



GUIDELINE:

Identifying and assessing
places of local cultural heritage
significance in Queensland



Queensland
Government

Prepared by: Arts and Heritage, Department of Environment and Science

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This guideline has been prepared under section 173(2) of the *Queensland Heritage Act 1992* to provide guidance to local governments about identifying or managing local heritage places. It is part of a series of guidelines produced by the Department of Environment and Science to help Queenslanders protect heritage places.

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INTRODUCTION

ABOUT THIS GUIDELINE

This Guideline:

- offers a model for identifying and assessing places of local cultural heritage significance in Queensland;
- is founded on the requirements of the *Queensland Heritage Act 1992* [the Act] relating to places of local cultural heritage significance; and the State Planning Policy (SPP) (July 2017) on plan making to integrate the cultural heritage State Interest;
- draws upon the principle of cultural significance identified in *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013* (*Burra Charter*) and from the discussion of cultural significance in the *Illustrated Guide to the Burra Charter (2004)* and in Australia ICOMOS, 'Practice Note: Understanding and assessing cultural significance' (November 2013).
- draws from guidelines published by the Queensland Government in 2006 and 2013 (under section 173 (1) (a) of the Act), on the application of significance and threshold indicators in assessing whether a place satisfies the criteria for entry in the Queensland Heritage Register^{1,2}; and
- recommends the application of **five** criteria for identifying and assessing places of local cultural heritage significance.

In this Guideline, each of these criteria is related to the definition of cultural heritage significance in the Act and to the definition of cultural significance in the *Burra Charter*.

To assist in determining whether a place satisfies the criteria, **significance indicators** for each criterion are identified, discussed and illustrated.

This Guideline offers advice on the preparation and writing of a **Statement of Local Cultural Heritage Significance**, and provides an example.

There are four appendices to this Guideline:

APPENDIX 1 discusses how to distinguish between Heritage Places and Character Places.

APPENDIX 2 provides a glossary of heritage terms used in this Guideline.

APPENDIX 3 presents a model Significance Assessment Proforma.

APPENDIX 4 offers advice on preparing Heritage Boundaries.

WHY LINK TO THE BURRA CHARTER?

The *Burra Charter* underpins most State and Federal heritage legislation in Australia.

Further, the charter's conservation principles are referenced in many Queensland planning schemes when dealing with the management of places of cultural heritage significance.

It is useful for assessments of local cultural heritage significance to reference the *Burra Charter* in terms of cultural significance. This assists in correlating Performance Outcomes and Acceptable Outcomes in local planning schemes with assessments of places of local cultural heritage.

¹ Environmental Protection Agency, Queensland 2006, *Using the criteria: a methodology*, Environmental Protection Agency, Brisbane.

² Department of Environment and Heritage Protection, Queensland 2013, *Assessing cultural heritage significance. Using the cultural heritage criteria*, Department of Environment and Heritage Protection, Brisbane.

WHY DO WE NEED A GUIDELINE?

The Act places an obligation on the State and local governments to identify places of cultural heritage significance in Queensland and to protect them for the benefit of present and future generations.

the Act provides for the identification and conservation of two levels of cultural heritage places in Queensland:

1. places of State-level cultural heritage significance; and
2. places of local cultural heritage significance.

Most local governments identify and protect local heritage places and areas through a planning scheme. This Guideline will assist local governments to meet the SPP requirement for new planning schemes to identify heritage places and areas. Many local governments already have models in place for this purpose.

For those without an assessment framework for local heritage places, this Guideline provides a common set of criteria and significance indicators.

STATE SIGNIFICANCE

A place is of State cultural heritage significance if its heritage values contribute to our understanding of the wider pattern and evolution of Queensland's history and heritage. This includes places that contribute significantly to our understanding of the regional pattern and development of Queensland.

At the State level, the Act:

- establishes a State Heritage Register;
- specifies eight criteria by which places of State cultural heritage may be identified and assessed (s35); and
- provides for the protection of State heritage places and protected areas.

LOCAL SIGNIFICANCE

A place is of local cultural heritage significance if its heritage values are of a purely localised nature and do not contribute significantly to our understanding of the wider pattern and evolution of Queensland's history and heritage.

At the local level, the Act:

- requires each local government to identify places of cultural heritage significance to its local area in a local heritage register that can be included in its planning scheme; and
- specifies that for each place entered in a local heritage register, there must be:
 - (a) enough information to identify the location and boundaries of the place; and
 - (b) a statement about the cultural heritage significance of the place (s114).

However, the Act does not specify criteria for determining places of local cultural heritage significance.

Under the Act each local government can decide how best to identify, assess and record its places of local cultural heritage significance.

If a place is proposed for entry in a local heritage register, and/or for inclusion in a local planning scheme as a place of local cultural heritage significance, a standard way of assessing significance should be applied to each nomination.

Use of these criteria and indicators may:

- assist local government authorities and professionals (planners, architects, historians, archaeologists, heritage managers and others) to identify and assess places of local cultural heritage significance;
- assist owners to understand why their property is of local cultural heritage significance; and
- help the wider community to distinguish the difference between places of local 'character' and places of local cultural heritage significance.

USING THIS GUIDELINE

A simple way to use this Guideline effectively is to:

1. **Consult Table 1 'SUMMARY of LOCAL CULTURAL HERITAGE CRITERIA and SIGNIFICANCE INDICATORS'** on pages 5-6.
2. Table 1 will direct you to pages where examples of places that satisfy each criterion are provided.
3. Use the examples.

Each of the examples are drawn from existing local heritage registers, planning scheme overlays, or local heritage studies in Queensland.

Although each place may satisfy more than one criterion, for the purpose of illustration, each example provides a statement supporting only **ONE ASPECT** of the cultural heritage significance of the place.

Please note: These summary statements of significance and history do not constitute a complete citation for each place.

CRITERIA AND SIGNIFICANCE INDICATORS

LOCAL CULTURAL HERITAGE CRITERIA

Under the Act, a place of cultural heritage significance (State or local) must have **'aesthetic, architectural, historical, scientific, social, or other significance, to the present generation or past or future generations.'**

The application of standard criteria by which this significance may be determined is a common approach in heritage assessments world-wide.

The Act specifies eight criteria by which State-level cultural heritage significance is measured but does not specify criteria for assessing local cultural heritage significance.

This Guideline takes the State cultural heritage criteria as a starting point but reduces the number of local cultural heritage criteria to **FIVE**.

These local cultural heritage criteria are not ranked in any order of significance or priority.



A place may be eligible for entry in a local heritage register or identification as a place of local cultural heritage significance in a planning scheme, if it satisfies **ONE** or more of the following criteria:



1. **Historical** – The place makes a significant contribution to our understanding of local history.



2. **Scientific** – The place has potential to yield information that may make a significant contribution to our understanding of local history.



3. **Typological** – The place demonstrates the key characteristics of a type or class of place that makes a significant contribution to our understanding of local history.



4. **Aesthetic** – The place has aesthetic qualities that contribute to its cultural heritage significance.



5. **Spiritual** – The place has a strong or special association with a local community or local cultural group, for social, cultural or spiritual reasons.

LOCAL SIGNIFICANCE INDICATORS

To determine whether a place satisfies any of the **FIVE** criteria for local cultural heritage significance, indicators or ‘tests of significance’ can be applied.

TABLE 1 sets out the five local cultural heritage criteria and a range of indicators for determining whether a place satisfies any or all of these criteria.




A place may satisfy a criterion if it meets one or more of the significance indicators.

NOTE: These significance indicators are neither exhaustive nor exclusive. They are intended as guides, rather than as a rigid framework.

The table also links the criteria to the heritage significance values specified in the Act and in the *Burra Charter*.

The table also provides page numbers for examples in this Guideline of places satisfying each significance indicator.

Table 1: Summary of local cultural heritage criteria and significance indicators

LOCAL CULTURAL HERITAGE CRITERION	SIGNIFICANCE INDICATORS* *Specific to the local government area	EXAMPLES
 <p>1. Historical The place makes a significant contribution to our understanding of local history.</p>	<p>The place:</p> <ul style="list-style-type: none"> 1.1 is associated with an event, phase, movement, activity, way of life, custom, process, function or land use that has made a notable or influential contribution to local history; 1.2 exemplifies a way of life, custom, process, function or land use that once was common but is now rare or uncommon or that has always been uncommon; 1.3 shows creative or technical achievement at a particular period in local history; or 1.4 has a special association with a person, group of people or organisation who or which has made a notable or influential contribution to local history. 	Pages 9-14
 <p>2. Scientific The place has potential to yield information that may make a significant contribution to our understanding of local history.</p>	<p>The place has potential to contribute:</p> <ul style="list-style-type: none"> 2.1 knowledge that may lead to a greater understanding of an aspect of local history; or 2.2 knowledge that may aid in comparative analysis of similar places. 	Page 16
 <p>3. Typological: Aesthetic, Architectural, Historical, Other The place demonstrates the key characteristics of a type or class of place that makes a significant contribution to our understanding of local history.</p>	<p>The place exemplifies or illustrates in the surviving fabric:</p> <ul style="list-style-type: none"> 3.1 a way of life or custom, function, process or land use, that has made a notable contribution to local history; 3.2 the impact of an ideology, value or philosophy on the local built environment (including cultural landscapes); 3.3 the work of a designer who has made a notable or influential contribution to the local built environment (including cultural landscapes); 3.4 a form that has made a notable contribution to the local built environment (including cultural landscapes); 3.5 an architectural style that has made a notable contribution to the local built environment (including cultural landscapes); 3.6 a construction technique or specific use of materials that has made a conspicuous or early contribution to the local built environment (including cultural landscapes); 3.7 the evolution or development of the key characteristics of a type of class of place; or 3.8 a design or form that once was common but is now rare or uncommon or that has always been uncommon. 	Pages 18-25

*Specific to the local government area



4. **Aesthetic**

The place has aesthetic qualities that contribute to its cultural heritage significance.

The place possesses or displays:

- 4.1 **beautiful** attributes;
- 4.2 **natural aesthetic** quality;
- 4.3 **picturesque or evocative** attributes;
- 4.4 **expressive** attributes;
- 4.5 **landmark** quality;
- 4.6 **streetscape** contribution;
- 4.7 **symbolic** meaning;
- 4.8 **artistic** value;
- 4.9 **design** merit (including in architectural design, landscape design, technological design or construction technique); or
- 4.10 a high level of **craftsmanship**.

Pages 27-32



5. **Social and Spiritual**

The place has a strong or special association with a local community or local cultural group, for social, cultural or spiritual reasons.

The place:

- 5.1 is important to a local community as a **landmark, marker or signature**;
- 5.2 offers a valued **customary experience**;
- 5.3 is a popular **meeting or gathering place**;
- 5.4 is **associated with events** having a profound effect on a local community or cultural group;
- 5.5 is a venue for **ritual or ceremony**;
- 5.6 **symbolically** represents the past in the present; or
- 5.7 has an **essential community function** leading to special attachment.

Pages 34-37





CRITERION 1 – HISTORICAL SIGNIFICANCE

The place makes a significant contribution to our understanding of local history. This criterion assists in determining the **historical significance** of a place.

When assessing historical significance, it may be necessary to consider:

- key historical themes that have shaped the local society and environment;
- significant local historical events;
- the roles of individuals, groups and organisations in shaping or contributing to the above themes or events;
- earliness of the place; and
- extensiveness of the place.

EARLINESS

Places associated with early settlement can be significant in illustrating the pattern of local history. Sometimes this significance is regardless of the intactness or condition of the place, especially if the place is the main or only surviving record of an important early phase in the history of a local area.

Earliness may be related to activity or building type rather than era. For example, the first purpose-built picture theatres in Queensland date from 1909 and any constructed in the 1910s are considered ‘early’.

EXTENSIVENESS

The extensiveness or completeness of a complex of buildings and structures constituting a single place may contribute to its historical significance. This is particularly true of places that demonstrate a process, function or land use – such as homesteads, railway yards, schools, airports and industrial processes such as mills and factories.

KEY HISTORICAL THEMES

Table 2 on the next page identifies 10 key themes and sub-themes in Queensland history, which may be of assistance when assessing local historical significance. The Queensland Historical Thematic Framework was developed in 2005 by historian Dr Thom Blake for the Queensland Heritage Council³. It is based in part on the Australian Historic Themes developed for the Australian Heritage Commission in the 1990s and published in 2001⁴.

CRITERION 1: ASSOCIATED VOCABULARY

- closely associated with
- contributes significantly to our understanding of
- early evidence of
- exemplifies/illustrates
- historical development of
- historical pattern of settlement
- key historical theme in
- last surviving/only remaining
- once common but now uncommon
- represents an advancement
- surviving evidence of
- tangible evidence of

³ Thom Blake, *Queensland Cultural Heritage Places Context Study*, (Report for QHC) November 2005:6-9.

⁴ *Australian Historic Themes: a framework for use in heritage assessment and management*, 2001.

Table 2: Queensland historical thematic framework

THEME	SUB-THEMES
1 Peopling places	<ul style="list-style-type: none"> 1.1 the first inhabitants 1.2 migration from outside and within 1.3 encounters between Indigenous and non-Indigenous peoples 1.4 family and marking the phases of life
2 Exploiting, utilising and transforming the land	<ul style="list-style-type: none"> 2.1 exploring, surveying and mapping the land 2.2 exploiting natural resources 2.3 pastoral activities 2.4 agricultural activities 2.5 managing water 2.6 managing flora and fauna 2.7 experimenting, developing technologies and innovation 2.8 protecting and conserving the environment 2.9 valuing and appreciating the environment and landscapes
3 Developing secondary and tertiary industries	<ul style="list-style-type: none"> 3.1 feeding Queenslanders 3.2 developing manufacturing capacities 3.3 developing engineering and construction industries 3.4 developing economic links outside Queensland 3.5 struggling with remoteness, hardship and failure 3.6 inventing devices 3.7 financing 3.8 marketing, retailing and service industries 3.9 informing Queenslanders 3.10 entertaining for profit 3.11 lodging people 3.12 catering for tourists 3.13 adorning Queenslanders
4 Working	<ul style="list-style-type: none"> 4.1 organising workers and workplaces 4.2 caring for workers' dependent children 4.3 working in offices 4.4 unpaid labour 4.5 trying to make crime pay 4.6 surviving as Indigenous people in a white-dominated economy 4.7 working as exploited/indentured labour
5 Moving goods, people and information	<ul style="list-style-type: none"> 5.1 utilising human movement 5.2 using draught animals 5.3 using rail 5.4 using shipping 5.5 using motor vehicles 5.6 using air transport 5.7 telecommunications 5.8 postal services
6 Building settlements, towns, cities and dwellings	<ul style="list-style-type: none"> 6.1 establishing settlements 6.2 planning and forming settlements 6.3 developing urban services and amenities 6.4 dwellings
7 Maintaining order	<ul style="list-style-type: none"> 7.1 policing and maintaining law and order 7.2 government and public administration 7.3 customs and quarantine services 7.4 local government 7.5 withstanding physical threats to order 7.6 defending the country
8 Creating social and cultural institutions	<ul style="list-style-type: none"> 8.1 worshipping and religious institutions 8.2 cultural activities 8.3 organisations and societies 8.4 festivals 8.5 sport and recreation 8.6 commemorating significant events
9 Educating Queenslanders	<ul style="list-style-type: none"> 9.1 primary schooling 9.2 secondary schooling 9.3 educating adults 9.4 tertiary education
10 Providing health & welfare services	<ul style="list-style-type: none"> 10.1 health services 10.2 caring for the homeless and destitute 10.3 caring for women and children

CRITERION 1: SIGNIFICANCE INDICATORS

To evaluate whether a place satisfies Criterion 1, application of the following significance indicators is recommended.

