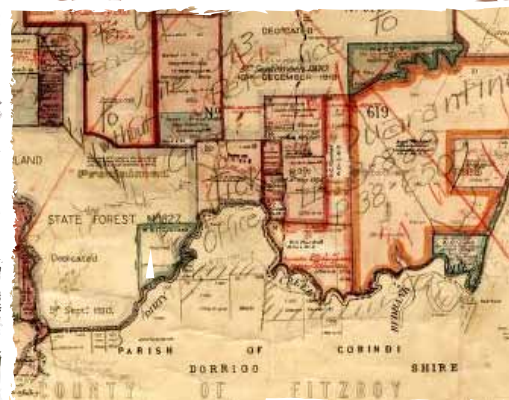


# Cultural landscapes

A practical guide for park management





Many community members have contributed to the work through the stories and vivid memories that they have shared and the images that they have provided. Their contribution is gratefully acknowledged and is much appreciated.

This guide is written by Steve Brown. It is primarily for use by DECCW staff, who require specific references to organisational procedure and policy to carry out the recommendations made. Some URLs listed are accessible only by DECCW staff via DECCW's intranet and are included solely for their use. Others will be unable to access these sites.

Aboriginal readers are warned that this publication contains the names and images of some Aboriginal people who are deceased.

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The NSW National Parks and Wildlife Service (NPWS) was integrated with the Environment Protection Authority, Resource NSW and Botanic Gardens Trust in September 2003 to form the Department of Environment and Conservation (DEC). This department became the Department of Environment and Climate Change (DECC) in April 2007 and the Department of Environment, Climate Change and Water (DECCW) was established in July 2009.

Cover images

Main photo: Nocoleche woolshed and shearers quarters, Nocoleche Nature Reserve (Tim Peken collection). Other images, left to right: Field survey, Washpool National Park (Steve Brown, DECCW); Windmill, Culgoa National Park (Stirling Smith, DECCW); Delany's Hut winter 2001, Kosciuszko National Park (DECCW); Part of Red Rock Portion Plan showing tick fence (Department of Lands).

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Ph: 131 555 (environment information and publications requests)

Ph: 1300 361 967 (national parks, climate change and energy efficiency information and publications requests)

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# About the guide

All landscapes contain the imprint of human use. The landscape scale of cultural heritage is similar to 'whole-of-landscape' in ecosystem conservation – just as there is connectivity between all parts of natural ecosystems (e.g., plants, animals, soils and water) there is connectivity between cultural objects and places through past human behaviour patterns (e.g., the huts, camps, stockyards, paddocks, mustering routes and ground tanks in a pastoral landscape). Similarly, cultural landscapes – like ecosystems – are not restricted to the boundaries of a park.

This cultural landscape guide is underpinned by two ideas. First, that history has taken place across the landscape and, second, that the form of the present landscape is the product of long-term and complex relationships between people and the environment. Evidence of human activity may be detectable in the vegetation or in landscape modifications (e.g., from sandmining) as well as in archaeological evidence. Historical documents may be available that describe these activities. Some places have 'touched the landscape only lightly'<sup>1</sup> while some places of historical activity are marked by imposing built structures or are commemorated for their association with important events or people.

Values-based planning is increasingly becoming a norm for the integrated management of the NSW park system. While there are different kinds of (inter-related) values (e.g., cultural, natural, economic, political, aesthetic), this guide is concerned with identifying and managing cultural heritage values across the landscape. It is, therefore, relevant to managing all parks.

While many park managers acknowledge the idea that all parts of the landscape have cultural values, they are unclear what is required to manage cultural heritage values across the entire landscape.

This guide has been prepared for park managers to assist in the identification, assessment, management and interpretation of cultural values. The particular emphasis is on *identification* and *mapping* of cultural places and values. This is for two reasons. First, identification of places is a first and crucial step in the management process and underpins all subsequent assessment, management and interpretation of cultural values. Identification of cultural values is essential in the plan-of-management process but is rarely undertaken before preparing such plans. Second, in the case of many parks, current knowledge of cultural values is insufficient to effectively support planning and decision-making about cultural heritage at a landscape scale. More work will thus be needed on identification and mapping.

Cultural heritage management is a core responsibility for park managers. The emphasis of this guide is on integrating cultural heritage management into all park management activities in order to attend to cultural heritage responsibilities, acknowledging that staff working within the park system have multiple accountabilities and many demands on their time.

Finally, modern concepts of heritage recognise that all parts of the landscape are alive with cultural meaning and have connections with contemporary communities. Acknowledging and documenting people's attachments to protected area landscapes is essential, not only for the goal of integrated landscape management, but because respecting values ultimately engages people in the process of park management. Actively engaging local communities in conserving these landscapes will garner support for our parks, ultimately ensuring their survival.

---

1 Nugent M 2005, p. 5





# Introduction

## Who is the guide for?

This guide contains information to assist park managers in identifying and planning for the management of cultural heritage places and landscapes within the NSW park system.<sup>2</sup> It is a practical guide. It will be most helpful to those staff with responsibilities for managing and planning individual parks, including rangers, area managers and regional planning officers. However, the guide is also intended for field staff who engage with cultural heritage daily. The guide can also be used by contractors working in the park system as well as local community members, including members of the Parks and Wildlife Group (PWG) advisory committees.

## How can the guide help?

The ideal time to collect the cultural heritage information necessary to help identify and assess the cultural values for a park is during the process of park acquisition and immediately after acquisition. In particular, people who have associations with a new park landscape can provide considerable knowledge of its history and heritage values. Knowledge of cultural heritage is necessary to inform park management and, in particular, to prepare a statement of interim management intent (SIMI) or a plan of management (POM).

In the past this has seldom happened. Few parks have had adequate histories prepared, community value studies or cultural heritage field inventories undertaken before developing a SIMI or POM. Cultural heritage information is invariably collected for most parks in an ad hoc manner over a long period of time.

The guide advocates a process that can be applied to proposed parks, newly established parks or parks that have existed for long periods. No time frames for this process are advocated. Rather, the collection of information is recognised as a cumulative process that can be undertaken and added to by successive park staff as time and resources become available.

There is one qualification to this, however: where information is held by people with knowledge of, and attachment to, a park landscape. Gathering such information should be undertaken as soon as possible.

A particular emphasis of this guide is on an integrated approach to identifying, managing and interpreting cultural heritage. Each of these activities can be undertaken in conjunction with other park management activities. For example, establishing and maintaining neighbour and other community relations can include collecting historical information about a park landscape.

## How to use the guide

The guide is divided into several sections that:

- outline what a cultural landscape approach is and how all parts of the landscape have cultural values
- describe the need for ongoing community engagement (**Step 1**) and how cultural heritage information can be collected, organised and mapped (**Steps 2, 3 and 4**)
- describe how cultural landscape information can be integrated into park planning and management (**Steps 5 and 6**).

<sup>2</sup> The term 'park' is used throughout this document and, as in the NPW Regulation and the *Park management policy manual* (NPWS 2008), refers to all land that has been acquired under the NPW Act. The collective term used for parks is 'park system'.



Case studies (**Boxes 1 to 20**) are presented throughout the guide to ground it in the context of actual park management. 'Further information' boxes, which reference relevant published sources, are provided at the end of each section of the guide. Appendices, including one on frequently asked questions (**Appendix D**) and a glossary of terms (**Appendix E**), as well as a feedback form, can be found toward the back of the guide. Finally, **Appendix F** is a checklist for use in applying the cultural landscapes guide.

## Heritage management system in NSW

The heritage management system advocated by the Heritage Branch, Department of Planning (NSW), is a three-stage process – identify significance, assess significance and manage significance.<sup>3</sup> This broadly conforms to Australia's internationally recognised Australia ICOMOS Burra Charter, which emphasises cultural significance as a basis for making management decisions.

DECCW's cultural heritage strategic policy recognises that 'the Australia ICOMOS Burra Charter 1999 for the conservation of cultural heritage represents current best practice in heritage conservation'.<sup>4</sup> The Burra Charter process is reproduced in **Appendix A**.

## DECCW context

The management principles in the *National Parks and Wildlife Act 1974*<sup>5</sup> (NPW Act) require that all parks be managed to conserve their cultural values. In the cases of national parks, historic sites, nature reserves and Aboriginal areas, conservation of 'landscapes of cultural value' is specifically mentioned.

Section 72 of the NPW Act requires a POM, a legal document outlining how an area will be managed, to be prepared for each park. To prepare a POM, consider how cultural heritage information will be identified, documented and assessed, both for preparing the POM and as an ongoing park management activity. This will enable synergies to be identified as well as conflicts between managing ecosystems, cultural heritage and visitors.

An emphasis of this guide is on incorporating effective landscape-level cultural heritage planning into planning documents based on adequate information and assessment. Key points are that:

- the park manager (not a consultant) is responsible for planning
- information derived from the cultural landscape approach feeds into planning
- planning is ongoing
- community and other stakeholders must be involved
- the goal is to effectively manage cultural heritage, rather than simply to make plans

**Figure 1** illustrates the existing planning hierarchy for cultural heritage within DECCW and situates the guide within this hierarchy. The guide is linked to the NPWS *Park management operating procedures manual*.

3 Heritage Office and Department of Urban Affairs and Planning 1996a, 1996b

4 Cultural heritage strategic policy (DEC 2006a), Principle 2.1

5 Division 2: 30E–30K

**Figure 1 DECCW cultural heritage planning hierarchy: an overview**

### **NSW legislation**

National Parks and Wildlife Act 1974

Heritage Act 1977

### **Plans and principles**

NSW State Plan 2010

Two ways together (2003–2012)

Aboriginal people, the environment and conservation (APEC) principles

### **DECCW corporate goal (2008–2012)**

Integrated landscape management for long-term ecological, social and economic sustainability

### **Policies**

Park management policy manual (chapters 3, 4 and part 3)

Cultural heritage strategic policy (2006)

### **Strategies and plans**

PWG region level:

Regional operations plan

Regional cultural heritage management strategy

Branch visitation management plan

PWG park level:

Plan of management (applies to whole park or group of parks)

Master plan / CMP / HAS (applies to single place or precinct within a park)

### **Guidelines**

*Park management planning manual*

*Plan of management manual*

*Park management operating procedures manual*

*Cultural landscapes: a practical guide for park management (this document)*

*Park management monitoring and evaluation guide (forthcoming)*

*Aboriginal park partnerships manual (draft)*

*Interpretation manual (draft)*

*Review of environmental factors (REF) guidelines*

*Guide to approvals: cultural heritage places, buildings, landscapes and moveable heritage items on NPWS estate*

*Guideline for works: cultural heritage buildings and structures*

*Aboriginal places: DECCW guidelines*

# Cultural landscape approach<sup>6</sup>

## What is a cultural landscape?

The cultural landscape concept emphasises the landscape-scale of history and the connectivity between people, places and heritage items. It recognises the present landscape is the product of long-term and complex relationships between people and the environment.<sup>7</sup> On any given area of land, some historical activity will have taken place. Evidence of that activity may be detectable in the vegetation or in landscape modifications as well as in archaeological evidence, historical documents or people's stories.<sup>8</sup> Some pasts have 'touched the landscape only lightly',<sup>9</sup> while some places of historical activity are marked by imposing built structures or are commemorated for their association with important events or people.

For the purposes of this guide, cultural landscapes are defined as: '... those areas which clearly represent or reflect the patterns of settlement or use of the landscape over a long time, as well as the evolution of cultural values, norms and attitudes toward the land.'<sup>10</sup>

The elements of a cultural landscape are illustrated in **Figure 2**.

**Figure 2 Elements of a cultural landscape**



Source: Diagram after Guilfoyle 2006:2, based on Phillips 2002:5

## What is a cultural landscape approach?

Cultural heritage management has, until recently, conceptualised heritage mainly as isolated sites or objects. For example, a hut, woolshed, fence, ground tank, bridge, scarred tree, grave, orchard or piece of machinery. A site-based approach is thus an 'easy' concept for land managers and heritage practitioners as it supports separating the natural and cultural for management purposes.

However, this site-based approach has the unfortunate effect of reinforcing the notion of culture and nature as spatially separate and thus able to be managed independently. In a park context, cultural heritage sites are seen as isolated points or pathways that are set in a natural landscape. The work of

<sup>6</sup> For a more detailed outline of material contained in this section, see Brown 2007 and DECC 2008a

<sup>7</sup> Policy 3.2 (Treating landscapes as a whole) of the *Cultural heritage strategic policy* (DEC 2006a) states: [DECCW] will foster an approach to the management and protection of land that integrates its natural and cultural values. [DECCW] will promote this approach by emphasising the interactions between nature and culture, including the relationships that various Aboriginal and non-indigenous communities have with the landscape

<sup>8</sup> In the words of Peter Fowler (2003, p. 56): 'Something will have happened there previously – in some sense there will be a history – and evidence of the "something" may well be detectable, in the plant life quite as much as in archaeological evidence or documentation.'

<sup>9</sup> Nugent 2005, p. 5

<sup>10</sup> *Port Arthur historic site landscape management plan* (Context et al 2002)

nature conservation can go on around these sites. We (the authors) argue that the natural environment is part of these sites.

A cultural landscape approach offers an opportunity to integrate natural and cultural heritage conservation by seeing culture and nature as interconnected dimensions of the same space.<sup>11</sup>

*A cultural landscape perspective explicitly recognises the history of a place and its cultural traditions in addition to its ecological value ... A landscape perspective also recognises the continuity between the past and with people living and working on the land today.*<sup>12</sup>

## Applying a cultural landscape approach

Applying a cultural landscape approach to managing the NSW park system proceeds on the basis of a number of general principles:<sup>13</sup>

1. Landscape is a living entity, and is the product of change, dynamic patterns and evolving inter-relationships between past ecosystems, history and cultures.
2. The interactions between people and landscape are complex, multi-layered and are distinctive to each different space and time.<sup>14</sup>
3. Community engagement and dialogue, where all people's values are noted and respected, are characteristic of a cultural landscape mentality.<sup>15</sup>
4. All parts of Australia's landscape have community connection and associated values and meanings.
5. A key element of cultural landscapes is the continuity of past and present.

The general acceptance of these principles is central to, and will underpin, a practical approach to cultural landscapes.<sup>16</sup>

In an operational sense, a cultural landscape approach involves asking three basic questions:

- what is the history of this place or area of land?
- who has social attachment and historical connection to this landscape?
- what impacts will my management action have on the place/area of land and its cultural values?

If you do not know the answer to these questions, further investigation is required. When you have the relevant information, then you can plan your management activity in such a way that it promotes the goal of integrated landscape management as well as meeting the management objectives established for your park. You will also be in a position to negotiate appropriate management outcomes with relevant communities.

<sup>11</sup> The cultural landscape concept has received increasing attention since the late 1980s in international literature on cultural heritage and protected area management

<sup>12</sup> Mitchell and Buggey 2001, p. 19

<sup>13</sup> Brown 2007, DECC 2008a

<sup>14</sup> Distinctiveness is therefore a feature of the cultural landscape that makes up each park – that is, each park should be understood for its own values and not necessarily by comparison with, and assessed against, other locations

<sup>15</sup> This principle derived from Fairclough 2002

<sup>16</sup> General principles in park management, which do not include the cultural landscape principles listed here, are set out in the *Park management policy manual* (NPWS 2008), p.4–2 to 4–4



## A note on method

The cultural landscape approach advocated here incorporates a 'holistic' and integrated heritage management model. A holistic model manages heritage objects, places and landscapes for their historical, social, spiritual, scientific and aesthetic values. The approach integrates:

- tangible (material traces of history) and intangible (beliefs, stories, knowledge and language) heritage
- Aboriginal and settler Australian (including shared and diverse) heritage
- Pre- and post-contact heritage (i.e., pre- and post-1788)
- natural and cultural heritage
- the past and present.

The holistic model also recognises that physical landscape and social contexts are dynamic.

## Steps in a cultural landscape approach

**Figure 3** illustrates the six steps in the cultural landscape approach advocated in this guide. The steps are not always sequential. For example, both community engagement and information gathering are likely to be continuously ongoing activities; the completion of one step may lead to the re-examination or refinement of a previous step. Finally, these steps are a guide – they are not a formula set in stone. Creativity, innovation and adapting to local circumstances will benefit applying the approach.

## Start with clear management objectives

The steps illustrated in **Figure 3** parallel the adaptive management process advocated in the Park Management Framework (PMF). The PMF requires a clear statement of what we want to achieve through park management.<sup>17</sup> The same applies to cultural heritage management objectives. Park management objectives will be broader than cultural heritage management objectives and will be integrated into wider park management objectives – that is, there is a reciprocal relationship between the two.

## Aboriginal regional assessment

Since 2008, the Country, Culture and Heritage Division has been trialling a method of Aboriginal regional assessment that aims to help Aboriginal communities achieve outcomes in relation to the landscape (or Country) values they hold.

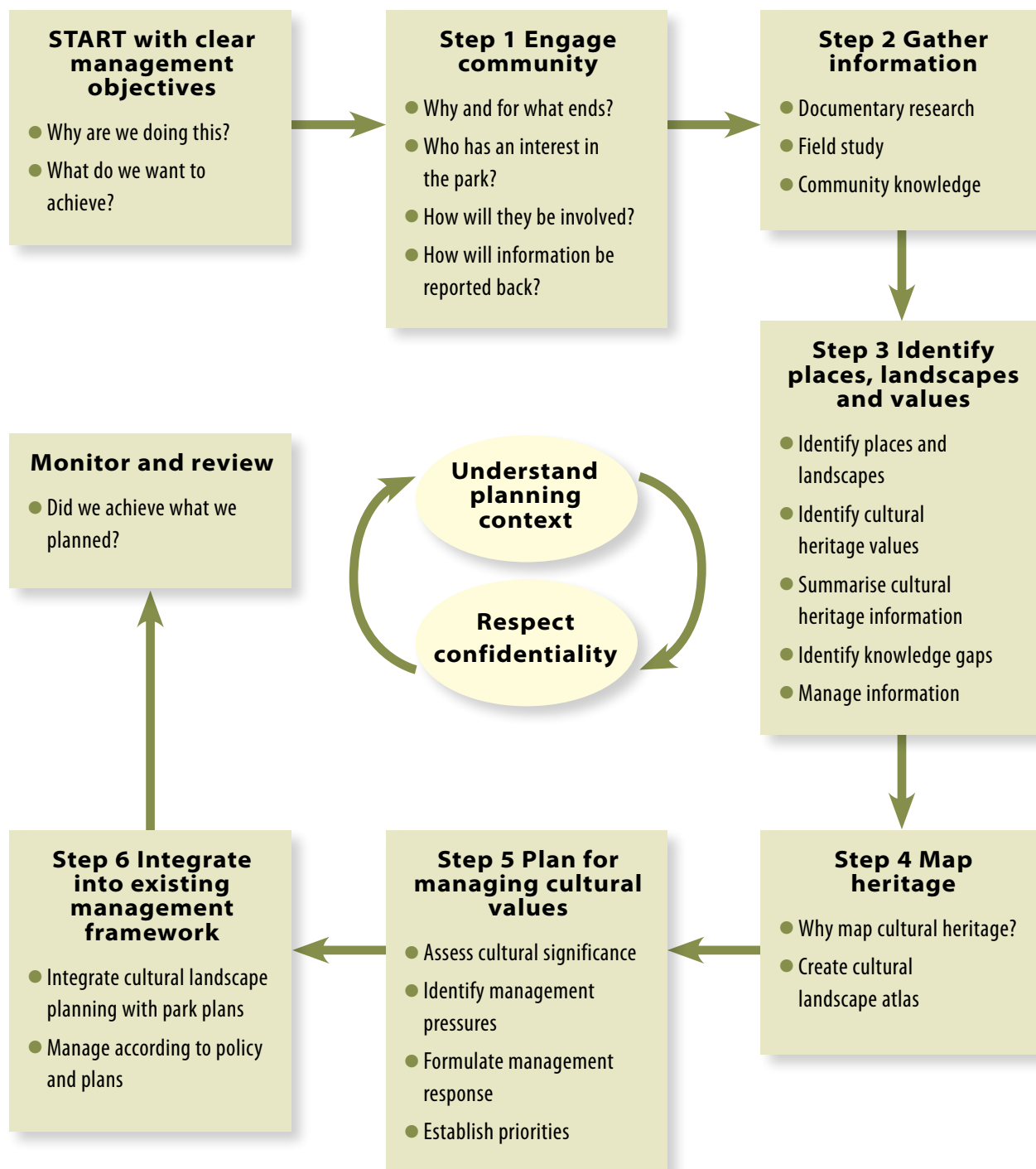
**Values, interest and priority (VIP) mapping** places Aboriginal community values in the landscape as the centrepiece of assessment. The method focuses on Aboriginal people identifying their *values* in the landscape and also identifying the actions (interests) required to protect those values. Since all actions or interests cannot be realistically realised, they are *prioritised* against what can be achieved in identified time frames and with available resources.<sup>18</sup> These steps parallel the plan of management process, which is to identify management pressures, formulate a management response and establish priorities (**Step 5**).

A cultural landscape approach is consistent with VIP mapping because both have much in common when applied to the NSW park system and because conservation of cultural heritage values is a core responsibility under the NPW Act. Both emphasise the importance of identifying community or social values of heritage items and the beneficial co-management of those values by park managers with local communities. VIP mapping methods are referenced where relevant in this guide.

<sup>17</sup> Park management policy manual (NPWS 2008), p. 1, s. 1

<sup>18</sup> For further information see *Assessment of Country using values-interests-priority mapping: an assessment guide for use in the Aboriginal cultural values in NRM project*.

Figure 3 Steps in applying a cultural landscape approach







# The Guide

- Step 1** Engage community
- Step 2** Gather cultural heritage information
- Step 3** Identify places, landscapes and values
- Step 4** Map cultural heritage
- Step 5** Plan for cultural values management
- Step 6** Integrate cultural heritage planning into the management framework



# Step 1 Engage community

## Why and for what ends?

The first step in a community engagement process is to be clear about why you are engaging the community and what you want to achieve. Your answers to these questions should relate to park management objectives. They might include:

- communicating the management direction for the park to the community
- identifying and gathering information on cultural heritage places within the park
- understanding the community values of the park and the places within it
- understanding individual and community attachments to special places and landscapes within the park
- involving communities in heritage management planning
- negotiating heritage management outcomes with communities.

DECCW protocols and policies on community engagement will help guide you.<sup>19</sup> It is relevant to know what activities are permissible in the park (e.g., can a house within the park be leased for a commercial purpose? Can the plant foods be collected?).

Care should be taken not to create expectations that may not or cannot be met by the agency owing to DECCW's legislation, policies or procedures.

## Who has an interest?

Identify any groups or individuals who may have an interest in the heritage of a park landscape and its future management. The most likely groups and individuals are:

- Aboriginal communities (including traditional owner groups, native title groups, elders groups and Local Aboriginal Land Councils)
- past owners and people who have worked on, lived on or visited the land
- recreation groups
- the reserve's neighbours
- local historical societies, local historians and museums
- conservation groups
- local government heritage advisors
- DECCW staff, particularly those who have lived locally for long periods, as well as present and past members of PWG regional advisory bodies.

There are two purposes of community engagement:

1. To communicate the work being undertaken.
2. Explore people's willingness to participate in the identification, assessment, management and interpretation of cultural heritage.

For those willing to participate, think about how they will be involved (e.g., as oral history informants) and how information will be reported back (e.g., through local community newsletters, newspapers or meetings).

<sup>19</sup> For example, *Aboriginal community engagement framework* (DECC 2007a)



## Ensure ongoing involvement

**Community engagement is about relationship building.** Many of the groups or individuals you develop cultural heritage management relationships with will also be relevant to consultation on other park management activities, such as fire, pest species and water management.

A key point here is that relationships must be *maintained* for them to be effective. In other words, if you are going to enter into a working relationship with any group or individual, then there is a responsibility for appropriate conduct,<sup>20</sup> an awareness of DECCW values<sup>21</sup> and a commitment to fulfilling any undertakings given. Most relationships with community members and groups will be ongoing.

## Engagement with Aboriginal people

DECCW has adopted a set of principles to guide its relations with Aboriginal people.<sup>22</sup> These include acknowledgement 'that Aboriginal spiritual and cultural values exist in the land, waters and natural resources of NSW'. Effective engagement with Aboriginal people is therefore a requirement for undertaking any cultural heritage study: all groups with ownership rights or a historical interest in an area of land must be actively engaged in identifying, assessing, managing and interpreting Aboriginal cultural heritage places and values.

