

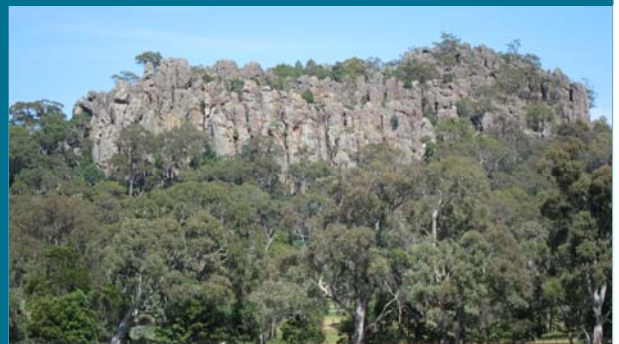
people place heritage

CONTEXT

HANGING ROCK VHR ASSESSMENT

South Rock Road Newham

Final report
30 April 2014



Prepared for
Hanging Rock Action Group

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Report Register

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ACKNOWLEDGEMENTS

This report has been prepared for the Hanging Rock Action Group to support a nomination for its listing. It provides supporting information for an application to nominate a place for inclusion on the Victorian Heritage Register.

A number of people from the Hanging Rock Action Group have prepared expert advice in the preparation of this assessment. Their individual and collective knowledge of the area and its history, natural history and people and processes has informed this assessment and has been invaluable.

1.0 STATEMENT OF SIGNIFICANCE

What is significant?

Hanging Rock, the Hanging Rock Reserve and the associated Eastern Paddock including the geological feature, areas of remnant and replanted bushland, , the racecourse, dam and associated buildings, oak and elm plantings, oval, grassy woodland and southern recreation area.

History Summary

The site is part of the traditional land of the Kulin nation. It is Wurundjeri territory and was used traditionally by the Woiwuring speaking Gunung-Willam–Balluk clans. Hanging Rock was thought to be neutral territory with no exclusive rights to the area and was used at certain times of the year as a male initiation or ceremonial site. At other times of the year it was used as a place for food collection by Aboriginal women and as a place for learning about medicine.

Hanging Rock has at various times been known by the names of Anneyelong, Mount Diogenes as surveyed by Robert Hoddle in 1844, Dryden’s Rock after squatter Edward Dryden who occupied the land prior to its purchase in 1857, and later, Hanging Rock.. Following sale of the land to Alexander Archer and William Adams in 1860, and Adams subsequently purchasing Archer’s portion in 1869, the land around Hanging Rock began its development as a pleasure resort with a lake, carriage track, ornamental plantings and a racecourse to the west of the Rock.

The first calls for Hanging Rock to be placed in public ownership were in 1869 and land immediately east of the Rock was gazetted as a reserve for recreation and water as it had a creek and spring. During the 1870s there is development of the land around the Rock for horseracing, culminating in the first picnic race meeting in January 1880. At the same time there was pressure for Hanging Rock to be re-purchased by the Crown, and in 1884 96 acres were returned to Government ownership with A.L.Tucker, Minister of Lands approving the purchase. (Crown Land title)

In 1901 the entrance and the summit were decorated with triumphal arches and a flagpole to usher in the new century and in 1909 the racecourse shifted to the east side of the Rock in its present location. A caretaker’s house (now demolished) was erected in the 1920s on the site of the present kiosk which was built in 1968.

In 1967 Joan Lindsay published *Picnic at Hanging Rock* and the Peter Weir film of the same name was released in 1975, putting Hanging Rock on the national and later international stage. Improvements to the Reserve were carried out as a result of government grants in 1978, and at the same time there were calls to purchase land to the east of the racecourse to preserve the environs of the Rock from suburban development that had been allowed on the west side. In 1990 purchase of the land known as the Eastern Paddock was completed to preserve the conservation values of the Rock.

Major bushfires in the area in 1983 devastated the Macedon Ranges. In the 1990s local community groups were formed to work with the Shire on conservation and landscape projects, and at the same time large scale events in addition to the traditional picnic race meetings, began to be held. These events included the Harvest Picnic, rock concerts and markets. In recent years surveys of biodiversity and replanting of degraded areas has been a hallmark of local community efforts to improve the conservation value of Hanging Rock, the Reserve and the Eastern Paddock.

Description Summary

Hanging Rock is an elongated, isolated coherent body of structured and consolidated volcanic rock known as a mamelon and characterised by vertical and inclined pinnacles with large detached blocks and slabs. In a vertical aerial view the site is a complex of irregular rectangular four- to six-sided columns separated by deep fissures with occasional overhangs. The rock is variably weathered and case hardened and breaching of this crust produces numerous shallow

caves and indentations. The northwest end of the outcrop is highest but there is no single defined summit and the uppermost surface is an irregular mosaic of intact spires and fallen blocks separated by vegetated areas of soil and weathered debris. The wooded lower slopes are developed on an apron of blocky talus with areas of gravelly, sandy and clayey colluvium grading to gently-sloping alluvial fans.

Hanging Rock and the associated fans form a divide between Smokers Creek to the south of the Rock and Five Mile Creek to the northwest. Hanging Rock Reserve contains some remnant habitat set predominantly in cleared land between the Cobaw State Forest and Macedon Regional Park. Hanging Rock with its steep-sided rock outcrops and craggy overhangs creates its own spectacular and unique landmark feature. The racecourse and dam complex includes a race day office and member's area, various bars and toilets, fronted by lawns and a timber edged terrace. The complex is shaded by mature oak and elm trees.