1.1 A place may satisfy Criterion 1 if it:

is associated with an event, phase, movement, activity, way of life, custom, process, function or land use that has made a notable or influential contribution to local history.

An understanding of the key themes and events in local history is fundamental to being able to identify whether a place satisfies this indicator.

1.1.1 Sometimes the association is of significance because a place **has influenced, or has been influenced by, or has resulted from,** a key event, phase, movement, activity, way of life, custom, process, function or land use in the local area.

1.1.1a ...has influenced...



Proserpine Sugar Mill

Image courtesy of Whitsunday Regional Council.

The Proserpine Sugar Mill is of historical significance for its close association with the survey and settlement of the town of Prosperine soon after the mill was opened in 1897; with the creation of the Shire of Proserpine in 1910; and with the expansion of the sugar industry in the region in the late nineteenth and early twentieth centuries. Few of the earliest structures at the mill have survived, but the place retains its close historical and economic association with the town and district and a strong physical presence in the landscape.

Cane has been grown in the Proserpine district since the early 1880s. The mill was constructed in 1897 through government funding. It is privately owned today and remains the principal industry of the region.

Source: WRC, LHR, Proserpine Sugar Mill.

1.1.1b ...has been influenced by...



The Townsville City Council Administration Building and Chambers

Image courtesy of Townsville City Council.

The Townsville City Council Administration Building and Chambers, opened in 1976, is historically significant for its association with Townsville's major civic improvements in this period, which also included the creation of the Flinders Street Mall and the construction of the Supreme Court. These improvements reflect the increase in the city's population and wealth due to its growth in industry, port activities, military bases and tertiary facilities. The stately building is an excellent example of Brutalist architecture in regional Queensland.

Source: TCC, LHR, The Townsville City Council Administration Building and Chambers.

1.1.1c ... has resulted from ...



The Bald Hills School of Arts and Memorial Hall, and World War II Memorial Wall and Arch

Image: Queensland Government

The Bald Hills School of Arts and Memorial Hall (also known as the Memorial Hall) was built in 1920 to honour men from the surrounding agricultural district who fought and died during service in WWI (1914-18). It replaced an earlier School of Arts building that had operated on the same site since 1913 and had become inadequate and unsuitable for its intended use. Funded through donations to the local Progress Association and by bank overdraft, the 1920 building was constructed with day-labour.

The funding and construction of a memorial school of arts is significant as a tangible illustration of the impact of WWI on the local community and district.

Source: BCC, LHR, Bald Hills School of Arts and Memorial Hall, and World War II Memorial Wall and Arch, January 2015, https://heritage.brisbane.qld.gov.au/sites/default/files/citation/bald-hills-school-of-arts-and-memorial-hall-and-world-war-ii-memorial-wall-and-arch_2247.pdf.

1.1.2 Often the association is of significance because the place **illustrates or exemplifies** a phase, movement, activity, way of life, custom, process, function or land use that has made a notable or influential contribution to local history.



Port Curtis Co-operative Dairy Association Ltd's Mackay Butter Factory, Mackay

Image courtesy of Mackay Regional Council

The former Port Curtis Co-operative Dairy Association Ltd's Mackay Butter Factory, established 1929-1930, comprises a large timber and reinforced concrete factory building with loading dock and several mid-twentieth century additions; a substantial timber cold store; and remnants of the siding that connected the butter factory to the Queensland railways network. The place is of historical significance for its close association with the 1930s-1950s expansion of dairying in the Mackay district. The Butter Factory was also a major employer in Mackay. Although no longer used for its original purpose, the place illustrates the importance of dairying and dairy product manufacture to the regional economy in the mid-twentieth century.

Source: MRC, LHR, Port Curtis Co-operative Dairy Association Ltd's Mackay Butter Factory.

- 1.1.3** Alternatively, a place may be of significance as **the site of** a key historical event, activity, process, function or land use in the local area.

Places such as camp sites and marked trees associated with an early and significant explorer often satisfy this criterion. Other sites of significance might include places where a significant strike or demonstration was held, or where an activity, process, function or land use once of significance in the development of a local area has left little or no physical trace.



McKenzie's Jetty, North White Cliffs, Fraser Island

Image courtesy of Fraser Coast Regional Council

The Historical Sites at North White Cliffs on Fraser Island (K'gari) were the location of an extensive range of historical activities from the 1870s to the 1940s: an Aboriginal reserve (1872-74, 1897); quarantine station (1874-97); navigational aids (1880); sawmill complex with village and provisional school (1919-25); and World War II commando training school (1943-45). Although only archaeological remnants survive from these activities, the sites are of historical significance for their contribution to our understanding of the varied history of Fraser Island.

Source: FCRC, LHR, Place ID 114: 'Historical Sites at North White Cliffs, Fraser Island'; https://en.wikipedia.org/wiki/Fraser_Island; <https://fido.org.au/education/AboriginalHistory.html>.

- 1.1.4** A place may also be of historical significance if it has a **symbolic association** with a key event, phase, movement, activity, way of life, custom, process, function, or land use in the local area.



Coral Sea Battle Memorial Park, Cardwell

Image courtesy of Cassowary Coast Regional Council

The Coral Sea Battle Memorial Park at Cardwell commemorates the historic WWII battle that took place about 500 nautical miles east of Cardwell and that was a turning point in the Pacific War. It is also a memorial to Allied personnel who gave their lives in this battle. The park was established by Cardwell Shire Council and dedicated by the Governor of Queensland, Sir James Ramsay, at a tree-planting ceremony on 29 March 1984. The place has historical significance for its symbolic association with a key event in north Queensland and Australian history.

The park contains a memorial garden and wall plaque commemorating the Coral Sea Battle, as well as memorials to individuals and Allied units involved and to shipwrecks and plane crashes.

Source: CCRC, LHP, May 2013, Place 9: Coral Sea Battle Memorial Park, Coral Sea Battle Memorial Park, <https://monumentaustralia.org.au/themes/conflict/ww2/display/91027-coral-sea-battle-memorial-park>.

1.2 A place may satisfy Criterion 1 if it:

exemplifies a way of life, custom, activity, process, function or land use that once was common but is now rare or uncommon or has always been uncommon.

It is important to explain why a place is considered rare.

Claims about rarity or uncommonness should not be used without expert analysis, including:

- proof from a contextual study;
- expert knowledge of the subject/area; or
- informed qualified judgements.

Rarity may apply in localities that have undergone considerable change and where very little evidence of earlier significant phases of historical development remains.

The rarity of a place may outweigh considerations of extensiveness or intactness.

1.2.1 was common but is now rare or uncommon

1.2.1a ...a now uncommon land use



Mrs Long's Cottage, Spring Hill, Brisbane

Image: Queensland Government

Mrs Long's Cottage, built in the mid-1880s on just four perches of land (101m²), is now uncommon surviving evidence of the once common practice of intensive residential land subdivision in inner Brisbane. Built in 1885, prior to the *Undue Subdivision of Land Prevention Act 1885*, the cottage remains one of the best surviving examples of the intensive land subdivisions that led to crowded conditions in early inner Brisbane suburbs. Built in 1885 by Thomas Long for his mother, Mrs Elizabeth Long who lived there until her death in 1920.

Source: BCC, LHR, Mrs Long's Cottage.

1.2.1b ...a now uncommon way of life



Harry's Hut, Cooloola Section, Great Sandy National Park, Como

Image courtesy of Noosa Council

Harry's Hut, erected in the 1950s as a timber workers' hut and leased from the 1960s to 1999 as a recreational fishermen's hut, is significant historically in demonstrating two ways of life that once were common in Noosa Shire but now are uncommon.

The hut was built near the Noosa River by two Tewantin sawmill workers and is typical of those once found throughout Queensland on Crown lands. The hut was purchased in the 1960s by Harry Springs, a well-known local pharmacist and keen fisherman. Harry died in 1999 aged 92 and the lease lapsed. By the time the land was part of the Cooloola National Park (gazetted 1975).

Source: NSC, LHR, 'Boreen Point, Kin Kin and Cootharaba', Place 1.4: 'Harry's Hut, Como, Noosa River, Cooloola National Park'.

1.2.2 ... has always been uncommon



Queensland Cement and Lime Company Conveyor Belt Remnants, Darra, Brisbane

Image: Queensland Government

Established in 1914, the Darra Cement and Lime Company provided high-quality cement to many of Queensland's major building projects including Brisbane City Hall, William Jolly Bridge and World Expo '88. Initially the plant used limestone quarried at a site near Warwick and delivered to Darra by rail. As the limestone stocks depleted at the quarry, dead coral dredged from Moreton Bay provided an alternative for the plant. The coral lime was transported by boat up the Brisbane River to Oxley Wharf at Seventeen Mile Rocks. Trucks then carried it 3.5 km to the cement plant. In the early 1960s, as production accelerated, so too did the demand for lime. A 3.5km conveyor belt was constructed in 1964 that stretched from Oxley Wharf to the Darra plant. It increased the speed as well as the volume of lime delivered. The conveyor belt remnants demonstrate the area's industrial nature and are uncommon in Brisbane.

Source: BCC, LHR, Queensland Cement and Lime Company Conveyor Belt Remnants, Darra, Brisbane.

1.3 A place may satisfy Criterion 1 if it:

shows creative or technical achievement at a particular period in local history.

Although the demonstration of creative or technical achievement may be considered under aesthetic significance, the historical context in which that achievement was made may also be of significance, especially where the achievement was in response to local social, economic, political or environmental conditions.



Burleigh Heads Tourist Park and Caretaker's Residence, Gold Coast

Image courtesy of City of Gold Coast

Burleigh Heads Tourist Park and Caretaker's Residence, established in 1959, is historically significant in demonstrating a phase in the pattern of development of the tourism industry that has been influential in the development of the Gold Coast. The distinctive and uncommon 'caravan' design of the residence is a product of the fun and fantasy phase of development on the Gold Coast in the late 1950s and early 1960s. Designed by prominent Gold Coast architect Malcolm Cummings, the building displays a degree of creative achievement that illustrates innovation in design and construction.

Source: CGCC, LHR, Place ID LHR0033: 'Burleigh Heads Tourist Park and Caretaker's Residence'.

1.4 A place may satisfy Criterion 1 if it:

has a special association with a person, group of people or organisation who or that has made a notable or influential contribution to local history.

The nature of the special association needs to be carefully identified and evaluated.

Accidental or transitory association rarely confers historical significance. For example, the place where a notable or influential person resided for a short period may not be significant.

Usually the association between a person, group of people or organisation and a place needs to be either of considerable duration or particularly significant in the productive life of that person, group or organisation.

The special association does not need to be demonstrated in the fabric of the place. For example, shrines or memorials to people may satisfy this criterion.

1.4.1 Special association with a person.

The special association may relate not only to the 'great' and well-known, but also to people who have been influential, exemplary, innovative or facilitatory in local history.



Dr Tom Bancroft's Laboratory, Eidsvold

Image courtesy of North Burnett Regional Council

Dr Tom Bancroft's Laboratory at Eidsvold has historical significance for its special association with the work of Dr Thomas Bancroft, who was a prominent citizen of Eidsvold and who is particularly well-known for his research into the Queensland Lungfish. The significance of Bancroft's contribution to science and knowledge of the Burnett region is commemorated by the naming of the settlement of Bancroft, near Monto, in his honour.

In 1910, Dr Thomas Bancroft moved to Eidsvold with his family to take up the position of Government Medical Officer and Hospital Superintendent. He established a laboratory behind his house with a rearing tank for lungfish.

Source: NBRC, LHR, Dr Tom Bancroft's Laboratory, Eidsvold.

1.4.2 Special association with a group of people or organisation.



Ubobo QCWA (Boyne Valley QCWA Rooms), Ubobo

Image courtesy of Gladstone Regional Council

This former post office and public hall is significant historically for its close association with the work of the Boyne Valley branch of the Queensland Country Women's Association, which has occupied these premises since 1959. The branch has played a vital role in the community since 1935.

The QCWA building was originally the Many Peaks Post Office, established 1914. After the nearby Many Peaks mine closed in 1918 the town declined and the post office building was dismantled and re-erected as a war memorial hall at Littlemore, a small Boyne Valley settlement. In 1958, the building was gifted to the Boyne Valley QCWA after the Ubobo Memorial Hall burnt down. The building was officially opened at Ubobo in April 1959.

Source: GRC, LHR, Ubobo QCWA (Boyne Valley QCWA Rooms), Ubobo.



CRITERION 2 – SCIENTIFIC SIGNIFICANCE

The place has potential to yield information that may contribute to our understanding of local history.

This criterion assists in determining the **scientific significance** (research potential) of a place.

A place has potential to yield information that will contribute to our understanding of local history if it can be demonstrated that something in the place, or in the combination of the place and associated documentary materials or artefacts and objects, may, with further examination or research, reveal additional information contributing to our understanding of the past.

This criterion is most often associated with historical archaeological sites.

However, potential to contribute to our understanding of the past may be found in:

- archaeological deposits;
- buildings and structures;
- gardens and plantings, and
- specific elements of places.

NON-ARCHAEOLOGICAL PLACES

Places that are not archaeological deposits may possess research potential when there is no alternative source of information, or where documentary sources of information do not reveal a sufficiently detailed historical picture. In other words, further study of the fabric of the place, combined perhaps with the study of associated documentary material, has the potential to contribute significantly to our understanding of the past.

RARITY

Places possessing rarity value may have strong research potential, as potentially the only surviving evidence of a particular activity, process, lifestyle, and so forth. This applies both to places that have always been rare and to places that once were common but are now rare.

EXTENSIVENESS

Archaeological places likely to retain extensive remnant material have greater research potential.

Unless an archaeological place has strong rarity value, it would be unlikely to satisfy Criterion 2 if there is limited potential of remnant fabric surviving.

CRITERION 2: ASSOCIATED VOCABULARY

- potential to contribute to our understanding of
- potential to reveal knowledge or information
- potential to yield further or new information



CRITERION 2: SIGNIFICANCE INDICATORS

To evaluate whether a place satisfies Criterion 2, application of the following significance indicators is recommended.

2.1 A place may satisfy Criterion 2 if it has potential to contribute:

knowledge that may lead to a greater understanding of an aspect of local history.



Monal Town Site, Mine and Cemetery, Monal

Image courtesy of North Burnett Regional Council

The Monal Town Site, Mine and Cemetery is situated about 40km north of Monto in forested, hilly terrain along Monal Creek. The place has the potential, through archaeological investigation and local burial records, to contribute to a greater understanding of the nature of the settlement, the mining activities, and the social, cultural and religious characteristics of the people who mined and settled there from the 1890s to the 1930s. There is also potential for unmarked graves to be identified, particularly in the cemetery, but also possibly within the wider Monal field.

The Monal Goldfield was discovered in 1891 and by 1897 a town was established with hotels, stores, a post office and school. Yields fell from c.1900, mining ceased in 1912 and the town declined with the closure of the school in 1916 and its subsequent removal along with the post office in 1925. Visible remnants of the former township, mining activities and a cemetery remain today.

Source: NBRC, LHR: 'Monal Town Site, Mine and Cemetery, Monal Road, Monal'.

2.2 A place may satisfy Criterion 2 if it has potential to contribute:

knowledge that may aid in comparative analysis of similar places.



'Dip Crossing' Bridge and Road Remnants, Mudgeeraba Creek, Gold Coast

Image courtesy of City of Gold Coast

The old 'Dip Crossing' Bridge and Road Remnants (1936) are associated with the first public bridge crossing on this section of Mudgeeraba Creek in the Gold Coast hinterland. The bridge was a Main Roads Commission "B" class bridge type built to alleviate the difficulties of crossing the creek during flood. Examined in conjunction with other historical sources, the remnants of the bridge and road approaches have the potential to yield information that will contribute to a greater understanding of the design, form, materials and engineering features of early twentieth-century timber bridge and road construction.

