years or generations, and that associated community acts to protect the landscape and its values for them.

In relation to Criterion I, this indicator covers landscapes where there has been an important association with an individual or group who have taken inspired action in relation to the protection or recognition of that landscape. For example, the Tasmanian Wilderness Society.

Thresholds

To meet the threshold for Criterion A:

- The importance of and impact of the action, change or turning point on Australia's history must be well-described, with strong supporting documentation.
- The association between the action, change or turning point and the landscape is well substantiated.
- For research actions, the nature of the investigation and/or the outcomes would need to be of national relevance and importance.

To meet the threshold for Criterion C:

- The importance of the information on Australia's understanding of the power of landscapes to inspire action is well demonstrated.

To meet the threshold for Criterion G:

- The associations with a community or group would need to be demonstrated as well as the link between the landscape and their actions.

To meet the threshold for Criterion H, the threshold for Criterion A would need to be met as well as:

- The association with the individual or group must be authentically documented (demonstrating a substantial association).

Note that it is the action that was inspired by the landscape that needs to be demonstrated to be of national importance, rather than the individual or group per se having importance to the nation.

A landscape would not meet the threshold under Criterion A if:

- The action, change or turning point is not recognised as being of national importance.
 - The action is not directly associated with the landscape, or the association between the action and the landscape is unable to be
-

validated.

- Other sources of inspiration for the action for far more important (including other inspirational landscapes).

In addition, Criterion G and I would not be satisfied if the association with the individual or group was not able to be demonstrated.

Data

Data to provide evidence of:

- The action/s and its importance in Australian history
- The direct association of the landscape with the action
- The association of individuals or a group with the landscape and the action (Criterion I).

The data collection method would primarily be:

- Historical research using a wide range of sources including published and unpublished materials (eg. diaries, newspapers), government records where the action resulted in government action (eg. Hansard, files), personal recollections and interviews (particularly of those directly involved or with colleagues).

Community awareness of the connection between the action and the landscape could also be tested, and would provide additional evidence which may be important where the documentary and oral record is limited.

Links

For many inspirational landscapes, there may be a link between the Inspired Action indicator and the following indicators - *Powerful Landscapes*, *Uncommon Landscapes* and *Defining Images and Creative Expressions*.

Indicator 6: Contemplative landscapes

Indicator	Contemplative landscapes: natural landscapes that are acknowledged as providing important opportunities for contemplation, spiritual reflection or refreshment of the human spirit.
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.
Scope	<p>In relation to Criterion E, this indicator covers landscapes that have aesthetic characteristics that correlate with a strong perception of naturalness (undisturbed landscape). Naturally remaining tall trees such as Evercreech Forest, Tasmania would also meet this indicator. In relation to Criterion G, some landscapes may have particular associations with a community or cultural group through a continuing and long association and use for the purposes of contemplation, spiritual reflection or refreshment of the human spirit.</p> <p>Naturalness may be a useful way of identifying places that have the potential for inspirational landscape qualities in relation to this indicator, including places that may be acknowledged as of national importance for the values of wilderness, old growth, natural landscapes, undisturbed catchments. This could be layered with information from tour guides (etc) on places people have visited for this purpose. These places could include areas dedicated as 'wilderness' in national parks and forest reserves for example.</p> <p>Examples could include landscapes where:</p> <ul style="list-style-type: none"> • People travel through: eg. landscape of the Overland Track (Tas) • A focal point is a strong attractor: eg. Mt Warning • The lack of evidence of humans impacts combined with remoteness provides a opportunities for regeneration: eg. South West Tasmania.
Thresholds	<p>To meet the threshold:</p> <ul style="list-style-type: none"> • Evidence that a landscape has or is used for this purpose • Recognition at a national scale • For Criterion G, demonstrated association with a community or cultural group. <p>A landscape would not meet the threshold if:</p> <ul style="list-style-type: none"> • Related to personal experience and values rather than wider community recognition.
Data	<p>Data to provide evidence of:</p> <ul style="list-style-type: none"> • Past and /or present use for this purpose • National recognition <p>Data collection methods could include:</p> <ul style="list-style-type: none"> • Historical research that demonstrates the history of recognition and use of a landscape for contemplation, spiritual reflection or refreshment of the human spirit. Sources could include writings by past visitors,

diaries, images, (etc).