The open grass paddocks to the east known as the Eastern Paddock are framed by tree planting along the boundary of the racecourse and along the local roads to the north and east. The area gently rises towards the north-eastern corner, where spectacular views of the Rock in its wider setting can be appreciated. A discrete, low-lying area to the south of the Eastern Paddock consists of rough grassland and regenerating open woodland.

The area to the south of the Rock features a number of tourist facilities structures scattered through areas of open woodland. These vary in age and style, mostly late twentieth century, but include an old timber, hexagonal toilet building as a rare historic survivor. An interpretive centre and kiosk form the focus of the area and trees have been planted around the parking areas. The tree-lined Five Mile Creek winds through the area with occasional pools.

How is it significant?

Hanging Rock is of historic, scientific and aesthetic significance to the State of Victoria. It satisfies the following criterion for inclusion on the Victorian Heritage Register.

Criterion A Importance to the course or pattern of Victoria's cultural history

Criterion B Possession of uncommon, rare or endangered aspects of Victoria's cultural history

Criterion C Potential to yield information that will contribute to an understanding of Victoria's cultural history

Criterion E Importance in exhibiting particular aesthetic characteristics

Criterion F Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion H Special association with the life or works of a person, or group of persons of importance in Victoria's history.

Why is it significant?

Hanging Rock is one of three significant Aboriginal ceremonial sites in the region (with Organ Pipes National Park and Sunbury bora rings) and has been associated with the Woiwuring speaking Gunung Balluk clan. Oral history records a number of activities occurring in the vicinity of Hanging Rock, including male initiation, marriage ceremonies, food gathering, and women's education about medicine, and as a place for the gathering of several neighbouring clans.

Hanging Rock is one of a number of places gazetted during the 1880s for public purposes for their scenic and landscape qualities. Other places such as Buchan Caves, the Cumberland Scenic Reserve, Marysville, Tower Hill State Game Reserve, and Wonderland at the Grampians are all examples of scenic places with tourist or recreational use as part of their original reservation purpose. (Criterion A)

Hanging Rock is an unusual volcano for Victoria both in terms of its form and rock composition. It lies along the time boundary between the volcanoes referred to as Older

Volcanics [66 million] to Late Miocene [7 million] years ago) and Newer Volcanics series and results from a process of magma differentiation that is restricted to two small areas of the state (Gisborne/Woodend and Daylesford). The significant geoscience features of Hanging Rock extend to form the weathered and otherwise partially concealed extent of the flow. As a geological feature Hanging Rock provides an opportunity for continued detailed mapping and elucidation for the lava margins of the extent and character of this unusual lava type. It is used for study, representing a change in geological time between the older and newer volcanic of the Late Miocene era (Criterion F) The remnant bushland of Hanging Rock provides an important stepping stone in the biolink between the Cobaws and Macedon Ranges, providing habitat for some rare species including the greater glider and powerful owls. (Criterion B) Based on known evidence in the archaeological record, and the oral history of use by Aboriginal people the Hanging Rock Reserve and the Eastern Paddock are likely to contain further evidence of Aboriginal occupation (Criterion C).

Hanging Rock is aesthetically significant for its dramatic location, rising abruptly from its surrounding rural landscape. The rocky pinnacles of lava towering above the wooded slopes can be appreciated at a number of important and varied viewpoints from within the Reserve and the Eastern Paddock including filtered views from the surrounding open woodland and racecourse area, and where panoramic views of the Rock in its iconic setting can be fully appreciated. Vistas of this historic pastoral landscape focus on the Brock Monument, formed by the same geological processes as Hanging Rock, and are framed by the Cobaw State forest to the north-east and the Black Range and the Camel's Hump to the south-east. Overall, the dramatic contrasts of form, the array of elements – rocks, indigenous and exotic trees, ferns, water bodies – and their textures, as well as the presence of wildlife and historic features, all contribute to Hanging Rock evoking a strong aesthetic experience.

Hanging Rock is aesthetically significant for its ability to demonstrate a series of powerful landscape images and experiences of the gothic landscape, through a wide variety of photography, art, and writing from the 1850s to the present time. As the setting for photographs taken in 1876 by Nicholas Caire (1837-1918) and in the 1855-56 engraving *Diogenes Monument 'Anneyelong'* by William Blandowski (1822-1876), Hanging Rock has been represented through a wide range of visual artists including Frederick McCubbin (1855-1917), Robert Jacks (1943-) and Colin Lancely (1938-). Hanging Rock is the setting for Joan Lindsay's *Picnic at Hanging Rock* (1967) and Peter Weir's film (1975), that has an enduring interest in Australia and overseas. Hanging Rock is aesthetically significant for the way in which it has influenced generations of writers to continue the mystery of *Picnic at Hanging Rock* in their own words and other expressive forms. Hanging Rock has assumed the status of an iconic Australian cultural landscape, a symbolic place where the bush – at least to white settlers is enigmatic, unknown, gothic and mystical, a white 'dreaming'. (Criterion E)

Hanging Rock is associated through the novel and the film *Picnic at Hanging Rock* with the painter and writer **Joan à Beckett Lindsay** (1896-1984) and the film director **Peter Weir** (1944-). The subsequent literature derived from *Picnic at Hanging Rock* is also evidence of an enduring connection between the place and later generations of writers. (Criterion H)

Other heritage values

National

Hanging Rock is potentially of National significance as the best exposure of a volcanic type of limited composition and origin and one that illustrates a fundamental character of one group of volcanicity.