---

<sup>20</sup> See *Code of Ethical Conduct* (DECC 2007b) for principles guiding personal and professional behaviour

<sup>21</sup> *Corporate Plan 2008–2012* (DECC 2008b)

<sup>22</sup> *Aboriginal people, the environment and conservation* (DEC 2006b)

## Community engagement: further information

*International Association for Public Participation Australasia*. Available at [www.iap2.org.au/](http://www.iap2.org.au/)

Contains information and useful resources for planning for, and undertaking, community engagement.

Australian Heritage Commission 2002 *Ask first: a guide to respecting indigenous heritage places and values*. Australian Heritage Commission, Canberra. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/ask-first.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/ask-first.pdf)

Provides consultation guidelines that deal with issues relating to the identification, management and use of indigenous heritage places and values.

Guilfoyle, D 2006. *Aboriginal cultural heritage regional studies: an illustrative approach*. DEC 2006/361. Available at [www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm](http://www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm)

Describes a process for community consultation when conducting a regional assessment, which may be applicable to a park landscape heritage study (pp. 11–13).

Harrison, R 2004. *Shared landscapes: archaeologies of attachment and the pastoral industry in New South Wales*. Department of Environment and Conservation (NSW), Hurstville. [www.environment.nsw.gov.au/nswcultureheritage/SharedLandscapes.htm](http://www.environment.nsw.gov.au/nswcultureheritage/SharedLandscapes.htm)

Describes the methods used to undertake community involvement in the 'Shared histories of the pastoral industry in NSW' project (pp. 52–58).

### Additional information accessible to DECCW staff on the intranet

DEC 2006. *Aboriginal people, the environment and conservation*. DEC 2006/174.

Provides principles that set a standard for DECCW staff to adopt when they conduct business with Aboriginal people.

DECC 2007. *Aboriginal community engagement framework*.

Provides information and guidance on a process and practices for engaging the Aboriginal community in all areas of DECCW work.

DECC 2008. *Draft Aboriginal parks partnership manual*.

Step 2 of the manual deals with building relationships and capacity with Aboriginal groups.

## Box 1 Engaging communities – Yuraygir National Park



Lillian Williams. Source: Johanna Kijas/DECCW.



Ron Heron. Source: Johanna Kijas/DECCW.

Two studies have been undertaken to understand and document community connections and associations with Yuraygir National Park, located between Red Rock and Yamba on the north coast of NSW.

Ranger Gina Hart organised the Yarrawarra Aboriginal Corporation to undertake a cultural heritage study of southern Yuraygir National Park. Ian Brown and Dee Murphy coordinated the study for the Yarrawarra Aboriginal Corporation.<sup>23</sup> The project involved identification of, and consultation with, elders and Aboriginal organisations that have associations with the area.

The report:

- reviewed existing Aboriginal site records
- examined Aboriginal values associated with the natural environment
- considered the post-contact history of the area and the historical impacts on Aboriginal culture and on the landscape.

Historian Dr Johanna (Jo) Kijas was contracted to prepare a history for Yuraygir National Park. The history was based on documentary research and on a series of oral history interviews with non-indigenous and Aboriginal people.<sup>24</sup>

People interviewed included:

- Lillian Williams, Ron Heron, Judy Breckenridge, Lester Mercy, Michael Randall, Fox Laurie, Annabelle Roberts, Rosie Vesper, Thelma Kapeen, Veronica Pearce, Eileen McLeay and Glenda McPhail from the Yaegl and Birrigan Gargle Local Aboriginal Land Councils
- Peter Morgan, foundation member of Yuraygir National Park Advisory Committee
- Roy Bowling, local historian
- Marie Preston, local resident with connections to forestry, grazing and recreation
- Rosemary Waugh-Allcock, previous owner of Taloumbi Station
- Clarrie and Shirley Winkler, who worked/lived at Barcoongere Pine Plantation
- Joyce Plater, local historian whose family regularly holidayed around Brooms Head

<sup>23</sup> Brown and Murphy 2002

<sup>24</sup> Kijas 2009





Clarrie and Shirley Winkler with John Kennedy. Source: Johanna Kijas/DECCW.



Roy Bowling. Source: Johanna Kijas/DECCW.

- Allan Johnson, Sandon resident and professional fisherman
- Shirley Causley, wife of local cane farmer who regularly visited Shelley Head
- Bill Niland, grazier whose family held Crown Lease (near Minnie Water) from 1928
- Barbara Knox, local resident at Minnie Water from 1958.<sup>25</sup>

Additionally, Ken Teakle, a Queenslander whose family has been camping at Pebbly Beach for over 25 years, provided photos of his family's holidays (two of these are reproduced in **Box 18**).

Jo Kijas used stories, quotes and images provided by these community members to inform and help personalise the history of the park. In addition to those interviewed, over 30 other people were identified that have long histories of attachment to the park landscape. The people best placed to follow-up these people's stories are the current Yuraygir park staff.

The full publication is available at [www.environment.nsw.gov.au/chpublications/yuraygirhistpeople.htm](http://www.environment.nsw.gov.au/chpublications/yuraygirhistpeople.htm)



Rosemary Waugh-Allcock. Source: Johanna Kijas/DECCW.

<sup>25</sup> Interviewed by Gina Hart, ranger



# Step 2: Gather cultural heritage information

## What information is needed?

There are three ways to gather information on heritage items – documentary research, field survey and collecting community knowledge (**Figure 4**). There is no set order in which to gather cultural heritage information and all three methods can be undertaken simultaneously, though oral histories with community knowledge holders (Aboriginal and non-indigenous) will be a priority. A basic background knowledge of local history, local communities and the landscape's environment is useful when commencing information gathering.

This part of the guide provides information that park managers and park staff can use to gather cultural heritage information (which may save the cost of engaging a contractor). Get assistance with this work by engaging heritage specialists, including historians, archaeologists, heritage architects, anthropologists and ecologists, where funds are available. Equally, tertiary institutions or community groups may assist.

DECCW's historic heritage information management system (HHIMS) and Aboriginal heritage information management system (AHIMS) contain information on cultural heritage sites, places and collections as well as large numbers of unpublished reports (**Box 2**). These databases will provide you with known information for a park landscape.

**Figure 4 Sources of information to identify cultural heritage**

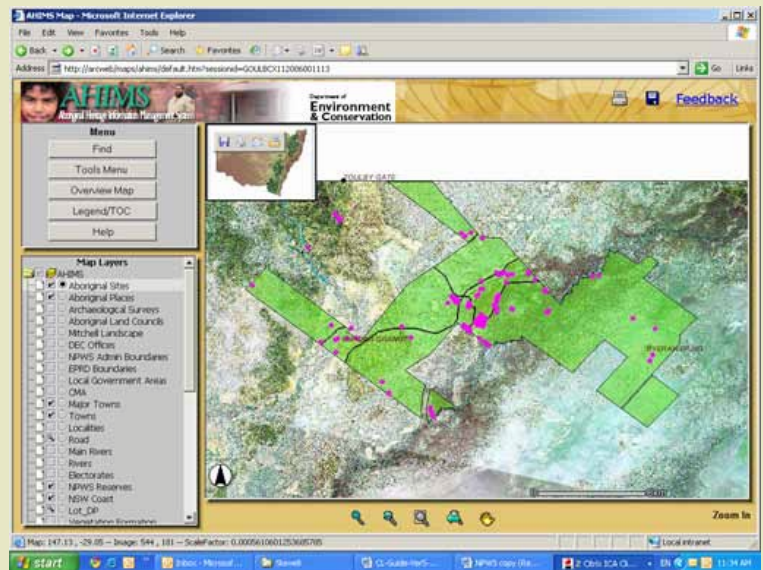


## Box 2 DECCW cultural heritage databases – HHIMS and AHIMS

### Historic heritage information management system (HHIMS)

HHIMS is a database, established by the NPWS and managed by DECCW, of post-contact heritage items (movable heritage collections, places and landscapes) located within the park system. At May 2010, HHIMS contained electronic information on over 11,160 heritage items, ranging from whole park landscapes to individual buildings and movable heritage collections. HHIMS also contains over 2,400 reports consisting of historical documents, heritage studies and conservation plans.

To access HHIMS and to organise training in its use, contact the HHIMS registrar (email: [hhims@environment.nsw.gov.au](mailto:hhims@environment.nsw.gov.au)).



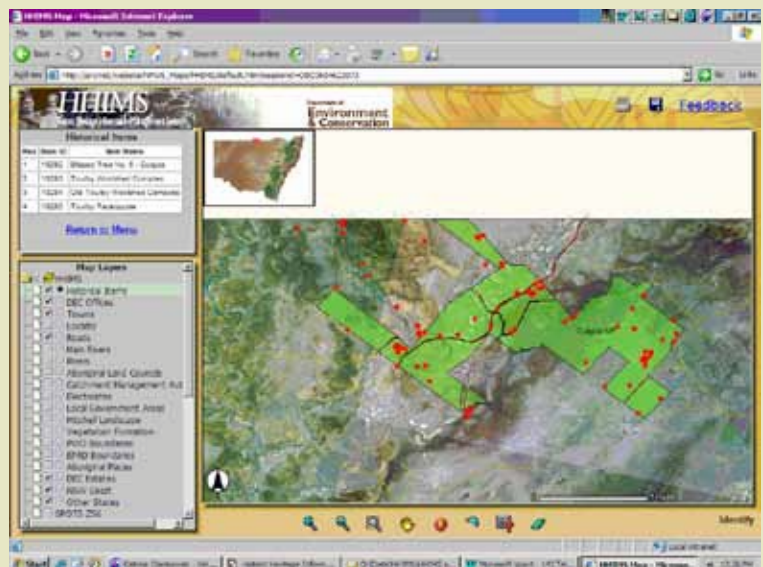
Historic heritage items represented as point data, Culgoa National Park.

Source: HHIMS, May 2009.

### Aboriginal heritage information management system (AHIMS)

AHIMS is a non-statutory government database of known Aboriginal objects (sites and features) and declared Aboriginal places throughout NSW. At May 2010, AHIMS contained information on over 63,900 listed sites (over 14,000 are on-park, 70 Aboriginal places and held over 9,000 reports. Access to AHIMS is available to all PWG staff, though access to sensitive Aboriginal heritage information is restricted.

To access AHIMS and to organise training in its use, contact the AHIMS registrar (email: [ahims@environment.nsw.gov.au](mailto:ahims@environment.nsw.gov.au)).



Aboriginal heritage items represented as point data, Culgoa National Park.

Source: AHIMS, May 2009.



## Documentary research

Documentary research involves searching libraries, archives and museums for information relating to a park landscape. This could be information on individual places in the park, information relating to the park as a whole or information on places outside the park boundaries that are connected to its history. You can find heritage information in maps, plans, photographs, illustrations, books, articles or reports.

Document-based information contributes to identifying and describing heritage places (whether or not they still exist) and to understanding what heritage values they may have. Historical documents can provide evidence about the development of landscapes over time and describe past and present features within the landscape.

### Sources of historical documentary information: getting started

There is a huge range of historical sources that can be examined in a process of documentary research. The following may be the easiest for park staff to access.

#### Maps, plans and aerial photos

These are a valuable source of information about land-use and landscape change over time, particularly where they represent sequences of images of the same area over many decades. For example, they often show the locations of buildings, fences, paddocks, orchards, tracks or pathways and blazed trees marked by surveyors. This information will be useful when planning field surveys, by raising questions such as: 'does the item still exist?' and 'what condition is it in?'

Some maps, plans and aerial photos that might be most easily accessed and from which an enormous amount of cultural heritage information can be gathered include:

- *historical county, municipal, parish and town maps*, as well as pastoral maps, are essential historical documentation for each park landscape. Many of these maps are available in CD format from the Department of Lands<sup>26</sup>
- *topographic maps*, both current and previous editions<sup>27</sup>
- *aerial photography* comprising current aerial photos as well as older aerial photography, which may date back to the 1940s.<sup>28</sup> Spot 5 (held in DECCW's corporate datasets) and Google Earth imagery can be easily accessed to gather cultural heritage information.

The Spatial Information eXchange (SIX) is the official source of NSW's geospatial information, possessing the most comprehensive, accurate and reliable spatial data for the state.<sup>29</sup>

Maps and plans held by government departments (relating to pastoralism, forestry and mining, for example) as well as documents in archives can be time-consuming and complicated to locate. A historian or local historical society can help with locating, researching and archiving such documents.

#### Books, articles and reports

These can provide specific information about the landscape (e.g., 'what happened?' 'who lived there?'). Such sources might include regional or local histories<sup>30</sup> and broad histories on themes relevant to your study area (e.g., pastoralism, mining, forestry or recreation).

<sup>26</sup> Costs at May 2010 are \$56.00 per CD plus \$11.50 postage and handling per order. Information available at [www.lpma.nsw.gov.au/survey\\_and\\_maps/maps\\_and\\_imagery/parish\\_maps](http://www.lpma.nsw.gov.au/survey_and_maps/maps_and_imagery/parish_maps)

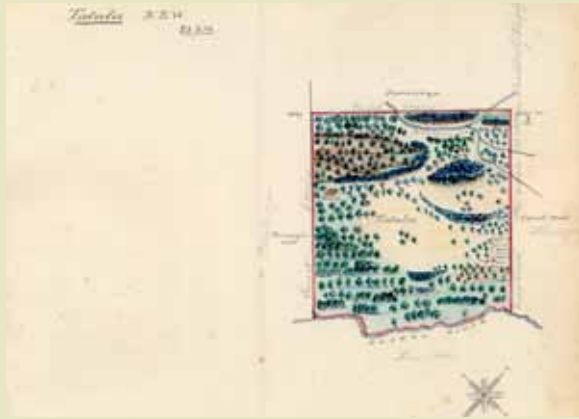
<sup>27</sup> Current standard topographic, and orthophoto maps, at 1:25,000, 1:50,000 and 1:100,000 scales can be purchased from [www.lpma.nsw.gov.au/survey\\_and\\_maps/maps\\_and\\_imagery/printed\\_maps](http://www.lpma.nsw.gov.au/survey_and_maps/maps_and_imagery/printed_maps)

<sup>28</sup> Available at [www.lpma.nsw.gov.au/survey\\_and\\_maps/maps\\_and\\_imagery/aerial\\_photography](http://www.lpma.nsw.gov.au/survey_and_maps/maps_and_imagery/aerial_photography)

<sup>29</sup> Available at [six.maps.nsw.gov.au/wps/portal/](http://six.maps.nsw.gov.au/wps/portal/)

<sup>30</sup> For example, see Heritage Office and Department of Urban Affairs and Planning 1996c

## Box 3 Historical documents – some examples



Watercolour of Tatala Block on the Culgoa River. Source: Rothery 1970 and Noel Butlin Archives Centre, Australian National University; Squatting Investment Ltd.



Part of Portion Plan showing line of 'tick fence'. Source: Department of Lands (Red Rock, 1926, Image no. 10503101).



Hartley village, 1870s. Source: American and Australasian Photographic Company, State Library of New South Wales. Call no 39895.



Bantry Bay, Middle Harbour, December 1916. Source: Government Printing Office, State Library of New South Wales. Call no 18437.

Historic photographs (as above) can be sourced from picture collections available online. If you want to publish a photograph or image there may be fees involved. While there were no fees for the reproduction of the two images shown above (as they are out of copyright and in the public domain), reproduction fees for some images can be costly. Also, there are usually costs to obtain high or low resolution digital scans of an image for the purpose of reproduction.



Eugene von Guerard 1855 View of Tower Hill. This oil painting is a conservation resource because the accuracy and detail of vegetation depicted helped with the revegetation of Tower Hill, Victoria. Source: On loan to the Warrnambool Art Gallery from the Department of Sustainability and Environment. Gift of Miss Effie Thornton 1966. Reproduced with permission from the Warrnambool Art Gallery, Victoria, Australia. Photograph by John Brash.



Nocoleche homestead, 1955. The main homestead building, garden and orchard, which now no longer exist. A copy of this image was donated to DECCW. Source: Tim Peken collection.

Books, articles and reports can be found in public libraries as well as libraries of government departments and historical societies. DECCW's Hurstville library can assist in locating relevant documentary material. Many reports and articles can be found on the internet.

### Images – photographs, picture collections and illustrations

Photographs and visual images generally (such as paintings or drawings) can show the changes to heritage items and to landscapes over time. They are also a great resource for interpretation.

Photographic collections can be found in archives, libraries, galleries and museums as well as within government agencies. There are many picture collections that are now available online.<sup>31</sup> Additionally, individuals and families who have historic connections to a park landscape may have photographs. Most people are willing to allow their photographs to be copied electronically (using a scanner) with appropriate information agreements. Collecting copies of images relating to a park landscape is where field staff can make a significant contribution. Some examples of historic images are provided in **Box 3**.

### Documentary research: further information

Australian Heritage Commission 2000, *Protecting local heritage places: a guide for communities*, Australian Heritage Commission, Canberra, ACT. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

Provides a good outline of collecting heritage information through documentary research (pp. 42–44).

Guilfoyle D 2006, *Aboriginal cultural heritage regional studies: an illustrative approach*, Department of Environment and Conservation (NSW), Hurstville, NSW, 2006/361. Available at [www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm](http://www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm)

Describes processes for gathering data on four types of Aboriginal cultural heritage places – pre-contact sites, historical places, social/spiritual places and wild resource-use places (pp. 14–38).

Byrne D and Nugent M 2004, *Mapping attachment: a spatial approach to Aboriginal post-contact heritage*, Department of Environment and Conservation (NSW), Hurstville, NSW. Available at [www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm](http://www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm)

Chapter 7 looks at the quality of spatial information provided by documentary historical sources with particular reference to post-contact Aboriginal heritage (pp. 55–60).

## Field study

A field study is an on-the-ground survey aimed at locating and recording cultural heritage items and physical evidence of human-environmental interaction. Such evidence might comprise:

- *single objects*, such as a stone artefact, a rusty billy, a rabbit trap, a bottle or plate fragment, a piece of farm machinery or any moveable heritage item
- *single elements*, or a site, such as a scarred or blazed tree, a cut tree stump, a building (hut, shed, meathouse etc.), a stockyard, a log ramp, a dam or ground tank, a grave, a monument, a post hole, a rubbish dump or a stone or ochre quarry

31 For example, Picture Australia ([www.pictureaustralia.org/](http://www.pictureaustralia.org/)) and the National Library of Australia Pictorial Collection ([www.nla.gov.au/catalogue/pictures/](http://www.nla.gov.au/catalogue/pictures/)).



## Box 4 Material traces of history – some examples

### Object



Flaked stone cobble, Yuraygir National Park. Photo: Dan Tuck/DECCW, 2006.



Sunshine feed and fertiliser drill with a 10-tyne grain and fertiliser attachment, Culgoa National Park. Photo: Stirling Smith/DECCW, 2006.

### Single element

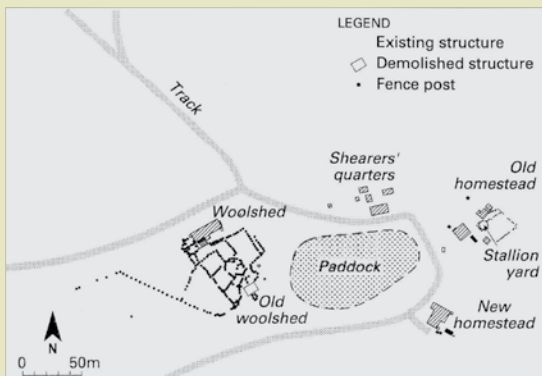


Log Ramp, Four Bulls area, Washpool National Park. Photo: Steve Brown/DECCW, 2007.



Blazed grey black box, Culgoa National Park with a broad arrow above 'WL 447'. WL refers to Western Land Lease and 447 is a portion number. Photo: Stirling Smith/DECCW, 2006.

### Group of elements



Plan of the Cawwell homestead complex, Culgoa National Park. Source: Harrison 2004, p. 194.



Nocoleche woolshed and shearers quarters, Nocoleche Nature Reserve. Source: Tim Peken collection.



## Linear feature



Old and new fencelines and telegraph line, Culgoa National Park. Photo: Stirling Smith/DECCW, 2006.



Cut timber ('corduroy') crossing at Saltwater Creek, Yuraygir National Park. Photo: Dan Tuck/DECCW, 2006.

## Cultural planting



Historical photo of the garden at Nocoleche homestead. Source: Tim Peken collection.



Osage-orange hedge, Peats Crater, Muogamarra Nature Reserve. Photo: John Pickard/DECCW, 2006.

## Large area



A 2004 orthophoto shows the remnants of a former cane farm, Yuraygir National Park. Source: Department of Lands.



Track through a former cane farm, Yuraygir National Park. Photo: Dan Tuck/DECCW, 2006.



- *groups of elements* or a complex, such as a homestead (with associated garden, outbuildings and boundary fence), a mine site (with pits or shafts and processing equipment), a logging camp, a cemetery, a defence fortification or a ceremonial 'bora' ground.
- *linear features* such as a road, track or pathway, a jetty, a railway or tram line, a fenceline (with gates), a telegraph or powerline, a bore drain or a series of places connected by an Aboriginal storyline.
- *Cultural plantings* and evidence in the local vegetation reflecting past or present land-use
- *features covering large areas* such as a previous Aboriginal reserve, paddock, logging coupe, agricultural land, area subjected to sand mining or alluvial gold mining, or a large settlement, town or camping area.

**Box 4** provides examples of material traces of history within each of these groups.

There are several types of field surveys that can be undertaken (**Box 5**), either separately or in conjunction with one another. These include:

- *Surveys of Aboriginal community interests* Involves conducting field visits with members of an Aboriginal community to identify sites and places of past and present cultural activity. This form of field survey will often be a mix of identifying and recording previously unknown sites (such as shell middens, stone artefact scatters, scarred trees and art sites) and places known to community members, including wild resource-use locations, fringe-camps, missions, burials, and ceremonial and story places. All parts of Country will have social/spiritual values for Aboriginal people. DECCW Aboriginal regional assessment methods can be applied in on-park field surveys.
- *Archaeological and historic place surveys* Involves carefully studying a landscape for any signs of past human occupation or activity in the form of material remains and landscape modifications. It includes considering any surviving underground or buried remains and features. Cultural heritage material remains are frequently encountered by park staff during day-to-day park management operations. These remains should be noted and reported to the relevant managers. Simple recording cards can be used to note the location of an item and a brief description. **Appendix B** includes a recording card developed for staff at Yanga National Park.
- *Vegetation surveys* Involves documenting current vegetation in relation to past land-use activities such as seasonal cattle grazing, selective logging operations and land clearing. **Box 6** provides examples of studies undertaken in north-eastern NSW to understand cumulative landscape transformation resulting from cattle grazing and selective logging. The current vegetation of a park can be an important element in interpreting past land-use history and the ways in which it is a product of, and evidence of, past land-use activities.

When undertaken with community members, field surveys should also aim to document intangible heritage. This includes place names, stories relating to the landscape and places where particular activities took place, such as fishing, swimming and memorable events. Community members can give life to physical remains through their knowledge of local history and recollection of events.

Information on cultural heritage items located during a field survey or incidentally encountered should be recorded and entered into the HHIMS or AHIMS databases (**Box 2**). The most important information to record during a field study is:

- the location of the item (generally one or more GPS readings)
- a description of the place (including a sketch or plan and photographs)
- a brief description of the setting of a place (i.e. a description of the environment around the item and its relationship to other heritage places).



## Box 5 Field survey – some examples



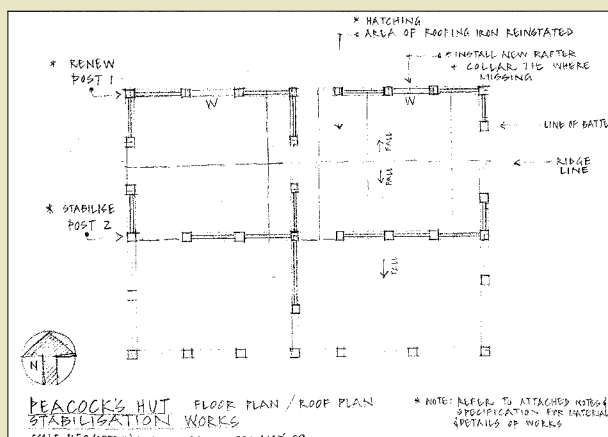
Aboriginal heritage field survey, Macquarie Marshes, involving local Aboriginal people. Photo: Damian Lucas/DECCW, 2008.