- Scientific studies to identify the underlying landscape characteristics that may create inspirational landscape qualities in relation to this indicator.
- Research into historical and contemporary associations to demonstrate the nature and longevity of the association, and drawing on a wide range of sources including documents, oral testimony, interviews (etc).

Links

For many inspirational landscapes, there may be a link between the Contemplative indicator and the following indicators - *Powerful Landscapes*, *Uncommon Landscapes* and *Inspired Actions*.

Indicator 7: Cultural practices

Indicator	Cultural practices: landscapes that are the primary inspiration for significant or defining cultural practices at a national scale.
Criterion A	Its importance in the course, or pattern, of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons
Criterion I	Its importance as part of Indigenous traditions.
Scope	<p>In relation to Criterion A, this indicator covers landscapes that for cultural reasons are the primary inspiration for cultural practices that are or have been of national importance in the course or pattern of Australia's history, or for cultural practices that have had enduring national consequences.</p> <p>An example may be the influence of the 19th century history of a fascination with inland exploration combined with the 1954 Redex Reliability Trials which demonstrated that the 'family car' could make it through 'the outback'. Today, there is a growing community desire to explore and conquer these inland landscapes to the extent that this activity can be seen as a national cultural practice.</p> <p>In relation to Criterion G, this indicator covers contemporary cultural practices with a strong and enduring association with a particular community or cultural group.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> • Beach culture as a national cultural practice, with key landscapes which represent this practice such as Bondi Beach and Bells Beach. • Mountainous landscapes which have inspired generations of people to trek long distances across them, resulting in the formation of walking tracks such as the Overland Track and the Australian Alpine Walking Track which continue to inspire people to walk the track. <p>In relation to Criterion H, this indicator includes landscapes that form the primary inspiration for developing cultural practices (associated with traditions and customary law) for Indigenous people.</p> <p>Examples could include landscapes that:</p> <ul style="list-style-type: none"> • have inspired an enduring cultural practice such as a celebration, festival, commemoration • are recognised as the location of an important event or activity that has inspired the creation of an enduring cultural practice.
Thresholds	<p>To meet the threshold:</p> <ul style="list-style-type: none"> • direct evidence of the inspiration for the cultural practice from that particular landscape. • where an event or activity inspired the cultural practice (for example, a discovery, a celebration etc), evidence that there is a close and well-recognised association between the event or activity and the landscape.

- for Criterion G and H , continuity of the cultural practice and its continuing importance to the particular community, cultural group or Indigenous people, plus recognition of the importance of the cultural practice of a particular community or cultural group at a national level

A landscape would not meet the threshold if:

- for Criterion A, lack of evidence of the connection between the cultural practice and the landscape as the source of inspiration
- for Criterion A and G, where the purpose of the cultural practice was simply the gathering of resources and where no deeper cultural meanings were associated with the practice
- for Criterion G, lack of evidence of connection with the community, cultural group or Indigenous people; not of continuing importance to the community, cultural group or Indigenous people; the cultural practice does not continue.

Data

Data to provide evidence of:

- the cultural practice and its direct association with the landscape
- the views of the associated community, cultural group or Indigenous people about the source of inspiration, the importance of the cultural practice, its continuity and value today.

Data collection methods could include:

- Research into historical and contemporary cultural practices that occur across Australia or that, in some way, have a national impact. This could occur at a regional or national scale.
- Community-based research into associations, meanings and cultural practices related to particular landscapes. This could involve interviews, focus groups, workshops, observations and research (including a range of anthropological research methods).