Hanging Rock has potential National significance for its cultural association with the enduring myth of *Picnic at Hanging Rock* that has achieved both national (and international) recognition

Local

Hanging Rock is significant for the following reasons, but not at the State level:

The racecourse, existing buildings and exotic oak and elm plantings relating to this use are of historical significance for their demonstration of the long association that Hanging Rock has with the picnic race meeting as a form of entertainment. Evidence for this is in the structures and plantings including the octagonal toilet, ticket booth, Clarrie Crozier Information Centre, race day office, racecourse, mature elm and oak plantings, Ted Liefman bar and horse stalls. The extent of the Reserve, including the Eastern Paddock and the current facilities demonstrate its long and enduring use as a place of recreation for the local community and visitors. Hanging Rock and its reserve is historically significant for its demonstration of community involvement in planning, land use, landscape and the natural environment from the 1870s to the present time. (Criterion A)

Hanging Rock is expected to have social significance at the local level for its enduring use by family groups and other organisations that return every year for celebrations and special events. The Rock itself also has landmark qualities as an unusual landscape feature. (Criterion G)



Figure 1 Extent of nomination (Source: Context 2014)

2.0 THEMATIC FRAMEWORK

| Victoria's Framework of Historical Themes | Notes | References |
|---|---|--|
| 1 Shaping Victoria's Environment | | |
| 1.1 Tracing climatic and topographic change. | | |
| Hanging Rock as a geological formation | <p>Unusual volcanics in form and rock composition.</p> <p>Geological time - Late Miocene – between older and newer volcanic.</p> <p>Comparisons include Eastern highlands in NSW and Qld – Hanging Rock is most westerly location.</p> <p>Important teaching and reference site to show influence of lava type on volcano form.</p> <p>Flow dome reference site.</p> | <p>Register of the National Estate Database Place ID 4257</p> <p><i>N J Rosengren (La Trobe University) and E B Joyce (University of Melbourne) Geoscience Significance of Hanging Rock Victoria, prepared for the Friends of Hanging Rock, 2014.</i></p> |
| 1.2 Tracing the emergence of Victoria's plants and animals. | | |
| Hanging Rock Reserve as a refuge for vulnerable flora and fauna | <p>Various studies on flora and fauna of the region.</p> <p>Newham and District Landcare group has listed three vulnerable species, two endangered and one near threatened.</p> <p>Hanging Rock is noted as a bird sanctuary.</p> <p>Koalas have been recorded at the Reserve.</p> <p>Threatened species are those that have been recorded within the last 5 years (and mostly within the last 2 years) and are listed on the DEPI Advisory List for threatened vertebrate fauna.</p> | <p>Lunt, Ian, 1986 Flora, Fauna and Landscape of the Macedon Ranges, an annotated bibliography. Published in IFFA, <i>Indigenotes Newsletter</i>, no.3. August 1986.</p> <p>Loos, T., <i>Threatened Species at Hanging Rock Reserve</i>, Newham and District Landcare Group Newsletter no.38, Spring 2013.</p> <p>Donaldson, B., <i>The Significance of Hanging Rock as a Bird Sanctuary</i>, Newham and District Landcare Group Newsletter no.38, Spring 2013</p> <p>Australian Koala Foundation, 2008, <i>Hanging Rock Koalas and Koala Habitat</i>, report prepared for the</p> |

| Victoria's Framework of Historical Themes | Notes | References |
|---|---|--|
| | | Hanging Rock Reserve Advisory Committee |
| 1.3 Understanding scientifically diverse environments | | |
| Hanging Rock Reserve as a part of the Cobaw Biodiversity link | Hanging Rock is an important area of remnant habitat between the Cobaw State Forest and the Macedon Regional Park. | Dr Sophie Bickford (Central Victorian Biolinks) has provided scientific references to support this. |
| 1.4 Creation stories and defining country | | |
| Hanging Rock as a place of spiritual connection for Aboriginal people | The role of Hanging Rock in creation stories has not been explored but the place is thought to be territory not belonging to any one clan, but shared by several. Both Annette Xiberras (then AAV Wurundjeri Site Officer) and Alan Maxwell, a local historian believe that Hanging Rock was a ceremonial place and the reason for the lack of information is that Aboriginal people held a special reverence for it and it was not climbed by or camped on by Aboriginal people. | Du Cros and Associates, 1996 , <i>Macedon Ranges Pre-contact Pilot Study</i> , report to the Macedon Ranges Shire Council, p103-4. Annette Xiberras, David Wandin, Dianne Kerr, Bill Nicholson snr. Wurundjeri Aboriginal Cultural Statement of Significance Aboriginal Affairs Victoria Preliminary Report 2013. SLV has illustrations of Aboriginal people at Mt Diogenes and Dryden Rock (other names for Hanging Rock). Referenced in AAV Report. |
| 1.5 Living with natural processes | | |
| Recovering after bushfires | The significance of the individual's perception through exploring the linkage between the Woodend residents, Mount Macedon and Hanging Rock. Measuring intangible values to be included in decision making. The 1983 bushfires were devastating for the Macedon Ranges. | Woodend –Mount Macedon Support Group, A Sense of Place and Purpose (Undated). Green, R. Schapper, J.; Bishop, I., & McCarthy, M..M. 1985, <i>Design for Change- Community Renewal after the 1983 bushfires</i> , School of Environmental Planning, The University of Melbourne |
| 1.6 Appreciating and protecting Victoria's natural wonders | | |
| Hanging Rock Reserve as a place for visitors and | Management of the reserve for people, interpretation | Morgan, D.and Lok, L.1999, Social Comfort within Natural Tourist Attractions: A case study of visitors to |