Movable heritage field assessment undertaken prior to acquisition of Toorale Station. Photo: Steve Brown/DECCW, 2009.



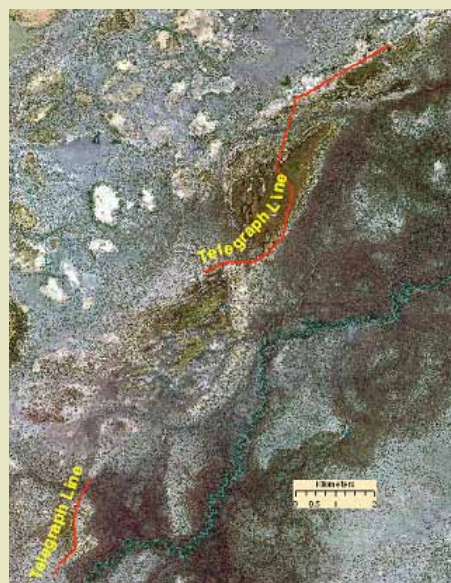
Ranger Adrienne Howe-Piening records information on Peacock's Hut, Yanga National Park. Photo: Caroline Lawrance/DECCW, May 2008.



Floor and roof plan of Peacock's Hut, Yanga National Park. Image: Caroline Lawrance, May 2008.



Telegraph line of single-strand wire strung between wood and steel poles, Culgoa National Park. Photo: Stirling Smith/DECCW, 2006.



Route of telegraph line mapped in field using GPS. Source: DECCW, 2006.

## Box 6 Vegetation as historic artefact – evidence of grazing and forestry

Many existing ecological/land-use studies can help us understand present vegetation structure in eucalypt forests where there has been a history of grazing and regular burning. For example, Henderson and Keith report a detailed ecological study of the impacts of fire and grazing in the temperate forests within the Guy Fawkes River National Park, focusing particularly on changes to the shrub layer in the understorey. The study results support the hypothesis that grazing and associated burning practices are associated with a simplified forest understorey.<sup>32</sup>

Liz Tasker and Ross Bradstock surveyed 58 eucalypt forest sites on the northern tablelands of NSW to test the significance of grazing practices on forest understorey structure. Their results indicate that cattle grazing practices (i.e., grazing and the associated frequent fire regimes) can have major effects on forest structure and composition at a regional level.<sup>33</sup>

### Vegetation change in Washpool National Park

Contractor Pam Dean-Jones of Umwelt Australia undertook a study in Washpool National Park to see if evidence of past cattle grazing and forestry could be recognised in the present vegetation.<sup>34</sup> Parts of Washpool had been used for cattle grazing and forestry for up to 150 years before the park was gazetted.

Each of the three main sources of information (documentary research, field survey and community



Contractor Pam Dean-Jones and senior ranger Peter Croft interview grazier Bob Sloman about vegetation change, Washpool National Park. Photo: Steve Brown/DECCW, 2007.



Ex-forester Phil Kiene discusses vegetation change with Pam Dean-Jones, Washpool National Park. Photo: Steve Brown/DECCW, 2007.

knowledge) were utilised

to gather data. Field surveying was undertaken where possible with actual past users; for example, with Bob Sloman a third-generation seasonal cattle grazier whose family operated in Curramore State Forest (an area of upland old-growth tall open forest). Another was Phil Kiehne, a forestry supervisor who worked in the 1960s and 1970s around Washpool State Forest – Coombadjha Creek, an area of tall open forest with a moist understorey and New England blackbutt dry open forest communities. Sample plots of one hectare (100 m × 100 m) were used to record both vegetation indicators (drawing on the methods of ecological condition assessment and old-growth forest identification) and land-use indicators within Curramore State Forest and the Coombadjha Creek area.

The study showed that the relationships between land-use, fire (both regular burning and wildfire) and vegetation dynamics are complex. However, it suggested that in tall moist forest, the time it takes for a logged forest landscape to merge back into its pre-logging form depends on the time required for dominant bluegums to reach a more mature canopy form. This is likely to take more than a century. The study also suggested that the effects of regular burning and seasonal grazing on the vegetation, and on the frequency of grass species in particular, can change significantly within decades of reverting to a less-frequent fire regime.

32 Henderson and Keith 2002

33 Tasker and Bradstock 2006

34 Umwelt Australia P/L 2007

## Field study: further information

Australian Heritage Commission 2000, *Protecting local heritage places: a guide for communities*, Australian Heritage Commission, Canberra, ACT. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

Provides a short outline of collecting heritage information through field study and field recording (pp. 44–49).

Burke H and Smith C 2004, *The archaeologist's field handbook*, Allen & Unwin, Australia.

A detailed guide to field survey and recording with chapters on preparing for fieldwork, navigation and mapping, finding sites, site surveying, recording historical sites, recording indigenous sites, photography and illustration and codes of ethics.

Byrne D and Nugent M 2004, *Mapping attachment: a spatial approach to Aboriginal post-contact heritage*, Department of Environment and Conservation (NSW), Hurstville, NSW. Available at [www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm](http://www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm)

Chapter 8 (pp. 61–65) looks at issues involved in finding and recording post-contact Aboriginal sites.

## Community knowledge

Community knowledge refers to the information (history, stories) and feelings that individuals and communities have for a place. This knowledge will include information that is not available through documentary research or through field studies. Collecting information on the community or social value of heritage places (see Assessing cultural heritage values in **Step 5**) can be undertaken at the same time as gathering community knowledge.

The groups most likely to have knowledge about a park landscape will include:

- past owners and people who have worked on, lived on or visited the area
- conservation groups
- recreational groups
- park neighbours
- DECCW staff, particularly those who have lived locally for long periods, such as field officers, Aboriginal cultural heritage officers and previous rangers, as well as present and past members of PWG regional advisory bodies
- Aboriginal community organisations, groups and/or individuals
- members of local historical societies.

Community knowledge is collected by talking to people, recording people's oral histories and through community workshops. Gathering community knowledge on cultural heritage items and values can become part of the process of general community engagement for broader park management purposes (see **Step 1**).



## Box 7 Gathering community knowledge – some examples



Cheryl Brown lays out aerial photos prior to an interview with Gumbaingirr elders; left to right: Ian Brown, Keith Lardener and Cecil Laurie. Photo: Anthony English/NPWS, 2002.



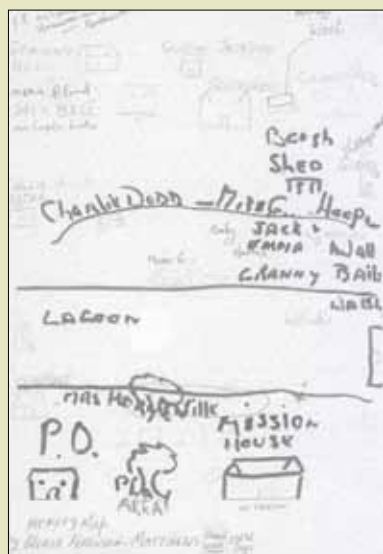
Researcher Steve Brown and ranger Thomas Schmit talk with Ian and Bruce Ponder, previous land owners, about a 'sheep bridge' used to move stock in times of flood, Culgoa National Park. Photo: Allan McLean/DECCW, 2006.



Betty Bungie being interviewed by Maria Nugent at Purfleet, 2001. Source: Byrne and Nugent 2004, p. 2.



'Focus group' meeting with community members undertaken as part of preparing a CMP for La Perouse headland, Botany Bay National Park. Photo: DECCW, 2008.



'Memory map' of Dennewan pastoral camp drawn by Gloria Mathews. Source: Harrison 2007, p. 207.



Ken Teakle's mud map showing early tracks into Pebbly Beach camping area, now within Yuraygir National Park. Source: Ken Teakle Collection 2006.



## Gathering community knowledge: further information

Australian Heritage Commission 2000, *Protecting local heritage places: a guide for communities*, Australian Heritage Commission, Canberra, ACT. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

Provides a short outline of collecting heritage information through oral histories and community workshops (pp. 49–53).

Veale S and Schilling K 2004, *Talking history: oral history guidelines*, Department of Environment and Conservation (NSW), Hurstville, NSW. Available at [www.environment.nsw.gov.au/conservation/TalkingHistoryOralHistoryGuidelines.htm](http://www.environment.nsw.gov.au/conservation/TalkingHistoryOralHistoryGuidelines.htm)

Guidelines developed for NPWS to assist staff engaged in recording oral histories with people from communities throughout NSW.

Veale S 2001, *Remembering Country: history and memories of Towarri National Park*, National Parks and Wildlife Service, Hurstville, NSW. Available at [www.environment.nsw.gov.au/nswcultureheritage/RememberingCountry.htm](http://www.environment.nsw.gov.au/nswcultureheritage/RememberingCountry.htm)

Bringing stories of Aboriginal and settler Australians together, this local history celebrates people's connections to landscape. See **Box 9**.

Mayne A 2003, *Hill End: an historic Australian goldfields landscape*, Melbourne University Press, Victoria.

History commissioned by NPWS that unravels the myths surrounding the gold rushes to reveal the hidden histories of Wiradjuri people, graziers, convicts, the multicultural boom and subsistence communities that endured after the boom had passed.

Byrne D and Nugent M 2004, *Mapping attachment: a spatial approach to Aboriginal post-contact heritage*, Department of Environment and Conservation, Hurstville, NSW. Available at [www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm](http://www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm)


Chapter 15 (pp. 137–139) describes the way in which seven highly personalised landscape studies are presented, based on oral histories and people's memories.

Kijas J 2009, *There were always people here: a history of Yuraygir National Park*, Department of Environment and Conservation, Sydney, NSW. Available at [www.environment.nsw.gov.au/chpublications/yuraygirhistpeople.htm](http://www.environment.nsw.gov.au/chpublications/yuraygirhistpeople.htm)

Situates the history of Yuraygir National Park in its historical and regional context by drawing on documentary research and community knowledge. See **Box 1**

Kijas J 2003, *Women and landscape: NSW western parks project. An historical study of women and outback landscapes*. National Parks and Wildlife Service, Hurstville, NSW. Available at [www.environment.nsw.gov.au/resources/cultureheritage/womenAndLandscapes.pdf](http://www.environment.nsw.gov.au/resources/cultureheritage/womenAndLandscapes.pdf)

This report investigates the historical literature of western NSW to explore the place of women in those histories, focusing on case studies of Willandra and Mungo National Parks. It identifies the concept of place as one through which inclusive histories and interpretation can be developed.



## Box 8 Gathering information with past landowners – memories of the Ponder family

Bruce and Pam Ponder purchased Byerawering in 1979 and moved onto the property with their three sons. In 1986 the Ponders purchased Cawwell. Sheep were the main stock kept on these properties. They sold Byerawering and Cawwell to NPWS in 1995 and the properties became part of Culgoa National Park. Historian Sharon Veale interviewed Bruce, Pam and Ian Ponder (and many other people) about their memories of this landscape in 1996 and prepared a land-use history.<sup>35</sup> The Ponders talked with Sharon about their lives at Byerawering, the isolation, the important sense of community and the beauty and harshness of the landscape.

As part of documenting the landscape history of Culgoa National Park, Steve Brown spent two days in the park with Bruce Ponder and his son Ian in October 2006. Bruce and Ian had not been back since they had sold Byerawering and Cawwell. For Bruce, in particular, the return was a very emotional experience. During the visit the men provided information on changes in vegetation, the layout of homestead gardens, the use of sheep dogs, the breeds of sheep kept, mustering and shearing, the ways in which particular stockyards were used, managing sheep in times of flood and drought, fencing (including the construction of 'flood fences' across the Culgoa River), water management and the locations of previously unrecorded places – bridges, yards, sheep bridges, fishing/swimming holes and blazed trees.

At the time of our visit we stayed at Cawwell homestead where there was a severe water shortage. Bruce and Ian showed the ranger, Thomas Schmit, the location of a boreline which was then activated to bring water to the homestead. Such practical information is often part of past landowners' knowledge that can be applied to park management.

Besides knowledge, the Ponders have an extensive collection of personal photographs from the time they lived and worked on Byerawering and Cawwell. They also have rainfall records, information on the changing water levels in the Culgoa River, records on the purchase and sale of sheep and wool and records of past employees, including shearing teams.

DECCW's oral history guidelines<sup>36</sup> have been specifically written for use by PWG staff. When undertaking oral histories, bear in mind these points:

- be aware of DECCW's guides and policies<sup>37</sup>
- understand the history of the park landscape
- apply DECCW's corporate values when dealing with people
- understand how information agreements, copyright and ethics are applied
- be familiar with any equipment you are using (e.g., digital or tape recorder, camera) and how it operates
- consider making copies of people's personal photographs and copying personal documents with appropriate agreement<sup>38</sup>
- where appropriate, visit the park with community members to record their memories and stories
- consider organising community events to celebrate historical events or a 'back-to' event to celebrate people's connection to a particular place.

35 Veale 1997

36 Veale and Schilling 2004

37 Available in Veale and Schilling 2004, pp. 9–12

38 The storage of documents, images, sound recordings and video is described in **Step 3** in the section, Manage information.

## Box 9 Using oral histories to prepare a landscape history – Towarri National Park

Historian Sharon Veale has compiled a history of Towarri National Park.<sup>39</sup> The history is based on documentary research and a series of oral history interviews with people who spent all or part of their lives living or working on properties within or adjacent to the park. The book also incorporates information from an oral history project undertaken with the Wonnarua Tribal Council. Sharon used stories, quotes and images provided by community members to inform and help personalise the history of the park. She observed:

*The knowledge and extraordinary experiences people shared with us about the places and people dear to them revealed a very personal landscape, one that government agencies have not traditionally shown a great deal of interest in. The opportunities we had to 'see' the landscape through the eyes of those individuals who had known and loved Park country confirmed our view that the values and meanings attributed to places by local people were a vital part of ensuring the appropriate conservation and management of national parks.<sup>40</sup>*

Available at [www.environment.nsw.gov.au/nswcultureheritage/RememberingCountry.htm](http://www.environment.nsw.gov.au/nswcultureheritage/RememberingCountry.htm)

Most importantly, don't be afraid to undertake oral histories. The more of these you do, the more confidence and experience you will gain.

**Box 8** is an example of collecting information from past landowners of Byerawering and Cawwell pastoral properties, now part of Culgoa National Park.

**Box 9** is an example of how oral histories were used to prepare a history for Towarri National Park.

<sup>39</sup> Veale 2001

<sup>40</sup> Veale 2001 p. ix



# Step 3 Identify places, landscapes and values

## Identify items using a place-based approach

Documentary research, field study and community knowledge will provide abundant information on cultural heritage places. For the purposes of heritage management it is useful to scrutinise this data to identify specific cultural heritage items (objects, places or landscapes) with space and time dimensions. This is the basis of a place-based approach.

Some examples of some different types of heritage places are:

- physical evidence including objects, elements, complexes, linear features, cultural plantings and features covering large areas (for examples, see Field study in **Step 2** and **Box 4**).
- locations where particular events or activities took place even though there may be no surviving physical evidence. For example, places where events have occurred such as births or deaths, meetings, explorers routes, massacres, fighting, rioting, protests or celebrations or where activities have occurred, including fishing, hunting, plant collecting, swimming, prospecting or stock mustering (**Box 10**).
- locations associated with stories about the landscape, including features associated with Aboriginal spirituality or stories about haunted locations or religious experience.
- named places such as mountains, rivers, beaches or properties, paddocks or water-crossings, many of which have important historical associations with people or events. Named locations usually have people's narratives or stories connected to them.
- locations with stories about a humorous activity (usually associated with drunkenness, sexual encounter or unusual or embarrassing behaviour).

**Box 11** describes the cultural heritage items identified for Culgoa National Park, and also indicates where information on these places came from. It is estimated that of the 465 items identified, about 45 per cent were identified from documentary research (the 150 blazed trees make up a large proportion of this figure), 44 per cent from field survey (the 187 Aboriginal sites form a large proportion) and 11 per cent from community knowledge (which mostly includes structures).

## Field inspection required for all identified places

All places containing identified cultural heritage items must be inspected. The point of a field inspection is to confirm locations, undertake a survey for physical remains (e.g., does the blazed tree and/or evidence of the survey mark still survive?), record the remains (through notes, plans and photographs) and document the condition of the cultural heritage remains.

The field inspection should also document threats to, and pressures on, heritage places as well as the surroundings or setting of that place. These may be natural processes (such as erosion, flood, bushfire, vegetation regrowth and weathering) or threats from human action (such as proposed development, vehicle damage, visitor impacts, vandalism and neglect) or combinations of such pressures.



## Box 10 Heritage places without physical evidence – some examples



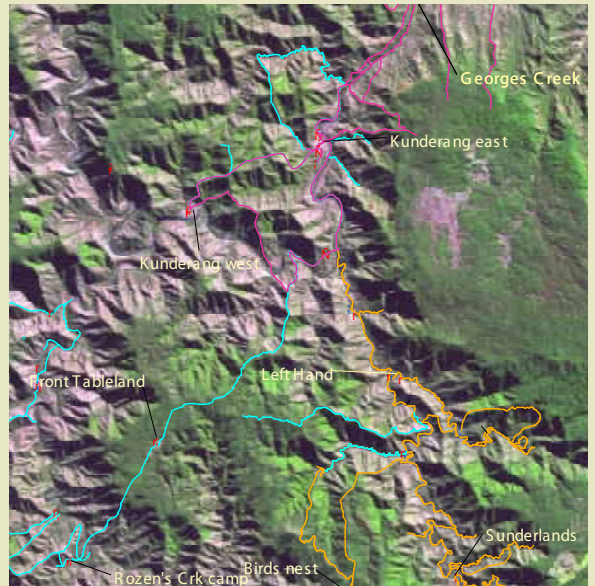
Yoo-long Erah-ba-diang. Initiation ceremony, Wuganmagulya (Farm Cove), 1795. Source: Government Printing Office, State Library of New South Wales.



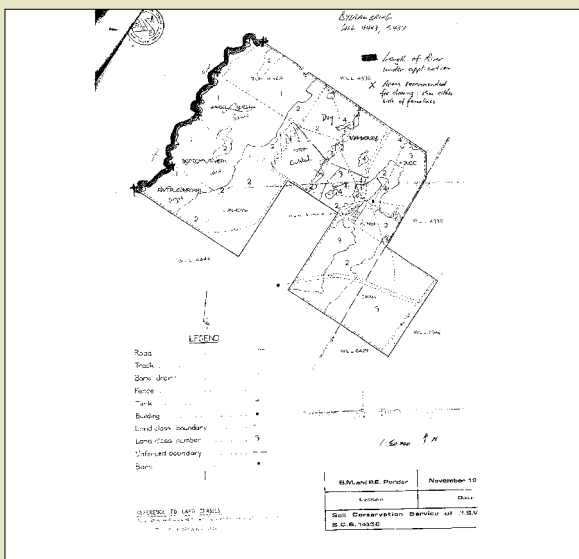
Ceremony, Royal Botanical Gardens, Sydney. Photo: Janelle Hatherly/RBG, 2006.



Dirrangan Lookout, a landscape/seascape linked to an Aboriginal story, Yuraygir National Park. Source: Simon Hughes/DECCW, 2008.



Mustering and travel routes associated with East Kunderang. Image: Rodney Harrison/NPWS, 2004.



Plan of Byerawering (1980). Three of the paddocks (Fergus, Ians and Sams) were renamed after the children of Bruce and Pam Ponder. Source: Soil Conservation Service of NSW.



Environmental protesters and police at Terania Creek in northern New South Wales during the month-long occupation of the rainforest area in 1979. Photo: Darcy McFadden / The Northern Star, APN Newspapers Pty Ltd.



## Box 11 Identifying places and landscapes – Culgoa National Park

The following table lists the cultural heritage items currently identified for Culgoa National Park and indicates where the information on these places came from. Most of the recorded items relate to physical remains, though there are often recorded events, activities, stories and names associated with them.

Type of heritage place	Number	Source of information*
Aboriginal site with physical evidence <ul style="list-style-type: none"> <li>scarred tree</li> <li>campsite</li> </ul>	(187) 141 46	FS; CK
Aboriginal culture camp	1	CK
Aboriginal named waterhole on Culgoa River	some	CK; DR
Airstrip and hanger	1	CK; FS
Animal trap (rabbit, pig, crow)	>4	FS; CK
Blazed (survey) tree	>150	DR. Some CK and FS
Bore	1	DR
Bore drain	>4	DR; CK; FS
Bridge (river crossing)	1	CK
Camp	>10	FS; DR; CK
Cropped area	>2	DR; CK
Farm machinery	>3	FS
Fence (including 'give and take' and flood fences)	numerous	DR; FS; CK
Ground tank	>20	CK; DR; FS
Hotel complex	1	DR; FS
Marked fence posts	numerous	DR
Mustering route	unrecorded	CK
Overshot dam	2	CK; FS
Paddock (all with names)	>40	DR; CK
Pastoral homestead complex	8	CK ; DR; FS
Pastoral labour camp (Dennawan)	1	CK; DR; FS
Racecourse	1	CK; DR; FS
Road, track, management trail or pathway	numerous	DR; FS; CK
Shearing/woolshed complex	4	DR; FS; CK
Sheep bridge	6	DR; CK; FS
Stockyard (outlying)	>10	CK; DR; FS
Swimming waterhole	1	CK
Travelling stock route	2	DR
Well	>5	DR; FS
<b>Total heritage items</b>	<b>&gt;465</b>	

\* DR = documentary research FS = field study K = community knowledge (includes past owners and NPWS staff)



Documenting past use of Panel Van Sheep Yards with past owners Ian and Bruce Ponder, Culgoa National Park. Photo: Allan McLean/DECCW, 2006.



Abandoned D5 Caterpillar tractor located during field survey, Culgoa National Park. Photo: Stirling Smith/DECCW, 2009.



Ideally field visits with knowledgeable community members should also be undertaken to:

- document stories about a place
- document the attachments and connections people have to a place
- record the values people hold for a place
- identify people's future interest in the management of a place, including aspirations about access and use.<sup>42</sup>

## Identify cultural heritage values

Values embody 'the qualities and characteristics seen in things, in particular the positive characteristics (actual and potential)'.<sup>43</sup> The concept of values in heritage management is complex and it is worth bearing a few points in mind:

- objects, sites, places and landscapes do not have intrinsic (or built-in), objective significance
- values attributed to cultural heritage items are subjective and variable, based on changes in time and particular cultural, intellectual, historical and psychological frames of reference held by specific groups
- different – and often conflicting – values may be attributed to the same cultural items by different individuals or community groups.

The value-based typology used in the Burra Charter is aesthetic, historic, scientific, social and spiritual.<sup>44</sup>

Denis Byrne, Helen Brayshaw and Tracy Ireland have argued that the social (or cultural) encompasses aesthetic, historical and scientific values and that community involvement in cultural heritage (the social) should be emphasised when applying a value-based typology.<sup>45</sup>

Social value can be identified from either of two sources:

1. Values held and expressed by contemporary people and communities (usually through interviews and workshops/focus groups, but also questionnaires and surveys).
2. Values expressed in historical sources.

**Box 12** describes how the social values of huts within Kosciuszko National Park have been identified and how these values have been set within a cultural landscape framework. The social values have formed the primary basis for the conservation strategy for reconstructing huts following the 2003 bushfires.

## Identify places, landscapes and values: further information

Lockwood M 2006, 'Values and benefits' in Lockwood M, Worboys GL and Kothari A (eds), *Managing protected areas: a global guide*, Earthscan, London, pp. 101–15.

Describes a value language and classification that is applied to protected areas.

Byrne D, Brayshaw H and Ireland T 2001, *Social significance. A discussion paper*, National Parks and Wildlife Service, Hurstville, NSW. Available at [www.environment.nsw.gov.au/conservation/SocialSignificance.htm](http://www.environment.nsw.gov.au/conservation/SocialSignificance.htm)

An NPWS discussion paper presenting an argument for giving greater attention to the social significance of cultural heritage places. It reviews the last three decades of cultural heritage management at NPWS and proposes a more fluid process of significance assessment – one that will involve community members in investigating the whole range of heritage values of places and landscapes.

42 Within these four purposes, information should be collected on how people valued each place or landscape, how they used it and their recollections of landscape change.

43 Mason 2002, p. 5

44 Australia ICOMOS 1999, Marquis-Kyle and Walker 2004, pp. 27–30. For a different classification used for protected area values, see Lockwood 2006a, p. 103

45 Byrne et al 2001, p. 7–8. Communities will thus also include 'specialists' such as architects, archaeologists, historians and ecologists.