Links

For many inspirational landscapes, there may be a link between the Cultural Practices indicator and the following indicators - *Stories* and *Sacred Landscapes*.

Indicator 8: Sacred landscapes

Indicator	Sacred landscapes: landscapes that are acknowledged as inspiring spiritual insights and as the source for ongoing spiritual practice.
Criterion A	Its importance in the course, or pattern, of Australia's natural or cultural history. (Note: In relation to this indicator, this criterion is limited to 'cultural history'.)
Criterion G	Its special association with a particular community or cultural group for social, cultural or spiritual reasons
Criterion H	Its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.
Criterion I	Its importance as part of the Indigenous tradition.
Scope	<p>In relation to Criterion A, this indicator covers landscapes that can be demonstrated to have inspired spiritual insights and/or practice that have been important in the course or pattern of Australia's history.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> landscapes where inspired spiritual insights or reflections have occurred landscapes that have inspired ongoing spiritual practice. <p>Further work is needed to identify examples at a national scale; it is possible that this indicator may only apply to Criterion A at a regional or local scale.</p> <p>In relation to Criterion G, this indicator covers landscapes that have a strong or special association with a particular community or cultural group as the source of spiritual insight or as the source for spiritual practice.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> landscapes selected as the site for spiritual practice in response to past associations with that landscape (for example, siting of Buddhist temples). <p>In relation to Criterion I, this indicator covers landscapes that are the source for practice associated with the developing traditional and customary law of Indigenous peoples.</p> <p>Indigenous Australians regard all country as having spiritual value with sacred places having greater significance than other spiritual value. Indigenous sacred places may be included as inspirational landscapes under this indicator. The sacred inspiration may come from the landscape and/or from the spiritual meanings, stories or lore associated with than landscape. The inspiration may be recent or long-standing.</p> <p>Examples could include:</p> <ul style="list-style-type: none"> landscapes that are the source of dreaming stories for Indigenous communities and where there is ongoing sacred place practice and/or knowledge of the practice¹⁵; at a national scale this could include some of the longer dreaming tracks and the associated landscapes. <p>In relation to Criterion H, this indicator covers landscapes that are the</p>

¹⁵ A place would not be excluded if current land ownership or management for example precludes continuing spiritual practice.

source of spiritual inspiration, where that inspiration is directly associated with an individual or group that has played an important role in Australia's cultural history (excludes 'natural'). It is expected any examples would also be identified under Criterion A.

Thresholds

To meet the threshold:

- the link between the spiritual insight or practice and the inspiring landscape needs to be known and recognised
- the spiritual insight or practice needs to have had a national impact or had consequences that have in some way shaped spiritual practice or understanding at a national scale/

A landscape would not meet the threshold if:

- the insight or practice occurred by chance at that location rather than being inspired (at least in part) by the landscape (that is, it is not directly associated with or sourced from that landscape)

Data

Data to provide evidence of:

- the landscape inspiration, the spiritual insight or practice, and its importance.

Data collection methods could include:

- documents
- personal recollections, oral history and interviews.

Links

For many inspirational landscapes, there may be a link between the Sacred Landscapes indicator and the following indicators - *Stories* and *Cultural Practices*.

4 GUIDELINES ON APPLYING THE METHOD TO A PLACE ASSESSMENT

Based on the results from a workshop held in Canberra in May 2003 to test the draft method, the following approach is proposed for applying the method. This approach may need to be refined over time. The workshop is reported on and recommendations arising from the overall study are included in *Inspirational Landscapes: Project Report*.

These guidelines apply to the assessment of an identified landscape or landscapes. Further work is needed to develop an approach to regional or local area assessment.