| Victoria's Framework of Historical Themes | Notes | References |
|--|--|---|
| tourists | and walking paths, picnics, other facilities Rock climbing – established early for climbing Tourism and its effects on natural landscapes. | Hanging Rock, Victoria. |
| Hanging Rock as a nature reserve. | Gazettal of the reserve. Purchase of additional land to protect the surrounds of the Reserve. | Council files Shire of Newham and Woodend (1977-1994) |
| Hanging Rock as a place for creative inspiration in painting, film and literature. | The place has inspired a range of film, critical writings, novels, short stories, plays, poetry, non-fiction, colonial and contemporary art, sculpture and ballet. | Hanging Rock cultural association documents writings about the place, compiled by HRAG. (2 documents – Cultural Associations) |
| Campaigning to defend the environment | Role of HRAG and Woodend –Mount Macedon Support Group in protection against threats. Local Landcare group campaigns on Hanging Rock. | Woodend –Mount Macedon Support Group, A Sense of Place and Purpose, undated Hanging Rock Action Group Newham and District Landcare Group |
| 2 Peopling Victoria's places and landscapes | | |
| 2.1 Living as Victoria's original inhabitants | | |
| Hanging Rock as an Aboriginal cultural landscape. | Several artefacts and sites of material deposits have been found, including a surface scatter near the racecourse. | Du Cros and Associates, 1996 , <i>Macedon Ranges Pre-contact Pilot Study</i> , report to the Macedon Ranges Shire Council, p103-4. Annette Xiberras, David Wandin, Dianne Kerr, Bill Nicholson snr. Wurundjeri Aboriginal Cultural Statement of Significance Aboriginal Affairs Victoria Preliminary Report 2013. AAV Certificate of Advice to Matthew Nickson, 12/11/2013 de Moulpied, P., 1990, Aboriginal Landscapes, School of Environmental Planning, University of Melbourne. |

| Victoria's Framework of Historical Themes | Notes | References |
|---|---|--|
| Hanging Rock as a meeting place for Aboriginal clans | Male initiation ceremonies Harvesting and trading of a particular mushroom by Bundeen women Place of education for women about medicine. | Annette Xiberras, David Wandin, Dianne Kerr, Bill Nicholson snr. Wurundjeri Aboriginal Cultural Statement of Significance Aboriginal Affairs Victoria Preliminary Report 2013. |
| 2.2 Exploring surveying and mapping | | |
| Early survey routes through the Macedon Ranges | Major Thomas Mitchell passed through the area in 1836. It is not clear whether Mitchell or Hoddle named Mt Diogenes. Appears on Robert Hoddle's map of 1844 as Mount Diogenes but was also known as Dryden's Rock. . | Hutton, M., 1991, <i>The Hanging Rock</i> |
| Pastoral runs and leases | Edward Dryden took up a squatting run named Mt Macedon or Newham in the area between Woodend, Mt Macedon and the Cobaws and the rock was briefly called Mt Dryden. | <i>Australian Town and Country Journal</i> , 27.11.1875 has an illustration of Dryden's Rock Mt Macedon. |
| Settlement | 1857-Thomas Lloyd James Kyneton solicitor 1860-Alexander Archer and William Adams 1869-William Adams built Hanging Rock Hotel 1870-development as a pleasure resort | Hutton, M.,1991, <i>The Hanging Rock</i> |
| 7 Governing Victorians | | |
| 7.5 Protecting Victoria's heritage | | |
| Protecting Hanging Rock from development and other risks. | Macedon Ranges Planning Scheme has a Significant Landscape Overlay (SLO1) and two Vegetation Protection Overlays (VPO8 Cobaw Biolink and VPO9) The 1993 Management Plan set out a series of conservation objectives and recommendations for the management of the Reserve and the Eastern Paddock. | Town and Country Planning Board, 1975, Statement of Planning Policy No.8, Macedon Ranges and Surrounds. House of Representatives Standing Committee on Areas of Scenic Amenity, Case Study, Dandenong and Macedon Ranges, Victoria, 1976. Hanging Rock Management Plan, 1993, Shire of |

| Victoria's Framework of Historical Themes | Notes | References |
|--|---|---|
| | <p>Previous local government Shire of Newham and Woodend.</p> <p>State and Federal Government roles in protection – early planning policy documents. Recognition of the landscape qualities of Hanging Rock and Macedon Ranges.</p> | Newham and Woodend. |
| 8 Building community life | | |
| 8.1 Maintaining spiritual life | | |
| Hanging Rock as an Aboriginal ceremonial site. | <p>Ceremonial ground with joint ceremonies with Dja Dja Wurrung – probably about marriage.</p> <p>Male initiation site, linked to Sunbury bora rings and Organ Pipes</p> | <p>Annette Xiberras, David Wandin, Dianne Kerr, Bill Nicholson snr.</p> <p>Wurundjeri Aboriginal Cultural Statement of Significance Aboriginal Affairs Victoria Preliminary Report 2013.</p> |
| 9 Shaping cultural and creative life | | |
| 9.1 Participating in sport and recreation | | |
| Hanging Rock as a place of entertainment and recreation. | <p>The racecourse was established to the west of Hanging Rock and moved to its present location in 1909. Picnic race meetings were held from the late 1880s and continue to the present time.</p> | <p><i>Argus</i>, 3/1/1922 Hanging Rock Popular Picnic Resort</p> <p><i>Australian Sketcher</i>, 17/2/1877 The Hanging Rock near Woodend.</p> <p>Metcalf, J, 1993, Hanging Rock Racecourse, Social Value and Landscape Heritage, MLArch, University of Melbourne.</p> <p>Walker, L.M., 1993, Social Value and Landscape Heritage Hanging Rock Racecourse Hanging Rock, School of Environmental Planning, University of Melbourne.</p> <p>Waddell, P., Social Value and the Hanging Rock Racecourse, School of Environmental Planning, University of Melbourne.</p> <p>Macedon Ranges Recreation Study, 1980, prepared by</p> |