## Box 12 Documenting social value – Kosciuszko National Park huts conservation strategy

The group of huts, hut ruins and sites of former huts within Kosciuszko National Park comprise a heritage resource of exceptional significance for the state of New South Wales. A strong social association with the huts has provided a foundation for a cultural landscape-based approach to hut management, where huts are placed in a broad landscape context rather than being managed as individual structures.

Heritage consultants Godden Mackay Logan prepared a huts conservation strategy for the NPWS following the 2003 bushfires, which destroyed or severely damaged 19 (of 63) huts.

A primary focus of the study was identifying the social values for associated communities. The project identified two communities: the broad Australian community for whom the huts may have an iconic cultural meaning and communities that have direct experience of huts over many years. Associated communities include Aboriginal people, families associated with the construction or early use of the huts, recreational users, hut caretakers and government workers.

The social values assessment included:

- focus group workshops in four regional centres
- a questionnaire sent to a wide range of people
- a web survey established on the NPWS website
- interviews with people unable to attend the focus groups.

Consultation with stakeholders occurred throughout this project and included a meeting with a reference group established to represent various stakeholder interests.

The huts conservation strategy concluded that 'Appropriate heritage outcomes for the huts collection and Kosciuszko National Park itself can best be achieved through careful maintenance, judicious rebuilding and inspiring interpretation, as well as engagement with an eager and vitally interested associated community.'

The draft strategy is available at

[www.environment.nsw.gov.au/parkmanagement/KosciuszkoNPHutsStrategyDraft.htm](http://www.environment.nsw.gov.au/parkmanagement/KosciuszkoNPHutsStrategyDraft.htm)



Delany's Hut, winter 2001. Photo: DECCW, 2001.



Hut after the 2003 fires. Photo: DECCW, January 2003.



Opening of new Delany's Hut. Photo: DECCW, April 2008.

Delany's Hut, Kosciuszko National Park, was built in 1910 and is a typical cattle farmer's hut. It has significance to local people, park users, associated family descendants and the Snowy River Historical Society. After being destroyed in the 2003 fires, Delany's Hut was rebuilt by Paul Delaney (from Adelaide) assisted by NPWS carpenter Roger Rosenboom and members of the Kosciuszko Huts Association. Descendants of James Thomas Delany were among those attending the opening of the rebuilt Delany's Hut.



## Summarise cultural heritage information

Once the process of identifying cultural heritage places, landscapes and values is completed, it is useful to summarise the information collected. A summary will inform mapping of cultural heritage, assessing the significance of cultural values, integrating cultural and ecological heritage information and interpreting cultural landscapes.

Two useful ways in which cultural heritage information can be summarised for a landscape are:

1. List the ways in which Aboriginal and settler Australians used different parts of the landscape found in a park (**Box 13**). This tool can be helpful in recognising connections between the landscapes, plants, animals and different human activities.
2. Apply historic themes.

### Historic themes

Historic themes are a tool used to better understand and interpret the history and storylines of a place or landscape. They are a way to organise large volumes of heritage information in order to make sense of it. The NSW Heritage Council has developed a set of 36 themes that provide a categorisation of the main historical activities, processes and events in NSW history.<sup>46</sup>

Historic themes, like those of the NSW Heritage Council, can be based on activity (that is, they emphasise the human activity that has occurred on a place or landscape) or they can be place-based. For example, Megan Goulding has developed place-based applied thematic framework for post-contact Aboriginal places in southeastern Australia (**Appendix C**). For the purpose of mapping, a place-based thematic framework can be the more useful.

For Culgoa National Park, five historic themes are used to categorise the cultural heritage of the park and these themes encompass over 465 identified items (**Box 11**). The themes are:

- Muruwari Country – Aboriginal heritage
- marking the land – surveying
- working the land – pastoralism
- living on the land – settlement
- conserving the landscape.

The historic themes, heritage items and cultural values identified for cultural heritage within Yuraygir National Park are shown in **Box 14**.

Historic themes are, however, more than just a way of organising large volumes of heritage information. A table identifying historic themes, features and values is a management tool that can be used:

- in management planning and decision making (because the table provides a summary overview of the cultural heritage items within a park)
- to identify knowledge gaps and create an awareness of cultural heritage items that have not been documented
- to provide a framework for mapping the cultural heritage of a park
- to provide a basis for understanding the history of a park as well as explaining connectivity between places and historical themes
- to relate cultural values to different layers of history
- to prepare a statement of cultural significance (see Assess cultural heritage values, **Step 5**).

<sup>46</sup> Heritage Office 2001a. The NSW themes are derived from the 'Australian historic themes' framework (Australian Heritage Commission 2001). This framework comprises nine themes, 84 sub-themes and 116 sub-sub-themes.

## Box 13 Landscape use by Aboriginal and settler Australians – Culgoa National Park

The following table summarises ways in which Aboriginal and settler Australians used different landscapes and vegetation communities found in Culgoa National Park. The categories are broad and greater detail can be added as available knowledge increases.

Landscape/ vegetation	Resources	Aboriginal use	Pastoral use
River and river levee  <i>Coolabah-red gum forest with lignum understorey</i>	<ul style="list-style-type: none"> <li>• Fish</li> <li>• Mussels, crayfish</li> <li>• Birds (ducks etc)</li> <li>• Aquatic plants</li> <li>• Grass seeds</li> <li>• Marsupials, especially when concentrated on waterholes in dry periods</li> </ul>	<ul style="list-style-type: none"> <li>• Long- and short-term camping</li> <li>• Fishing (nets, weirs, traps)</li> <li>• Mussel collecting</li> <li>• Bird netting</li> <li>• Game hunting</li> <li>• Grass collecting and processing</li> </ul>	<ul style="list-style-type: none"> <li>• Construction of early homesteads and stock yards (1840s–1890s)</li> <li>• Construction of bridges</li> <li>• 'Give and take' fencing, 'flood' fences</li> <li>• Watering points for stock</li> <li>• Construction of artificial watering points – weirs, wells, dams</li> <li>• Trees blazed with survey marks</li> <li>• Fishing and game hunting</li> </ul>
Heavily channelled floodplain  <i>Coolabah woodland with lignum and/or grassy understorey</i>	<ul style="list-style-type: none"> <li>• Large waterholes and channels supply water, fish, mussels, crayfish, aquatic plants and attract game</li> <li>• Game – dispersed after rains, concentrated on waterholes when dry</li> <li>• Grass seeds – summer and autumn</li> <li>• Food plants colonise dry waterholes in autumn and winter</li> </ul>	<ul style="list-style-type: none"> <li>• Fishing, bird netting and mussel collecting in waterholes and channels</li> <li>• Plant foods gathered from waterholes and channels</li> <li>• Long-term camps in dry seasons</li> <li>• Game hunting</li> <li>• Firing to clear ground and promote grass growth in spring</li> </ul>	<ul style="list-style-type: none"> <li>• Rich source of stock feed after floods</li> <li>• Stock bridges constructed to aid movement of sheep from flooded country</li> <li>• Source of wood for fences and yards</li> <li>• Construction of ground tanks</li> <li>• Game hunting</li> <li>• Trees blazed with survey marks</li> </ul>
Non-cracking clay floodplain and backplain  <i>Sections of coolabah woodland with lignum and/or grassy understorey</i>  <i>Sections of grassland and some coolibah-gidgee woodland. Acacias on sandy rises</i>	<ul style="list-style-type: none"> <li>• Marsupials</li> <li>• Reptiles on sandy rises</li> <li>• Seeds of mitchell grass in summer, coolah grass summer/autumn.</li> <li>• Emus and other birds</li> <li>• Water in channels and gilgais after flooding and rain (ephemeral)</li> <li>• Flood refuge and good camping surface on sand rises</li> </ul>	<ul style="list-style-type: none"> <li>• Occupation of sand rises during wet periods</li> <li>• Grass seed gathering and processing</li> <li>• Game hunting, especially near gilgais and channels and near grassland/ woodland boundary</li> <li>• Fishing in larger waterholes</li> <li>• Firing to clear ground and promote grass growth</li> </ul>	<ul style="list-style-type: none"> <li>• Source of stock feed</li> <li>• Source of wood for fences and yards</li> <li>• Construction of ground tanks</li> <li>• Trees blazed with survey marks</li> <li>• Grass for roof thatching</li> </ul>
Sandhills  <i>Cyprus pine, gidgee, red gum (near waterholes), acacias, shrubs and grasses</i>	<ul style="list-style-type: none"> <li>• Various fruiting and seeding plants in different seasons (acacias, quandong)</li> <li>• Marsupials</li> <li>• Reptiles (goanna, snake)</li> <li>• Birds and eggs</li> </ul>	<ul style="list-style-type: none"> <li>• Camping to avoid floods</li> <li>• Camping to exploit ecotone between sandhills and floodplain</li> <li>• Harvesting of seeds and fruits</li> <li>• Collection of food plants from waterholes</li> <li>• Burials</li> </ul>	<ul style="list-style-type: none"> <li>• Homesteads established (1900s–1990s)</li> <li>• Cyprus pine used for structures (e.g., Burban Grange homestead) as it is termite resistant</li> <li>• Source of wood for fences and yards</li> <li>• Ephemeral camps (rabbiter, fencers, stock musterers, road construction crews)</li> <li>• Feed for stock</li> <li>• Consumption of marsupials, emus and eggs</li> <li>• Rabbit skins collected and sold</li> </ul>
Stony gibber plain  <i>Saltbush, gidgee, brigalow, stands of acacias and some fruiting plants such as quandong</i>	<ul style="list-style-type: none"> <li>• Silcrete gravels</li> <li>• Scattered marsupials</li> <li>• Emus</li> <li>• Wood and bark (gidgee, brigalow)</li> <li>• Some fruiting trees (acacias, quandong)</li> </ul>	<ul style="list-style-type: none"> <li>• Collection of silcrete pebbles for making stone tools</li> <li>• Short-term camping</li> <li>• Game hunting</li> <li>• Trees for artefact making (bowls, shields)</li> </ul>	<ul style="list-style-type: none"> <li>• Stone for building</li> <li>• Source of wood for fences and yards</li> <li>• Ephemeral camps (fencers, stock musterers)</li> <li>• Feed for stock</li> <li>• Trees blazed with survey marks</li> </ul>

Sources: English 1997, p. 32; Veale 1997; personal knowledge





## Box 14 Historic themes, features and values – Yuraygir National Park

The 10 historic themes developed for Yuraygir National Park are a useful way of organising and ordering a large amount of heritage information as well as for explaining the connectivity between history, people and landscape. The table also lists the cultural values associated with each historic theme.

Historic theme/ layer	Landscape	Place/feature	Cultural value
Aboriginal cultures: <i>Yaegl and Gumbaingirr Country</i>	Aboriginal landscape from deep time, throughout the historic period to the present	Campsite; story place; named location; ceremonial place; scarred tree; stone and ochre quarry; water source; wild resource; burial; fish trap	Spiritual Social Historic Scientific
Marking the land: <i>Surveying</i>	Landscape associated with identifying forms of ownership and occupancy of land	Trig station; blazed tree; marked fence post; other survey marker; fence aligned with cadastral boundary; named feature; surveyors campsite	Historic Scientific
Working the land: <i>Grazing, dairying, cropping and beekeeping</i>	Landscape associated with cultivation and rearing of plant and animal species, usually for commercial purposes	Shed/lick-shed; tick-inspection complex; rubbish dump; paddock; cleared land (including for beekeeping); ring-barked tree; tree stump; altered vegetation (firing); area of cultivation (grass, cane, banana); fenceline; track; cattle grid; creek crossing; stockyard; dip; drain; dam; stock route; campsite; cultural planting (e.g., lemon tree); story place; named location; machinery	Social Historic Scientific
Extracting timber: <i>Forestry</i>	Landscape associated with identifying and managing land covered in trees for commercial timber purposes	Mill complex; loggers camp; formed track; snig track; loading ramp; vehicle/machinery; cut tree stump; area of altered vegetation	Social Historic Scientific
Extracting minerals and coal: <i>Mining</i>	Landscape associated with the identification, extraction, processing and distribution of mineral ores and coal	Landscape alteration (sand dunes); road/track; bridge; storage area; quarry; shaft; mullock heap; machinery; vehicle; rehabilitation plantings (e.g., bitou bush)	Historic Aesthetic
Working the sea and estuaries: <i>Fishing</i>	Landscape/seascape associated with gathering, producing, distributing and consuming resources from aquatic environments	Story place; fishing co-op structure; hut/shed; boat ramp; road/track; boat; oyster processing complex; stone fish trap	Social Historic Scientific
Living on the land: <i>Homesteads and settlements</i>	Landscapes associated with living in isolated homesteads, villages and camps and links to the outside	Settlement; house/hut; store; story place; named location; cultural planting; well; water tank; pump; pipeline; rubbish dump; access road; bridge; stock grid; telephone line; power line; memorial	Social Historic Aesthetic
Enjoying the landscape: <i>Recreation</i>	Landscape associated with recreation and relaxation	Hut; campsite; tent-site; fire-place; cultural planting; jetty; trail/track; graffiti; race-track; cricket pitch; statue	Social Historic Aesthetic
Militarising the landscape: <i>Testing bombs</i>	Landscape associated with military training and defence	Military camp; gun-firing location; target area; shell casing	Historic
Conserving the landscape	Landscape associated with natural and cultural heritage management, as well as recreation management	Park infrastructure (accommodation, office, sheds, roads, power, water supply); campsite; walking track; signage; culture camp; animal trap; machinery; vehicle; area of regeneration and weed control; area of control burn; vandalism	Social Scientific Historic Aesthetic

Source: Brown 2008a



## Identify knowledge gaps

Knowledge of all cultural heritage items and values may never be complete for any park. However, it is important to collect as much information as is needed to ensure the *effective management of a park* and to meet your park management objectives.

An awareness of knowledge gaps should be maintained while gathering cultural heritage information and when identifying places and values. An awareness of information gaps can be maintained by considering:

- geographic (or spatial) gaps – is there cultural heritage information for all parts of the landscape?
- time (or temporal) gaps – is there cultural heritage information for all time periods across all parts of the landscape?
- thematic gaps – is there cultural heritage information on all of the historic themes associated with the landscape?

## Managing the information

DECCW is not a collecting institution. However, in the process of identifying, assessing, managing and interpreting cultural heritage we invariably collect and acquire information. Cultural heritage information that is collected through documentary research, field study or from community knowledge must be managed in a systematic and sensitive way. Where possible, cultural heritage information should be stored within DECCW's corporate system databases (HHIMS, AHIMS [Box 2], TRIM and DECCW's Image Library<sup>47</sup>).

### Local storage system

Not all information can currently be stored on DECCW corporate databases. For example, digital photographs are not currently stored within HHIMS because of the server space they require. Some materials that will need to be stored locally at PWG offices may include:

- historic photographs (digital and/or hard copy) provided by community members or available through digital libraries
- photographs taken for the purpose of recording and monitoring condition of an item (**Step 6**)
- aerial photographs of a park landscape (both recent and older versions)
- CD-versions of historical county, municipal, parish and town maps
- topographic maps
- site plans or sketches and architectural drawings
- information on heritage items originating from a park that have been moved elsewhere (for example, the Burban Grange shearing shed in Culgoa National Park)
- information on people with historical knowledge of a reserve.<sup>48</sup>

A systematic approach must be implemented in the storage or archiving process which is suited to local requirements, resources and staff skills. The community places a lot of trust in DECCW to retain any oral information and historic images it has provided. Community information must be stored in accordance with information agreements and, in general, DECCW should keep copies of materials, not originals (**Box 15**).

<sup>47</sup> Further information on [DECCW's Image Library](#) is available to DECCW staff on the intranet

<sup>48</sup> All personal information collected since 1 July 2000 must comply with the 'collection principles' outlined in the *Privacy and Personal Information Protection Act 1998* and all information at NPWS, irrespective of date of collection must comply with the principles of use, storage and disclosure. See Veale and Schilling 2004, pp. 9–12

## Sensitive information

Some information collected for the purposes of cultural heritage management may be sensitive for a range of reasons. For example, the location of some heritage places, such as historic bottle dumps or commercially valuable or fragile movable heritage items, should not be disclosed publicly if there is a risk of damage to, or loss of, the item. Similarly, culturally sensitive information provided to DECCW (for example, by Aboriginal people) for the purpose of documenting heritage places may need to have access restrictions placed on it.<sup>49</sup> The management of all personal information must be in accord with the *Privacy and Personal Information Protection Act 1998*.

### Manage information: further information

Marquis-Kyle and Walker 2004, *The illustrated Burra Charter: good practice for heritage places*, Australia ICOMOS, Burwood, NSW.

Outlines the management of records about a place to ensure they are publicly available, subject to requirements of security and privacy, and where this is culturally appropriate (pp. 94–95).

Heritage Office 2006, *Photographic recording of heritage items using film or digital capture*, Heritage Information Series, Heritage Branch, Department of Planning, Parramatta, NSW. Available at [www.heritage.nsw.gov.au/docs/info\\_photographicrecording2006.pdf](http://www.heritage.nsw.gov.au/docs/info_photographicrecording2006.pdf)

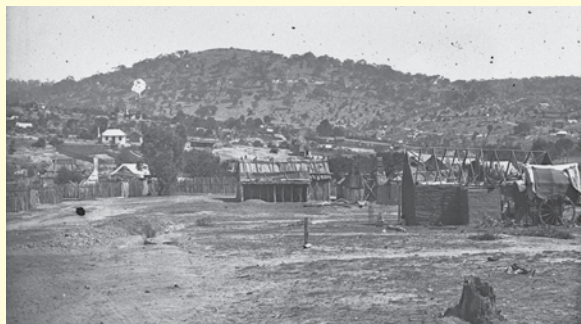
Provides information on the archival storage of photographic records (pp. 26–27)

Veale S and Schilling K 2004, *Talking history: oral history guidelines*. Department of Environment and Conservation (NSW), Hurstville, NSW. Available at [www.environment.nsw.gov.au/conservation/TalkingHistoryOralHistoryGuidelines.htm](http://www.environment.nsw.gov.au/conservation/TalkingHistoryOralHistoryGuidelines.htm)

Provides a short outline on the Privacy and Personal Information Protection Act 1998 (pp. 9–12) and collection and storage (p. 43).

## Managing important document collections

The Holtermann Collection comprises 3,500 wet-plate glass images, many of which depict Hill End. Bernard Otto Holtermann commissioned the American and Australasian Photographic Company (Beaufoy Merlin and Charles Bayliss) to document gold towns in New South Wales and Victoria from 1872 to 1875. The collection is stored in the State Library of NSW.



New Town area of Hill End with Bald Hill in the background. Source: American and Australasian Photographic Company, Mitchell Library, State Library of New South Wales, call no 39589.



Bark and slab house, women and children, Hill End. Source: American and Australasian Photographic Company, Mitchell Library, State Library of New South Wales, call no 39581.

<sup>49</sup> For a detailed discussion of Aboriginal knowledge and Aboriginal knowledge management see Janke 1998 and 2005. For issues related to the management of Aboriginal cultural information contact DECCW's AHIMS registrar

## Box 15 Practical advice on storing audio and visual collections

Two guiding principles storing audio and visual collections are:

1. Significant items (such as original historic photos donated by community members) will be stored with collecting institutions such as libraries and museums. Copies can be retained locally.
2. Copies of irreplaceable materials (photographs, site plans and sound recordings) should be kept in digital format with backups. They should not be stored only on a computer hard drive.

### A. Photographic materials – prints, slides and proof sheets<sup>50</sup>

Prints, slides and proof sheets should meet the following storage standards:

- all storage must be in archival-quality packaging suitable for long-term storage. If plastic packaging is used it should be polypropylene, not PVC
- colour transparency slides, both 35 mm and other formats, can be stored in polypropylene sleeves. A high humidity environment can cause problems when using plastic sleeves as they restrict air flow and can cause the film emulsion to stick to the plastic
- photographic materials should be stored in a suitable archival binder. These include a slipcase to ensure optimal survival and protection from dust
- all printed material requires a temperature and humidity controlled environment for archival storage. Minimal exposure to light, dust, heat and damp will help preserve images.

Any cross-referenced notes and details associated with the prints or proof sheets should be written in pencil (preferably B) or with approved archival photo-labelling pen. Any writing should be restricted to the borders of prints or proof sheets.

### B. CD-ROM optical media discs

With good care and maintenance a high-quality CD-R disc is said to last around 30 years. Since technology may become obsolete before a disc deteriorates, transfer the information to new media every 10 years. To ensure optimum life of CD-R discs and DVDs, the following is suggested:

- use high-quality CD-R discs or DVDs produced by a reputable brand and meet quality controlled manufacturing standards
- burn CD-R or DVD at 1x or 2x speed to minimise data errors and then verify to make sure there are no data faults
- save TIFF images as a Windows PC file rather than MAC
- CD-R discs should be in plastic jewel cases and stored upright, away from direct sunlight and under suitable storage conditions
- CD-R discs should be labelled on their protective packaging rather than directly on the discs
- ensure CD-R discs are handled with due care, kept away from food, drink and dust. Gloves are recommended for handling archival discs.

### C. Sound recordings

Copies of sound recordings and transcripts should be stored, with copies of information agreements, within the AHIMS or HHIMS collections. Copies of these materials can be retained locally, with audio tapes stored in non-magnetic, archival quality containers. Important oral histories must be transcribed and recordings transferred into electronic formats.

<sup>50</sup> Heritage Office 2006



# Step 4 Map cultural heritage

## Why map cultural heritage?

A large quantity of cultural heritage information exists within DECCW that is the product of documentary research, field survey and community knowledge. However, it is not all integrated into corporate databases and often is not in a format that is accessible to park staff. For example, cultural heritage information collected by staff and consultants is often buried in an appendix in the back of reports and marked on old maps and plans that are filed away. These resources are often not referenced or detailed in electronic information systems. Creating a cultural heritage map of a park landscape is one way of integrating cultural information.

There are a number of ways in which cultural heritage can be mapped. For example, as point data on AHIMS and HHIMS or marked onto topographic maps or aerial photographs or using Google Earth. The Cultural landscape approach section refers to a method for mapping values, interests and priorities (VIP mapping) as part of Aboriginal regional studies. The method uses hand-held computers (a personal digital assistant or PDA) to record, with contemporary Aboriginal groups, the important values of parts of the landscape, pressures on those values and actions required to protect community values. The results of this form of mapping are entered into AHIMS.<sup>51</sup>

This section of the guide describes a process for developing a cultural landscape atlas.

## Create a cultural landscape atlas

This section of the guide outlines the use of Geographical Information Systems (GIS) to represent cultural heritage for the purpose of park management. The mapping approach is set within a cultural landscape framework (see section on cultural landscape approach), which acknowledges that all parts of the landscape have cultural histories, associations and meanings resulting from long-term human-environmental interactions.

An effect of representing cultural heritage as a series of sites or dots-on-maps (**Box 2**) is to suggest discrete locations which are somehow disconnected from their broader historical and landscape contexts. Representing the whole landscape as having cultural histories and meanings is more realistic and offers opportunities to integrate natural and cultural heritage. By mapping all the landscape as cultural, cultural heritage becomes a GIS layer of points, lines and polygons much the same as geology, soils and vegetation layers (**Figure 5**).

A cultural landscape atlas is intended to complement and extend on the data available through the corporate heritage registers (HHIMS and AHIMS) as well as local NPWS knowledge.

## What is a cultural landscape atlas?

A cultural landscape atlas (or atlas) is 'a comprehensive and meaningful spatial representation of a cultural landscape. It is a mapping system that incorporates the complexities of the landscape and the heritage it is hoping to represent'.<sup>52</sup>

<sup>51</sup> For further information see DECCW *Values, interests and priorities mapping guide* (in press).