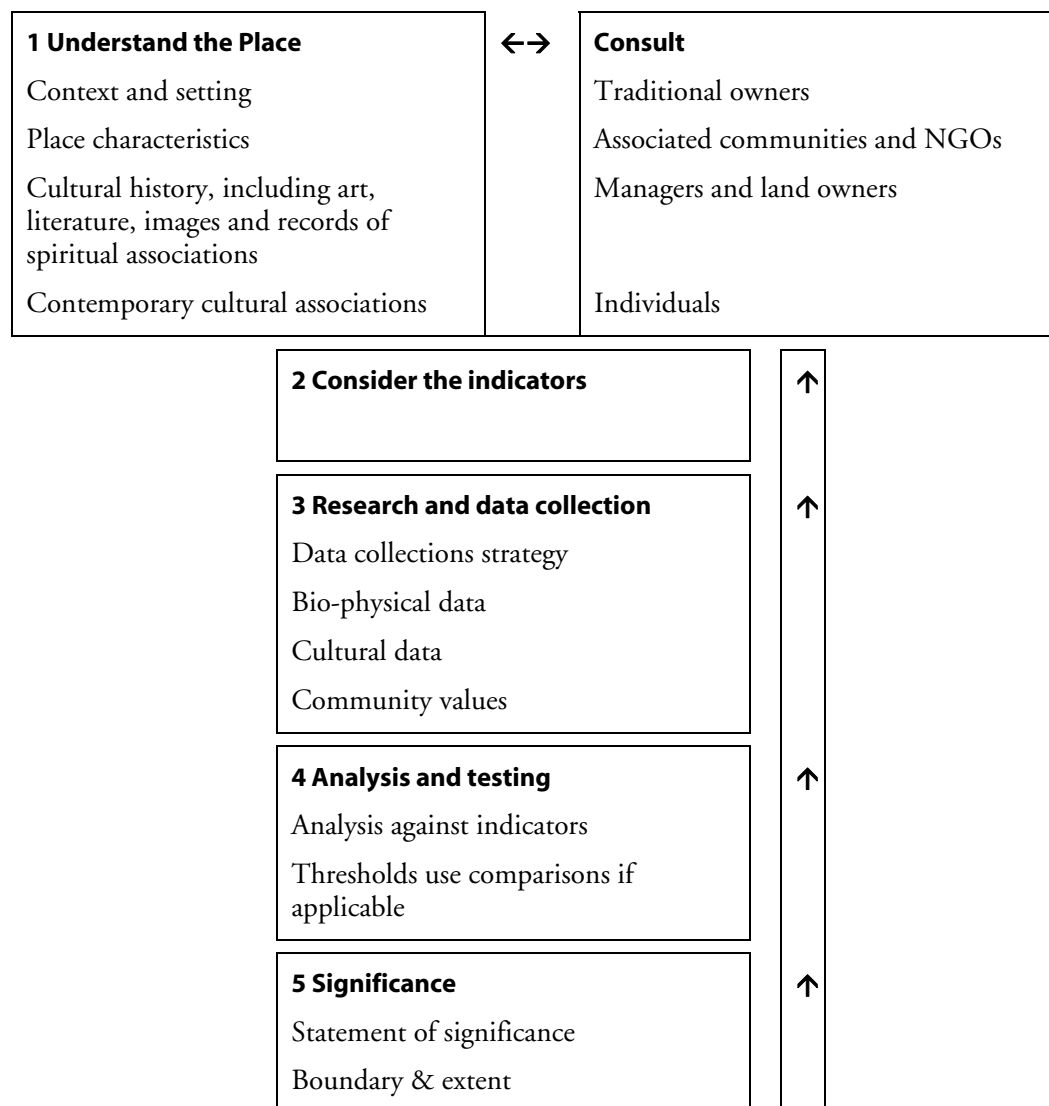
Three related documents provide general guidance on the process of assessing significance:

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (Australia ICOMOS, 1999)

Australian Natural Heritage Charter: Standards and principles for the conservation of places of natural heritage significance (Australian Committee for IUCN, 1996).

Ask First, A guide to respecting Indigenous heritage places and values (Australian Heritage Commission 2002)

The following diagram illustrates the process.