| Victoria's Framework of Historical Themes | Notes | References |
|---|--|---|
| | | Forests Commission Victoria for the Town and Country Planning Board |
| 9.3 Achieving design and artistic inspiration | | |
| Film and performance | <p><i>Picnic at Hanging Rock</i> (1967) and subsequent literary material inspired by the place and the story</p> <p>Joan Lindsay</p> <p>Yvonne Rousseau</p> <p>Ballet 1979</p> | Hanging Rock cultural associations prepared by Matthew Nickson |
| Visual art - a wide range of painting and other media by well known Australian artists has been inspired by Hanging Rock. | <p>Eugene von Guerard sketchbook (1864)</p> <p>Henry Leonardus van den Houten (1901-1875)</p> <p>James Waltham Curtis 1839-1901</p> <p>Robert Bruce 1839-1918</p> <p>William Ford 1823-1884</p> <p>Frederick McCubbin 1855-1917</p> <p>Fred Williams 1927-1982</p> <p>William Delafield Cook 1936-</p> <p>Jeffery Makin 1942-</p> <p>Colin Lancel 1942-</p> <p>John Perceval 1923-2000</p> <p>Rick Amor 1948-</p> <p>Robert Jacks 1943-</p> <p>Tim Jones 1962-</p> | Hanging Rock cultural associations prepared by Matthew Nickson |
| Photography – early photographs and engravings prepared from photographs inspired by Hanging Rock. | <p>Nicholas Caire 1837-1918</p> <p>Richard Daintree 1832-1878</p> <p>Victor Albert Nelson Hood 1862-1929</p> <p>W.V Blandowski/ James Redaway 1840-1856</p> <p>Sidney Johnson c.1910-</p> | Hanging Rock cultural associations prepared by Matthew Nickson |

| Victoria's Framework of Historical Themes | Notes | References |
|--|---|--|
| Literature – critical writings, poetry and non fiction, novels, short stories and plays have used as their inspiration the presence of the Rock and its stories. | | Hanging Rock cultural associations prepared by Matthew Nickson |
| 9.4 Creating popular culture | | |
| Creating popular culture | Staging concerts and events Rock concerts Harvest Festival Camp out at the Rock Twilight screening of <i>Picnic at Hanging Rock</i> | |
| | | |

3.0 CHRONOLOGY OF MAIN EVENTS

| Date | Event | Reference |
|--------|--|---|
| | Formation of Hanging Rock | |
| | <p>Wurundjeri territory.</p> <p>Aboriginal occupation and land use buy the Woiwuring speaking Gunung-Willam–Balluk clans.</p> <p>Use as a male initiation site and/ or ceremonial site at certain times of the year.</p> <p>A place where women were taught about medicine.</p> <p>Mushroom harvesting</p> <p>Hanging Rock was thought to be neutral territory with no exclusive rights to the area from the four neighbouring groups.</p> | Aboriginal Affairs Victoria, Preliminary report form 8.11.2013 |
| 1836 | Major Thomas Mitchell passed through the area. | Macedon Ranges Cultural Heritage and Landscape Study, vol.3, 1994 |
| 1839 | Edward Dryden took up a squatting run named Mt Macedon or Newham in the area between Woodend, Mt Macedon and the Cobaws and the rock was briefly called Mt Dryden. | <p><i>Australian Town and Country Journal</i>, 27.11.1875 has an illustration of Dryden’s Rock Mt Macedon.</p> <p>Chun-Yuen Lee, 1990, ‘Early Settlement in the Mount Macedon Area’, Heritage Landscapes Assignment, University of Melbourne.</p> |
| 1855-6 | Reference to Hanging Rock called Anneyelong. | Engraving <i>Diogenes Monument ‘Anneyelong’</i> looking south towards Mount Macedon by Prussian artist William Blandowski (1822-1876) and engraved by James Redaway and Sons Great Britain. |
| 1857 | Kyneton solicitor Thomas Lloyd James bought 170 acres of land including the Rock from the Crown. | Hutton, M., 1991, <i>The Hanging Rock</i> , p3. |
| 1860 | Land sold to Alexander Archer and William Adams. Archer’s portion of 100 acres included the Rock and the remaining 70 acres went to Adams. | Hutton, M., 1991, <i>The Hanging Rock</i> , p3 |
| 1864 | Account of an organised picnic for the tradesmen of Kyneton to the Rock was published. | |
| 1869 | Alexander Archer sold his 100 acres to William Adams who, as a publican could see the potential for his business in the area. Adams built the Hanging Rock Hotel on the corner of the Woodend- Lancefield Road. | Hutton, M., 1991, <i>The Hanging Rock</i> , p5 |
| 1869 | Calls for Hanging Rock to be placed in public ownership. | |
| 1870s | William Adams began to develop the area as a pleasure | Alexander Earth and Spirit |