Prior to the construction of the 1936 bridge a crossing or ford existed here, known as the 'Dip Crossing'. During floods it became impassable and construction of the public bridge greatly improved the dip crossing and removed the need for private landowners to provide access to their land during times of flood.

Source: GCCC, LHR, Place LHR0062: 'Dip Crossing Bridge and Road Remnants, Mudgeeraba Creek'.



CRITERION 3 – TYPOLOGICAL SIGNIFICANCE

The place demonstrates the key characteristics of a type or class of place that makes a significant contribution to our understanding of local history.

This criterion assists in determining the aesthetic, architectural and/or historical significance of a place.

A place is important in demonstrating the key characteristics of a type or class of place, if it displays the defining features, qualities or attributes of its type or class, or an aspect of the evolution or development of the type or class of place.

A type or class of place may illustrate a way of life, custom, ideology or philosophy, process, land use, function, form, design, style, technique or some other human activity or achievement.

To satisfy this criterion a place must demonstrate its significance in the fabric.

This criterion is concerned with the evidence found at the place. If the evidence does not survive then this criterion cannot be applied.

TYPE OR CLASS OF PLACE

For the purposes of Criterion 3, **'type of place'** can be defined by materials, design, construction technique, era, specific purpose or some other quality or qualities. Readily identifiable 'types' might include nineteenth-century timber homesteads, WWI memorials, State schools, and so forth.

A **'class of place'** might be more specific – such as residences or landscape designs attributed to a particular designer or designers at a specific period in history, or the distinctive body of work of a designer or designers.

Criterion 3 is concerned with **representativeness**. If a place does not demonstrate the key characteristics of its type or class, then it cannot be considered under this criterion.

INTACTNESS/INTEGRITY

The intactness or integrity of a place may determine how well a place demonstrates the key characteristics of its type or class.

Intactness should not be confused with condition. A place may be substantially intact in the sense that most of the early fabric survives, but this fabric may be in a fragile condition.

A place usually possesses a reasonable degree of integrity if its past function or use or evolution of elements is readily understood visually. The greater the intactness of the fabric, the more easily the function or evolution of the place can be understood, and therefore the greater the integrity of the place.

CRITERION 3: ASSOCIATED VOCABULARY

- demonstrates the key characteristics of its type of place/class of place
- fine illustration of
- good example of
- representative of



CRITERION 3: SIGNIFICANCE INDICATORS

To evaluate whether a place satisfies Criterion 3, application of the following significance indicators is recommended.

3.1 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

a way of life or custom, function, process or land use, that has made a notable contribution to local history.

3.1.1 Places demonstrating a **way of life** can include complexes where more than one building or structure survives, often with associated furniture, fittings and other objects.

Homestead complexes are often good examples of this.



Euroa Homestead, Mount Larcom

Image courtesy of Gladstone Regional Council

Euroa Homestead, built in the early 1920s on land that had been part of Mount Larcombe Station near Gladstone, has significance as a particularly fine example of an early twentieth-century homestead complex, illustrating how the pastoral way of life introduced to the Calliope River district in the 1850s was sustained and enhanced well into the twentieth century.

Mount Larcombe Station was one of the earliest established in the Port Curtis Pastoral District, proclaimed in January 1854. In 1907 the Stirrat family acquired the property. Andrew Harper Stirrat (1872-1925) acquired the controlling interest in the 1910s and developed it as a Poll Hereford cattle stud. He built the first Euroa Homestead, a fine timber residence, in 1905, before replacing it with a new and larger main residence in 1923.

Source: BC 14 Oct 1925:10; Cap 31 Oct 1914:20; DDG 4 Mar 1909:8; EN 12 Oct 1925:4; GRC, LHR: 'Euroa Homestead, 1261 Gladstone-Mount Larcom Rd, Mount Larcom'; MB 13 Oct 1903:4, 9 Jun 1905:3, 11 Nov 1905:5, 9 Feb 1906:3, 29 Jul 1907:6, 23 Sep 1912:4, 22 Feb 1921:8, 10 Oct 1925:8; NQR 16 Nov 1903:4; QCL 1 Oct 1907:4, 3 Mar 1938:11, T 5 Nov 1910:19.

3.1.2 Custom generally relates to a **social practice**, such as ways of burying or honouring the dead, or memorialising significant events in the history of a community. To satisfy Criterion 3, these customs should be evident in the fabric, which may include the place layout. Cemeteries illustrating burial practices can be important evidence of social customs.



Cairns War Cemetery, Cairns

Image courtesy of Cairns Regional Council

The Cairns War Cemetery is situated within the Manunda (Cairns) Cemetery, was established during WWII, and is maintained by the Commonwealth War Graves Commission. In its layout and memorials, the place is significant historically for illustrating the core principles and customs of the Commission, established in 1917, of which Australia is a member.

The Commission's core principles and customs are:

- each of the Commonwealth dead should be commemorated by name on a headstone or memorial;
- headstones and memorials should be permanent;
- headstones should be uniform; and
- there should be equality of treatment for the war dead irrespective of rank or religion.

The cemetery contains 98 Commonwealth and Dutch marked war graves of WWII, a small number of WWI dead in unmarked graves, and a mass grave containing the remains of airmen and other Australian and Dutch personnel killed in a crash off the coastline during the war, but not recovered until 1989.

Source: CRC, Cairns Plan 2016, Places of Significance, SC6.13.3.18.a: 'Cairns War Cemetery, 2- 40 Anderson Street, Manunda'; <https://www.cwgc.org/find-a-cemetery/cemetery/13712/cairns-war-cemetery/>.

3.1.3 Places illustrating a **function** which has made a notable contribution to local historical development range from institutional, commercial, public and community places to private homes.



Pomona Post Office, Pomona

Image courtesy of Noosa Shire Council

Built in 1935, the Pomona Post Office has historical significance as a good example of a small timber post office building of the 1920s and 1930s. It is a standard type “T22” design (single porch and gable), designed in the early 1920s by the Queensland Department of Works and Buildings/Queensland Branch of the Commonwealth Department of Works for the Commonwealth Postmaster General’s Department [PMG].

Postal services were provided at the Pomona Railway Station until 1910 when a local storekeeper provided one in Burnett’s Hall beside his shop. Local agitation led to a temporary post office being established in 1914, close to the centre of Pomona, before the purpose-designed post office was constructed.

Source: CM 15 Feb 1935:17, 12 Jul 1935:6, 25 Jul 1935:6, 16 Aug 1935:6, 31 Aug 1935:8, 23 Sep 1935:3; DS 16 Mar 1917:4; GT 10 Sep 1910:4, 9 Dec 1911:4, 4 Jan 1913:5, 17 Jan 1914:6; NC 23 Aug 1935:1, 13 Sep 1935:9; NSC, Noosa Shire Heritage Register, Mary River Catchment, Place OM5.2: ‘Pomona Post Office, 11 Memorial Ave, Pomona’; UQ, Dept Architecture, ‘Historic Post Office sin Queensland. A National Estate Study’ (Report), 1983:19, 146-9.

3.1.4 A **process** may be industrial, agricultural, extractive or some other type of activity and the key characteristics of the process may include elements of the landscape, buildings, structures and associated furniture, fittings, machinery and other objects at the place.

Sometimes only part of a former process may survive, but the place may still satisfy criterion 3 because the process made a significant contribution historically to the local area.



Trelawney Estate Refrigerated Cheese Shed (former), Wilsons Plains

Image courtesy of Scenic Rim Regional Council

The Trelawney Estate Refrigerated Cheese Shed is the only remaining structure associated with the former Trelawney Estate Cheese Factory, established near Harrisville in south-east Queensland in the early 1890s. The place has historical significance because it provides evidence in its materials, form and design of an aspect of early commercial cheese-making, which had a significant impact on the local area.

The Trelawney Estate was established in the early 1880s by retired pastoralist E.A. Bullmore. Leased by Sealy Bros of Harrisville from c.1885, Charles Sealy went on to become Bullmore’s manager and in 1891 set up a cheese factory on the estate. Following Bullmore’s death, Sealy went into partnership with dairy expert Bruce Malcolm and by 1893, Trelawney was considered one of the three leading cheese factories in Queensland.

Source: BC 12 Aug 1893:6, 4 Sep 1894:7, 12 May 1896:6, 31 Jan 1903:15; QCL 23 Jul 1900:15; DDG 16 May 1892:3; QT 26 Jun 1891:3, 15 Feb 1894:3, 30 Jul 1896:4, 13 Oct 1896:6, 11 Jul 1905:9; SRRR, LHR, Place 54: ‘Trelawney Cheese Factory Refrigerator Shed, 422 Wilsons Plains Road, Wilsons Plains’.

3.1.5 Farms, plantations and pastoral properties are obvious examples of **historical land uses**. Many other types of land use may have been significant in a locality, including public parks and gardens, racecourses, showgrounds and sports fields. Land subdivisions and the development of residential and industrial estates also fit into this category.



Cooroy Show Society Grounds, Cooroy

Image courtesy of Noosa Council

The hinterland township of Cooroy grew after 1908 with the subdivision of a timber reserve and the subsequent establishment of farm selections. Dairying predominated and in 1915 the Wide Bay butter factory opened a branch in Cooroy in 1915. The Cooroy Show Society Grounds were established in 1908 and the first show was held in June 1909 to celebrate King George V's birthday. The showgrounds, with its show ring, is significant historically in illustrating the show's importance as an annual event in the district, which has provided a venue for showcasing and facilitating the district's pastoral and agricultural industries from the early twentieth century.

Source: BC 14 Mar 1908:16, 30 Sep 1912:10; NC 25 Feb 1911:1; GT 12 Oct 1907:4, 22 Oct 1907:3, 29 Oct 1907:4, 25 Apr 1908:3, 28 Apr 1908:3, 4 Nov 1909:2, 30 Nov 1909:2, 16.

3.2 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

the impact of an ideology, value or philosophy on the local built environment (including cultural landscapes).

Many types of places, particularly institutions such as schools, churches, hospitals and gaols, demonstrate in their fabric the **impact of an ideology, value or philosophy**. The design of public or private gardens may reflect a philosophy or ideology popular at a specific period in history.



Barolin State School, Windemere

Image courtesy of Bundaberg Regional Council

The two main structures at Barolin State School are the Schoolhouse (1886) and Playshed (1895), which have survived with comparatively little modification over time. Part of the historical significance of the place is how the design of the buildings demonstrates late nineteenth-century thinking in the provision of State education.

In 1875, Queensland legislated to make primary education compulsory. In emerging communities, a system of Provisional Schools operated, in which the community supplied a building and the government paid the teacher. If the community grew and became established, government funding was provided toward the construction of permanent school buildings, built to government designs, and supplied and paid teachers. A provisional school was established at Barolin in February 1884 and with the district's rapid growth, a State school was built and opened in 1886.

Source: BRC, LHR, Barolin State School, Windemere.

3.3 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

the work of a designer who has made a notable or influential contribution to the local built environment.

The body of work of an architect, landscape architect, builder, engineer, artist or other designer may constitute a **class of place with discernible, readily identifiable characteristics**. If a place illustrates the key characteristics of a designer's work, then it may satisfy Criterion 3.



Downs Club, Toowoomba

Image: Queensland Government

The purpose-built premises (1899-1900) of the Downs Club in Toowoomba have historical and aesthetic significance as a high-standard example of the work of local Toowoomba architects James Marks & Son.

James Marks (1834-1915) was a carpenter, builder and architect who, on arrival from England in 1866, established business in Dalby, before moving to Toowoomba c.1874. From 1892-1910 he was in partnership with his eldest son, Henry James Marks (1871-1939). Their body of distinctive designs constitutes a class of place which has made a significant historical and aesthetic contribution to the local built environment.

Source: DDG 26 Aug 1899:8, 28 Oct 1899:2, 5 May 1900:7; <https://www.downsclub.com.au/>; QHR 600868: 'Rodway, 2 South St, Toowoomba'; QHR 601309: 'Exchange Building, 245-253 Margaret St, Toowoomba'; QHR 601317: 'Alexandra Building, 451-455 Ruthven St, Toowoomba'; TRC, Toowoomba City Centre Local Heritage Places, Place 1/TOO/0106: 'Downs Club, 293 Margaret St, Toowoomba'; TC 22 Oct 1895:3; 9 Aug 1900:2; Donald Watson and Judith McKay, Queensland Architects of the 19th century. A Biographical Dictionary, Brisbane: Queensland Museum, 1994:121-3.

3.4 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

a form that has made a notable contribution to the built environment.

Places that demonstrate a **particular shape and arrangement of elements, or form**, may constitute a type of place. High-set houses, swimming pools, and banks with attached residences, are examples of this.



WWII Concrete Igloo, Paluma

Image courtesy of Townsville City Council

The Concrete Igloos at Paluma have historical significance for their association with the operations of Royal Australian Air Force (RAAF) Radar Station No. 58 during WWII. In their iconic form, the igloos provide tangible, readily recognised evidence of the local region's intensive involvement in the Pacific war. They remain substantially intact, illustrating the main characteristics of their type, principally the vaulted form and reinforced concrete construction.

The concrete igloos were constructed in mid-1943 by the Allied Works Council. The former RAAF Radar Station No.58 comprises four vaulted concrete structures with concrete walls at each end. The station operated for just over 14 months when, by 1945, the theatre of operations in the Pacific had moved further north.

Source: TCC, Townsville CityPlan, Schedule 7.1.1, Places of Cultural Heritage Value, Property No. 534160: 'WWII Concrete Igloos, 17-19 Lennox Crescent, Paluma'; Linda Venn, Paluma. The First Eighty Years 1870s-1950s, Thuringowa, Qld: Thuringowa City Council, 2002:56, 60-6 at https://www.townsville.qld.gov.au/data/assets/pdf_file/0019/5374/Paluma-The-First-Eighty-Years_web.pdf.

3.5 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

an architectural style that has made a notable contribution to the built environment.

Examples of types of places illustrating an **architectural style** include commercial and government buildings in neo-Classical styles, or buildings inspired by the International Modern style of the 1950s and 1960s.



Australian Hotel, Mackay

Image courtesy of Mackay Regional Council

The Australian Hotel, Victoria and Wood streets, Mackay, was built in 1939-1940. It is a reinforced concrete structure in the streamlined Moderne style that, along with other decorative stylistic genres of the interwar era, has been labelled 'Art Deco'. These styles made a significant contribution to the Mackay city townscape from the 1920s to the 1940s. The Australian Hotel is significant historically for its association with the interwar re-development of Mackay and remains a good, representative and substantially intact example of the streamlined Moderne style.

The design is attributed to well-known Cairns architect Roy Orchard, whose work is found throughout far north Queensland. Buildings in this style, popular in the 1930s-1950s, denoted the epitome of modernity and progressiveness.

Source: DME 18 Oct 1938:10, 21 Feb 1939:10, 18 Jul 1939:11, 19 Jul 1939:12, 18 Oct 1939:8, 27 Apr 1940:11, 9 May 1940:8; MCC, LHR PLace 2017: 'The Australian Hotel, 83 Victoria Street, Mackay'.

3.6 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

a construction technique or specific use of materials that has made a conspicuous or early contribution to the local built environment.

Examples of types of places demonstrating conspicuous or early construction techniques or materials include buildings constructed of pisé (rammed earth) and antbed (earth from termite mounds), stone homesteads, dry-stone walls, timber slab buildings, single-skin timber buildings, early experiments in concrete construction, and fibro beach houses.

3.6.1 Often a place satisfies this criterion because of the **high level of intactness, completeness and integrity.**



Ar Dee, Gold Coast

Image courtesy of City of Gold Coast.