<sup>52</sup> Moylan, Brown and Kelly 2009

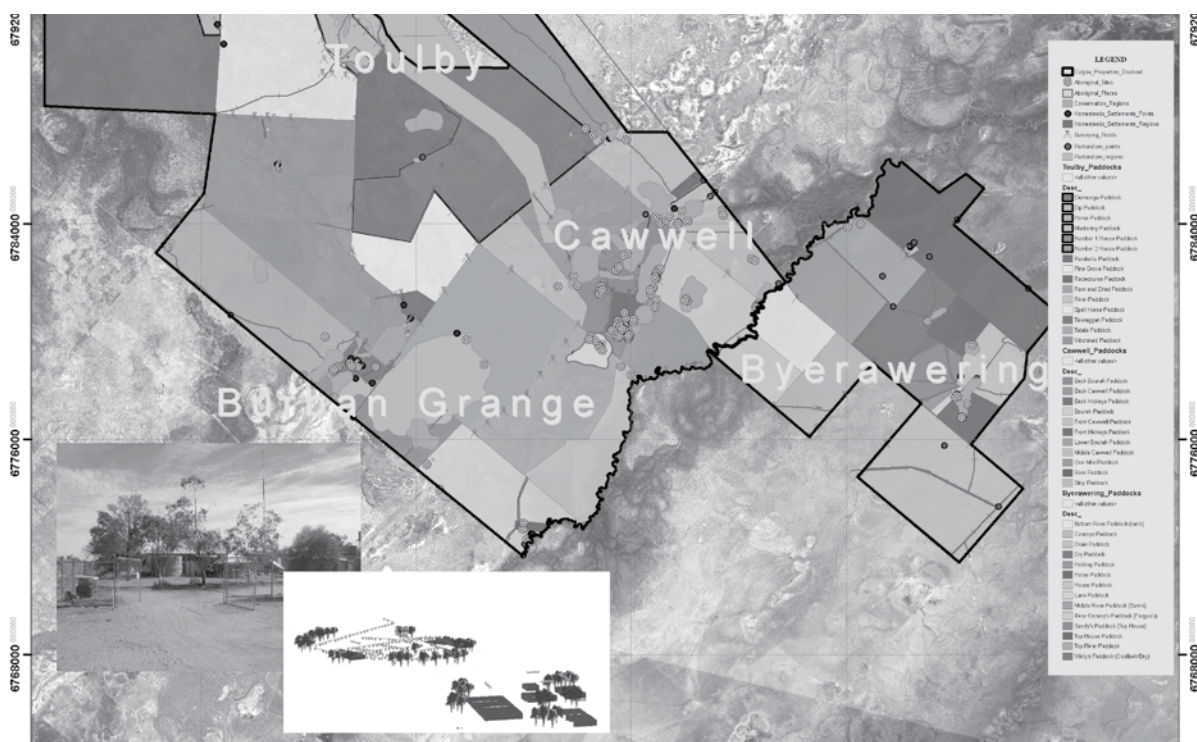




An atlas is a tool that can assist management planning by acting as an inventory of all spatial cultural landscape information. Additionally, an atlas can be used for interpretation purposes and is an information transfer tool to be used as part of staff succession planning.

An atlas is based on the integration of spatial datasets in a GIS environment. One example of a cultural landscape atlas is available – that prepared for Culgoa National Park by Elizabeth Moylan and Chris Kelly from Illawarra Institute, Wollongong.

**Figure 5 Mapping all the landscape as cultural**



Culgoa National Park: cultural heritage items represented as points, lines and polygons across the entire landscape..  
Source: Moyan, Brown and Kelly 2009. Plan prepared by Chris Kelly.

## Developing an atlas in four stages

The development of an atlas can be undertaken in four stages.<sup>53</sup>

- 1. Identify relevant data.** All cultural heritage data gathered via documentary research, field studies and from community knowledge that is place-based (i.e., that has a spatial component) will be relevant to the atlas.
- 2. Identify priority datasets.** Datasets for inclusion in an atlas should be selected on their relevance to management objectives, as well as a consideration of resource and time constraints. Datasets can be incrementally added as resources and time permit.
- 3. Prepare data in spatial format.** Much of the relevant data may not be in a GIS format and time must be allowed for digitising and georeferencing.<sup>54</sup>

<sup>53</sup> Moylan and Kelly 2007

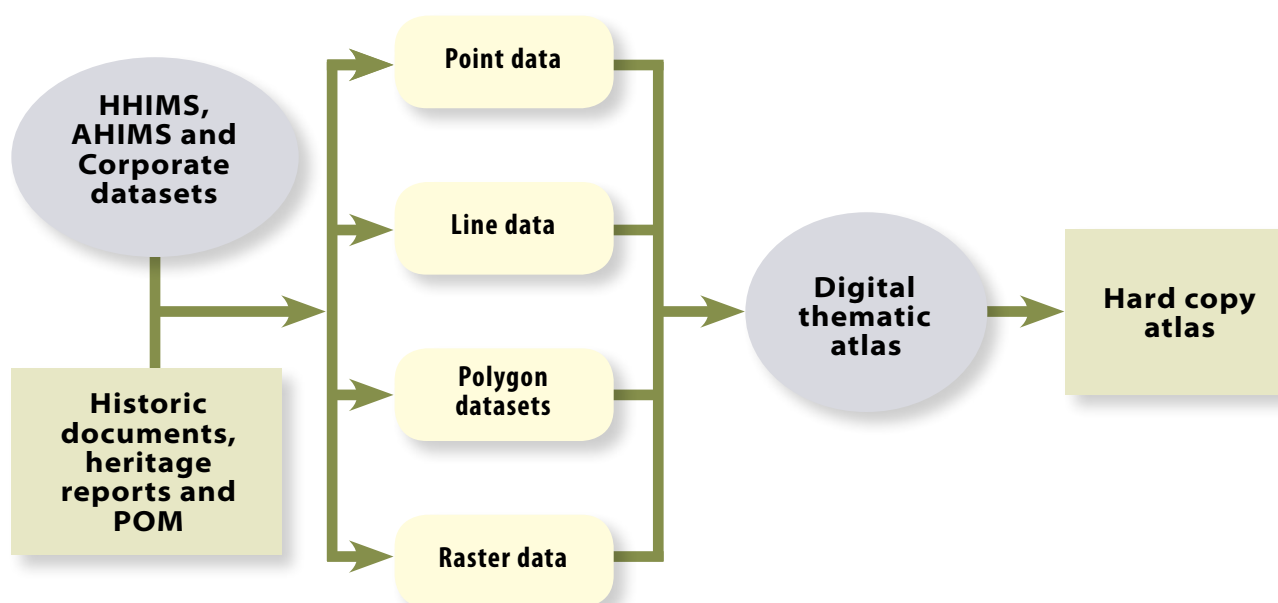
<sup>54</sup> Issues that may be encountered in this process include: the variety of spatial reference systems used by DECCW and lack of detailed metadata; the limitations of point-based data available through HHIMS and AHIMS; and converting paper-based information into a digital format.



**4. Compile atlas.** The use of historic themes (see **Box 14**) is a useful way of categorising information for the purpose of compiling an atlas. For example, for the theme of surveying (or 'marking the land'), layers can be created containing the spatial datasets 'surveying points' (blazed trees and survey markers, for example), 'surveying lines' (cadastre boundaries, often marked on the ground by fences) and 'surveying regions' (lease areas – to which portion plans can be hyperlinked).

**Figure 6** illustrates the various data layers used in compiling an atlas. These include existing DECCW corporate datasets comprising vegetation, water courses, cadastre, roads and park boundaries. Cultural heritage information can be entered as point data, line data and polygon datasets (**Box 16**). In addition, selected historic aerial imagery and parish maps should be georeferenced, with site plans and photographs (raster data) incorporated into the atlas as hyperlinks.

**Figure 6 Cultural landscape atlas data structure**



## Digital and hard-copy versions of an atlas

An atlas can have two formats – a digital and a paper version. The two have quite distinct roles to play.

A digital version of an atlas is intended to be used as an interactive tool to query and review masses of data. Working through a GIS, a digital atlas is designed to have functionality that promotes interactivity with the data, such as selecting features and displaying related database information, zooming in/out, turning layers on/off, hyperlinking to photos or plans. The flexibility of a digital atlas makes it suitable for a range of activities relating to park planning. The atlas can also serve as a reference resource as well as an informative and educative tool for decision-making.

A paper version is designed to highlight the prominent historical themes of a park. Maps produced for a paper atlas communicate the relationship between elements in the landscape. The main intended use of a paper version is to aid field-staff with on-park activities and management without reliance on a computer-based system. Maps developed for the paper version will be based on the datasets contained in a digital atlas. The physical format of the paper product allows for replaceable pages thereby extending the shelf-life of the document. This feature would make the atlas an evolvable document aligned with park changes and decision-making.



## Data maintenance

Maintenance of datasets requires resources and a commitment from management to the task. It cannot be overstated how important data maintenance is to an organisation that depends on current data for making decisions. To support the currency of a GIS-based atlas, therefore, planning for dataset maintenance is required.

## Data sensitivity

There are issues surrounding the sensitivity of data held in an atlas. Storage and access to culturally sensitive data needs to be treated seriously.<sup>55</sup> There are mapping techniques (e.g., buffering and fuzzy boundaries) that can be used to represent this data in a generalised format that can reduce detail, while still providing useful data for planning and management purposes.

Aboriginal heritage information (stories, places, values) has particularly complex sensitivities around issues of control, access and ownership. This includes the input of indigenous information into a database, where there is the risk that the atlas, rather than indigenous custodians, becomes a de-facto knowledge holder or 'expert'.<sup>56</sup> Also, cultural information relating to Aboriginal or other ethnic groups taken out of context can be misinterpreted and, in the case of Culgoa National Park, tangible aspects of Aboriginal people's heritage are more easily represented than are their spiritual connections to, and associations with, the landscape. Representing only tangible heritage will de-emphasise the visibility and importance of social and spiritual values. Ethical implications of the use of spatial information technology underlie the need for community engagement and a community-driven process to negotiate spatial representation.

A second dimension to data sensitivity is being aware of cultural sensitivities. In the case of Aboriginal people this might mean having images of, or naming, deceased persons, which is usually dealt with by a clearly visible warning sentence. There may also be cultural sensitivities related to different ethnic groups (e.g., Macedonian, Vietnamese, Arabic speaking<sup>57</sup>), which might need to be considered.

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<sup>55</sup> Fox et al 2005; Natcher 2001; US National Park Service (no date)

<sup>56</sup> Goulding 2002

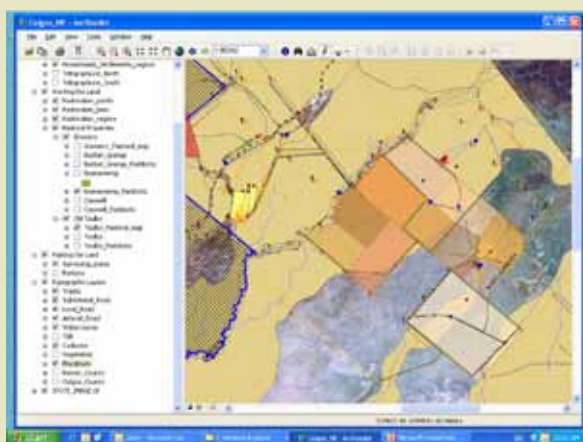
<sup>57</sup> Thomas 2001 and 2002. See also information on cultural diversity and the Georges River at [www.georgesriverparks.org.au/about.html](http://www.georgesriverparks.org.au/about.html)

## Box 16 A cultural landscape atlas – Culgoa National Park

The Culgoa National Park atlas was devised to address a number of park-specific needs:

1. To illustrate through spatial representation that all of the landscape (not just 'sites') is cultural
2. To illustrate to staff the complexity and extent of cultural heritage places in a visual way rather than producing a lengthy text-based planning document
3. To provide a practical management tool that can be utilised for park planning purposes and for field-based management activities.

The table in **Box 11** lists over 465 cultural heritage items each of which can be mapped as a point, line or polygon, (**Figure 5**) and contrasts with maps showing cultural heritage items as point data only (**Box 2**). A series of 'screens' from the Culgoa National Park atlas is presented below.



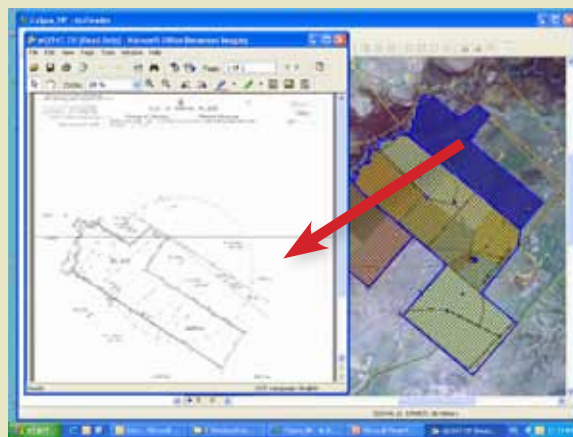
Mapping example: paddocks that make up Byerawering Station at 1995 when acquired by NPWS. The extent of flooding is shown (pale brown). Source: Culgoa National Park atlas/DECCW.



Mapping example: feature description for 'sheep bridge' located within Drain Paddock. Source: Culgoa National Park atlas/DECCW.



Mapping example: hyperlinked photograph of Middle Yard sheep yards. Source: Culgoa National Park atlas/DECCW.



Mapping example: portion plan georeferenced to part of Cawwell Station. Source: Culgoa National Park atlas/DECCW.



## Mapping cultural heritage: further information

Moylan E, Brown S and Kelly C 2009, 'Toward a cultural landscape atlas: representing all the landscape as cultural.' *International journal of heritage studies* 15(5): 447–66.

The paper describes the development of a cultural landscape atlas for Culgoa National Park for the purpose of heritage management.

Byrne D and Nugent M 2004, *Mapping attachment: a spatial approach to Aboriginal post-contact heritage*. Department of Environment and Conservation (NSW), Hurstville, NSW. Available at [www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm](http://www.environment.nsw.gov.au/nswcultureheritage/MappingAttachment.htm)

Chapters 9–23 (pp. 73–139) include a variety of maps including seven geo-biographies and remembered landscape maps.

Harrison R 2004, *Shared landscapes: archaeologies of attachment and the pastoral industry in New South Wales*. DEC, Hurstville and University of New South Wales Press, Sydney, NSW.

Describes a process for mapping landscape biographies (p. 57), shows a map of mustering and travel routes associated with East Kunderang (p. 123) and maps illustrating different time periods at Dennawan pastoral labour camp (pp. 190–192).

Guilfoyle D 2006, *Aboriginal cultural heritage regional studies: an illustrative approach*. DEC 2006/361. Available at [www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm](http://www.environment.nsw.gov.au/nswcultureheritage/AboriginalCulturalHeritageRegionStudies.htm)

Describes and illustrates a way of mapping historic, wild resource use, social and spiritual places (pp. 50–55).







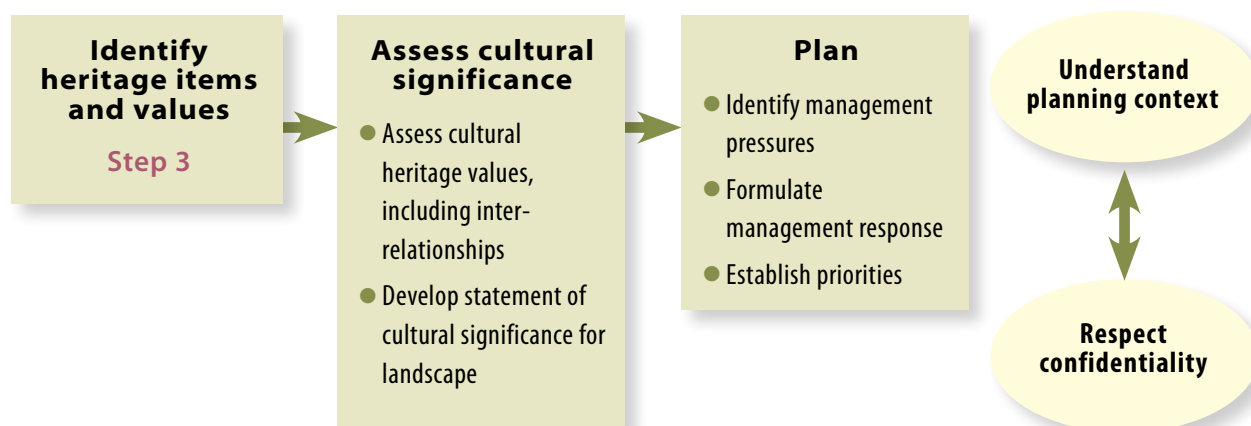
# Step 5 Plan for cultural values management

## Planning

Planning is decision making about how to do something in the future. It is a basic and necessary function of all aspects of park management and should precede all activities.<sup>58</sup> Planning is also an ongoing process and this is as true for cultural heritage as it is for ecological, asset/infrastructure and visitor management. Planning for cultural items and values management is undertaken within an existing legislative and planning context.

There are two main components when planning for cultural values management within a park-management context. First, assessing and planning to manage cultural values in their own right (**Figure 7**). Second, integrating cultural values management into an overall management framework (**Step 6**).

**Figure 7 Plan for managing cultural values**



## Assess cultural heritage values

The *identification* of cultural values (as well as places and landscapes) has been dealt with in **Step 3**. The need for a process of ongoing systematic gathering and storage of cultural heritage data is emphasised in **Step 3** and **Step 4**.

In NSW, the *assessment* of cultural values is generally undertaken in relation to criteria established by the Heritage Branch, Department of Planning (NSW), while the assessment *process* is outlined in the Heritage Branch's guideline, *Assessing heritage significance*.<sup>59</sup> Understanding significance is an essential prerequisite to caring for a place and provides the basis for conservation policy and management action.<sup>60</sup>

<sup>58</sup> *Plan of management manual* (NPWS 2003), p. 1

<sup>59</sup> Heritage Office 2001b, p. 9

<sup>60</sup> Marquis-Kyle and Walker 2004, p. 79



## Develop a statement of cultural significance

Cultural significance is assessed by preparing a statement of cultural significance for a collection, place, precinct or park landscape. The statement will describe and summarise the values that make a place important to the community.<sup>61</sup> It is written in a clear, easy-to-understand way and is generally less than a page long. An example of a statement of cultural significance prepared for Culgoa National Park is provided in **Box 17**.

Preparing a statement of cultural significance requires you to:

- summarise the information gathered by organising and ordering heritage information; e.g., by using landscape use and historic themes tables (**Boxes 13 and 14**)
- assess significance using the NSW heritage assessment criteria<sup>62</sup>, by determining social or spiritual significance, historic significance, scientific or research significance and artistic or aesthetic significance
- compare the place/landscape (item) to other similar known types
- determine whether the item is either a rare or a representative example
- consider the item's condition – condition will not determine significance but loss of integrity of an item may diminish its significance
- determine the item's level of significance (world, national, state, local or nil)
- consider significance as dynamic and changing (see below).

Each statement of cultural significance prepared for a historic heritage collection, place or landscape must be entered on HHIMS. The HHIMS database allows for the listing of whole parks as heritage items and a whole-of-park statement of cultural significance can therefore be documented in HHIMS.

## Cultural significance is dynamic

A cultural landscape approach recognises that physical and social landscapes are dynamic and continually changing (see cultural landscape principles in the section, Applying a cultural landscape approach). Consequently our interpretation of value and significance will also be dynamic and changing.<sup>63</sup> Further, significance assessment is social and political and therefore necessarily subjective. As social and political situations vary, and as knowledge gaps and interpretive frameworks change through time, cultural significance may change. Therefore cultural significance assessment is not something that is done once. It needs to be part of long-term, ongoing planning for cultural heritage items and values management.

From a park-management point of view, the difficult issue is this: what is an appropriate time interval for assessments, given they can be costly exercises and may require revision of park management actions? A rule of thumb is that cultural significance is re-assessed:

- in accordance with the timeframes specified in plans such as CMPs (every five years) and POMs (which remain in force until amended or replaced in accordance with section 73B of the NPW Act)
- as knowledge gaps (**Step 3**) and cultural heritage values change and social and political situations vary.

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<sup>61</sup> Marquis-Kyle and Walker 2004, p. 79

<sup>62</sup> Heritage Office 2001b

<sup>63</sup> Byrne et al 2001; Lennon 2006, p. 450

## Box 17 Statement of cultural significance – Culgoa National Park<sup>64</sup>

The landscape of Culgoa National Park has a fundamental significance because of its historical, social, scientific and aesthetic values. The park is a complex, layered cultural landscape, where the topography, vegetation, histories, physical traces and contemporary attachments combine to provide a chronicle of an eventful past and present.

### Landscape character

The historic landscape character of Culgoa National Park is distinctive, containing elements representative of Australian semi-arid region pastoralism from the mid-nineteenth century to the late-twentieth century. The park reflects in its physical form the evolution of philosophies and processes of semi-arid pastoralism in Australia and demonstrates the adaptation of British farming systems to local environments. The organisation of space across the landscape expresses social attitudes, government administration and personal experiences over the last 160 years.

### Material traces

Much of the layout and structure of this landscape survives, including the cadastral boundaries and survey markers, pastoral property boundaries and internal divisions, the living and working complexes, the major circulation networks and wider geographic setting. The physical evidence contained within the historic cultural landscape of Culgoa National Park is of high scientific research potential due to the integrity of the landscape and of the heritage items. Much of the value of the material traces arises from their being associated with a continuous historical activity (pastoralism) and their completeness as a set of interrelated items.

### Aboriginal attachment

The present-day Muruwari Aboriginal community has cultural associations with the landscape of Culgoa National Park deriving from the long history of pre-contact occupation, historical interaction and contemporary attachment. The physical evidence of Aboriginal use of the historic landscape (objects, campsites, built structures, places of work, tracks and pathways), stories, wild resources and the landscape itself together provide strong cultural links with the past for the present-day Aboriginal community.

### Community values

The landscape of Culgoa National Park gives physical form to the social values of the place. The pastoral landscape and narratives about the park are important to past owners, workers, visitors, neighbours and their descendants. It is a place of strong and long-established associations for local people. It has a well-documented shared history representing local interactions between Anglo-Australians, other ethnic groups and Aboriginal people.

### Beauty

Culgoa National Park is a landscape of great ruggedness and beauty. The aesthetic qualities of the place are the product of the inter-relationships between the semi-arid landscape, the physical traces of working pastoral properties and stories about the place.

### Conservation practice

The treatment of the landscape as a protected area is important in illustrating ideas about conservation, management practice and the role of government. The landscape demonstrates the complex tensions between managing the 'natural' environment, managing cultural heritage, managing community aspirations and evidences contemporary political issues, such as water management.

<sup>64</sup> Brown 2008b



## Assessing cultural heritage values: further information

Heritage Office 2001, *Assessing heritage significance*. Available at [www.heritage.nsw.gov.au/docs/assessingheritagesignificance.pdf](http://www.heritage.nsw.gov.au/docs/assessingheritagesignificance.pdf)

This guideline, which forms part of the *NSW heritage manual*, presents criteria used in NSW for assessing cultural heritage significance and outlines a process of values assessment.

Marquis-Kyle P and Walker M 2004, *The illustrated Burra Charter: good practice for heritage places*, Australia ICOMOS Inc., Burwood, NSW, pp. 78–85.

Provides examples related to applying the Burra Charter process and in particular ‘understanding significance and presenting a statement of significance’ (p. 79).

Russell R and Winkworth K 2009, *Significance 2.0: a guide to assessing the significance of collections* (2nd ed), Collections Council of Australia Ltd. Available at [significance.collectionscouncil.com.au/](http://significance.collectionscouncil.com.au/)

Provides a framework and standard process to analyse and communicate the meanings and values of collections.

Pearson M and Sullivan S 1995, *Looking after heritage places*, Melbourne University Press, Melbourne, Vic.

Includes a chapter on assessing the value of heritage places (pp. 126–186).

## Cultural heritage management planning

An important element of cultural heritage management planning is determining a clear and obvious relationship between the significant cultural values of an area, the desired outcomes of cultural heritage management, the issues which influence our ability to achieve those desired outcomes and, finally, the management decisions made in the form of strategies and actions.

A statement of cultural significance will detail the significant cultural values of an item or park and provide the basis for conservation policy and management actions. Management objectives for cultural heritage must be formulated with regard to a statement of cultural significance.

This section focuses on identifying management pressures, formulating management responses and establishing priorities.

### Identify management pressures

Identifying management pressures (or issues) requires recognising constraints, threats and opportunities placed on the values of cultural heritage items. The range of cultural heritage management pressures includes:

- community needs and expectations identified through community engagement and ongoing involvement (see **Step 1**)
- physical factors relating to cultural heritage – such as condition and setting of objects, structures and places – along with potential impacts from erosion, fire, weathering, climate change and visitors
- financial costs
- appropriate use/reuse of structures and a landscape including interpretation
- visitor-use patterns, both as they currently exist and into the future.