| | | |
|-------|---|---|
| | resort, creating a lake, carriage track, and ornamental plantings and a racecourse to the west of the rock. | (get better reference) Hutton, M., 1991, <i>The Hanging Rock</i> , p5 |
| 1870s | Land immediately east of the Rock was gazetted as a reserve for recreation and water as it had a permanent spring a creek running through it. | Hutton, M., 1991, <i>The Hanging Rock</i> , p7 |
| 1871 | Adams sells all his land excluding the Rock to William Anderson | Hutton, M., 1991, <i>The Hanging Rock</i> , p7 |
| 1873 | Anderson unsuccessfully attempts to sell the Rock to the Shire of Newham. | Hutton, M., 1991, <i>The Hanging Rock</i> , p7 |
| 1877 | The farmers of the district including the Peters and Dryden family were influential in establishing a racecourse. | Hutton, M., 1991, <i>The Hanging Rock</i> , p7 |
| 1880 | First New Year's Day race meeting held. | Hutton, M., 1991, <i>The Hanging Rock</i> , p9 |
| 1883 | Negotiations commence to have the site acquired by the Victorian Government. | |
| 1884 | Government purchase of the Hanging Rock Reserve. The Minister of Lands, Mr Tucker purchased the recreation ground known as Hanging Rock including the water reserve and 96 acres. | <i>Kyneton Guardian</i> , 11/10/1884 <i>Victorian Government Gazette</i> , 28/11/1884 |
| 1901 | Triumphal arches erected over the main gates and flagpoles erected (including one at the summit) to usher in the new century. | Hutton, M., 1991, <i>The Hanging Rock</i> , p15 |
| 1909 | Racecourse location shifted to the present site | |
| 1919 | Annual photographic picnic to Hanging Rock started. An event that is credited with inspiration for the novel <i>Picnic at Hanging Rock</i> . | Guile, M., <i>Clyde School An Uncommon History</i> , p85 |
| 1920s | Caretaker's house erected on the site of the present day kiosk. | Hutton, M., 1991, <i>The Hanging Rock</i> , p21 |
| 1967 | Publication of Joan Lindsay's <i>Picnic at Hanging Rock</i> | |
| 1968 | Kiosk constructed on the site of the caretaker's cottage. | Hutton, M., 1991, <i>The Hanging Rock</i> , p21 |
| 1975 | Film <i>Picnic at Hanging Rock</i> released. Racecourse received a grant to establish the dam to provide water for the track. | |
| 1978 | Submission to extend the Reserve by purchasing lots to the east and west of the Rock. Improvements to the Reserve were carried out as a result of grants from the government | 3.4.1978 Submission to RJ Hamer & DG Crozier by Shire of Newham & Woodend, CoM |
| 1980s | Macedon Ranges Conservation Society formed and commissioned the Macedon Ranges Environmental Report, 1985. | |
| 1983 | Major bushfires in the area | |
| 1987 | Funding from the National Estate Program sought for the purchase of the eastern land | 22.5.1987 Letter from Ministry Planning & Environment Victoria from Shire re 1987/88 National Estate |

| | | Program |
|--------------|---|--|
| | Hanging Rock noted as having significant geological, scenic, historical and floristic values, and should be protected. | Land Conservation Council Melbourne Study Area District 1. |
| 1986 | Friends of Hanging Rock formed. | Friends of Hanging Rock |
| 1990 | Purchase of the Eastern Paddock completed to preserve the conservation values of the Rock after many attempts to gain funding from alternative sources. | |
| 1993 | Development and endorsement by Council of Hanging Rock Reserve Management Plan | Shire of Newham and Woodend. |
| 1998-2013 | Harvest Picnic held at the Rock. | |
| 2003 | Screening of <i>Picnic at Hanging Rock</i> at the rock – St Valentine’s Day. | |
| 2004 | Newham and District Landcare Group formed | |
| 2006 | Camp out at the Rock started | |
| 2011 onwards | Craft markets held | |
| 2011 | Successful grants obtained from state government to assist in riparian rehabilitation as part of Cobaw Biolink. | |
| 2012 | Carols and outdoor concerts | |
| 2013 | Roadside vegetation survey, preliminary grasslands survey | |

4.0 PLACE HISTORY

Hanging Rock and its reserve

The natural landscape includes the geological and landscape history that was part of Aboriginal life for thousands of years. The cultural landscape includes changes brought about through non-Aboriginal surveys and settlement. In this time boundaries, ownership and aspirations for the area has shaped its more recent history. A Place in the Imagination charts some of the cultural associations and artistic expressions that have shaped our contemporary knowledge and attachment to Hanging Rock.

A natural landscape

The Mount Macedon district has long attracted the attention of earth scientists resulting in numerous publications including maps and chemical analysis of the igneous and other rocks (see References). Interpreting the age and origin(s) of the broad elevated surface of the Macedon Range, and the varied composition and form of the prominent volcanic hills to the north, is a continuing challenge in elucidating the landform and volcanic history of this distinctive part of central Victoria. Mount Macedon, the highest and southernmost of a series of elevated flattened ridge crests rising between 900 metres to just over 1,000 metres, was ascended and named by Major Thomas Mitchell on September 30 1836, although in a subsequent footnote, he records a preference for the aboriginal name Geeboor.

Mitchell may not have observed Hanging Rock as he makes no reference to this or the other similar rock outcrops north of Mount Macedon. Hanging Rock was named Mount Diogenes by Robert Hoddle in 1844 and also known as Dryden's Rock before the adoption of the present name later in the 1800's. The Geological Quarter Sheet No 6 NW (undated but *circa* 1862) names *Dryden's Rock* (for Hanging Rock) and confusingly names *Mount Diogenes* in the position of Camels Hump. The major outcrops as hills, ridges and incised valleys on the slopes of Mount Macedon assist geological mapping, but much of the hard rock geology on the lower slopes and gently sloping plain is mantled by a thick weathering profile and alluvial and colluvial deposits and further obscured by regrading, cultivation and built structures.