Ar Dee, built in stages between December 1955 and the early 1960s, remains substantially intact and is significant as a representative example of the design, style and materials of post-World War II, owner-builder, fibro beach house construction. The place displays the defining features of a simple, low maintenance design with fibrous asbestos-cement cladding, sloping flat roof, slanted balcony columns, wrought iron balustrading, and steel awnings. The open plan and inclusion of balconies to take advantage of the ocean views are illustrative of the relaxed holiday lifestyle for which the house was built.

Ar Dee was built by members of the Drummond/Lewis family as a shared holiday home and remained in the family until 1998. Plans and specifications were prepared by R. Wood of Wynnum and approved in 1955. These types of beach houses made an influential contribution to the Gold Coast's identity as a holiday destination. Although designed loosely in the Modernist style, houses like Ar Dee exhibit a high degree of inventiveness and diversity as people experimented with the idiom to suit their budgets, tastes and needs.

Source: GCCC, LHR, Ar Dee.

3.6.2 At other times a place may satisfy this criterion because of the **earliness or rarity of the materials or construction technique**, despite some loss of fabric or integrity.



A.S. Mellick Building (former), Innisfail

Image courtesy of Cassowary Coast Regional Council

The former A.S. Mellick Building, erected in 1907 as a drapery emporium, was Innisfail's first substantial concrete structure and was one of the early reinforced concrete commercial buildings in Queensland. Although unroofed and badly damaged during the 1918 cyclone, the core of the building survived and the emporium was reconstructed. Although the building has been altered since, the place remains of historical significance because in its fabric and history it continues to enrich our understanding of how reinforced concrete became a principal building material in the region, and in Innisfail in particular, in the 1920s and 1930s.

The building was commissioned by successful, young Innisfail businessman and draper, Abraham Selim Mellick (1885-1982), who with his younger brother Habib had emigrated to Australia from Lebanon in 1899. The post-cyclone additions and alterations were designed by Cairns architect Edwin Roy Orchard.

Source: BC 13 Apr 1918:7; CP 3 Jun 1918:5; CCRC, Heritage Place: 'AS Mellick Building (former), 29-37 Rankin St, Innisfail'; DMe 7 Jun 1937:6; 'Destruction of Innisfail' in WET 6 Apr 1918:7 (eyewitness account of surviving cyclone by sheltering in Mellick's cellar); JRA 2 May 1907:2, 13 Jun 1907:3, 20 Jun 1907:4, 11 Jul 1907:3, 17 Oct 1907:3, 2 Jun 1936:5, 11 Dec 1936:8; MP 2 Jan 1907:2-3; T 2 Nov 1907:2.

3.7 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

evolution or development in the key characteristics of a type or class of place.

3.7.1 Places demonstrating a **stage in the evolution or development** of a type or class of place, including experimentation that may or may not have been influential, may be significant.



Vandy's Garage (former), Buderim

Image: Queensland Government

The former Vandy's Garage, established in 1935, is significant for its historical association with the early development of motor transport in the Sunshine Coast region and as a rare surviving 1930s motor garage and service station. Although no longer used for their original functions, the service station and repair workshop continue to demonstrate an early era of service station design and function, before fuel distribution companies dictated the design of service stations and workshops.

Vandy's Garage, originally known as Kennett's Garage, was constructed in mid-1935 as an 'up-to-date garage and service station' by north coast builders F. Wessling and Son, for N.A. Kennett, a Buderim fruit grower and mechanic. The premises changed hands a number of times and from 1987 to 1993 was owned by John Vandenberghe who conducted the business as Vandy's Garage.

Source: CM 10 Mar 1936:12, 15 Oct 1937:22, 17 Oct 1940:14; <https://heritage.sunshinecoast.qld.gov.au/About/Media-Releases/Backward-Glance-Driving-and-motor-garages-Part-2-121218>; NC 6 Sep 1935:1, 25 Mar 1937:5, 13 May 1938:4; Perkins, Charles Henry, 'WWII service record' (NAA Item 4488510); SCRC, 'Walk Buderim', 2016: place 18 (PDF); SCRC, Sunshine Coast Planning Scheme 2014, Appendix SC6.10A: Significance statements for local heritage places, Place BDM18: 'Vandy's Garage (Former), 114 Burnett St, Buderim'; T 6 Jun 1933:4.

3.7.2 Alternatively, places may be significant because they demonstrate in their fabric **more than one stage** in the evolution of a type of class of place.



Summergarten Theatre, Bowen

Image: Queensland Government

The Summergarten Theatre at Queen's Beach near Bowen is a purpose-built picture theatre constructed in stages between 1948 and 1995. The place is significant in demonstrating the evolution of local picture theatre venues from open-air single auditorium, to enclosed single auditorium, to the 'twin cinema' form popularised from the late 1960s. The place retains many of its mid twentieth-century characteristics, including a prominent façade and entry, foyer with ticket window and confectionary counter, projection box, manager's flat, and relatively intact large main auditorium.

The theatre was built in 1948 for H.H. (Douglas) Harrison, a grazier from Muttaborra near Longreach, in partnership with Bowen cinema proprietors Sam and Ethyl Kerr. The premises comprised two attached structures: a two-storey concrete building with entrance facilities and a projection room, and an open auditorium subsequently roofed in the 1950s. The theatre was bought in 1962 by Bowen businessman Clive Bauer in partnership with Ben and Phyl De Lucas. The theatre operated as a single auditorium cinema and theatre until 1995 when the De Lucas built a smaller, second cinema.

Source: WRC, LHR: 'Summergarten Theatre Twin Cinema, 40 Murroona Rd (cnr Beach Ave), Queen's Beach'.

3.8 A place may satisfy Criterion 3 if it exemplifies or illustrates in the surviving fabric:

a design, form, construction technique or building material that once was common but is now rare or uncommon or has always been uncommon.

3.8.1 Sometimes the rarity or uncommonness of a place can contribute to its significance in illustrating the key characteristics of type or class of places, especially where this type or class was once common.



Nerang Police Lock-up, Gold Coast

Image courtesy of City of Gold Coast

Nerang Police Lock-up, relocated several times since its construction in c.1912, was designed to operate as a temporary secure holding facility for offenders awaiting trial by the Police Magistrate, or transfer to the criminal courts.

The place is significant as an example of a purpose-built, detached holding cell building, constructed by the Queensland Police throughout the state in the early twentieth century. Key characteristics of this type include the gable roof; small scale, rectangular plan form; timber-framed and timber-clad construction; provision of separated cells, each with a single door entry; front verandah; and high-set barred window openings. While the type was once common, it has become increasingly uncommon as the Queensland Police has improved the standard and security of holding facilities over time.

Source: GCCC, LHR, Nerang Lock-up, Gold Coast

3.8.2 Alternatively, the rarity or uncommonness may derive from the fact that the type or group was **always uncommon**.



Glengarry, Molonga Terrace, Graceville, Brisbane

Image: Queensland Government

Glengarry was designed and built in 1947 by Brisbane builder Walter Taylor, using his patented pre-cast concrete block system of construction. The place is historically significant because it exemplifies in the simple design and the use of an uncommon construction technique and materials, a particular response to the building materials shortage experienced in Queensland immediately after WWII (1939-1945).

Walter Taylor (1872-1955) was an experienced builder and inventor, best known for the suspension bridge (opened 1936) across the Brisbane River between Chelmer and Indooroopilly, which he lobbied for, designed and built. The use of Taylor's concrete block system of construction appears to have been exclusive to the Sherwood, Graceville, Chelmer and Indooroopilly areas and there are only a few surviving examples.

Source: BCC, LHP: 'Glengarry (residence), 9 Molonga Tce, Graceville'.



CRITERION 4 – AESTHETIC SIGNIFICANCE

The place has aesthetic qualities, including visual merit or interest or creative or technical achievement, that contribute to its cultural heritage significance.

This criterion assists in determining the aesthetic significance of the place.

A place may be of aesthetic significance if it exhibits sensory qualities that can be judged against various ideals including beauty, picturesqueness, evocativeness, expressiveness, landmark presence, symbolism or some other quality of nature or human endeavour.

Aesthetic significance may be generated by the form, scale, colour, texture and material of the fabric of a place; and the smells and sounds associated with the place and its use.

A place may be of aesthetic significance because it displays merit, originality, accomplishment, inventiveness or creative adaptation in a variety of fields of human endeavour including but not exclusive to art, engineering, architecture, industrial or scientific design, landscape design, construction, manufacture, craftsmanship, or some other technical field.

These achievements must be demonstrated in the fabric of the place and can be judged by comparison with contemporary and subsequent developments in the same fields. The comparisons can be made using either physical or documentary evidence.

SETTING AND LOCATION CONTEXT

Often we include views both in and out of a place as part of its cultural heritage significance, particularly its aesthetic significance. Although not part of the fabric of the immediate place, the context of the location or the juxtaposition of natural and built elements may contribute to the aesthetic significance of the place. In that situation, the views would extend beyond the heritage boundary of the place. Refer to Appendix 4: Heritage Boundaries.

CRITERION 4: ASSOCIATED VOCABULARY

- architectural/compositional/design qualities
- artistic qualities
- displays creative or technical achievement
- distinctive aesthetic qualities (size, setting, form, composition or condition)
- inventive
- landmark qualities
- dramatic effect
- original
- particularly vivid, distinguished, uncommon or rare features or combinations of features
- relationship between the parts, including the setting, reinforce the beauty of the whole
- scenic qualities
- visual merit/interest
- seclusion, remoteness
- sense of place or time
- streetscape contribution

CRITERION 4: SIGNIFICANCE INDICATORS

To evaluate whether a place satisfies Criterion 4, application of the following significance indicators is recommended.

4.1 A place may satisfy Criterion 4 if it possesses or displays:

beautiful attributes.

These might arise from the formal qualities of cohesion, legibility, completeness, symmetry, or a degree of unity of scale, form, materials, texture and relationships between components, or from the juxtaposition of components. Qualities contributing to the beauty of a place should be evident in the fabric.

Generally, places that have aesthetic significance because they are beautiful would need to exhibit a high degree of intactness. However, some additions and alterations to a place may be of aesthetic interest in themselves.



Rhossilli, Newtown, Ipswich

Image courtesy of Ipswich City Council

Rhossilli, 7 Brisbane Rd, Newtown (Ipswich), is a finely detailed, late-Victorian brick residence, high-set on brick piers, with deep surrounding verandahs. The place has aesthetic significance generated by the fine proportions, balanced arrangement of elements, the quality of materials and craftsmanship, and the slightly elevated position in a generous garden setting.

It appears the name Rhossilli was given to the property in the 1920s when purchased by Ipswich solicitor Henry Grosvenor Simpson because his birthplace and the home of his grandparents was a farm south-west of Ipswich with the same name. H.G. Simpson and his wife Kathleen resided at the property until his death in 1949. In the 1950s, Kathleen converted the property to flats; c.1960 it was used as a convalescence home and then a nursing home; and it has since been restored to a family home.

Source: UQ, Ipswich Heritage Study 1991 Inventory, place 23-1092-0007: 'Rhossilli, 7 Brisbane Rd, Newtown'; QT 12 Aug 1875:2, 30 May 1876:2, 20 Sep 1900:4, 18 Apr 1949:3; T 31 May 1916:5.

4.2 A place may satisfy Criterion 4 if it possesses or displays:

natural aesthetic quality.

A place that can be demonstrated to have been valued for its natural aesthetic quality by a community over a period of time, may be of aesthetic significance.

This demonstration may be evident through representations in art, literature, or photography or by inclusion in tour guides and brochures or by some other means.

Places of natural aesthetic beauty generally require a high degree of integrity to satisfy criterion 4.

4.2.1 Some places are of aesthetic significance principally for their **natural aesthetic/environmental qualities.**



View from Thorsborne Trail, Hinchinbrook Island

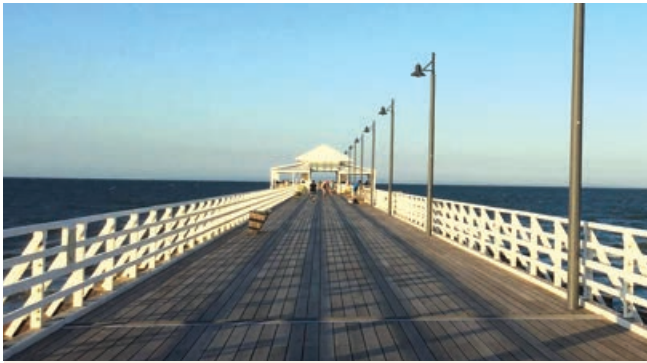
Image courtesy of Cassowary Coast Regional Council

Thorsborne Trail is an ungraded walking track extending 32km along the east coast of Hinchinbrook Island, from north-west of Ramsay Bay south to George Point. The trail is significant for the natural aesthetic qualities and environmental values of Hinchinbrook Island that it reveals. The trail provides views of the island's mountains, bays and rocky headlands and close-up experience of the terrain and natural vegetation, which ranges from heath to rainforest, eucalypt forest and mangroves. That these aesthetic/environmental qualities have been valued by the community over a long period of time is indicated in Hinchinbrook Island having been declared a national park in 1932 and being included within the Great Barrier Reef World Heritage Area, inscribed on the World Heritage List in 1981.

The walking trail is named in honour of local environmental activists Arthur Thorsborne (1912-1991) and his wife Margaret (1927-2018) who began visiting the island in 1964.

Source: CCRC, LHP, Place No. 22: 'Thorsborne Trail, Hinchinbrook Island'; https://en.wikipedia.org/wiki/Margaret_Thorsborne; <https://parks.des.qld.gov.au/parks/hinchinbrook/pdf/hinchinbrook-discovery-guide.pdf>; <https://www.australiangeographic.com.au/australian-geographic-adventure/destinations/2014/05/thorsborne-trail/> - all accessed 28.11.2019.

4.2.2 Other places may be **aesthetic significance due to a combination of natural and other aesthetic qualities.**



Sandgate/Shorncliffe Pier, Sandgate, Brisbane

Image: Queensland Government

The Bramble Bay Foreshores are of aesthetic significance for the extent and variety of sea views offered; as a setting for significant Sandgate landmarks, such as the pier, which in its strong linear form provides a built counterpoint to the natural landscape; and for the craftsmanship evident in structures such as the sea wall.

The foreshores comprise more than 7km of continuous, publicly accessible parklands at Sandgate, Shorncliffe and Brighton. The foreshores afford extensive and fascinating views up and down the shoreline, across the bay to Moreton and North Stradbroke islands and to the Redcliffe Peninsula.

Source: BCC, LHP: 'Bramble Bay Foreshores, includes the sea wall, Shorncliffe/Sandgate Pier and Baxter's Jetty'.

4.3 A place may satisfy Criterion 4 if it possesses or displays:

picturesque or evocative qualities.

These qualities rely on provoking a strong emotional response, such as a sense of mystery or intrigue; awe, wonder, astonishment or reverence; pleasure; tranquillity, peacefulness, seclusion or remoteness; or a sense of romance – such as the 'romance of the ruinous'.

NOTE: Places in a ruinous condition that still reveal some characteristics of their former structure may engender an emotive response that satisfies criterion 4, but places that are little more than archaeological deposits no longer possess sufficient 'romance of the ruinous' to satisfy this criterion.



Byrnestown Cemetery, Byrnestown

Image courtesy of North Burnett Regional Council

The Byrnestown Cemetery, associated with the unsuccessful Byrnestown Commune of 1894-1895, is located on a stony ridge above Wetherton Creek in the Burnett River district, overlooking the former commune camp site. In its isolated rural setting, memorials and scenic views over the countryside, the place evokes a strong emotional response, conjuring images of the harsh, simple and isolated life commune members endured. For these evocative qualities the place is of aesthetic significance.