1 Understand the place

Assessing inspirational landscape values is a complex and demanding task. The first step is to understand the place.

Context and setting

The context and setting of the place is important. Landscapes are large and the task of defining boundaries is often very difficult. Rather than imposing arbitrary boundaries, the initial stages of the assessment should be open and exploratory, seeking to understand the place and its context and setting.

Place characteristics

The characteristics of the landscape are an important factor when considering some of the indicators - in particular *Powerful landscapes*, and *Uncommon landscapes*.

A first step would be to place the landscape within its broad biogeographic region and within its landscape type. Key information about the landscape's characteristics should be collected and analysed: for example, land and water form/s, land use, vegetation, sounds, smells, ephemeral and seasonal qualities etc. In assessing inspirational landscapes, these characteristics are not valued for any intrinsic merit. Rather, these characteristics may indicate the potential for an emotional response to the landscape and are therefore may be an important part of understanding the place.

Cultural history

Understanding the cultural history of the landscape (and its setting) will be important in assessing a landscape against all of the inspirational landscape indicators.

Cultural history should be understood to include Indigenous and non-Indigenous histories associated with the landscape. These may be recorded in many, diverse forms: in written histories; oral history and memory; story, poetry and song; artistic and creative expressions ranging from dance to paintings; in cultural and spiritual practices and in other ways.

Understanding the cultural history of a landscape will help illuminate its historical meanings and associations. It may help identify communities and groups of people with close connection to the landscape. Cultural history research may help reveal the time depth of particular meanings and connections.

Contemporary cultural associations

Contemporary associations may often be indicated through the investigation of cultural histories. Alternatively, contemporary associations may emerge through consultation with associated communities and groups. Contemporary cultural associations also may be revealed through observation.

Documenting contemporary associations will be particularly important when assessing a landscape against the *Contemplative landscapes*, *Cultural practices* and *Sacred landscape indicators*.

Contemporary cultural associations may not always be easily identified. People with close and enduring associations may not live locally, and their associations may be relatively undisclosed to outsiders. In other instances, revealing the nature of these associations may run counter to cultural norms: for example, the sharing certain information about sacred places may not be culturally acceptable.

2 Consider the indicators

The next step is to consider which indicators might apply and which clearly do not. As this decision will guide further research and data collection, it is an important step.

The indicators are described in detail in this report. Each indicator relates to one or more criterion. Both the indicators and the criterion should be reviewed, and notes made about which may apply to the landscape being assessed.

3 Research and data collection

The types of data that could be used to assess a place against each indicator have been included in the indicator tables above. Depending on the place and the circumstances, other data may be required and/or be available.

The first task is to develop a research and/or data collection strategy to identify potential sources of this data and possible ways of obtaining this data. This may involve collecting existing data or may mean commissioning new research and/or data collection.

The assessment of inspiration landscapes will require a range of types of data, typically including:

- Bio-physical data
- Cultural data
- Community values.

Each area of data has its own data collection and analysis methods, and these should be referred to as needed. Some methods are briefly described in Appendix 1.

Cultural data and information on community values may raise issues about the ownership of information and confidentiality. Some information may not be able to be disclosed by associated communities. Close consultation with such communities will be required. Respect for their knowledge and traditions is essential.

In many instances, it will be difficult, costly or time-consuming to obtain all of the possible data sets. Alternatives or surrogates should always be considered as there may be many different types of data that could be helpfully applied, and some may already exist. For example, tourism surveys of visitors may substitute for new research on visitors' views and attitudes. 'Substitute' data sets could include those that provide an indirect indicator of the value; lateral thinking may be required.

Essentially, the test is that sufficient relevant data is available to understand and demonstrate the significance of the landscape against the relevant indicators and criterion. Over time, and as inspiration landscapes are assessed, further guidance will be available on data sources and their utility.