Hanging Rock is as a geoscience feature in the broader context of the Macedon district, including the upland massif of the Macedon Range Devonian volcanic rocks. The bulk of the Macedon Ranges is a thick pile of explosive volcanic debris that accumulated in a subsiding cauldron in the Late Devonian (~370 million years ago). These recrystallized rocks are residual materials more resistant to denudation (weathering and erosion) of a formerly more extensive body. Although made of rocks of volcanic origin, the Macedon Ranges are a different volcanic entity and not comparable in composition or origin with the defined eruption points of the younger volcanic regions of Victoria of Late Miocene 2 to Pleistocene age (within the last 7 million years). By contrast, Camels Hump is a single eruptive feature that has been emplaced into and through the Macedon Range volcanics at a much later time and is comparable in age and origin with the volcanics of Hanging Rock and Brocks Monument.

The geological formation of Hanging Rock lies along the time boundary between the older volcanic and newer volcanic series (late Miocene), and results from a process of magma differentiation that is restricted to two small areas of the state (Gisborne/Woodend and Daylesford) (Rosengren & Joyce:2014). The site illustrates the influence of lava type on volcano form. Recent isotopic dating of the rock material has supported earlier (1930s) evaluation of the age and origin of the volcanic material. The site is used as a reference site for a flow-dome in Victoria and is used as a research site for volcanic dating (RNE).

The reserve, including the racecourse contains a number of threatened ecological vegetation classes including several types of woodlands, and the grasslands within the racecourse. Fifty-seven indigenous species were identified in a preliminary botanical survey of the grasslands area. (Blue Devil Consulting commissioned by Newham Landcare Group)

Large old trees or River Red-gum, Swamp Gum, Snow Gum, Narrow Leaf Peppermint, Candlebark and Manna Gum are present in the grassland areas as well as the more forested areas of the Reserve. .

Hanging Rock Reserve is an important area of remnant habitat within the network of native vegetation that provides ecological connectivity between the Cobaw State Forest and Macedon Regional Park. The relatively small area of the Reserve is surrounded by other remnant vegetation, revegetation areas, and open landscape that provide a buffer against the impact of human activities. It is likely that the Reserve, with its distinctive geomorphic characteristics also functions as an important 'key stone structure' that helps to maintain 'structural heterogeneity'; relative to the area it occupies (Bickford, 2013).

Powerful owls and the greater glider, two of Victoria's threatened species have been recorded in the Hanging Rock Reserve. Powerful owls need a patchwork landscape of food and shelter over a large area as they are top level predator. The Reserve provides a small home range for two families of greater gliders. (Loos, 2013:p3-4). An increase in the small koala population has been recorded in the Reserve in recent years. (Koala Atlas, 2008)

Prior to White settlement, the area now identified as Hanging Rock was a place of large inter-group gatherings for trade, marriage and initiation ceremonies. The archaeological material located at Hanging Rock is indicative of Aboriginal occupation and use prior to non-Indigenous settlement. (OAAV, 2013)

The impact of bushfires is tangible in terms of damage to the environment, and intangible in terms of people's changed experience of place. Bushfires are a part of the Macedon Ranges including Hanging Rock, changing the landscape and people's perceptions of place. (W-MMSP).

Aboriginal people are depicted at Hanging Rock in early illustrations of southern Australia. William Blandowski's engraving and artist Robert Bruce both depict Aboriginal people in the vicinity of the Rock. There is often sharing of ceremonial sites such as Hanging Rock, but custodial responsibility would have been vested with one tribe only. Aboriginal artefacts found to date in two places adjacent to Hanging Rock are indicators of Aboriginal occupation of the area. Other activities noted in the oral record are those of mushroom gathering and a place of education about medicine (OAAV: 2013).

Early illustrations depict the Hanging Rock and were published in the *Argus* and the *Illustrated Sydney News*. Painters and photographers were drawn to the unusual formation of rock and the way it rises from the flat land around it – separated from the Macedon Ranges. The natural wonder of Hanging Rock has been the subject of many different types of studies, including landscape, tourism, sense of place and attachment. It is a place protected and managed by local government and the community.

A cultural landscape

Mt Diogenes is believed to have been named by Victorian Surveyor-General Robert Hoddle in 1844. Hoddle's map features Mount Diogenes amongst other geological features of the locality including the Camel's Hump and Brock's Monument. . There is some speculation about who first named Mount Diogenes that was later to be called Dryden's Rock after squatter Edward Dryden. Dryden's run occupied the area between the Cobaws, Woodend and Mount Macedon, including the Rock (Hutton, 1991:3) Hanging Rock is thought to be a nickname adopted sometime during the 1850s, and relating to part of the rock where a suspended boulder forms a gateway.

Land around Hanging Rock was first purchased from the Crown by Kyneton solicitor Thomas Lloyd James, who purchased 170 acres in 1857. 100 acres including the Rock was sold in 1860 to Alexander Archer and the remaining 70 acres to William Adams. The first report of an organised picnic for the tradespeople of Kyneton was in 1864. (Hutton, 1991:11)

.It was under Archer's ownership that picnics and sports meetings became popular, including Highland gatherings with typical Scottish games. Adams subsequently purchased the remainder

of the land from Archer who built the Hanging Rock Hotel on a corner of the Woodend-Lancefield and Coach Roads.

In 1870 William Adams started to develop Hanging Rock environs as a 'pleasure resort', creating a lake, carriage track, ornamental plantings and a racecourse to the west of the rock. By the late 1870s sports days were held every New Year's Day, and a track for horseracing was laid out, with the first race meeting held on New Year's Day, 1880 (Hutton, 1991:9).