Byrnestown Commune was one of three co-operative communities established in the Burnett region under the *Queensland Co-operative Communities Land Settlement Act 1893*. Named after the Queensland Attorney General, Thomas Joseph Byrnes, the Byrnestown communal settlement was registered on 24 February 1894. Disputes about management and sharing of resources meant the communal experiment was short-lived and the commune formally ceased to exist on 23 December 1895.

Source: NBRC, LHR: 'Byrnestown Commune and Cemetery, off Gayndah-Mount Perry Road, Byrnestown'.

4.4 A place may satisfy Criterion 4 if it possesses or displays:

expressive attributes.

These include symbolism or associations that reinforce the character of the place and can be associated with some styles and types of places.

In Queensland history, specific styles of architecture have been employed to evoke aesthetic responses. Examples of this are the use of Gothic-revival style for churches and imposing classical styles for banks. Places that demonstrate expertise in generating this aesthetic response are likely to possess aesthetic significance.



St Mary's Roman Catholic Church, Beaudesert

Image courtesy of Scenic Rim Regional Council

St Mary's Roman Catholic Church, Beaudesert, a substantial timber building erected in 1907, has aesthetic significance for the Gothic-revival style of architecture, with imposing and decorative front gable and bell tower. It was designed by well-known Brisbane architect G.H.M. Addison of the firm Addison and Hassall. Traditionally the Gothic style was rendered in stone, but in new and rural Queensland communities Gothic-revival was often interpreted in timber. The popular style, which emphasised height (reaching to the heavens) and filling the nave with light (clarity and purity of thought), was expressive of Christian ideology. In the hands of a skilled architect such as George Addison, a Gothic-revival church could generate a strong aesthetic response.

https://en.wikipedia.org/wiki/Gothic_architecture#England; <https://www.stmarysbeaudesert.com/our-churches/st-marys-beaudesert/>; SRRC, LHR, Place No.9: 'St Mary's Catholic Church, Bromelton Street, Beaudesert'.

4.5 A place may satisfy Criterion 4 if it possesses or displays:

landmark quality.

This refers to the presence of a place in a vista or townscape inspiring an emotional response, usually created by the combination of evocative qualities with recognition.



Macintyre Bridge, Goondiwindi

Image courtesy of Goondiwindi Regional Council

The MacIntyre Bridge (also referred to as the Goondiwindi Border Bridge) was constructed over a 16-month period by the Queensland and New South Wales governments in 1914-15. Spanning over the MacIntyre River and connecting Queensland to New South Wales, the bridge operated as a primary crossing place for stock, wool and general loading between the two states, until a new concrete bridge was built upstream in 1992.

The place is significant as a well-known landmark of Goondiwindi, having a strong presence on the river and evoking a sense of recognition of the border of Queensland and New South Wales. Vistas of the bridge, with its metal lattice bracing and girders contrasting against its natural setting of water and vegetation, are available from the riverbank and along the river. The place has been featured in various photographs and postcards of Goondiwindi since its construction.

Source: GRC, LHR, Macintyre Bridge, Goondiwindi.

4.6 A place may satisfy Criterion 4 if it possesses or displays:

symbolic meaning.

Places having a strong symbolic meaning may inspire an emotive response. War memorials are obvious examples of places that have a symbolic quality, representing great human sacrifice, and may inspire emotive responses such as awe or reverence.

NOTE: Having symbolic meaning may not be the same as being 'a symbol of'.

The distinction may be generated by the intention behind the place. For example, war memorials are intended to have symbolic meaning.



Cordalba War Memorial, Cordalba

Image courtesy of Bundaberg Regional Council

The Cordalba War Memorial, erected in 1919 to honour 26 local people who died for their country during WWI (1914-1918), is of the popular 'digger' type, with the soldier standing in mourning, his hands folded over his rifle ('reversed arms') and his eyes downcast. The place has historical and aesthetic significance. The aesthetic significance is created partly by the location within a park setting (beautiful qualities), and its prominence on a slope facing the main street of Cordalba (landmark quality); and in large part because of the symbolic meaning of the place, evoking responses such as awe, reverence or respect.

Cordalba is a small rural town in the North Isis, south-west of Bundaberg. Moves to construct a memorial to local men who gave their lives for their country in WWI commenced shortly after the cessation of hostilities. A memorial committee was elected in January 1919; a site was purchased; A.L. Petrie & Sons, monumental stonemasons of Toowong, Brisbane, were commissioned; and the memorial was unveiled in December 1919.

Source: BRC, LHR: 'Cordalba War Memorial, 28 Queen Street, Cordalba'; <https://www.qldwarmemorials.com.au/traditions/symbolism>.

4.7 A place may satisfy Criterion 4 if it possesses or displays:

streetscape contribution.

A place that contributes to a streetscape may have aesthetic heritage significance greater than simply a contribution to local character.

The place may be a significant component in the consistency of form, scale, colour, texture and material in the street, which together create a sense of place and time.

Or it may contribute significantly to a range of uses, eras, forms, styles, materials or socio-economic factors shown in the streetscape, which together create a sense of place.



Commercial Hotel, Stanthorpe

Image courtesy of Southern Downs Regional Council

The Commercial Hotel at Stanthorpe, built in 1915 to replace an earlier hotel on the site, is a highly intact, two-storeyed brick building of elegant proportions. It is of aesthetic significance for its strong contribution to the historic streetscape of Maryland/High Street, the commercial hub of Stanthorpe, which retains an impressive range of commercial and public buildings dating from the early 1900s to c.1940, during the town's heyday.

The original Commercial Hotel, a single storey timber building opened in April 1872 as the Mining Exchange Hotel, was the first licensed hotel in Stanthorpe. By 1874 it was known as the Commercial. It was destroyed by fire on 28 June 1914. The designer of the current hotel may have been accomplished Brisbane architect T.R. Hall, who in April 1915 called for alternative tenders for a new hotel in brick and timber at Stanthorpe.

Source: BC 29 Jun 1914:7; DS 29 Jun 1914:5; SDRC, LHR, Place no.776: 'Commercial Hotel, 11 Maryland St, Stanthorpe'; T 10 Apr 1915:10.

4.8 A place may satisfy Criterion 4 if it possesses or displays:

artistic value.

Artistic value can be identified in much design work – from landscaping and building elements to signage – but is most readily associated with public art and sculpture.



‘The Banker’ Sculpture, Brisbane

Image: Queensland Government

‘The Banker’, representing banking assistance to the rural, industrial, scientific and construction sectors of the economy, is a tall aluminium sculpture on a vertical concrete panel attached to the front façade of the Westpac Bank’s Brisbane headquarters. It was installed in 1970. The sculptor, Leonard Shillam (1915-2005), was a significant Brisbane artist credited with introducing modern sculpture to Brisbane in the late 1940s. ‘The Banker’ is of aesthetic significance as one of Shillam’s major works, displaying strong artistic value.

Leonard Shillam and his wife Kathleen (1916-2002), also a sculptor, were significant figures in Australian sculpture. They both received the Order of Australia in 1986 for services to sculpture and education.

Source: BCC, LHP: “The Banker”, Westpac Building, 260 Queen St, Brisbane’ at <https://heritage.brisbane.qld.gov.au/heritage-places/1962>; https://en.wikipedia.org/wiki/Leonard_and_Kathleen_Shillam.

4.9 A place may satisfy Criterion 4 if it possesses or displays:

design merit (including in architectural design, landscape design, technological design or construction technique).

The merit may be in the design elements or construction technique being used in a creative manner; or in a new type of design or new construction technique.



Oribin House, Whitfield

Image courtesy of Cairns Regional Council

Designed by Cairns architect Eddie Oribin (b.1927) and built in 1956-1958 as his own home, the Oribin House was so innovative that it increased public interest in modern architecture and inspired other buildings. Accommodating the tropical climate and drawing from the work of American architect Frank Lloyd Wright, the design has aesthetic significance for its exceptional architectural quality and innovative use of building materials.

The EH Oribin Award for Far North Queensland Building of the Year was established by the Royal Australian Institute of Architects in 2000 in recognition of Oribin’s contribution to the built environment.

Source: CRC, CairnsPlan2016, Sch.6, Places of Significance: ‘Oribin House, 3-7 Mullins St, Whitfield’; Shaneen Fantin, ‘Oribin House + Studio (1956-1958) revisited’ 30 Apr 2014 at <https://architectureau.com/articles/eddie-oribin-house-studio/>; https://en.wikipedia.org/wiki/Eddie_Oribin; <https://www.tropicalbuild.com.au/case-studies/oribin-house-studio-revisited>.

4.10 A place may satisfy Criterion 4 if it possesses or displays:

a high level of craftsmanship.



Windsor Presbyterian Church and Hall, Brisbane

Image: Queensland Government

Built in 1934, the ‘Carpenter Gothic’ style Windsor Presbyterian Church is of aesthetic significance not just for its pleasing design, but also for the quality of the craftsmanship in the construction and attractive timber detailing.

Located at King (later Maygar) Street in Windsor, adjoining the boundary with Lutwyche, the Presbyterian Church is illustrative of the growth of these northern suburbs. Constructed at a cost of £2413, it opened on 14 April 1934 and soon attracted an active congregation.

Source: BCC, LHP: ‘Windsor Presbyterian Church and Hall, 60 Maygar St, Windsor’.



CRITERION 5 – SPIRITUAL SIGNIFICANCE

The place has a strong or special association with a local community or cultural group, for social, cultural or spiritual reasons.

This criterion is most closely associated with social and spiritual significance.

A place has a strong or special association with a local community or cultural group for social, cultural or spiritual reasons if that place has a perceived meaning or symbolic, spiritual or moral value that is significant to a community or cultural group and that generates a strong sense of attachment.

This criterion applies mostly to places that are in the public domain and for which a local community or cultural group exhibits strong or special feelings or attachment.

They can be places that are in public ownership (such as halls and schools), or places in private ownership that the community has been encouraged to identify with and to use, such as department stores and picture theatres.

They can be places where people gather for spiritual reasons (such as churches) or places of recreation and resort (such as sports fields and public swimming pools).

They can be places associated with community commemoration, such as war memorials; or a physical landmark.

Social value is the value to the present community and is not the same as social history.

STRONG OR SPECIAL ASSOCIATION

A strong or special association should be measurable by various means including long-term use, celebratory use, commemorative use, spiritual use, symbolic use and community action. This attachment can be dynamic with communities rediscovering attachments held by community groups in the past.

Usually, to satisfy Criterion 5, the attachment to a place should be demonstrated over time.

Demonstration of association and attachment over time might take the form of petitions, identification in tourist information, representation in the arts or support from or ownership by historical and heritage groups. The extent and level of commitment of the community attachment together may demonstrate a strong or special association.

NOTE: A community campaign against a current planning or development proposal is unlikely to demonstrate this criterion.

COMMUNITY

‘Community’ should be defined in the broadest possible sense, as a group of persons who share a common interest.

The interest may be self-defined, but the specific community and its interest should be able to be recognised by the broader community.

CRITERION 5: ASSOCIATED VOCABULARY

- strong/special association for
- widespread community support/association with
- demonstrated attachment

CRITERION 5: SIGNIFICANCE INDICATORS

To evaluate whether a place satisfies Criterion 5, application of the following significance indicators is recommended.

- 5.1** A place may satisfy Criterion 5 if it:
- is important to a local community as a landmark, marker or signature.**

Landmarks may be natural features such as rocky outcrops or distinctive trees, or elements of the built environment such as buildings, structures and landscaping.



Charleville Town Hall, Charleville

Image: Queensland Government

Designed by the highly respected Brisbane architects Francis R. Hall and W. Alan Devereux in a Neo-Classical style, the Charleville Town Hall, built in 1926-1927, has social significance as a town landmark and former symbol of community pride.

Charleville, in south-west Queensland, was established in the 1860s as a service centre for the Warrego pastoral district. The town boomed in the 1920s due to expansion of the wool industry. In the mid-1920s the citizens of Charleville constructed new council offices and hall, and an adjacent municipal theatre (since demolished), at a cost of £13,000. The new buildings soon became a hub for community activities.

Source: BC 10 Feb 1926:12, 26 Feb 1926:9, 12 Mar 1926:8, 15 Mar 1926:5, 25 Mar 1926:15, 19 Jun 1926:9, 24 Aug 1926:15, 4 Sep 1926:9, 1 Jul 1927:6, 29 Jul 1927:4; CT 11 Dec 1931:2, 9 Aug 1951:11; DS 6 Oct 1927:2; https://en.wikipedia.org/wiki/Town_of_Charleville; 'Municipal Theatre, Charleville', undated (SLQ 30669-0001-0017); MSC, Shire of Murweh Planning Scheme, Schedule 6, LHP: 'Town Hall, cnr Wills and Edward streets, Charleville'; TC 11 Jul 1927:10.

- 5.2** A place may satisfy Criterion 5 if it:
- offers a valued customary experience.**

A local community or cultural group may form a strong attachment to a place that is readily accessible and regularly used and which provides a particular and valued experience of place that contributes to the community or group's sense of identity. This attachment is stronger if access to and use of the place is sustained and popular.

Public places such as main streets, work places, schools, halls, showgrounds and recreational venues may generate fond feelings for the experiences they provide or have provided.



Beaudesert Racecourse and Grandstand, Beaudesert

Image: Queensland Government

The Beaudesert Racecourse and Grandstand, situated on the Beaudesert-Boonah Road just west of the town of Beaudesert, has social significance for its association with local horse racing – one of the town and district's most enduring and popular community activities – since the early 1900s.

The town of Beaudesert was established in the 1870s after land along the Logan River was resumed from Beau Desert Station and opened to agricultural selection in the 1860s. Horse racing was one of the earliest organised sporting activities in the district, with the Logan and Albert Jockey Club established in April 1879.

Source: BC 20 Aug 1881:6, 27 Oct 1900:11, 6 Sep 1901:4, 11 Oct 1901:2; BT 2 Apr 1915:8, 30 Jul 1915:2, 3 Sep 1915:2, 8; DS 12 May 1916:7; <https://www.queenslandplaces.com.au/beaudesert>; LAB 2 Nov 1901:5; Q 5 Oct 1901:646; SRRC, LHR, Nov 2018, Place 3: 'Beaudesert Racecourse and Grandstand, 3180 Beaudesert-Boonah Road, Beaudesert'.

5.3 A place may satisfy Criterion 5 if it:

is a popular meeting or gathering place.

The wide range of types of places that might be valued by a local community as popular meeting and gathering places ranges from hotels to community halls to shady trees.



Hotel Imperial, Warwick

Image: Queensland Government

The Hotel Imperial, a fine, two-storeyed brick building situated at the northern end of Palmerin Street in Warwick, was built in 1908 and extended in 1912. It replaced an earlier hotel of the same name on the site. The place has social significance as a long-standing local recreation and gathering place.

The hotel was built for publican Joseph O'Hagan and his wife Bridget and designed by Warwick architect Hugh Hamilton Campbell. The O'Hagans were popular publicans, benefactors of local welfare and closely associated with the local Catholic church. The hotel was a favoured venue for local social events including weddings, farewells and wakes.

Source: BC 25 Nov 1907:2, 24 Sep 1912:3; CM 30 Aug 1937:17, 8 Feb 1939:4; DDG 6 Jul 1910:5, 20 Jan 1912:7; QHR 600946: 'Leslie Park, Fitzroy Street, Warwick'; QT 1 Jul 1913:6; SDRG, LHR, Place 71: 'Hotel Imperial, 20 Palmerin St, Warwick'; T 1 Jul 1913:2; WET 4 Sep 1907:6, 21 Nov 1908:8, 17 Apr 1909:3, 1 July 1911:1; WDN 8 Nov 1919:8, 4 Dec 1919:4, 18 May 1920:2, 30 Aug 1937:4.

5.4 A place may satisfy Criterion 5 if it:

is associated with events having a profound effect on a local community or cultural group.

War memorials are examples of this significance indicator. Places associated with natural disasters or tragedies, or frontier conflict sites, also may be places of social significance.