4 Analysis and testing

To establish the values of the landscape, the data needs to be analysed in relation to the indicators and criterion. The process involves making judgements as to the nature or type of significance, and the relative degree or level of significance.

Because this process involves judgements, the usual approach (see *The Burra Charter* and *Guideline to the Burra Charter: Cultural Significance*) is to present the reasoning and conclusions of the person making the assessment against the indicators and criterion. Where there are limitations (eg. as a result of the available data), these should be clearly identified.

As well as an analysis against each of the relevant indicators, a statement of significance would be prepared. An important test is whether the threshold for the National List is achieved. This will require consideration of the strength of each value (that is against each indicator and across all relevant indicators), the extent of recognition of the inspirational landscape, and the longevity of that recognition (see *Thresholds* above).

Further guidelines on assessing places for the National List are expected to be developed by the AHC.

5 Significance

A statement of the significance of the inspirational landscape should be prepared. In accordance with current practice, it should be clear and concise. It should arise from and be supported by the analysis, and should not repeat descriptive information. The format for the statement of significance is expected to be determined by guidelines on the National List.

The statement of significance would usually be accompanied by a plan or map showing the boundary of the landscape and the extent of significance; in some instances, the relative significance may vary across the landscape.

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APPENDIX 1: DATA SOURCES & METHODS

This Appendix briefly describes some examples of the methods that are mentioned in this report and that could be used to establish the data needed for assessing inspirational landscape values. Some of the material in this appendix is drawn from the *Heritage and Community* website (<http://heritageforum.truenorth.net.au/index.htm>).

Art and creative expressions

Art and creative expressions are seen as important sources for understanding inspirational landscapes. research into these sources may need to draw on published sources (catalogues, histories etc), on collections, on individuals with specialist knowledge. Art and creative expressions should be seen as including 'high art' as well as 'popular culture'.

Bio-physical data collection

The Interim Biogeographic Regions of Australia are a scientific classification of the land surface. There are 85 biogeographic regions based on a climate, geomorphology, landforms, lithology and flora and fauna. A further 385 sub biogeographic regions have been identified, many of which are based on geomorphology features. The biogeographic regions and sub-regions, and the data underpinning them, may be useful in describing and comparing landscapes, in understanding their values and therefore in delineating inspirational landscape areas.

Community-based methods

There are a range of community-based methods for identifying and assessing heritage values. The following web site contains extensive material on methods (*The Taking Action Guide* - http://heritageforum.truenorth.net.au/taking_action_guide.asp) and a searchable database of Australian case studies (http://heritageforum.truenorth.net.au/project_database.asp).

Community heritage workshops

The community heritage workshop method was developed for the East Gippsland Comprehensive Regional Assessment project in 1993, and since formed part of the national estate studies for forested regions throughout Australia.

Community heritage workshops are designed to find out about the places local people value and gather initial information about these places.

They are best used at the start of a heritage study of a locality or region, being an effective way of quickly gathering a long list of potential heritage places as well as finding out about local people who are knowledgeable and interested.

The key steps in organising a community heritage workshop are: defining the extent of the area; planning the agenda, including date, time, and place; recruiting people to participate; gathering or printing the materials you'll need; running the workshop; documenting the results; giving participants and the community feedback and a chance to add extra places.

An example of the use of the community heritage workshop method is the Heritage Assessment of the Alstonville Plateau which combined workshops with street stalls, questionnaires and a high school photographic project. The community workshop method has been written up in [Protecting Local Heritage Places: A guide for communities](#).

The community heritage workshops method was originally developed as part of the *East Gippsland Heritage Workshops Project* undertaken for the Australian Heritage Commission and DCNR (Vic) in 1993.

Community values

A number of methods have been developed to understand the values of particular community or cultural groups. Anthropological and social research approaches form the basis of most of

the methods used in the heritage field. Examples included in this Appendix are: focus groups, surveys, community heritage workshops.