IUCN members and authors, Graeme Worboys, Colin Winkler and Michael Lockwood classify 'threats' as underlying causes, indirect threats and direct threats. This classification framework may be usefully applied to identifying park management pressures on cultural heritage.<sup>65</sup>

## Formulate management response

Outcomes, strategies and actions describe desired management responses to pressures and how they will be carried out. They may also explain how general NPWS policies and regulations will be implemented in a park or parks.<sup>66</sup> Outcomes, strategies and actions should aim to be statements of realistic, measurable and specific ends to be achieved within a specific period of time.<sup>67</sup>

Michael Lockwood, writing about management planning for protected areas, suggests a planning process that comprises the following steps:

- identify and analyse the issues
- establish goals and objectives
- develop options (actions) for achieving objectives
- select actions (both short and long-term)
- integrate actions within a cohesive plan and
- implement the plan.

These steps are applicable to cultural heritage management as they are to all aspects of park management. Actions developed for cultural heritage management need to be balanced with other areas of park management. A cultural landscape approach can be used to identify opportunities to integrate actions from different activity areas (**Step 6**).

## Establish priorities

This guide has emphasised how all parts of the landscape contain the imprint of human use. Two fundamental ideas underpin the guide:

- history has taken place across the landscape and
- the form of the present landscape is the product of long-term and complex relationships between people and the environment.

The cultural landscape approach advocated in this guide will not set management priorities. However, such an approach will inform priority decision-making in two ways. First, by identifying the full scope of cultural heritage items and values contained in each park and regional park system. Second, by recognising the management pressures (constraints, threats and opportunities) placed on cultural heritage values.

Setting priorities for cultural heritage management is undertaken at the park level through a plan of management and at a regional level through regional cultural heritage management strategies, which in turn will inform regional operational plans (**Figure 1**).

<sup>65</sup> Worboys, Winkler and Lockwood 2006

<sup>66</sup> *Plan of Management Manual* (NPWS 2003), pp. 49-50

<sup>67</sup> Lockwood 2006b, p. 314



Strategic priorities will be primarily determined on the basis of:

- *Cultural significance* Items identified as having world, national or state heritage values will generally be assigned a higher management priority than items assessed to be of local significance.
- *Risk, threat and vulnerability* A systematic and explicit analysis of management pressures, combined with the cultural significance assessment, will be the main drivers in identifying priorities for targeted actions.

Other criteria that will be considered in determining strategic priorities include:

- *Visitation and sustainable cultural tourism opportunities* These include places identified in branch visitor management plans and Australia's national landscapes (e.g., Australian Alps, Greater Blue Mountains and Australia's Green Cauldron<sup>68</sup>).
- *Resources* The availability of staff and funds to manage and implement priority projects.

## When is a conservation plan required?

Management plans and/or strategies are prepared to guide the on-park management of visitors, fire, weeds and pest species as well as cultural heritage. A conservation plan for cultural values can be prepared to guide management for a whole reserve, a precinct, a complex of structures, an Aboriginal place or moveable heritage collection. This may be the case, for example, for a park where a POM has been adopted that does not provide adequate guidance for managing cultural values.

A conservation plan is usually prepared for items considered culturally significant and/or which require active management, including those items listed on the NSW State Heritage Register. A conservation plan may also be required when:

- a change in the use of an item is proposed
- the item is a complex site with multiple heritage values
- works are proposed that will severely impact on the item.<sup>69</sup>

The term 'conservation plan' is used to refer to all of the following documents.

**Heritage action statement (HAS)** is usually prepared for a simple structure (such as a hut or monument) and its setting. Many of the huts in Kosciuszko National Park have had an HAS prepared for them.

**Conservation management plan (CMP)** is a document that explains the significance of a heritage item and provides conservation policies and management actions to retain that significance. A CMP can apply to:

- a moveable heritage collection (e.g., the collections at Roto House and North Head Quarantine Station<sup>70</sup>)
- a complex structure (e.g., Royal Hotel, Craigmoor or Athol at Hill End Historic Site; Cadmans Cottage<sup>71</sup>)
- a group of structures or precinct or suite of similar items (e.g., Kurnell precinct, Botany Bay; Blue Mountains walking tracks; Cape Byron Lightstation; Currango historic precinct; Bantry Bay explosives magazine complex<sup>72</sup>)

68 Information available at [www.australia.com/campaigns/nationallandscapes/australiasnationallandscapes.htm?ta\\_intcmp=en:enter:landscapes](http://www.australia.com/campaigns/nationallandscapes/australiasnationallandscapes.htm?ta_intcmp=en:enter:landscapes) Sydney Harbour is also likely to be listed as an Australian national landscape

69 Further information on the [Conservation management plan guidelines](#) is available to DECCW staff on the intranet

70 Museum Planning Services Australia 2003, Sydney Artefacts Conservation 2007

71 Eric Martin & Associates 1999, High Ground Consulting 2006, Sutens Architects P/L 2001, Paul Davies P/L 2007

72 Context 2008, Beaver et al 2006, Freeman Ellsmore 2009, Jill Shepherd Heritage Consultants 2005, Graham Brookes & Associates et al 2002

- a whole reserve (e.g., Davidson Whaling Station Historic Site; Hartley Historic Site; Glenrock State Conservation Area; Lake Innes Nature Reserve; Mungo National Park; Cattai National Park; Scheyville National Park<sup>73</sup>).

**Master plan** considers the broader context of cultural heritage in relation to key management pressures (e.g., Hill End Historic Site Master Plan; Audley Master Plan<sup>74</sup>).

**Cultural landscape heritage management plan (CLHMP)** applies to a whole reserve, like some CMPs. A draft CLHMP has been prepared for Culgoa National Park.

Generally conservation plans have a similar structure. Frameworks and guidance are provided by the Burra Charter<sup>75</sup> and the *NSW heritage manual*<sup>76</sup>, as well as a range of DECCW guidelines. Conservation plans should be relevant to park management objectives and seek to communicate cultural heritage values and a management framework that is effective and practical.

## To contract or not to contract: what is the role of a park manager?

A conservation plan can be prepared by Parks and Wildlife Group (PWG) regional and area staff, including regional planning staff or rangers (requiring time and relevant skills), or a qualified contractor (requiring adequate funding and project management). The park manager's role in preparing conservation plans is most commonly as the project manager. The support and assistance of relevant PWG and Country, Culture and Heritage Division (CCHD) staff should be sought when preparing conservation plans (see section on Getting help). Model project briefs suitable for developing conservation plans are available to DECCW staff on DECCnet.<sup>77</sup> Developing a statement of cultural significance, as well as conservation policies and management actions, should be driven by park managers rather than the contractor. This will help to ensure the policies are appropriate and realistic.

## Further considerations

The application of ideas about adaptive management, active management, a cautious approach and limits of acceptable change will support a landscape-scale approach to managing cultural heritage items and values.

## Adaptive management

Adaptive management is a method of management that integrates design, management and monitoring to systematically test assumptions in order to learn and adapt.<sup>78</sup> It is a cyclical process that translates management objectives into actions, and evaluates the outcomes of those actions to determine if what is achieved is what was intended (**Figure 3**). The park management framework is based on an adaptive management approach.<sup>79</sup>

Adaptive management accepts that *management must proceed even in situations where our knowledge is incomplete* and the effects of management are unknown.<sup>80</sup> It enables alternative management actions to be evaluated, determined on the best available knowledge, in an experimental approach. This allows

73 Paul Davies 2003, Otto Cserhalmi Partners 2002, Griffin NRM 2003, Casey and Lowe 2007, Godden Mackay Logan 2003, David Scobie Architects 2008, Beaver et al 2009

74 Graham Brooks & Associates 2004, Context 2006

75 Australia ICOMOS 1999, Marquis-Kyle and Walker 2004

76 Heritage Office and DUAP 1996

77 Further information on the [model briefs](#) is available to DECCW staff on the intranet

78 Holling 1978

79 Further information on the [park management framework](#) (PMF) is available to DECCW staff on the intranet

80 Johnson 1999



the results of previous actions to be monitored and used to modify future actions. The outcomes of such a monitoring process can be linked to continuous improvement in cultural heritage management. Essentially, policies and decisions are treated as hypotheses and opportunities for learning rather than as absolute solutions.

An adaptive management approach is relevant to managing the cultural heritage of parks because our knowledge is usually incomplete.<sup>81</sup>

## Active management

Cultural heritage management decision-making should be proactive rather than reactive or passive. This means long-term conservation and management outcomes should be identified for each cultural landscape and all items (objects, places and precincts) within it. The NPWS *Regional cultural heritage management strategies* outline a process for developing conservation and management outcomes, determining priorities and allocating funds and resources.<sup>82</sup> In this context, a decision to 'do nothing' is an active management decision if it is based on a systematic approach to cultural heritage management values, management objectives, priorities and available resources.

For example, not all of the 465 cultural heritage items documented for Culgoa National Park (**Box 11**) can be maintained or conserved on the ground. However, an active and informed decision to do no more than avoid inadvertent destruction of, or damage to, many of these items is an acceptable active management decision. Monitoring and evaluation will still have a role to play (**Step 6**).

### Cultural values management planning: further information

Lockwood M 2006, 'Management planning' in Lockwood M, Worboys GL and Kothari A (eds), *Managing protected areas: a global guide*, Earthscan, London, pp. 292–327.

Outlines approaches to protected areas management. Emphasises high-quality planning. Includes management principles (pp. 326–327).

Lennon J 2006, 'Cultural heritage management' in Lockwood M, Worboys GL and Kothari A (eds), *Managing protected areas: a global guide*, Earthscan, London, pp. 448–473.

Provides an overview of cultural heritage management and includes a section on the management planning process and management principles (pp. 469–473).

Pearson M and Sullivan S 1995, *Looking after heritage places*, Melbourne University Press, Melbourne, Vic.

Includes a chapter on planning for heritage place management (pp. 187–219).

Marquis-Kyle P and Walker M 2004, *The illustrated Burra Charter: good practice for heritage places*, Australia ICOMOS Inc., Burwood, NSW, pp. 78–85.

Explains and provides practical examples of the conservation principles (articles 2–13) of the Burra Charter (pp. 16–51).

<sup>81</sup> Stathis and Jacobson 2009

<sup>82</sup> Further information on the [Regional cultural heritage management strategies](#) is available to DECCW staff on the intranet

## Cautious approach

*Conservation is based on a respect for the existing fabric, use, associations and meaning. It requires a cautious approach of changing as much as necessary but as little as possible.*<sup>83</sup>

The cautious approach to cultural heritage management, recognised in the Burra Charter, is paralleled in ecosystem management in the 'precautionary principle'.<sup>84</sup> A cautious approach respects history and the cultural values for which an item is significant. Some examples of applying a cautious approach include:

- Construction of a new fence (such as a boundary fence) beside an earlier one. An assessment of cultural significance is rarely undertaken for individual fences and therefore retaining the old fence limits the risk that a significant fence is destroyed (see image in **Box 4**)<sup>85</sup>
- Involving relevant family or community groups in planning, negotiating management outcomes and management activities (such as removing weeds or repairing a hut) in situations where the use and associations of a place are the primary basis for its cultural significance
- Retaining cultural plantings (such as an avenue of trees, a hedge or an orchard) until they have been documented and an assessment of significance undertaken.

## Limits of acceptable change

*The cultural landscape is greater than the sum of its parts, and the inter-relationships between the parts can be significant. For this reason, the details matter – significant loss of integrity and meaning can occur through the attrition of many small elements*<sup>86</sup>

How much change can be undertaken within a park before the integrity and authenticity of a cultural landscape is lost? All management activities within a park landscape – whether vegetation regeneration, restoration of degraded land, hazard burning, replacing boundary fences, spraying weeds, constructing a campground, upgrading walking tracks or repairing a building – are a part of the long histories of human interaction with the environment and of landscape change. The cumulative impact of such activities can contribute to the incremental loss of cultural heritage values (both fabric and meaning).

A cultural landscape approach recognises that physical and social landscapes are dynamic and continually changing (see principles in the Cultural landscape approach section). Managing parks for their cultural values therefore takes place in a context of constant change. Cultural heritage management should, however, aim to maintain 'the legibility of the past in the landscape'<sup>87</sup> and facilitate the maintenance/ evolution of people's associations with park landscapes. Therefore, park managers require an awareness of the likely impacts of activities on the landscape and on cultural heritage values – what level of change is acceptable? As authors Fairclough, Lambrick and Hopkins note:

*The key policy issue is how society can influence the direction and pace of future change whilst still maintaining links with the past in a way that enriches the present.*<sup>88</sup>

To sustainably manage cultural landscapes and facilitate people's ongoing attachments, systems are required that absorb the disturbances introduced by human action as well as natural forces.<sup>89</sup> The concept of limits of acceptable change aims to promote mutually beneficial reciprocal interaction between natural

83 Article 3.1, Australia ICOMOS Burra Charter. For discussion see Marquis-Kyle and Walker 2004, p. 20

84 Commonwealth of Australia 2003, p. 105

85 The NPWS Boundary fence policy (2005) requires that consideration be given to the heritage characteristics of a fence before it is repaired, replaced or upgraded (Policy 41)

86 *Port Arthur landscape plan* (Context et al 2002), p. 9

87 Fairclough 2006, p. 62

88 Fairclough et al 2002, p. 69

89 McGlade 1999, p. 478





and social processes and between continuity and change.<sup>90</sup> Australian heritage management consultant Jane Lennon<sup>91</sup> suggests that proactive, participatory planning is a process that can help achieve this aim because it can integrate the values and experiences existing in both professional and public groups.<sup>92</sup>

**Box 18** gives an example of how a 'limits of acceptable change' approach based on community engagement and managed evolution is implemented.

### Further planning considerations: more information

Lockwood M 2006, 'Management planning' in Lockwood M, Worboys GL and Kothari A (eds), *Managing protected areas: a global guide*, Earthscan, London, pp. 292–327.

Describes adaptive planning approaches applied to managing parks (pp. 297–302).

Marquis-Kyle P and Walker M 2004, *The illustrated Burra Charter: good practice for heritage places*, Australia ICOMOS Inc., Burwood, NSW.

Explains and provides practical examples of a cautious approach (pp. 20–23).

De Lacy T and Whitmore M 2006, 'Tourism and recreation' in Lockwood M, Worboys GL and Kothari A (eds), *Managing protected areas: a global guide*, Earthscan, London, pp. 497–527.

Outlines a limits of acceptable change (LAC) approach in relation to tourism destination management (pp. 507–512).

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90 Fairclough 2003, pp. 314–5

91 Lennon 2005, p. 182

92 Gobster 2000, p. 16, suggests that limits of acceptable change processes may also provide a useful planning method by readily accounting for a continuum of ideas on nature and 'naturalness' rather than getting fixed in a culture-nature dichotomy

## Box 18 Managing change – Pebbly Beach camping area

Pebbly Beach is an isolated camping location on the southern coast of Yuraygir National Park. It has been regularly used over a long period by large parties of families and friends who live in the immediate area or nearby southern Queensland. The camping area has always been accessed using 4WDs and is characterised as a 'low-key' camping experience.

By respecting the history and character of recreational camping, NPWS management has sought a balance between continuity and change at Pebbly Beach. Continuity has meant allowing access to the place for those people with long-term connections, retaining the isolated campsite setting, maintaining 4WD access and facilitating the low-key camping experience. On the other hand, changes have included formalising the camping area (installing toilets, defining campsites, protecting middens and vegetation), formalising the access route, employing a caretaker, charging fees and closing parts of the beach to vehicles. Collaborative clean-ups of the camping area surrounds (including digging-up lantana) is undertaken by NPWS staff and regular camp users.

Thoughtful management planning and practice at Pebbly Beach, which includes respect for people's connections to place and acknowledging the history of recreational camping, shows how cultural heritage values and landscape change are managed. A current management challenge for this location is local use versus increasing use by people from outside the region.



Recreational camping along the Yuraygir coastline has taken place from the 1850s, illustrated by the Waugh's camp at Brooms Head, late 1880s. Photo: courtesy Rosemary Waugh-Allcock.



Pebbly Beach camping area. The rare horsetail oaks were planted in about 2000 by park staff; the bollards in the background are part of more recent management works. Photo: Dan Tuck/DECCW, 2006.



Campsites at Pebbly Beach, 1992. Source: Ken Teakle collection.



Christmas breakfast at Pebbly Beach, 1995. Source: Ken Teakle collection.



# Step 6 Integrate cultural heritage planning into the management framework

## Management

*An important element of a Plan of Management [POM] is a clear and obvious relationship between the significant values of an area, the desired outcomes of management, the issues which influence our ability to achieve those desired outcomes and finally, the management decisions made in the form of strategies and actions.*<sup>108</sup>

Management processes are concerned with how we go about management:

- Are the best systems and standards of management being followed?
- Are agreed policies and procedures in place and being followed?
- How can the management practices be improved?<sup>109</sup>

Management processes are the focus of the park management policy operating procedures manual (OPM).<sup>110</sup>

The *Plan of management manual* recognises that the overall planning process involves three generic steps, which parallel a cultural landscape approach:

- 1. Identification** Identify the values of the area and their significance
- 2. Assessment** Assess where we want park management to be in the long term and what issues are likely to prevent achieving this
- 3. Management** Identify management outcomes, strategies and actions based on assessed values of the area and identified issues to achieve the desired management outcomes.

To implement this process, the manual recognises that we need to:

- identify what is important about a park – the ecological, cultural, recreational, educational values, their level of importance and why we are seeking to protect those values
- determine what we are actually trying to achieve in the long term for a park (the purpose/vision/desired outcomes)
- identify what is impacting on the values and what issues are likely to prevent achievement of the desired outcomes
- identify and evaluate a range of management options to achieve the purpose/vision/desired outcomes
- develop appropriate strategies and actions for the management of a park
- prioritise the management actions.<sup>111</sup>

<sup>108</sup> *Plan of management manual* (NPWS 2003), p. 48

<sup>109</sup> Hocking et al 2006, p. 22

<sup>110</sup> [The park management policy operating procedures manual](#) is available to DECCW staff on the intranet

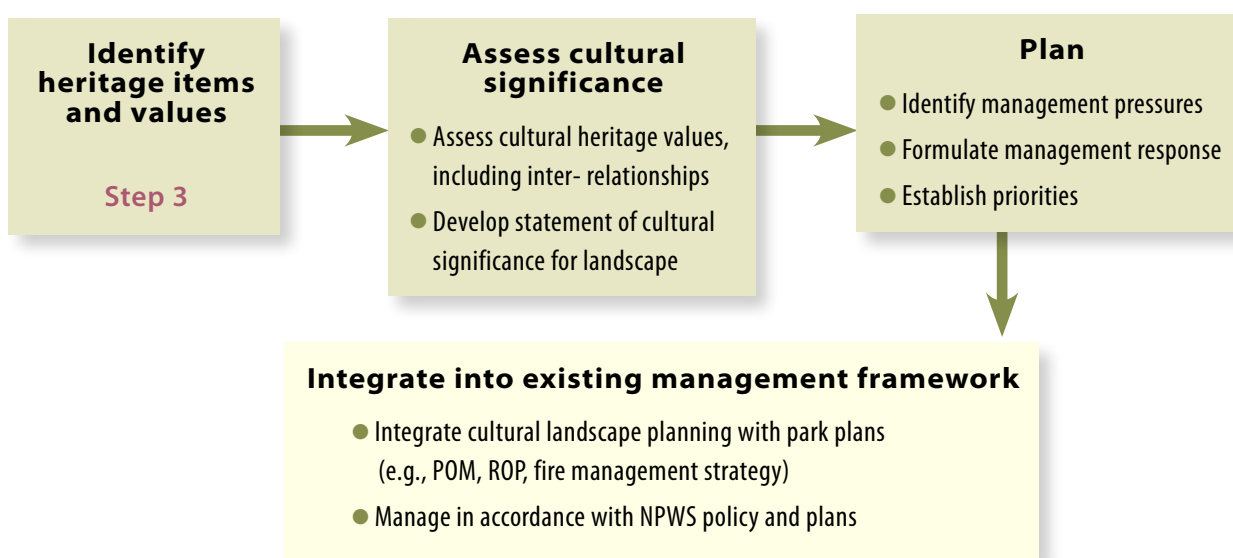
<sup>111</sup> *Plan of management manual* (NPWS 2003), p. 39

## Integrated landscape management

One of DECCW's goals is to integrate landscape management for long-term ecological, social and economic sustainability.<sup>112</sup> This chapter focuses on integrating cultural landscape values into the existing park management framework. It assumes that management objectives for the relevant parks have already been formulated (see the section, Start with clear management objectives). However, applying a cultural landscape approach may mean cultural heritage objectives need to be revised. This, in turn, may lead to modifying park management objectives; that is, there is a reciprocal relationship.

Section 72 of the NPW Act requires a plan of management (POM) to be prepared for each park. A POM is a legal document outlining how a park will be managed. In order to prepare or revise a POM, it will be necessary to identify cultural heritage items and cultural values for a park (**Step 3**), assess the cultural heritage significance of the cultural landscape/whole park (**Step 5**) and develop a framework for managing the cultural heritage items and values across the park (**Figure 8**). This process is in line with the Burra Charter (Appendix A) and the *Plan of management manual*.<sup>113</sup>

**Figure 8 Integrate cultural heritage planning into management framework**



## Integrating ecosystem and cultural heritage management

In *Looking after heritage places*, Michael Pearson and Sharon Sullivan observe that cultural heritage management differs from ecosystems management in that cultural heritage items deteriorate over time and are not self-generating like most elements of natural systems.<sup>114</sup>

Since human activities have, in many cases, had detrimental impacts on ecological values, integrating conflicts between sustainably managing ecological and cultural heritage values can be complex.

Some of the more difficult ecological/cultural heritage conflicts to resolve can relate to cultural modifications to landscapes. These may result from mining, forestry, pastoralism, agriculture, township development and conservation.

<sup>112</sup> DECC Corporate Plan 2008–2012 (DECC 2008b)

<sup>113</sup> NPWS 2003, 15.1 and Appendix 19

<sup>114</sup> Pearson and Sullivan 1995, p. 188



Some specific examples include:

- landscape modifications resulting from alluvial gold mining and constructing water races (e.g., Kiandra precinct in Kosciuszko National Park)
- large-scale sand dune degradation resulting from coastal sand mining and rehabilitation with exotic species (as in many coastal parks)
- cumulative vegetation transformation in forest communities resulting from cattle grazing, regular burning and selective logging (**Box 6**)
- vegetation clearance and landscape degradation associated with sugar-cane growing (e.g., Carsons and Fannings farms, Yuraygir National Park), cattle grazing (e.g., Four Bulls Creek, Washpool National Park), long-term cropping and grazing (e.g., Cattai National Park) or timber plantations (e.g., Old Mill pine forest, Washpool National Park)
- modification of water systems by creating dams, weirs, wells and ground tanks (e.g., within Culgoa National Park there are 18 ground tanks, constructed between the 1890s and 1980s)
- management actions undertaken within parks such as the construction of new camp grounds and management trails. The primary principle when dealing with conflicts between park use and heritage protection is that use should be secondary to heritage protection, be compatible with the purpose of reservation and significance of the area, and be ecologically sustainable. The 'precautionary principle' should be applied, especially where there is a lack of knowledge about impacts.<sup>115</sup>

Decisions on how to manage large-scale culturally modified landscapes within the park system will be based on:

- a clear understanding of all landscape values (ecological, social, cultural, educational, economic)
- the level of significance of all landscape values<sup>116</sup>
- the management objectives of the relevant park category (thus management decisions regarding culturally modified landscapes are likely to be different for nature reserves and historic sites) and the individual park
- management options to achieve management objectives, including options that integrate long-term ecological, social and economic sustainability
- risks associated with each management option (e.g., 'what values are compromised?')
- resource constraints and opportunities.

Based on the range of information listed above, *the park manager(s) must ultimately make an informed and justifiable decision on how to manage large-scale culturally modified landscapes*. The decision-making process can involve negotiation with different parties (e.g., Aboriginal groups, conservation groups, past landowners and park user groups) and may involve trade-offs and compensation measures in relation to competing values. Implementing a decision may require ongoing engagement with the different parties. It will require monitoring the effects of implementation on cultural heritage values.