Hull River Settlement Site Memorial, South Mission Beach

Image courtesy of Cassowary Coast Regional Council

The Hull River Settlement was a government-run Aboriginal 'mission' that operated briefly 1914-1918. During these few years more than 250 Aboriginal people died at the settlement, their graves not recorded. The memorial, erected in 1970 with a mosaic added in 1998, is of social significance, in particular to the descendants and relatives of Aboriginal people who lived and died at the settlement, for whom the memorial is symbolic of a period that had a profound effect on their families and culture.

The mission was established in 1914 under the provisions of Queensland's *Aboriginal Protection and Restrictions of the Sale of Opium Act 1897*. 2900 acres were reserved at the Hull River and a government superintendent appointed. By 1916, there were 490 Aboriginal people at the mission, but close to 200 died in 1917 during a malaria epidemic. On 10 March 1918, a cyclone devastated the area destroying the settlement and more than 50 people there were killed including the superintendent and his daughter. The settlement was never re-built.

Source: CCRC, LHP, May 2013, Place No. 69: 'Hull River Settlement Site, Commodore Street, South Mission Beach'; 'History of the Indigenous People of the Cassowary Coast' at <http://www.cassowaryconservation.asn.au/indigenous-history.html>.

5.5 A place may satisfy Criterion 5 if it:

is a venue for ritual or ceremony.

Many communities, groups, organisations and institutions value places they identify with ritual or ceremony. These include religious places, masonic temples and lodge halls, that are associated with formal religious and spiritual ceremony or ritual.

However, a place does not have to be associated with formal social ceremony or ritual to have social significance. Places such as community and town halls where rites of passage – such as marriages, births, anniversaries and deaths – are celebrated or commemorated might also be included.



Masonic Hall, Toowoomba

Image: Queensland Government

The Masonic Centre in Neil Street, Toowoomba, was built in 1886-1887 and continues to serve the local Masonic fraternity. The place has been a focus in the social, cultural and ritual life of Toowoomba and district for more than 130 years, and as such has strong social significance.

Freemasonry has had a presence in Toowoomba since the 1860s. Today the oldest lodge in the Darling Downs is Southern Cross Lodge (originally No. 1315 English Constitution), formed in Toowoomba on 6 January 1870. In August 1884, the Southern Cross purchased 2 acres in Neil Street and a design for an impressive two-storey building was prepared by F.D.G. Stanley, the former Queensland Colonial Architect and fellow mason.

Source: DDG 18 Apr 1887:3; QFP 3 Apr 1886:5; TC 23 March 1886:3, 26 Apr 1887:3, 28 Jun 1887:3; TRC, Toowoomba City Centre Heritage Review, Local Heritage Place ID 1/TOO/0128: 'Toowoomba Masonic Centre, 58 Neil St, Toowoomba'.

5.6 A place may satisfy Criterion 5 if it:

symbolically represents the past in the present.

Places demonstrating symbolic quality should symbolise some aspect of the past that a local community or cultural group feels contributes to its present identity.



Expo '88 Skyneedle, South Brisbane

Image: Queensland Government

The Skyneedle is one of the surviving sculptures commissioned for Expo '88 in Brisbane. This exposition was a landmark event in the development of Brisbane as a modern city and attracted widespread local participation. The Skyneedle has social significance as a prominent symbol of that event.

The Queensland government chose the largely rundown area of South Brisbane between Grey Street and the Brisbane River as the 1988 Expo site with a theme of "Leisure and the Age of Technology". Constructed in steel and copper, rising 20 storeys and topped with a powerful revolving searchlight, the sculpture cost \$1,500,000 and at the time was the largest single art commission in Australia. The Skyneedle was purchased by local businessman Steve Ackerie after Expo '88 closed, who located it close to his business at Edmonstone Street, sustaining the link with South Brisbane.

BCC, LHP: 'Expo '88 Skyneedle (sculpture), 16 Edmonstone Street, South Brisbane'.

5.7 A place may satisfy Criterion 5 if it:

has an essential community function leading to special attachment.

Government buildings, hospitals and cemeteries are examples of places that provide essential community functions.

Through sustained use and accessibility, a local community or cultural group may form a strong or special attachment to such a place. School buildings in particular may generate strong attachment. 'Hidden' public places such as gaols and psychiatric institutions also generate their own culture and community attachments.



Former 1948 Maternity Ward, Babinda Hospital, Babinda

Image courtesy of Cairns Regional Council

The residents of Babinda and district have a special attachment to the Babinda Hospital, established in 1923. The hospital has provided health services to the local community since the 1920s and with the addition of a maternity unit in 1925, has been the birthplace of generations of local residents.

Babinda Hospital was opened in 1923 as a small government-assisted district hospital and has expanded since. The principal heritage buildings include a timber morgue (1926), former brick maternity hospital (1948) and former brick matron's residence (c.1950).

CRC, CairnsPlan 2016, Schedule 6, Places of Significance, Place SC6.13.3.2.c: 'Babinda Hospital (excluding Nurses' Quarters), 128-130 Munro Street, Babinda'.

PREPARING AN ENTRY IN A LOCAL HERITAGE REGISTER

INCLUDING WRITING A STATEMENT OF LOCAL CULTURAL HERITAGE SIGNIFICANCE

ENTRY IN A LOCAL HERITAGE REGISTER

s114 of the *Queensland Heritage Act 1992* (the Act) requires that for each place entered in a local heritage register, there must be provided:

- (a) enough information to identify the location and boundaries of the place; and
- (b) a statement about the cultural heritage significance of the place.

While the Act does not specify a standard heritage citation format for entries in local heritage registers, processes and conventions have evolved that can assist in the preparation of heritage assessments.

ASSESSMENT PROCESS

The entry of a place in a local heritage register is dependent upon understanding the history and fabric of a place and assessing its cultural heritage significance. These are also the first two steps in the *Burra Charter* process.⁵

Before a place can be entered in a local heritage register, this Guideline recommends an ASSESSMENT PROCESS based on the following **four steps**:

1. Research the history of the place and prepare a brief history summary.

2. Inspect the place, even if only from photographs, and prepare a brief written **description**, noting key elements of heritage interest in the fabric of the place.

3. Use the criteria and significance indicators outlined in this Guideline to **determine** whether the place is of **local cultural heritage significance** and **prepare a statement of cultural heritage significance**.

4. Propose a heritage boundary.

HISTORY AND DESCRIPTION

It is standard practice to research the history of a place prior to undertaking a site inspection. This ensures that key elements in the fabric, which contribute to the historical significance of the place, are not overlooked during the inspection.

The site inspection may reveal areas in which further historical research may assist in understanding the significance of the place.

The history summary should provide more than just a list of dates and associated persons. Use key historical themes to determine the historical context of the place.

The description should be succinct, but key elements in the fabric of the place that contribute to its cultural heritage significance should be noted.

Many local heritage register entries include the statements of history and description within the entry citation.

However, the history and description may be supporting statements.

STATEMENT OF SIGNIFICANCE

The statement of cultural heritage significance should:

- **Identify the type/s of cultural heritage significance (aesthetic, architectural, historical, scientific, social or other significance) of the place as defined in the Act.**

A clear statement of the type/s of cultural heritage significance demonstrated by a place should be made at the beginning of the statement of significance.

- **Discuss the relevant heritage criteria.**

Explain why the place is of cultural heritage significance by assessing against the five criteria recommended in this Guideline. Discuss only the criteria/criterion that the place satisfies.

NOTE: This Guideline recommends that a place need satisfy only one criterion to be eligible for entry in a local heritage register.

⁵ Refer to Australia ICOMOS 'Practice Note: Understanding and assessing cultural significance', November 2013.

In your assessment, use wording similar to that of each relevant criterion and employ the ‘associated vocabulary’ provided in this guide.

For example, if the place satisfies Criterion 1: The place makes a significant contribution to our understanding of the history of [the local government area] because....

- **Be succinct.**

The statement of significance should provide the name and location of the place, a date of construction or establishment, type of place and main materials used, but should not repeat or summarise the history and description.

Language should be precise, clear and relevant. Ambiguity and emotive language should be avoided.

- **Be supported by the history and description of the place.**

The statement of significance should not include as a point of significance anything not supported by or referred to in the history, description and proposed heritage boundary.

HERITAGE BOUNDARY

This is required under the Act.

Refer to Appendix 4 for information on preparing heritage boundaries.

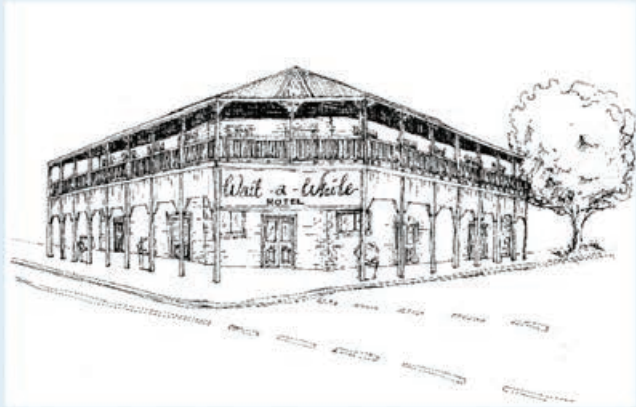
POINTS TO NOTE WHEN USING THE CRITERIA

- **Avoid** the temptation to ascribe too many criteria to a place. Providing evidence that a place satisfies one or two criteria well, may be more appropriate and effective.
- Determining whether a place satisfies **Criterion 1 (historical significance)** or **Criterion 3 (typological significance)** are the most common heritage assessments. It would be unusual for a heritage place not to satisfy one of these two criteria.
- For a place to satisfy **Criterion 2 (scientific or research potential)**, you need to provide sound reasons. Not all archaeological places, for example, will satisfy this criterion, especially if little is likely to be gained from further archaeological investigation (refer to pages 15-16).
- Arguments for **aesthetic significance (Criterion 4)** should state how that significance is generated (refer to pages 26-32). If you are not comfortable with assessing aesthetic values, but you think they may be of significance, seek advice from someone with expertise in this area.
- If making a claim that a place is of social or **spiritual significance (Criterion 5)**, make sure that you can support this claim with evidence. Don't just assume that a place has this type of significance.
- There is nothing under the provisions of the Act prohibiting the entering of a place in a local heritage register or as a heritage place in a planning scheme, on the basis that a place of similar significance or similar characteristics has been entered already.

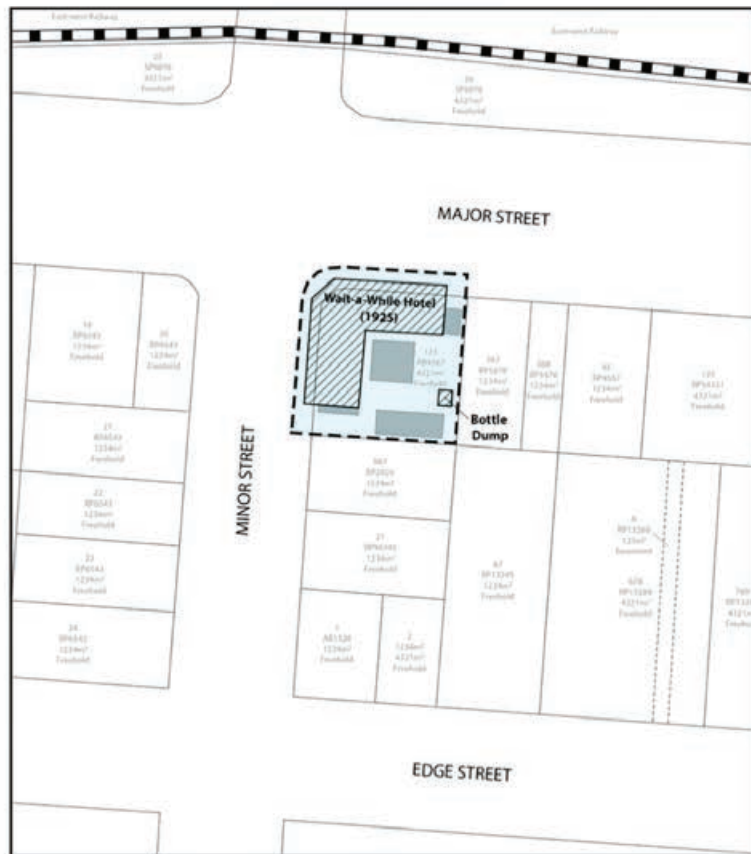
EXAMPLE: LOCAL HERITAGE REGISTER CITATION

LOCAL HERITAGE PLACE ENTRY

Place reference no.	W123
Place name	Wait-a-While Hotel
Former/other names	
Address/Location	10 Major Street, Westville
RPD	123 AB4567; 1 ROAD0; 1 ROAD0
GPS co-ordinates	
Type of place	Hotel
Construction date	1925



WAIT-A-WHILE HOTEL
10 MAJOR STREET, WESTVILLE, QLD



HERITAGE BOUNDARY MAP
This product is projected into GDA 1994 MGA Zone 56.
Created: 01 January 2020
© Westville Shire Council, 2020



LEGEND

- HERITAGE REGISTER BOUNDARY: [Thick dashed line]
- FEATURES OF LOCAL SIGNIFICANCE: [Hatched area]
- FEATURES NOT OF LOCAL SIGNIFICANCE: [Solid grey area]
- CADASTRE**
- PARCEL: [Thin solid line]
- EASEMENT: [Dashed line]

STATEMENT OF SIGNIFICANCE

CRITERION 1

The place makes a significant contribution to our understanding of local history

The Wait-a-While Hotel, built in 1925 on a site used as a hotel since 1863, is important in illustrating the pattern of development of Westville. The hotel particularly demonstrates Westville's population and economic growth in the 1920s, following the expansion of gold mining activity.

The Wait-a-While Hotel is also significant historically for its special association with female publican Sarah Smith, who owned and managed the hotel from 1894 to 1933. Smith oversaw the hotel's reconstruction in 1925, provided accommodation for suffering residents, and spearheaded the formation of the Westville Permanent Benefit Society (1931-1981).

CRITERION 2

The place has potential to yield information that may make a significant contribution to our understanding of local history

The 1860s bottle dump, located on the site of the Wait-a-While Hotel, has potential to yield information that may make a significant contribution to our understanding of the operation of, and custom of, the first hotel and the initial period of settlement in Westville.

Analysis of materials from the Wait-a-While Hotel bottle dump may assist in comparative analysis with other early hotels in Westville Shire.

CRITERION 3

The place demonstrates the key characteristics of a type or class of place that makes a significant contribution to our understanding of local history.

The Wait-a-While Hotel is an excellent example of an early twentieth-century, two-storey hotel in Westville Shire. It demonstrates the key characteristics of its type through its: prominent location, verandahs on street-facing elevations, ornately-detailed exteriors to attract custom, separate entrances for guests and patrons, internal layout with a separation of public and private spaces (bar and service areas rooms to the ground floor and sleeping accommodation accessed via long hallways to the first floor), and detailed interiors (demonstrated at the Wait-a-While Hotel through pressed metal ceilings, solid plaster cornices and ceiling roses, tessellated tiles and timber bar).

CRITERION 4

The place has aesthetic qualities that contribute to its cultural heritage significance

The Wait-a-While Hotel has aesthetic significance as an important landmark of Westville. The building's strong visual prominence in the townscape is established through its location on a major corner site, substantial two-storey scale, and distinctive form and materials. The building, with its truncated corner, long street frontages, face brick and decorative timber detailing, is a striking feature of the town, particularly when viewed from the railway station opposite.

CRITERION 5

The place has a strong or special association with a local community or local cultural group, for social, cultural, or spiritual reasons.

The Wait-a-While Hotel has a special association with Westville residents as a popular meeting and gathering place since 1863. It was a favoured venue for social events including functions and meetings for the Westville Permanent Benefit Society.