Contingent valuation

Contingent valuation, a method of placing dollar values on aspects of the natural environment, is a method used in landscape and natural resource management. The contingent valuation method constructs a hypothetical market for the environmental (landscape) amenity in question, and respondents are asked 'how much they would be willing to pay to ... (for example) prevent possible environmental damage' to the inspirational landscape being assessed. As a method, contingent valuation can be used to compare preferences for protection or damage between two or more places.

Other possible measures include surveys to determine the degree of recognition of, for example, a defining image and the place, or the connection between the two. 'Recognition' may be formalized through awards programs or may be informal and exist as part of culture and society.

Cultural data

Cultural data is used in the report to refer to the wide range of data that may be needed to document relevant aspects of the culture of a group or community, including wider Australian society.

Cultural data may include :

- information that describes people (eg. demographics, ethnicity, affiliations etc)
- cultural knowledge, that is information known to some or all people who are part of a particular culture.

There are many ways to collect cultural data, ranging from surveys, observation, consultation etc. Some cultural data may be confidential and its existence may not be known or revealed to those outside the cultural group.

Expert workshops

People with particular knowledge and expertise can be drawn together to consider the values of particular places. The Regional Forest Agreement process included workshops of forest planners and field staff (termed 'forest critics') as one input to the assessment of aesthetic values. These people were seen as being experts on forest landscapes capable of making critical assessments of landscapes and landscapes values within an area or region well known to them.¹⁶

Focus groups

A focus group is literally a small, selected group of people gathered together to focus on a particular topic. Focus groups are commonly used to find out about values and opinions. Those participating in a focus group are selected to represent a "population"; The "population" might be a whole community, or it might be a particular segment of the community (eg. people who remember World War 1). A process of sampling is used to ensure that those selected represent the population. Typical factors considered when sampling include social, cultural and economic characteristics that are usually known for the whole population (eg. age, gender, place of birth, income etc).

Historical research

Historical research is a broad area of activity and can encompass all aspects of research into the recent and distant past. Its' sources include places, people, documents, images etc.

¹⁶ Ramsay, J (1999) 'It soothes my soul: Assessing aesthetic values of forests'. In Dargavel, J. and Libbis, B. (eds) *Australia's Ever-changing Forests IV*. Centre for Resource and Environmental Studies, Australian National University in association with Australian Forest History Society Inc.

Oral history

Oral history is remembered history. It is drawn from memory and experience, and most often such history is passed down through the telling of stories, hence its name. Oral history can be recorded and transcribed, becoming a form of written history, but nevertheless retaining its roots in personal experience. The term oral traditions reflects the idea that in many cultures, information is passed on by word of mouth. Even in cultures that use the written word, a lot of information is rarely written down.

Oral history and written history complement one another. Each will have something to contribute to the understanding and interpretation of a heritage place.

Some useful references include: *Oral History: A Handbook* (Louise Douglas et al, Allen & Unwin, 1988); *Oral tradition* (Jan Vansina, Penguin, 1973); *The voice of the past: oral history* (Paul Thompson, OUP, 1978); *Oral History Handbook* (Beth Robertson, Oral History Assoc. SA Branch 1996).

Public perception studies

Perception studies underpin some landscape or visual landscape studies. These perception studies seek to understand the values held by the public in relation to landscape qualities, and may test for example the influence of different types of land or water form on people's preference for a particular landscape. Commonly these studies are done using images of a wide range of landscapes.

Surveys

Surveys can be undertaken in many ways, most commonly by questionnaire or interview (by phone or in person). Examples mentioned in this report include:

- Surveys of a specialist group (eg. art historians) to determine the importance of a defining image or a creative expression.
- Surveys of community or cultural groups to determine their association with a landscape.

Visual landscape studies

Studies of particular landscapes or regions may include landscape or visual assessments. These are typically based on an analysis of the physical characteristics of the landscape, with defined values being attributed to particular characteristics. Such studies may identify, for example, areas of high 'scenic value' or 'landscape quality'.