## Monitor cultural heritage

Many POMs contain an outcome statement for cultural heritage, along the lines of 'cultural significance of heritage items within the park is appropriately conserved and managed.' How can such an outcome be measured and assessed, particularly given that physical and social landscapes are dynamic and continually changing?<sup>117</sup>

<sup>115</sup> *Plan of management manual* (NPWS 2003), p. 66

<sup>116</sup> The process for protecting natural heritage advocated in the *Australian Natural Heritage Charter* (Commonwealth of Australia 2003) parallels the Australia ICOMOS Burra Charter

<sup>117</sup> An adaptive management approach, which underlies the NPWS *Park management framework*, requires the results of management actions to be monitored and used to inform future actions



## Management: further information

NPWS 2003, [Plan of Management manual](#). This is available only to DECCW staff on the intranet.

Provides guidelines for writing the plan (Part B) (pp. 36–79), including information on sections regarding management planning, values and management direction and conservation of natural and cultural values.

NSW Heritage Office maintenance series and technical reports. Available at [www.heritage.nsw.gov.au/13\\_subnav\\_01.htm#technical](http://www.heritage.nsw.gov.au/13_subnav_01.htm#technical)

The maintenance series includes notes on preparing a maintenance plan as well as guides to the care and conservation of metalwork, wood repair and paint finishes. The technical notes series covers a range of issues including growths on historic masonry, cracking of buildings, terracotta roof tiles and marble headstones.

NSW Heritage Office 2001, *Safe in the shed: caring for historic farm machinery*. Available at [www.heritage.nsw.gov.au/docs/safeinshed\\_final.pdf](http://www.heritage.nsw.gov.au/docs/safeinshed_final.pdf)

Provides advice on capturing stories about, as well as recording and managing, historic farm machinery and heritage collections.

It is useful to distinguish between two types of measuring – those of measuring actions already carried out (auditing<sup>118</sup>) and measuring the effects of actions or of inaction (monitoring). Monitoring means being aware of the state of a system. For the purposes of a park's landscapes, monitoring cultural heritage means being aware (through measuring) of the *condition* of, and *pressures* on, an item (object, place or landscape) or a cultural value.<sup>119</sup>

Two practical methods of condition monitoring of cultural landscapes are to:

- gather documentation on landscape-scale change by maintaining a collection of air photos from different time periods for a park landscape. Comparative analysis can be used to measure and assess change; e.g., in the regrowth on previously cleared land (see **Box 19**)
- establish a monitoring program for heritage items based on regular (though not necessarily frequent) photography. Photographs should be taken from the same or fixed or photo point(s) for comparative purposes.<sup>120</sup>

There has been a lack of systematic measuring, monitoring and evaluation of the *condition* of cultural heritage items within the NSW park system. The *Historic heritage maintenance survey* (1995) is the only project undertaken to provide a detailed and effective assessment of the condition of historic heritage in the NSW park system.<sup>121</sup> The indicators used in *State of the parks* (as well as *State of the environment*)

118 Auditing, by this definition, is the measurement of whether or not the actions were done as planned, at the correct location, according to pre-specified allocation of responsibilities and budget

119 *State of the parks* (NPWS 2004), pp. 63–65

120 For information on photographing heritage items, see Heritage Office 2006 (this provides a checklist for making an archival photographic record, including a record for monitoring purposes)

121 Cultural Heritage Services Division 1995. *The Historic heritage maintenance survey* was an audit of the maintenance needs of some 1,700 complexes comprising about 5,000 structures and archaeological remains. The audit identified that the NPWS required around \$78M to manage its historic heritage assets over 5–10 years. Heritage assets maintenance program (HAMP) resulted from a bid to Treasury in 1995 based on this audit.

to report on cultural heritage condition are generally not quantitative measures. Monitoring cultural heritage values is even more problematic though, as with monitoring heritage fabric condition, it is being addressed.

Finally, PWG is currently developing a monitoring and evaluation guide that will provide guidance and context for monitoring and evaluating programs across all its areas of activity. This guide will explain how important it is to use monitoring and evaluation to drive adaptive park management; this includes management actions concerning cultural heritage items and values. It will also provide practical advice on how this can be done. The guide is scheduled for completion in 2010.

## Monitoring, evaluation and reporting: further information

Australian Heritage Commission 2000, *Protecting local heritage places: a guide for communities*, Australian Heritage Commission, Canberra, ACT. Available at [www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf](http://www.environment.gov.au/heritage/ahc/publications/commission/books/pubs/protecting-local-heritage-places.pdf)

Chapter 9 (pp. 89–92) provides information on monitoring progress at heritage places.

NPWS 2001, *State of the parks 2001*, NSW NPWS, Hurstville; Department of Environment and Conservation (NSW) 2004, *State of the Parks 2004*, DEC, Hurstville, NSW. These are both available at [www.environment.nsw.gov.au/sop/](http://www.environment.nsw.gov.au/sop/)

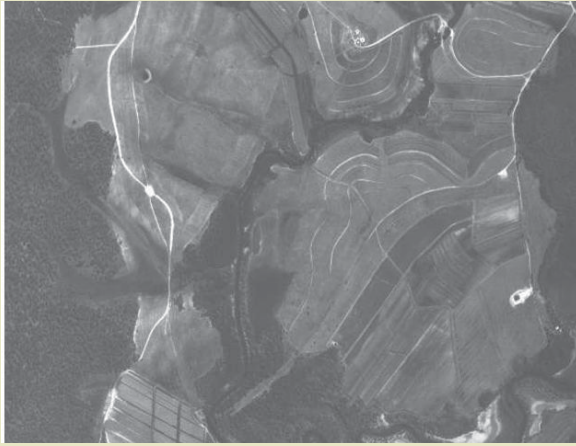
These two reports were prepared as part of the *State of the parks* program. It provides information on the condition of, and pressures on, NSW parks, and to ascertain how effectively these areas are being managed.

Beeton B, Buckley K, Jones G, Morgan D, Reichelt R and Trewin D 2006, Australian State of the Environment Committee 2006, *State of the environment 2006*, independent report to the Australian Government, Minister for the Environment and Heritage, Department of the Environment and Heritage, Canberra. Available at [www.environment.gov.au/soe/2006/index.html](http://www.environment.gov.au/soe/2006/index.html).

Includes a chapter (9) on natural and cultural heritage conditions, trends and pressures, as well as theme commentaries, integrative commentaries, current or emerging issues papers and technical reports. Cultural heritage indicators (NCH 09-12) are focused on funding provided rather than the actual condition of heritage places and changes in heritage values.

## Box 19 Monitoring change – some examples

The following images show cultural heritage items at different points in time, demonstrating change over time. Change is illustrated here – at different scales, from whole landscapes to single buildings, objects or painted art – and as different degrees of change.



Fanning's cane and cattle farm area, 1978. Source: Department of Lands.



Fannings farm area, Yuraygir National Park, 2009. Source: Google Earth.



Bantry Bay, Middle Harbour. General view of explosives magazine station showing extent of vegetation clearance, 1916. Source: Mitchell Library, State Library of NSW. Call no 31860.



Bantry Bay, Garigal National Park, 2001. The slopes surrounding the explosives complex have revegetated since disuse in 1974. Source: Bantry Bay Explosives Magazine Complex conservation management plan (Graham Brookes et al 2002).



Abandoned EH Holden panel van, Culgoa National Park. Photo: Stirling Smith/DECCW, 23 March 2006.



Panel van after the windows had been smashed by vandals. Photo: Allan McLean/DECCW, 23 October 2006.

The white EH Holden panel van belonged to Archibald Ray Hamlin who owned and operated Cawwell Station from 1979 until 1986. Ray used the vehicle to travel around the property to check stock and was known to camp in the car. A small suitcase containing documents belonging to Mr Hamlin was found when NPWS acquired the property in 1996.



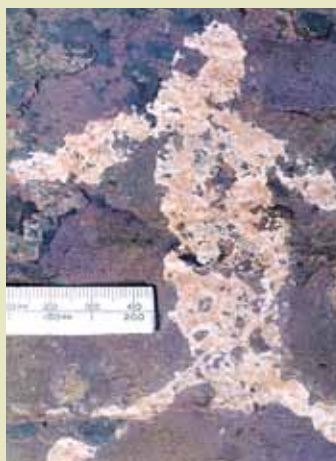


Above: Byron Lighthouse, 2008. Photo: Caroline Lawrance/DECCW, 2008.

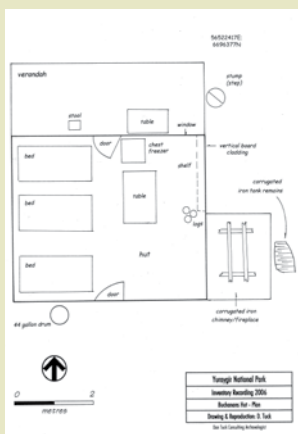
Right: Byron lighthouse precinct, May 1996. Source: Ian Clifford, Australian Heritage photo library.



Recent changes to the Cape Byron lightstation precinct include a catch-up maintenance program, upgrades and improvements; removal of offices that had been in buildings in the precinct; a habitat restoration (weed-removal) program; and the development of improved facilities for visitors (such as upgraded walking tracks and new toilet facilities). (Freeman Ellsmore, 2009, p. 66)



Painted rock art figure showing loss of pigment over time. Source: Dave Lambert/DECCW, 1990, 2008.



Buchanans Hut, Yuraygir National Park. Photo (left) and plan (centre). Source: Dan Tuck/DECCW, 2006. Right: Burnt-out remains of Buchanans Hut. It is unknown if the fire was accidental or deliberately lit. Photo: Sharon Lehmann/DECCW, May 2008.

Buchanans (Ti-tree) Hut is located above river flats associated with the Wooli Wooli River. The hut is a timber structure with a low-pitched corrugated iron roof and vertical board cladding. The hut consists of one room with a veranda projecting to the north. An external corrugated iron chimney and fireplace butts the hut's eastern wall. The hut is enclosed within a post-and-wire perimeter fence (some of which is original; some of which has been replaced or installed by PWG).





## Interpretation – a note on cultural landscapes

A key to sustainably managing a cultural landscape is to ensure adequate documentation and landscape legibility exists that will enable all parts of the landscape to be understood and interpreted for the public.<sup>122</sup> This does not necessarily mean all physical fabric or all landscape alterations will be retained, but it does require that changes to the landscape are sufficiently well documented for interpretation purposes. Documenting landscape change is a part of a practical cultural landscape approach.

For example, patterns of vegetation change documented for Curramore State Forest (now part of Washpool National Park – see **Box 6**) suggest that the effects of over a century of seasonal cattle grazing and regular burning can be reversible within decades of reverting to a less-frequent fire regime. A park manager is likely to choose not to maintain such a grazed landscape, but once the grazed landscape and subsequent changes in vegetation patterns have been documented, there is the potential for its interpretation.

In an ideal world, all parts of every park should be able to be interpreted to the public, either on-site – face-to-face or graphically in brochures, publications and interpretation displays – or via off-site mechanisms such as the web. Thinking about how to interpret a cultural landscape, as well as its component parts, may help determine whether there is sufficient knowledge and documentation for this task (**Step 2**). A historical themes table is a useful management tool for the purpose of interpretation (**Box 14**), though *values that relate to sensitive information are not appropriate for interpretation*.

**Box 20** provides examples of how cultural landscapes have been successfully interpreted.

### Interpretation: further information

NPWS (in press), 2010 draft *Interpretation manual* (draft), NPWS, Hurstville, NSW.

This manual is currently being prepared by PWG and will be available late 2010.

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

The purpose of the charter is to define the basic principles of interpretation and presentation as essential components of heritage conservation efforts and as a means of enhancing public appreciation and understanding of cultural heritage items.

Interpretation Australia Association 2006, *Interpreting culture and Country: guidelines for interpreting Australian Aboriginal and Torres Strait Islander culture and Country*. Available at <http://www.interpretationaustralia.asn.au/resources/guidelines>

Work-in-progress guidelines developed following a workshop in 2002.

<sup>122</sup> The promotion of public appreciation and understanding of the national park's natural and cultural values is a management principle for National Parks in the NPW Act 1974 [30E (2) (a)].

## Box 20 Interpreting cultural landscapes – some examples



Interpretation panel, Sandon River camping area, Yuraygir National Park. Photos: Denis Byrne/DECCW, 2006.



Source: Macleay Museum, The University of Sydney

*Making a place for herself: women's experiences of landscapes and national parks* was a travelling exhibition that showcased the diversity and richness of women's experiences of landscapes in NSW – the experience of work, exploring and adventuring, spiritual connection to country and creative responses to landscape. The exhibition was displayed in national park visitor centres and visitor information centres in 2006–2007 from Bryon Bay to Broken Hill and from Kurnell to Mungo.



Discovery program tour, led by Aboriginal Discovery ranger Chris Tobin, overlooking the Blue Mountains National Park. Photo: DECCW, 2008.



Discovery program tour in front of the ruins of 1830s two-storey stable workers' accommodation, Lake Innes Nature Reserve. Photo: DECCW, 2008.

'National Parks Discovery – walks, walks and tours', is the brand name for a community education and interpretation program undertaken by PWG. Discovery plays an important educative role in sharing and interpreting the 'stories' about nature, historic heritage and cultural heritage, and fostering understanding and appreciation for conservation. Specialist Discovery rangers use a face-to-face approach to deliver the program's interpretation.



# Afterword

*All landscapes contain the imprint of human use.*

This sentence was used to introduce the idea of cultural landscapes at the start of this publication (see About the guide). It encapsulates the two foundational ideas promoted throughout this guide – that history has taken place across the landscape and that the form of the present landscape is the product of long-term and complex relationships between people and the environment. It is for these reasons that the landscape-scale management of cultural heritage is relevant to all parts of the NSW park system.

The six-step process presented in this guide is not radical. It broadly follows the Burra Charter process (**Appendix 1**) and the NSW Department of Planning's heritage management system. The six steps also parallel the adaptive management process advocated by the NPWS park management framework. Like the framework, the approach of the cultural landscape guide starts with clear management objectives and ends with the questions: 'Did we achieve what we planned?' and 'Should we change anything?' (**Figure 3**)

What this guide emphasises is landscape, and the identification, assessment and management of *cultural heritage places and cultural values across all of the landscape*, not just at single sites. A second emphasis of this guide is *integrating cultural heritage management* into all areas of park management – ecological conservation, managing pest animals and weeds, fire management, partnerships with Aboriginal people, visitor management, community programs and education and infrastructure management. Applying an integrated landscape management approach will support park managers to achieve cultural heritage management objectives.

A final point is that this guide advocates a *systematic approach* to managing cultural heritage items and values. The six steps presented in this guide are sequential – identifying cultural heritage items and values (**Steps 1–4**) must precede an assessment of cultural heritage significance (**Step 5**), which in turn must precede management planning (**Step 6**). The checklist in **Appendix F** is a summary of each of the six steps and can be used to ensure the systematic application of a cultural landscape approach.

Applying a cultural landscapes approach is not just about meeting DECCW's legislative, policy and ethical obligations or even about doing the right thing. There is a much greater imperative, because a major challenge for DECCW in achieving a goal of 'integrated landscape management for long-term ecological, social and economic sustainability' is ensuring long-term community support for conservation and for our park system. Knowing that *all landscapes contain the imprint of human use* means that there will be communities who have connections to most, if not all, of the NSW landscape. Recognising and respecting each community's special places and landscapes within the NSW park system, which lies at the core of culture and heritage management practice, provides a powerful basis for engaging communities in the conservation of our park landscapes.





# Getting help

## Division of responsibilities

Within DECCW, the responsibility for managing cultural heritage across the parks system lies mostly with Parks and Wildlife Group (PWG)<sup>108</sup> and Country, Culture and Heritage Division (CCHD).<sup>109</sup> The Environment Protection and Regulation Group (EPRG) plays a key role in relation to on-park regulatory matters.

The role of CCHD in cultural heritage management revolves around developing strategic cultural heritage policies and frameworks, and providing technical advice and the two cultural heritage information management systems (HHIMS and AHIMS). Key areas of support provided by CCHD relevant to the identification, assessment, management and interpretation of cultural landscapes include:

- developing cultural heritage planning documents
- providing historic heritage technical services, support and advice
- providing cultural heritage information services (HHIMS and AHIMS)
- assisting with Aboriginal community liaison.

PWG's role in cultural heritage management revolves around developing on-park policies, the on-ground management of cultural heritage and managing the reserve-acquisition process. Some of the key areas where PWG has undertaken work that is relevant to identifying, assessing, managing and interpreting cultural landscapes include:

- providing this operations guide for planning and management purposes
- undertaking on-park surveys to identify cultural heritage items and values
- populating and updating AHIMS and HHIMS on-park entries
- undertaking community liaison
- developing cultural heritage planning documents
- developing interpretation strategies and materials
- leading on-park monitoring and reporting.

## Contacts

The following staff can provide advice in regard to the service areas listed.

### Information Services (HHIMS and AHIMS)

- manager, Information Systems and Assessments Section, CCHD
- HHIMS registrar, CCHD
- AHIMS registrar, CCHD

<sup>108</sup> NPWS sits within the Parks and Wildlife Group, DECCW

<sup>109</sup> The respective roles are the subject of a draft 'internal partnership agreement' between the two divisions



## Technical and planning advice – historic heritage

- specialist staff in branch planning and coordination sections, PWG
- regional planners, PWG
- cultural heritage manager, South West Region, Metropolitan Branch, PWG
- manager, Policy and Planning Section, CCHD
- heritage architect, CCHD
- historic heritage project officer(s), CCHD
- heritage asset revitalisation program (HARP) coordinator, CCHD

Technical information is also available on the NSW Heritage Branch website, available at: [www.heritage.nsw.gov.au/13\\_subnav\\_01.htm#technical](http://www.heritage.nsw.gov.au/13_subnav_01.htm#technical)

## Aboriginal culture and heritage support and community liaison

- manager, Aboriginal heritage for region, CCHD<sup>110</sup>
- Aboriginal heritage conservation officer, CCHD
- Aboriginal co-management unit, PWG

### Resources

‘Further information’ boxes have been inserted throughout this guide. They list resources that may be useful in applying a cultural landscape approach, many of which are Country, Culture and Heritage Division research publications available on DECCW’s website.

Some comparative guides (with links) used in other places and countries are listed below.

Jane Lennon and Steve Mathews 1996, *Cultural landscape management guideline for Australian Alp national parks*. Available at [www.australionalps.environment.gov.au/publications/research-reports/cultural-landscape-management-guidelines.html](http://www.australionalps.environment.gov.au/publications/research-reports/cultural-landscape-management-guidelines.html)

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*ICOMOS World Heritage cultural landscapes*, description and bibliography, February 2009. Available at [www.international.icomos.org/centre\\_documentation/bib/culturallandscapes.pdf](http://www.international.icomos.org/centre_documentation/bib/culturallandscapes.pdf)

UNESCO World Heritage Series, *Cultural landscape*, 2010. Available at: [whc.unesco.org/en/series/26/](http://whc.unesco.org/en/series/26/)

<sup>110</sup> There are five Aboriginal heritage regional managers spread across the state. The regions are Central (Hurstville), Far West (Griffith), North West (Dubbo), Northern (Coffs Harbour) and Southern (Queanbeyan).

# References

This guide is written primarily for use by DECCW staff, who require specific references to organisational procedure and policy to carry out the recommendations made. Some URLs listed here are accessible only by DECCW staff via DECCW's intranet and are included solely for their use. These references are noted as such. Outsiders will be unable to access these sites. Where unpublished reports are held by DECCW, a reference to the HHIMS or AHIMS catalogue number is included.

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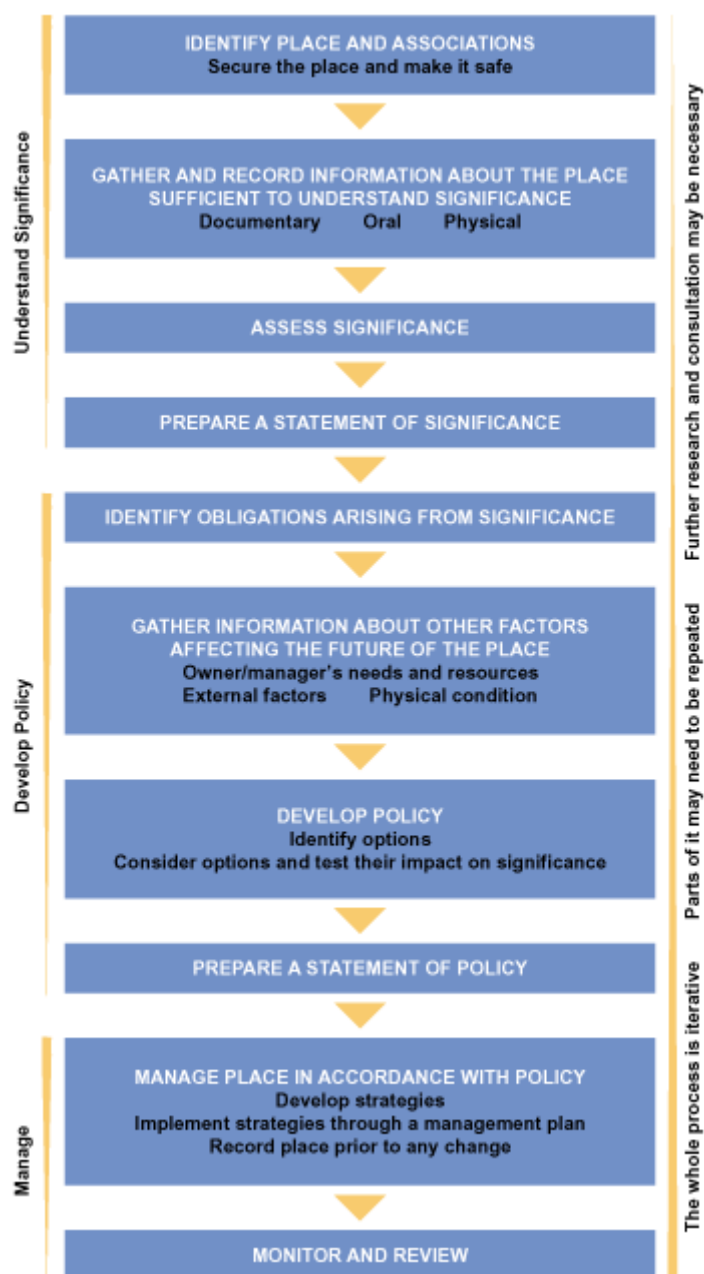
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- Worboys GL, Winkler C & Lockwood M 2006, 'Threats to protected areas', in Lockwood M, Worboys GL and Kothari A (eds) *Managing protected areas: a global guide*, Earthscan, London, pp. 223–61.



# Appendix A

## The Burra Charter process

Sequence of investigations, decisions and actions



© Australia ICOMOS 1999

### The Burra Charter process: further information

The Australia ICOMOS *Burra Charter* is available at [www.icomos.org/australia/](http://www.icomos.org/australia/)

Marquis-Kyle P and Walker M 2004, *The illustrated Burra Charter: good practice for heritage places*. Australia ICOMOS Inc., Burwood, NSW.

# Appendix B

## Sample cultural heritage field inventory card

The card reproduced below was developed for field staff working in Yanga National Park. It was designed to be carried by field staff so cultural heritage items could be quickly recorded when first encountered. The description categories were created to cover the known heritage at Yanga and are specific to the park.