As a two-storey masonry building prominently occupying a major corner site in Westville, it is an important landmark in the town.

HISTORY

The Wait-a-While Hotel, Westville, was built in 1925 for female publican and philanthropist Sarah Smith. The two-storey brick hotel was built during a construction and population boom, and replaced a hotel which had stood on the site since 1863. It has a special association with the local community as a popular meeting place since the town's foundation and a landmark building in the town. A bottle dump on the hotel site, likely dating from the 1860s, may reveal more about the history of the site and of Westville.

Traditionally part of the land of the First Nations people of this region, pastoralists took up runs in the Westville region from 1859. The Westville township was established in 1863 to serve nearby pastoralists. One of the first buildings in the township was the Wait-a-While Hotel. It was built on the corner of Major and Minor streets by publican William Myrtle and was a popular meeting and refreshment space

for pastoralists, residents and visitors. In 1894, Myrtle sold the Wait-A-While property, to Sarah Smith, a single mother, for £200. The publican's licence was transferred to Smith in September 1894. The Wait-a-While Hotel remained a popular social space under Smith's management, with dances and celebrations in the hotel's courtyard.

Westville's population boomed in the 1920s after a rich seam of gold was found south of the town and a goldfield was declared. New buildings were constructed along Major and Minor streets, Westville's commercial centre, and a branch railway was built to the town. In 1924, Smith had Brisbane architectural firm Davey and Gloucester design a new, two-storey brick hotel. The earlier hotel was demolished and the hotel was built in 1925 by local contractors Hill and White. The new hotel included a public bar, ladies' lounge, and dining room, all with pressed metal

ceilings; kitchen; private rooms for Smith; maids' room; and storage. Accommodation was upstairs, with 20 guestrooms and a lounge. The new hotel dominated Westville, with ornate verandahs and awnings facing two streets.

Injury and death rates were initially high on the Westville goldfield with Smith offering temporary free accommodation for widows and handicapped men. In 1926, meetings and dinners were held at the hotel to raise funds for destitute men, women and children. As a result, the Westville Permanent Benefit Society was established in 1928, operating for the next sixty years.

Smith ran the Wait-a-While Hotel for nearly forty years, until her death in 1933. The hotel passed through a number of owners who made minor changes, including new bathrooms, kitchen and bar. The maids' room became a television room. A beer garden was added to the courtyard in the 1970s. A bottle dump, believed to date to the construction of the first hotel in 1863, was uncovered near the beer garden in the 1990s.

The Wait-a-While Hotel was transferred to its current owners in 2005, who added a timber storage shed to the site in 2012. In 2020, the hotel remains a popular social place for Westville residents and a landmark of the town. An annual dinner is held at the hotel to commemorate Sarah Smith and the Permanent Benefit Society's work.

DESCRIPTION

The Wait-a-While Hotel is located in a prominent position in Westville, on the opposite side of Major Street to the Westville Railway Station. The building overlooks the main intersection of Westville, facing and extending over Major Street to the north and Minor Street to the west, with its main entrance on the corner. The hotel's height, distinctive form with truncated corner, ornate street-facing verandahs and location make it a landmark of the streetscape and town. Verandahs to the street-facing elevations are more detailed than those to the south and east elevations, which are narrower and used for back-of-house and accommodation access. A bottle dump is located in a courtyard at the rear of the site.

Significant features include:

EXTERIOR

- Form: two-storey, roughly 'L'-shaped in plan (northern and western wings run parallel to the road frontages), with a hip roof and separate skillion roofs at a lower pitch over the deep northern and western timber verandahs
- Roof: corrugated metal sheeting
- Walls: face brick
- Verandahs: timber floors, posts and dowel balustrades; with decorative timber valances and ornamental brackets to street-facing verandahs
- Doors: timber French doors to all verandah-facing rooms; timber doors with fretwork fanlights to hotel rooms
- Windows: nil early or original
- Other: courtyard; and evidence of bottle-dump in courtyard

INTERIOR:

- Layout:
 - ground floor: central public bar and entrance hall (including reception cubicle), with former ladies' lounge and publican living rooms to the east, and dining room and kitchen to the south
 - first floor: lounge room and 20 hotel rooms, accessed via verandahs and by long hallways running through the centre of the wings
- Floors: tessellated tiles (entrance hall); and clear-finished timber (first floor, covered in hotel rooms)
- Walls: plaster-finished
- Ceilings: plaster-finished; and decorative pressed metal to public rooms (public bar, entrance hall, former ladies' lounge, dining room, and first floor lounge room)
- Other: small section of Silky Oak timber bar; and solid plaster cornices, solid plaster ceiling roses and cast iron wash hand basins to hotel rooms

Features within the heritage boundary not of heritage significance include: all metal-framed windows; recent kitchen fit-outs and tiles; recent bar fit-outs; bathroom additions (identified through their flat-sheet exterior wall cladding); all carpet and recent floor linings; the c.1970s beer garden shade structure, fixed seating and paving; the 2012 timber storage shed; all vegetation; and footpath and road infrastructure not associated with the hotel.

Note: This example citation shows how the five criteria can be applied to a typical local heritage place. As noted in the guideline, it is unusual for a heritage place to meet all the criteria and only one needs to be met for inclusion in a local heritage register. The layout and level of information provided in the example citation can be tailored to each local heritage place.

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APPENDICES

APPENDIX 1: DISTINGUISHING BETWEEN HERITAGE PLACES AND CHARACTER PLACES

Protecting historical character, especially in urban environments, has become a cornerstone of many local government planning schemes in Queensland.

Planning schemes use a variety of terms to express ‘historical character’. These include ‘streetscape contribution’, ‘neighbourhood character’, ‘traditional building character’ and ‘residential character’.

But what is ‘historical character’, and how does this differ from a place of local cultural heritage significance?

WHAT IS ‘HISTORICAL CHARACTER’?

Although historical character is a product of the past, a knowledge of local history is not essential to gain a sense of this ‘character’.

Historical character relies on the visual and other sensory appreciation of place (such as sounds and spatial awareness).

Historical character therefore is the sum of the visual and other sensory qualities or attributes of a place, area or precinct that are associated with its past.

These qualities or attributes may include, but are not limited to, any or all of the following:

- distinctive historical patterns of land subdivision, street planning, provision for public spaces, building setbacks, etc;
- distinctive historical land use patterns – residential, commercial, industrial, rural, government precincts, landscapes, recreation, etc or mixes of these;
- distinctive use of traditional building materials, elements or techniques;
- distinctive building types and forms from one or more periods of history;
- distinctive architectural designs from one or more periods of history; and
- distinctive landscape design (both private and public) or street beautification projects from one or more periods of history.

Sometimes the historical character is created by the **built form and detailing**.



Princess Street, Paddington, Brisbane

Image: Queensland Government

Sometimes historical character may depend upon the inter-relationship of places and patterns of development combining to create a sense of the past.

Streetscapes in which the majority of buildings are substantially intact externally and of a particular era or eras, can create a strong sense of historical character.



Given Terrace, Paddington, Brisbane, commercial character streetscape

Image: Queensland Government

DISTINGUISHING BETWEEN HISTORICAL CHARACTER AND A PLACE OF LOCAL CULTURAL HERITAGE SIGNIFICANCE

Some places do more than make a visual or other sensory contribution to the historical character of a town, city or rural landscape.

Places that make a significant contribution to our knowledge of the history of a local area, and to our understanding of how that history has shaped the present, may be places of local cultural heritage significance.

This can include streetscapes, but not all streetscapes are places of local cultural heritage significance.

Consider the following two streetscape examples:



Park Terrace, Fortescue Street, Spring Hill, Brisbane

Image: Queensland Government

Park Terrace, Fortescue Street, Brisbane, is a row of five timber cottages built in 1889. The precinct is of **local heritage significance** for its contribution to the historical record of suburban development in Spring Hill, as a highly intact row of cottages built by Spring Hill resident, James Anderson, as rental properties. It is significant as it reflects Spring Hill's development as an inner city residential suburb in the nineteenth century.



Girraween Grove, Ashgrove, Brisbane

Image: Queensland Government

Girraween Grove, Ashgrove, a suburb of Brisbane, is identified in the *Brisbane City Plan 2014* as an area of traditional building character, largely for the consistency in materials, scale and design of the interwar housing stock. Neither the precinct nor individual houses have been identified as places of local heritage significance, but the interwar streetscape character would be the poorer if inappropriate development in the street was permitted.

BCC, Brisbane City Plan 2014, Part 8, Overlays, 'Traditional building character overlay'.

IDENTIFYING LOCAL HERITAGE PLACES

Distinguishing between places of historical character and places of local heritage significance requires:

- a working knowledge of the key historical themes and events that have shaped the local area; and
- a sound knowledge of the historical built fabric/landscapes of the local area.

Usually this knowledge is acquired through commissioned historical thematic research and a fabric survey.

Armed with this basic information, key indicators of heritage significance can then be applied to the surveyed places. These indicators include:

- role in the historical development of the local area;
- strength of association with people, businesses or organisations who or that have made a significant contribution to local history;
- earliness;
- intactness/integrity;
- extensiveness;
- exceptionality;
- representativeness;
- rarity/uncommonness;
- contribution to a streetscape or precinct of heritage significance;
- aesthetic value;
- social and/or spiritual value; and
- potential for further research.

To assist in determining whether a place may be of local cultural heritage significance, this Guideline proposes five criteria by which the above values may be measured.

For a place to be of local heritage significance, it need satisfy only ONE of the five criteria.

APPENDIX 2: HERITAGE GLOSSARY

This Guideline works within the following definitions in the *Queensland Heritage Act 1992*; Article 1 (Definitions) of the *Burra Charter (2013)*; the discussion of cultural significance in The Illustrated Guide to the *Burra Charter (2004)*; and the Australia ICOMOS definition of ‘cultural landscape’. The Macquarie Dictionary is used where none of the above supplies crucial definitions.

Queensland Heritage Act 1992 s4 (Dictionary)

aesthetic significance	of a place or artefact, includes its visual merit or interest
building	includes furniture, fittings and other artefacts— (a) associated with the building; and (b) that contribute to the building’s cultural heritage significance.
conservation	includes protection, stabilisation, maintenance, preservation, restoration, reconstruction and adaptation.
cultural heritage significance	of a place or feature of a place, means its aesthetic, architectural, historical, scientific, social, or other significance, to the present generation or past or future generations.
feature	in relation to a place, includes the following— (a) a building or structure, or part of a building or structure; (b) an artefact, including an archaeological artefact and underwater cultural heritage artefact; (c) a precinct; (d) a natural or landscape feature.
local heritage place	means a place that— (a) is of cultural heritage significance for a local government area; and (b) is identified as a place of cultural heritage significance in the local government’s planning scheme or on the local government’s local heritage register.
local heritage register	see section 112(b): the local government keeps a local heritage register
place	1 Place means a defined or readily identifiable area of land, whether or not held under 2 or more titles or owners. 2 Place includes— (a) any feature on land mentioned in item 1; and (b) any part of the immediate surrounds of a feature mentioned in paragraph (a) that may be required for its conservation.
protected area	means an area declared to be a protected area under part 10.
Queensland heritage place	means a State heritage place or a protected area.
Queensland heritage register	means the register kept under part 3.
State heritage place	means a place entered in the Queensland heritage register as a State heritage place under part 4.

Burra Charter (2013), Article 1. Definitions

1.1 Place	<p>Place means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.</p> <p>Explanatory note:</p> <p>Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.</p>
1.2 Cultural significance	<p>Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.</p> <p>Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.</p> <p>Places may have a range of values for different individuals or groups.</p> <p>Explanatory notes:</p> <p>The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.</p> <p>Cultural significance may change over time and with use.</p> <p>Understanding of cultural significance may change as a result of new information.</p>
1.3 Fabric	<p>Fabric means all the physical material of the place including elements, fixtures, contents and objects.</p> <p>Explanatory notes:</p> <p>Fabric includes building interiors and sub-surface remains, as well as excavated material. Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.</p> <p>Fabric may define spaces and views and these may be part of the significance of the place.</p>
1.12 Setting	<p>Setting means the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character.</p> <p>Explanatory note:</p> <p>Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.</p>
1.13 Related place	<p>Related place means a place that contributes to the cultural significance of another place.</p>
1.14 Related object	<p>Related object means an object that contributes to the cultural significance of a place but is not at the place.</p> <p>Explanatory note:</p> <p>Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.</p>
1.15 Associations	<p>Associations mean the connections that exist between people and a place.</p> <p>Explanatory note:</p> <p>Associations may include social or spiritual values and cultural responsibilities for a place.</p>
1.16 Meanings	<p>Meanings denote what a place signifies, indicates, evokes or expresses to people.</p> <p>Explanatory note:</p> <p>Meanings generally relate to intangible dimensions such as symbolic qualities and memories.</p>

*Illustrated Guide to the Burra Charter (2004:80)*⁶

Aesthetic value	Aesthetic value includes aspects of sensory perception (sight, touch, sound, taste, and smell) for which criteria can and should be stated. These criteria may include consideration of the form, scale, colour, texture, and material of the fabric; and the smells and sounds associated with the place and its use. In some jurisdictions aesthetic value also encompasses creative or technical achievement.
Historic value	Historic value encompasses the history of aesthetics, science and society, and therefore underlies other values. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may be the site of an important event. For any place the significance will be greater where the evidence of the association or event survives at the place, or where the setting is substantially intact, than where it has been changed or evidence does not survive. However, some events of associations may be so important that the place retains significance regardless of subsequent treatment.
Scientific value	Scientific value will depend on the importance of the data involved, on its rarity, quality or representativeness, and the potential to contribute further substantial information about the place listed or a type or class of place.
Social value	Social value embraces the qualities for which a place is associated with a community or cultural group and the social, political or other cultural meanings that the place signifies to the group.
Spiritual value	Spiritual value embraces the non-material qualities evoked by a place and for which it has traditional meaning in the spiritual belief system, knowledge, art and practices of a cultural group. It may derive from the intensity of the aesthetic or social values and the physical qualities of the place that inspire an overwhelming spontaneous response in people, evoking or broadening their understanding and respect of life.

*Australia ICOMOS, 'Understanding Cultural Landscapes' (undated)*⁷

Cultural landscape	<p>Cultural landscapes are all around us and are the result of the interaction of humans with their environment over many years.</p> <p>Cultural landscapes include:</p> <ul style="list-style-type: none">i) Designed landscapes, those that are created intentionally such as gardens, parks, garden suburbs, city landscapes, ornamental lakes, water storages or campuses.ii) Evolved landscapes, those that display a system of evolved land use in their form and features. They may be 'relict' such as former mining or rural landscapes. They may be 'continuing' such as modern active farms, vineyards, plantations or mines.iii) Associative landscapes, that are landscapes or landscape features that represent religious, artistic, sacred or other cultural associations to individuals or communities. <p>A cultural landscape may represent more than one of these three groups.</p>
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Macquarie Dictionary (2003)

generation	noun 1. the whole body of individuals born about the same time: the rising generation. 2. the age or average lifetime of a generation; term of years (commonly thirty) accepted as the average difference of age between one generation of a family and the next. 3. a single step in natural descent, as of human beings, animals, or plants...
landscape	noun 1. a view or prospect of rural scenery, more or less extensive, such as is comprehended within the scope or range of vision from a single point of view. 2. a piece of such scenery.
significance	noun 1. importance; consequence. 2. meaning; import. 3. the quality of being significant or having a meaning.
streetscape	noun 1. an image of a street, as in a painting, photograph, camera shot, etc. 2. an environment of streets: the urban streetscape.

⁶ Peter Marquis-Kyle and Meredith Walker, *The Illustrated Burra Charter. Good Practice for Heritage Places*, Burwood, Vic.: Australia ICOMOS, 2004:80.

⁷ Australia ICOMOS, National Scientific Committee on Cultural Landscapes and Cultural Routes, 'Understanding Cultural Landscapes', undated, at <http://australia.icomos.org/wp-content/uploads/Understanding-Cultural-Landscapes-Flyer-5.1-For-Print.pdf> accessed 9 April 2019.

APPENDIX 3: SIGNIFICANCE ASSESSMENT PROFORMA

SIGNIFICANCE ASSESSMENT PROFORMA

To assist local governments, heritage professionals and others in the assessment of places of local cultural heritage significance, the following proforma has been developed. It is a suggestion only.

RECORDING

Date:

Recorder:

IDENTIFICATION

Place reference no.:

LGA:

Place name:

Former/other names:

Address/Location:

GPS co-ordinates:

Type of place:

Construction date or range:

HISTORY

Briefly summarise the history of the place.

STATEMENT of HISTORY

Include, where known or relevant:

- construction date/s;
 - for whom built;
 - designer/s;
 - builder/s;
 - other associated persons;
 - key purpose, function or use;
 - milestones in the history of the place;
 - association with key local historical themes;
 - association with key local historical events.
-

DESCRIPTION

Start with an overview of the type of place and the components contributing to the cultural heritage significance, including:

- buildings and structures;
- artefacts;
- landscape elements.

For each built element, describe the:

- form;
 - fabric (including significant fixtures and fittings);
 - construction method (if known or relevant);
 - style (where relevant).
-

DESCRIPTION

If an internal inspection has been made, describe:

- interior layout;
- interior materials and finishes.

Where appropriate, describe the grounds, including:

- layout;
- key elements such as tennis court, etc.

If the garden is significant, identify key elements such as:

- trees and other plantings;
- garden beds and edgings;
- pathways;
- garden structures eg. fernery, bush/shade house, grotto;
- irrigation system;
- fencing.

Identify whether there are any views to or from the place that may contribute to the cultural heritage significance.

STATEMENT of DESCRIPTION

INTACTNESS/INTEGRITY

Where possible, provide a brief statement describing apparent completeness, intactness or integrity of the place. These qualities should not be confused with the condition of the place.

Identify any non-significant additions, alterations or later intrusive elements within the heritage boundary.

DISCUSSION

RARITY/REPRESENTATIVENESS

If applicable, identify whether the place is rare or representative of its type; or whether there is some element of the place that is rare or representative.

DISCUSSION

STATEMENT OF SIGNIFICANCE

This statement of significance is based on historical and descriptive information available at the time of assessment. Additional research and more detailed examination of the fabric may reveal further information relevant to the cultural heritage significance of the place.

1. Type/s of cultural heritage significance.

Aesthetic Architectural Historical Scientific Social Spiritual Other (eg. typological)*

*Other significance:

2. Criteria for determining local cultural heritage significance.

Assess against each relevant criterion and its significance indicators. If a criterion is not relevant, write n/a under 'DISCUSSION'.

CRITERION 1

The place makes a significant contribution to our understanding of local history.

SIGNIFICANCE INDICATORS

DISCUSSION

1.1 **Nature of the association with an event, phase or activity** that has made a notable or influential contribution to local history:

- has influenced;
- has been influenced by;
- has resulted from;
- is an example of;
- is the site of; or
- has a symbolic association with.

1.2 Exemplifies any of the following that once was common but is now **rare or uncommon** or that has **always been uncommon**:

DISCUSSION

- a way of life;
- custom;
- process;
- function; or
- land use.

1.3 Shows **creative or technical achievement** at a particular period in local history.

DISCUSSION

1.4 Has a **special association with a person, group of people of organisation** who or that has made a notable or influential contribution to local history.

DISCUSSION

CRITERION 2

The place has potential to yield information that may make a significant contribution to our understanding of local history.

SIGNIFICANCE INDICATORS

- The place has **potential** to contribute:
- knowledge that may lead to **greater understanding of an aspect** of local history; or
 - knowledge that may aid in **comparative analysis** of similar places.
-

DISCUSSION

CRITERION 3

The place demonstrates key characteristics of a type or class of place that makes a significant contribution to our understanding of local history.

SIGNIFICANCE INDICATORS

- The place exemplifies or illustrates in the surviving fabric:
- a way of life or custom, function, process or land use**, that has made a notable contribution to local history;
 - the **impact of an ideology, value or philosophy** on the local built environment (including cultural landscapes);
 - the **work of a designer** who has made a notable or influential contribution to the local built environment (including cultural landscapes);
 - a form** that has made a notable contribution to the local built environment (including cultural landscapes);
 - an architectural style** that has made a notable contribution to the local built environment (including cultural landscapes);
 - a construction technique or specific use of materials** that has made a conspicuous or early contribution to the local built environment (including cultural landscapes);
 - the **evolution or development** of the key characteristics of a type or class of place; or
 - a design or form that once was common but is now **rare or uncommon** or that has **always been uncommon**.
-

DISCUSSION

CRITERION 4

The place has aesthetic qualities that contribute to its cultural heritage significance.

SIGNIFICANCE INDICATORS

- 4.1 The place possesses:
- beautiful** attributes;
 - natural aesthetic** quality;
 - picturesque** attributes;
 - evocative** qualities;
 - expressive** attributes;
 - landmark** quality;
 - streetscape** contribution; or
 - symbolic** meaning.
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DISCUSSION

CRITERION 4

4.2 The place displays:

DISCUSSION

- artistic** value;
- design** merit; or
- a high level of **craftsmanship**.

CRITERION 5

The place has a strong or special association with a local community or local cultural group, for social, cultural or spiritual reasons.

SIGNIFICANCE INDICATORS**DISCUSSION**

The place:

- is important to a local community as a **landmark, marker or signature**;
 - offers a **valued customary experience**;
 - is a **popular meeting or gathering place**;
 - is associated with **events having a profound effect** on a local community or cultural group;
 - is a **venue for ritual or ceremony**;
 - symbolically represents the past** in the present; or
 - has an **essential community function** leading to special attachment.
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APPENDIX 4: HERITAGE BOUNDARIES

HERITAGE BOUNDARIES⁸

The *Queensland Heritage Act 1992* requires that any place proposed for entry in a local heritage register or for inclusion as a local heritage place in a planning scheme, be accompanied by enough information to identify the location and boundaries of the place (s114).

GUIDING PRINCIPLE FOR DETERMINING A HERITAGE BOUNDARY

A heritage boundary is determined by the cultural heritage significance of the place and such immediate surrounds as are required for its conservation.

In determining a heritage boundary, it is important to remember that:

- all features of a place that contribute to its cultural heritage significance should be included within the heritage boundary;
- views to and from the place may be of cultural heritage significance and should be considered when determining the boundary; and
- the immediate surrounds of a place may be important to its conservation.

Including all features of a place that contribute to its cultural heritage significance within a heritage boundary

This is especially important when all the features of a place that contribute to its heritage significance are scattered over a considerable area. Examples are archaeological sites and complex sites such as homesteads with associated station buildings and structures at some distance from the main building. Sometimes a roadway, track, tramline, wharf or jetty associated with a particular activity contributes to the cultural heritage significance of the place. All these features need to be captured within the heritage boundary.

Including views to and from a place within a heritage boundary

Views to and from a place can contribute to its heritage significance. This may be especially relevant to places of aesthetic significance. Sometimes, mentioning in the significance statement the importance of the views to and from a place is sufficient, with the views then protected by local planning controls over adjacent development.

At other times it may be possible to include adjacent parcels of land within the heritage boundary, to protect the views to and from the place.

Including the immediate surrounds of the place within a heritage boundary

It is rare to include only the footprint of a building or structure as the heritage boundary. Even on a tight commercial site, the rear yard, or an associated laneway, or perhaps a street awning, which contribute to the cultural heritage significance of the place, should be included within the boundary. In places where substantial grounds surrounding a building survive, and those grounds contribute to the cultural heritage significance of the place, they should be included within the heritage boundary.

DETERMINING A HERITAGE BOUNDARY

A heritage boundary can be determined once:

- the history of the place has been researched;
- the significant elements associated with the place have been identified;
- the cultural heritage significance of the place is understood; and
- the guiding principle and sub-principles above have been applied.

THE HERITAGE BOUNDARY MAP

TABLE 3: PROCESS FOR PREPARING A HERITAGE BOUNDARY

1. Determine the cultural heritage significance of a place	Use criteria and significance indicators for assessing places of local cultural heritage significance.
2. Determine the heritage boundary	Follow the guiding principles above when determining the heritage boundary.
3. Record the boundary:	Include all significant features and note any non-significant elements.
3.1 If necessary, draw a sketch site plan during the site inspection.	Redraw if this is to be appended to the heritage assessment.
3.2 Map a boundary (for appending electronically to a heritage assessment).	Relate the boundary to: <ul style="list-style-type: none">• a registered plan;• a cadastral map;• GPS co-ordinates; or• other locational information.

⁸ This information is based on Cultural Heritage Branch, Environmental Protection Agency, Queensland, *Defining boundaries: an illustrated guide. A guide to determining boundaries for places entered in the Queensland Heritage Register*, Brisbane: EPA for Queensland Heritage Council, 2007.

As indicated in **Table 3**, the heritage boundary map ideally should be drawn on a registered plan or cadastral map; for places where this is not appropriate, the use of GPS co-ordinates or other locational information is acceptable. This information may be transcribed into a heritage overlay included within a planning scheme.

The heritage boundary map should include:

- name of place and LGA reference number;
- proposed heritage register boundary;
- date of recording;
- a north arrow;
- a legend if symbols are used;
- the cadastral layer, including RPD for the place being mapped and adjacent properties;
- the areas of all lots located within the heritage register boundary;
- roads/streets where relevant; and
- other location information if applicable, eg. rivers and creeks, contour lines, railways.

TYPES OF HERITAGE BOUNDARIES

The most common types of heritage boundaries include:

Whole property boundary

Sometimes the heritage boundary coincides with the current real property description (RPD) of the place, which may encompass more than one lot on plan and may be held in more than one title and by more than one owner. This is most common in urban areas where the subdivision on which the place is situated is part of the historical context. For example, a building may have only ever existed on the current RPD.

Heritage Boundary that is less than the RPD

Where the area of heritage significance is only part of the RPD, a heritage boundary that is less than the RPD will need to be established. The use of GPS co-ordinates may assist in determining the extent of the heritage boundary within the RPD.

Heritage Boundary that extends outside the RPD

Sometimes significant features of a place may extend outside the RPD. Examples are trees overhanging a property boundary; awnings on commercial buildings which extended over the footpath, which is part of the road reserve; or gutters and drains lying beyond the property boundary either on an adjacent property or on a road reserve.

Note: Road and water reserves, beaches, the ocean, lakes, and inland waters often have no RPD. In these situations, alternative methods of mapping such as measuring or using GPS co-ordinates, aerial photography or topographic maps can be of assistance.

Non-contiguous heritage boundary

Sometimes the significant heritage components of a place are scattered over a substantial area. They may fall within one RPD, or be spread across several RPDs. For example, a homestead complex may comprise: the main homestead and outbuildings in one location, a burial ground located at some distance from the homestead, and an early woolshed or woolscour also located away from the homestead. A heritage boundary around each of these discrete elements will need to be mapped.

Volumetric heritage boundary

A form of RPD that has become increasingly common is the volumetric parcel. These are three dimensional, with their area given in cubic metres, but are tied to land. They may occur both above and below ground. Strata-title in high-rise units and commercial premises is an example of the use of volumetric parcels and volumetric titles.

A heritage boundary showing a volumetric parcel might be based on a three-dimensional site plan or a two-dimensional site plan of each level (land and volumetric parcel).

NON-SIGNIFICANT FEATURES WITHIN A HERITAGE BOUNDARY

Where a heritage place contains some features that are not of significance – such as later additions that are not of significance in themselves – it is usual to define the wider heritage boundary, and then indicate any features within the heritage boundary that are not significant.

A simple approach is to produce a site plan to be read in conjunction with the heritage boundary. A site plan created either by measuring, using a GPS, or from aerial photography, should record the key features within the heritage place. Those features not considered to be of significance should be shaded on the site plan. The heritage boundary map and the site plan should be read in conjunction with a written description of the non-significant features contained within the heritage boundary.

Identifying non-significant features within a heritage boundary is useful not just at complex sites such as factories or schools, but at places such as a house or commercial building, where perhaps a non-significant carport, garage or laundry building has been constructed within the heritage boundary. Non-significant building extensions should also be identified on a site plan.

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BIBLIOGRAPHY

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ABBREVIATIONS

GENERAL

AHC	Australian Heritage Commission
DEH	Department of Environment and Heritage, Queensland
DEHP	Department of Environment and Heritage Protection, Queensland
DES	Department of Environment and Science, Queensland
DILGP	Department of Infrastructure, Local Government and Planning, Queensland
EPA	Environmental Protection Agency, Queensland
ICOMOS	International Council on Monuments and Sites
LHP	Local Heritage Places
LHR	Local Heritage Register
NAA	National Archives of Australia
QHA	Queensland Heritage Act 1992
QHC	Queensland Heritage Council
QHR	Queensland Heritage Register
QSA	Queensland State Archives
SLQ	Queensland State Library
UQ	University of Queensland

LOCAL GOVERNMENTS

BCC	Brisbane City Council
BRC	Bundaberg Regional Council
CRC	Cairns Regional Council
CCRC	Cassowary Coast Regional Council
FCRC	Fraser Coast Regional Council
GCCC	Gold Coast City Council
GRC	Gladstone Regional Council
ICC	Ipswich City Council
MCC	Mackay City Council
MICC	Mount Isa City Council
MSC	Murweh Shire Council
NBRC	North Burnett Regional Council
NSC	Noosa Shire Council
SBRC	South Burnett Regional Council
SCRC	Sunshine Coast Regional Council
SDRC	Southern Downs Region Council
SRRC	Scenic Rim Regional Council
TCC	Townsville City Council
TRC	Toowoomba Regional Council
WRC	Whitsunday Regional Council

NEWSPAPERS

BC	Brisbane Courier (Brisbane)
BT	Beaudesert Times (Beaudesert)
CM	Courier-Mail (Brisbane)
CT	Charleville Times (Brisbane)
DDG	Darling Downs Gazette (Toowoomba)
DM	Daily Mail (Brisbane)
DMe	Daily Mercury (Mackay)
DS	Daily Standard (Brisbane)
EN	Evening News (Rockhampton)
GT	Gympie Times and Mary River Mining Gazette (Gympie)
JRA	Johnstone River Advocate (Geraldton, 1908-1908), Johnstone River Advocate and Innisfail News (Innisfail, 1928-1941)
LAB	Logan and Albert Bulletin (Southport, 1885-1928)
MB	Morning Bulletin (Rockhampton)
MC	Maryborough Chronicle, Wide Bay and Burnett Advertiser (Maryborough)
MP	Morning Post (Cairns)
NC	Nambour Chronicle and North Coast Advertiser (Nambour)
NQR	North Queensland Register (Townsville)
Q	Queenslander (Brisbane)
QCL	Queensland Country Life (Brisbane)
QFP	Queensland Figaro and Punch (Brisbane)
QT	Queensland Times, Ipswich Herald and General Advertiser (1861-1908), Queensland Times (1909-1954) (Ipswich)
SM	Sunday Mail (Brisbane)
T	Telegraph (Brisbane)
TC	Toowoomba Chronicle and Darling Downs General Advertiser (1875-1902), Toowoomba Chronicle (1917-1922), Toowoomba Chronicle and Darling Downs Gazette (1922-1933)
TDB	Townsville Daily Bulletin (Townsville)
WDN	Warwick Daily News (Warwick)
WET	Warwick Examiner and Times (Warwick)



Queensland
Government