### Yanga National Park: cultural heritage field inventory card

#### Side 1

Item details									
Name of item									
Location	<input type="checkbox"/> AGD <input type="checkbox"/> GDA	Zone	54	Map		Easting		Northing	
Location method		<input type="checkbox"/> Differential GPS <input type="checkbox"/> Non-differential GPS <input type="checkbox"/> Topographic map (scale: 1:_____km) <input type="checkbox"/> Other							
Type of item									
Aboriginal <input type="checkbox"/> Artefact <input type="checkbox"/> Burial <input type="checkbox"/> Earth mound <input type="checkbox"/> Hearth <input type="checkbox"/> Modified tree <input type="checkbox"/> Non-human bone <input type="checkbox"/> Ochre quarry <input type="checkbox"/> Shell <input type="checkbox"/> Stone quarry <input type="checkbox"/> Waterhole <input type="checkbox"/> Other	Pastoral <input type="checkbox"/> Hut or shed <input type="checkbox"/> Rubbish dump <input type="checkbox"/> Stockyard <input type="checkbox"/> Dip <input type="checkbox"/> Fenceline <input type="checkbox"/> Workers' camp <input type="checkbox"/> Mustering route <input type="checkbox"/> Telegraph line <input type="checkbox"/> Road or track <input type="checkbox"/> Wharf/jetty <input type="checkbox"/> Other	Forestry <input type="checkbox"/> Mill location <input type="checkbox"/> Sleeper cutters camp <input type="checkbox"/> Track <input type="checkbox"/> Log dump <input type="checkbox"/> Stump (cut) <input type="checkbox"/> Other	Water management <input type="checkbox"/> Pump <input type="checkbox"/> Weir/regulator <input type="checkbox"/> Dam <input type="checkbox"/> Drain <input type="checkbox"/> Other	Other <input type="checkbox"/> Rabbits' camp <input type="checkbox"/> Fishing camp <input type="checkbox"/> Duck shooting site <input type="checkbox"/> Agricultural land <input type="checkbox"/> Exotic planting <input type="checkbox"/> Burial <input type="checkbox"/> Memorial <input type="checkbox"/> Survey marker <input type="checkbox"/> Mining <input type="checkbox"/> Other	Moveable heritage item <input type="checkbox"/> Aboriginal collection <input type="checkbox"/> Farm machinery <input type="checkbox"/> Vehicle <input type="checkbox"/> Engine <input type="checkbox"/> Trap <input type="checkbox"/> Domestic item <input type="checkbox"/> Other				

#### Side 2

Description					
Physical description and condition					
Approximate date					
Current use				Former use	
Further comments					
Source of this information					
Form compiled by					
Office use					
Is item already recorded in HHIMS?		Date item entered in HHIMS		HHIMS ID number	
Is item already recorded in AHIMS?		Date item entered in AHIMS		AHIMS ID number	

# Appendix C

## Aboriginal historic themes framework

A historic themes framework can be used for identifying, documenting and interpreting Aboriginal people's attachments to post-1788 places and landscapes. Megan Goulding, heritage consultant, has developed an applied thematic framework for post-contact Aboriginal places in south-eastern Australia.<sup>111</sup>

### 1.0 Traditional/cultural

- Mythological place
- Increase site
- Ceremonial place
- Named place
- Camp
- Resource use

### 2.0 Contact places

- Contact with cedar-getters
- Contact with squatters
- Contact – general

### 3.0 Conflict

- Attacks on Aboriginal people
- Attacks by Aboriginal people
- Segregation

### 4.0 Living places

- Camps
- Houses
- Institutions

### 5.0 Work

- Manual
- Domestic
- Shop
- Business

### 6.0 Resources

- Plants
- Animals
- Other materials

### 7.0 Travelling routes

- Communication routes
- Resource collection routes
- Ritual purposes
- Work related

### 8.0 Burials

- Outside formal cemetery
- Within formal cemetery

### 9.0 Religion

- Church
- Sunday school
- Mission

### 10.0 Government

- Aborigines Protection Board
- Aborigines Welfare Board
- Police
- Court
- Jail

### 11.0 Education

- Childminding
- Schools
- Teaching places

### 12.0 Health

- Hospital
- Illness

### 13.0 Life Events

- Birth
- Death
- Marriage

### 14.0 Recreation

- Self
- With community
- Within broader community

### 15.0 Self-determination

- Cooperatives
- Land ownership
- Economic enterprises

### 16.0 Land

- Permissive occupancy
- Reserve
- Land claim
- Land return

<sup>111</sup> Goulding has applied this thematic framework to post-contact Aboriginal studies for the Coffs Harbour LGA (Goulding 2002) and the Bega Valley LGA (Goulding and Griffiths 2004)



# Appendix D

## Frequently asked questions

### 1. What is a cultural landscape?<sup>112</sup>

See the Cultural landscape approach section. The concept of cultural landscape emphasises the landscape-scale of history and the connectivity between people, places and heritage items. While the concept is *applied* differently by different organisations (such as the UNESCO World Heritage Committee, US National Park Service, Parks Canada and English Heritage<sup>113</sup>), for the purposes of NSW park management it is a concept that can be used to support a goal of integrated landscape management of park landscapes.

### 2. How big is a cultural landscape?

The scale, dimensions, forms and historical layers that make up a cultural landscape will vary immensely, ranging from a quite small, contained landscape (e.g., a small farm or a contained mining area) to a vast, extensive area covering many square kilometres (e.g., a previous state forest or large pastoral property). For practical purposes the boundary of a small- or medium-sized park can generally be considered the boundary of a cultural landscape. However, for some large parks (e.g., Washpool National Park), areas within the reserve boundary (e.g., Four Bulls Creek area or the part of Washpool State Forest around Coombadjha Creek) may be considered separate cultural landscapes. The management objectives for a park will help determine cultural landscape boundary(s).

### 3. What are the basic elements of a cultural landscape that should be recorded?

The simple answer is, as much as possible. In general start by:

- identifying heritage items from maps, plans and aerial photographs
- documenting the stories and memories of people with connections to places including those of local Aboriginal people
- collecting copies of old photographs
- taking inventory and photographing large heritage items (such as building complexes, camping areas, tracks, paddocks and areas impacted by mining or forestry). Over time, information can be gathered on smaller elements and details (e.g., each building, fence, ground tank, log ramp, piece of machinery, cultural planting)
- broad-scale mapping of past land uses such as pastoralism (e.g., paddocks), forestry (e.g., coupes and tracks), mining (e.g., lease areas) and recreation (e.g., camping and fishing locations).

See the steps, Gathering cultural heritage information (**Step 2**) and Identifying places, landscapes and values (**Step 3**), and **Appendix F**.

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<sup>112</sup> The term cultural landscape will get over 1.8 million hits on a Google search

<sup>113</sup> Brown 2007, DECC 2008a

## 4. Will implementing this guide mean more work with no more resources?

Managing cultural heritage is not a question of resources but of priority since legislation and policies require that all parks be managed for their cultural values. This guide recommends dovetailing cultural heritage management with other areas of field activity, much of which does not require financial resources. For example, this might be achieved first, by discovering the history of the reserve as part of building neighbour, community and visitor relations and second, by recording heritage places as part of undertaking different park management activities.

## 5. How much will it cost?

This guide emphasises planning in relation to identifying, assessing, managing and interpreting cultural landscapes. It focuses on those tasks that managers, planners, rangers and field officers can undertake to document cultural heritage items. A great deal of this identifying and documenting work can be taken in the course of their day-to-day work. At times, professional input may be required (e.g., from a historian, conservation architect, landscape architect or archaeologist) and options for resourcing such input should be discussed with relevant PWG and CCHD staff. See the section on Getting help.

## 6. How are management priorities for cultural heritage set using a cultural landscape approach?

Setting management priorities for cultural heritage is undertaken at a PWG regional level through regional cultural heritage management strategies and regional operations plans (see **Figure 1**). Adopting a cultural landscape approach as advocated in this guide does not of itself set management priorities. However, such an approach will inform priorities; first, by identifying the full scope of cultural heritage contained in a regional park system and, second, by recognising the management pressures (e.g., constraints, threats and opportunities) placed on the cultural heritage items and values.

## 7. How is a cultural landscape approach incorporated into a plan of management?

A cultural landscape approach is a way of thinking about nature and culture that recognises the present landscape as the product of long-term and complex relationships between people and the environment. That is, on any given area of land, some historical activity(s) will have taken place. This idea can be incorporated into the preparation of a POM (or other planning document or process). In developing a management framework for a park landscape, this guide advocates for the application of concepts of, and ideas about, adaptive management, active management, a cautious approach and limits of acceptable change (**Step 5**).





## 8. Which woolsheds should DECCW conserve?<sup>114</sup>

This question has been around for a long time in relation to the NSW park system. It is asking, more broadly, how many of a single class of heritage item should we keep and actively manage? Cultural heritage managers would rarely ask how many Aboriginal rock art sites should be retained and conserved because each rock art location has a particular story to tell, each has a unique collection of markings and each has particular meaning (historical and contemporary) to an individual or group of people. So it is with woolsheds – each has been constructed in a unique (usually vernacular) style, each has a different history and each has a different social meaning to people that owned, worked at or visited the place. These features are also common, for example, to all mountain huts in Kosciuszko National Park (**Box 12**).

A cultural landscape approach can help tease out the values of a particular woolshed by understanding its historical context, its connections to other places and its connections with different people and communities. All woolsheds in this approach would be actively managed (that is a long-term conservation and management outcome identified). Establishing a relative management priority can then be achieved through a regional cultural heritage management strategy (see question 6) and regional operations plan.

## 9. When should modified landscapes be conserved? What is the decision-making process?

PWG is currently developing a policy on 'modified landscapes'. A 'modified natural area' is defined under the NPW Act as an area:

- where the native vegetation cover has been substantially modified or removed by human activity (e.g., resulting from previous use) and
- that is identified in the relevant POM as not being appropriate for restoration (e.g., to conserve cultural landscapes, maintain current use opportunities or to allow for proposed uses) or
- that is identified in the relevant POM as not being capable of restoration (e.g., due to excessive damage or current threats).

Examples of modified natural areas include building complexes, gardens, grassed clearings and cultural landscapes.<sup>115</sup> A cultural landscape approach emphasises the need for documenting landscape/vegetation change in order to understand what it is that is being managed (**Step 2**).

Umwelt's study of vegetation change in Washpool National Park (**Box 6**) emphasises documenting landscape/vegetation change as a basis for understanding present vegetation patterns and interpreting past activity. The management proposal arising from this work was not that all such changes should (or ever could) be retained but that documentation is vital for interpretation and management purposes.

A decision to conserve a modified landscape will therefore be made on the basis of cultural significance, risk/threats, visitation, available resources (see Establish priorities, **Step 5**) and priority relative to other park-management activities.

<sup>114</sup> A search on HHIMS on 'woolshed' brings up 29 items (elements) and on 'shearing shed' an additional six elements (total = 35 at May 2010) located within the NSW park system

<sup>115</sup> [Guidelines for issuing licences](#) for 'modified natural areas' available only to DECCW staff on the DECCW intranet

# Appendix E

## Glossary

**action** Specific statement of means that ideally includes enough detail to enable their unambiguous implementation by field staff.<sup>116</sup>

**adaptation** Modifying a place to suit an existing use or a proposed use (Burra Charter, Article 1.9).

**aesthetic** An item with visual or sensory appeal, landmark design qualities or displaying creative or technical excellence.<sup>117</sup>

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

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

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

**authenticity** Degree to which our understanding of the values of a heritage item are credible or truthful. Knowledge and understanding of information sources is a requisite basis for assessing all aspects of authenticity. The ICOMOS *Nara Document on Authenticity* (1994)<sup>118</sup> states that heritage items must be considered and judged within the cultural contexts to which they belong.

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

**collaborate** A degree of community involvement and participation with government that results in joint decision making.

**community** Term applied to a general population or local social group connected by geographic, racial, professional or other factors.

**community engagement** The participation of communities in decision-making and management processes. The DECCW Aboriginal community engagement framework<sup>119</sup> defines community engagement as 'connections between governments, individuals and communities on a range of policy, program and service issues'.

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

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

<sup>116</sup> Lockwood 2006b, p. 314

<sup>117</sup> Russell and Winkworth 2009, p. 61

<sup>118</sup> Available at [www.international.icomos.org/charters/nara\\_e.htm](http://www.international.icomos.org/charters/nara_e.htm)

<sup>119</sup> DECC 2007a, p. 4



**Conservation management plan (CMP)** A non-statutory document that outlines the significance of an item and how the item is to be managed. See *DECC Guidelines for the preparation of conservation management plans*.<sup>120</sup>

**conservation plan** A broad term covering a heritage planning document, including a CMP, HAS and conservation assessment.

**conservation processes** See **conservation**.

**cultural heritage management (CHM)** Generic term applied to managing cultural heritage places and values. Previously termed cultural resource management (CRM).

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

**cultural significance** A term frequently used to describe all aspects of significance. The Burra Charter (Article 1.2) uses the categories social, spiritual, historic, scientific and aesthetic to tease out cultural values for past, present or future generations in a methodical way.

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

**ethnic heritage** The common heritage of an ethnic group, sometimes termed diverse heritage.

**elder** Status held within Aboriginal groups, usually associated with **custodians** of particular cultural information.

**excavation** Process of archaeological investigation involving the systematic removal and analysis of cultural material.

**goal** A general statement of ends to which management aspires.<sup>121</sup>

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

**heritage action statement (HAS)** A concise conservation document which outlines the values of an item and the actions that need to be taken to conserve the item. Usually undertaken for items that are relatively uncomplicated (e.g., a hut) but some conservation planning is needed.

**heritage inventory/register** A list of heritage items which may be statutory or non-statutory.

**heritage item** A generic term used to include landscape, place, building, other structure, relic or other work of heritage significance.

**Heritage Branch** (previously **NSW Heritage Office**) A branch within the NSW Department of Planning responsible for providing policy advice to the Minister, administrative services to the Heritage Council of NSW and specialist advice to the community on heritage matters.

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

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120 NPWS 2003

121 Lockwood 2006b, pp. 313–14

**historic heritage** Comprises objects, places and landscapes that contain physical and intangible manifestations of human occupation and settlement after the arrival of non-indigenous people in Australia (1788). Historic heritage includes both settler Australian and Aboriginal cultural heritage values and can also be referred to as post-contact heritage. Historic heritage includes moveable heritage, collections and gardens.

**historic site** Lands dedicated as a historic site under the *National Parks and Wildlife Act 1974* (s30F).

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

**holistic** The inclusion of all values in the identification, assessment and management of a cultural heritage item.

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

**information sources** All material, written, oral and figurative sources which make it possible to know the nature, specifications, meaning and history of the cultural heritage.<sup>122</sup>

**intangible heritage** (or **living heritage**) The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. See *UNESCO Convention for the safeguarding of intangible cultural heritage*.<sup>123</sup> Less tangible aspects of heritage items include those embodied in the use of heritage places, associations with a place and the meanings that places have for people.

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

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

**intellectual property** Rights to knowledge.

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

**item** Generic term used to describe objects, structures or places. See **heritage item**.

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

**Local Aboriginal Land Council (LALC)** A Local Aboriginal Land Council area constituted under the *Aboriginal Land Rights Act 1983*.

**local environmental plan** (LEP) A statutory plan prepared by a local council in accordance with the EP&A Act.

**maintenance** The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair (Burra Charter 1999).

**material traces of history** As for **tangible heritage**.

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

**multi-value** As for **holistic**.

<sup>122</sup> Definition from Nara Charter on Authenticity 1994

<sup>123</sup> Available at [www.unesco.org/culture/ich/index.php?pg=00006](http://www.unesco.org/culture/ich/index.php?pg=00006)



**national park** Lands dedicated as a national park under the NPW Act.

**nature reserve** Lands dedicated as a nature reserve under the NPW Act.

**objective** or **management objective** Statement of realistic, measurable and specific ends to be achieved within a specific period of time.<sup>124</sup>

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

**park** General term used in the NPW Regulation and the *Park management policy manual* to refer to all land that has been acquired under the NPW Act. The collective term used for parks is **park system**.

**participation** Process(es) of involvement of community in government and recognised as a key element of good public sector governance.

**partnership** A joined-up approach to working together, for example between government agencies and representative community bodies to set priorities and deliver services.

**performance indicator** Scales used to assess the degree to which a desired outcome has been achieved.<sup>125</sup>

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

**planning** Decision making about how to do something in the future.

**policy** A set of ideas or a plan of what to do in particular situations that has been agreed officially by a group of people, a business organisation, a government or a political party. The *Park management policy manual* defines policy as 'a statement of attitude and course of action, directed toward the attainment of the corporate goals and/or objectives of NPWS'.

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

**protected area** An area of land and/or sea especially dedicated to the protection and maintenance of biological diversity, and of natural and associated cultural resources, and managed through legal or other effective means (IUCN).

**regional study/assessment/survey** Heritage study undertaken at a whole-of landscape scale.

**relic** 1. Term replaced by **Aboriginal object** in the NPW Act following the passing of the *National Parks and Wildlife Amendment Act 2001*. 2. The *Heritage Act 1977* defines relic as 'any deposit, artefact, object or material evidence that: (a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and (b) is of state or local heritage significance.'

**representativeness** Demonstrates the principal characteristics of a class of cultural or natural places/environments.

**risk** The likelihood of potential impact under the current (or proposed) management framework.

**Section 170 Register** The *NSW Heritage Act 1977* requires each NSW Government agency to prepare and maintain a heritage and conservation register (s.170 register) of heritage items in their ownership or under their control.

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<sup>124</sup> Lockwood 2006b, p 314

<sup>125</sup> Lockwood 2006b, p. 314



**service theme** Grouping of the range of activities generally undertaken in managing parks or in supporting park management (e.g., cultural heritage, pests, weeds, fire) for the purposes of the NSW park management framework.

**setting** The setting of a heritage structure, site or area is the immediate and extended environment that is part of, or contributes to, its significance and distinctive character. See *Xian declaration on the conservation of the setting of heritage structures, sites and areas*.<sup>126</sup>

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

**shared heritage** Tangible and intangible heritage that derives from the mutual histories of Aboriginal and settler Australians living and working together since 1788.

**significance** Of aesthetic, historic, scientific, cultural, social, archaeological, natural or aesthetic value for past, present or future generations. Heritage significance is often used interchangeably with the term 'heritage value'. In NSW, two levels of significance for heritage items are used – state and local.

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

**social value** The ways in which places and landscapes are perceived or experienced by local people and local communities.<sup>127</sup> Also referred to as community value.

**spirit of place** Made up of the tangible (e.g., sites, buildings, landscapes, routes, objects) and intangible elements (e.g., memories, narratives, written documents, festivals, commemorations, rituals, traditional knowledge, values, textures, colours, odours etc) that contribute to making place and give meaning, value, emotion and mystery to a place. See *Quebec declaration on the preservation of the spirit of place*.<sup>128</sup>

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

**State Heritage Register** A statutory list of heritage items of state significance established through the *Heritage Act 1977*.

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

**statement of cultural significance** A reasoned, reasonable summary of the meaning, values and importance of a heritage item. A statement of cultural significance makes the importance of items accessible to a wide audience.<sup>129</sup>

**strategy** The pattern or plan that integrates an organisation's major goals, policies and action sequences into a cohesive whole.<sup>130</sup> General statement of how a goal or objective will be achieved.<sup>131</sup>

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

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

<sup>126</sup> Available at [www.international.icomos.org/xian2005/xian-declaration.htm](http://www.international.icomos.org/xian2005/xian-declaration.htm)

<sup>127</sup> Byrne et al 2001

<sup>128</sup> Available at [www.international.icomos.org/quebec2008/quebec\\_declaration/pdf/GA16\\_Quebec\\_Declaration\\_Final\\_EN.pdf](http://www.international.icomos.org/quebec2008/quebec_declaration/pdf/GA16_Quebec_Declaration_Final_EN.pdf)

<sup>129</sup> Russell and Winkler 2009, p. 63

<sup>130</sup> Mintzberg and Quinn 1998, p. 3

<sup>131</sup> Lockwood 2006b, p. 314



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

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

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

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

**vernacular** Short for **vernacular architecture**, a term used to describe structures constructed with locally available resources and in accord with local traditions. Vernacular architecture tends to evolve over time to reflect the environmental, cultural and historical context in which it exists.

**vulnerability** Degree of impact required for a risk to produce an irretrievable change to the condition of a heritage value.

**wilderness** Areas that have been declared as wilderness under the *Wilderness Act 1987*.

# Appendix F

## Cultural landscape approach: a checklist

The checklist is provided to assist park managers in applying a cultural landscape approach. It lists the key actions that need to be undertaken in each of the six steps. Copy the checklist and use it to keep track of your progress.

The key messages to consider in applying a cultural landscape approach are:

- all parts of the landscape have cultural values
- a cultural landscape approach is concerned with the landscape-scale of human history and the complex relationships between people and ecological systems
- the steps in applying this approach are sequential but they will overlap
- the collection of cultural heritage information is an ongoing activity – information sufficient to understand cultural significance and to inform management is required for each heritage item
- cultural heritage knowledge for each park can be increased incrementally by applying a cultural landscape approach at different time periods
- cultural heritage management and a cultural landscape approach can be incorporated into all areas of park management, including flora and fauna surveys, building community relations and management activities (e.g., trail maintenance, fox baiting).



Step 1: Engage community	Done
<ul style="list-style-type: none"> <li>■ Understand DECCW legislation, policy and procedures</li> <li>■ Identify what you want to achieve through community engagement</li> <li>■ Identify groups and individuals that have an interest in the park's heritage</li> <li>■ Decide how each group will be involved and how each relationship will be managed</li> <li>■ Decide how information will be reported back to each group</li> <li>■ Obtain management approval prior to contacting group(s)</li> <li>■ Document the ongoing interaction and relationship with each group</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Step 2: Gather cultural heritage information	
<p data-bbox="256 674 983 707"><b>Gather information through documentary research</b></p> <ul style="list-style-type: none"> <li>■ Examine relevant heritage databases for existing information</li> <li>■ Collect and examine maps, plans and aerial photographs</li> <li>■ Collect relevant information from books, articles and reports</li> <li>■ Collect images, starting with online sources and local historical societies</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p data-bbox="256 922 815 956"><b>Gather information through field study</b></p> <ul style="list-style-type: none"> <li>■ Involve all staff in collecting cultural heritage information as part of on-park activities (e.g., use a field inventory card [<b>Appendix B</b>])</li> <li>■ Plan for field survey (e.g., equipment [GPS, notebook], methods, OH&amp;S)</li> <li>■ Start by recording and photographing large heritage items (e.g., groups of buildings, evidence of mining, forestry, pastoralism, agriculture and recreation)</li> <li>■ Gradually record and photograph smaller elements and details (e.g., each building, campsite, fence, machine, cultural planting, movable heritage collection)</li> <li>■ Enter basic information into HHIMS and AHIMS as it is collected</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p data-bbox="256 1326 1007 1359"><b>Gather information based on community knowledge</b></p> <ul style="list-style-type: none"> <li>■ Identify people with connections to, and knowledge of, the park (<b>Step 1</b>)</li> <li>■ Document the stories and memories of people with connections to, and knowledge of, the park. Use DECCW oral history guidelines where relevant</li> <li>■ Make copies of personal photographs and documents with appropriate permission</li> <li>■ Conduct field visits with members of Aboriginal and other communities to identify cultural heritage, record feelings for heritage items (social value) and record views on the future management of heritage places</li> <li>■ Respect the confidentiality and sensitivity of any information provided</li> <li>■ Store information in accordance with information agreement(s)</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

Step 3: Identify places, landscapes and values	Done
<ul style="list-style-type: none"> <li>■ Identify cultural heritage items (objects, places and landscapes) and values from information gathered in <b>Step 2</b></li> <li>■ Summarise information (e.g., using a land-use summary table [Box 13] and a historic themes table [Box 14])</li> <li>■ Identify knowledge gaps for the park</li> <li>■ Store relevant information [HHIMS, AHIMS and a local storage system], clearly identifying confidential and sensitive information</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Step 4: Map cultural heritage	
<ul style="list-style-type: none"> <li>■ Map cultural heritage using a suitable GIS format</li> <li>■ Consider how culturally sensitive data will be managed</li> <li>■ Plan for the maintenance of mapped datasets</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Step 5: Plan for cultural values management	
<ul style="list-style-type: none"> <li>■ Prepare a statement of cultural significance for each park, precinct, place or collection. Enter statement of cultural significance into HHIMS</li> <li>■ Undertake the cultural heritage planning process by identifying management pressures, formulating management response(s) and establishing priorities</li> <li>■ Prepare conservation plan(s) where required</li> <li>■ Apply ideas regarding adaptive management, active management, a cautious approach and limits of acceptable change where appropriate</li> <li>■ Seek resources to implement actions as required</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Step 6: Integrate cultural heritage planning into the management framework	
<ul style="list-style-type: none"> <li>■ Integrate cultural heritage planning (<b>Step 5</b>) with planning for ecological conservation, managing pest animals and weeds, fire management, partnerships with Aboriginal people, visitor management, community programs and education, and infrastructure</li> <li>■ Monitor cultural landscape change using aerial photographs and regular fixed-point photography</li> <li>■ Document, store and utilise cultural landscapes information for interpretation purposes</li> </ul>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>





# Feedback form

Your comments on *Cultural landscapes: a practical guide for park management* and how you have used it will help improve future editions. Please complete this form and return to:

Senior Branch Coordinator  
Policy, Information and Research Branch  
Country, Culture and Heritage Division  
PO Box 1967  
HURSTVILLE BC NSW 1481

**How have you used the guide?**

**What sections were most useful? Why?**

**What other information would you like to see added to the guide?**

**Should some information be deleted? Why?**

**Any other comments?**

Thank you for your help.



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