As its popularity increased, pressure to re-purchase the rock for the public was brought to bear, partly to relieve squabbling over fencing and access to water, anti-gambling sentiments from the predominantly Baptist settlers and grazing rights (Hutton, 1991:9). In 1884 following community pressure to secure Hanging Rock in public ownership, the Minister of Lands, and MLA Albert Tucker purchased 96 acres of the recreation ground. This purchase included adjacent water reserve, now the site of the racecourse. (Hutton, 1991:11) Gazettal of the reserve for recreation purposes quickly followed purchase and it was formalised by an Order – in –Council on 25 November 1884 with the Shire of Newham as Trustees. Subsequently the Shire of Newham and Woodend and later Macedon Ranges Shire have managed the Reserve for recreation..

By 1910 the racecourse to the west of the Rock was considered unsuitable for serious horseracing and a number of local landowners lobbied for and worked to prepare the new racecourse on the water reserve to the east of the Rock. The first picnic race meeting was held in January of 1912. Improvements to buildings took some years after that to complete. In 1975 the large dam was built in the centre of the racecourse to provide water for the race track (Hutton, 1991:19-20). By 1996 three race meetings a year run under the auspices of the TAB were established at Hanging Rock.

Hanging Rock has been the subject of intense interest throughout the early part of the twentieth century, in particular with the major decision to move the racecourse to the water reserve. This decision was taken with considerable community interest and in some cases uproar. Consolidation of the management of the Reserve including the ticket entrance fee and the provision of a full-time ranger to run it occurred at this time. Management by the municipality has supported the recreational and conservation value of Hanging Rock for the community. Unlike most publically –owned parks and reserves, Hanging Rock is self-funded largely by entrance fees. Revenue is supplemented through large scale events as well as an entrance fee to the reserve.

The boundaries of the reserve remained the same until 1978 when a submission was made to extend the Reserve through the purchase of additional land to the east and west of Hanging Rock. At the same time improvements were made to the racecourse as a result of government grants for this purpose (SNW). Attempts to secure funding from a number of government sources for the purchase of the Eastern Paddock were made during the 1980s, but it was not until 1990 that the purchase was completed (SNW).

In the early 1980s the Macedon Ranges Conservation Society was formed and commissioned the Macedon Ranges Environmental Report in 1985. A number of planning studies were completed in the 1970s and 1980s by the Town and Country Planning Board and the House of Representatives Standing Committee on Scenic Amenity. These studies endorsed the importance of Hanging Rock as a place of natural beauty and amenity.

In 1987 the Land Conservation Council's report recommended that the existing recreation reserve that encompasses Hanging Rock. has significant geological, scenic, historical and floristic values, and should be protected.

In 1993 the Shire prepared a Management Plan for the Reserve. Events such as the Harvest Festival and a number of rock concerts have been held at Hanging Rock from the early 1990s. More recently the Rock has been the subject of studies in landscape heritage, used as case studies for students investigating social value and landscape heritage, recreational and tourism value. The Friends of Hanging Rock, formed in 1986 is active in promoting the conservation

of the Reserve and its importance to the local community and the region. Riparian planting of the western section of Smokers Creek within the Reserve has been an initiative of the Newham & District Landcare Group (Landcare: 2013).

Since the 1990s the whole Reserve including the racecourse and the Eastern Paddock have been utilised for large scale events including rock concerts and an annual harvest picnic. These events use the picturesque surroundings of the Rock to attract large numbers of people to annual or occasional events. Picnic race meetings continue to be held. These activities supplement the picnic race meetings that have continued to the present time, utilising an upgraded racecourse, race facilities and dam. An interpretative centre was built adjacent to the kiosk in the early 1990s and the kiosk has been upgraded since its initial construction in 1968. . Investment in recreation infrastructure such as barbecues, shelters and toilets have continued in the southern most part of the Reserve.

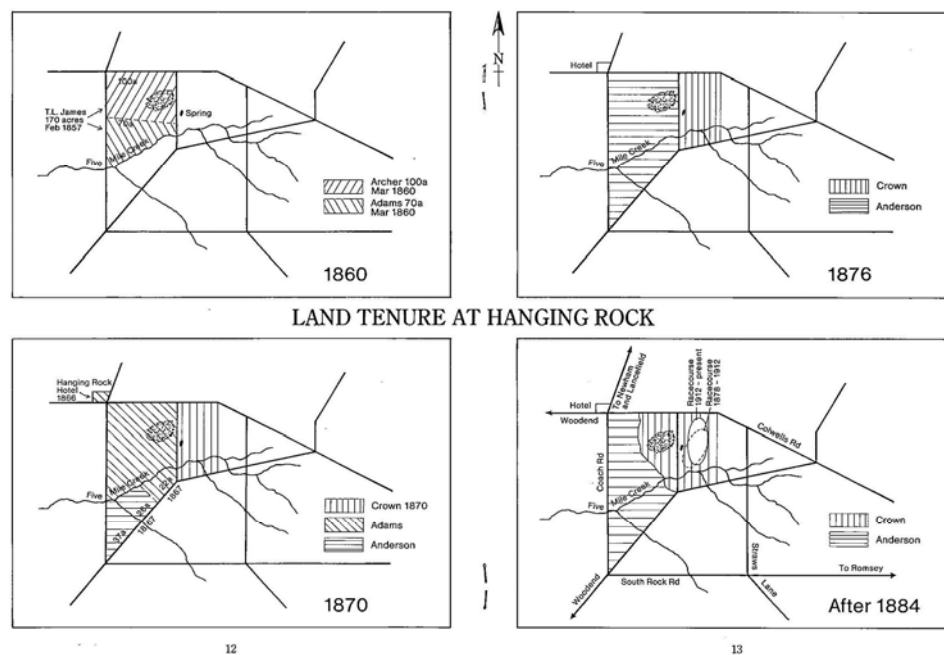


Figure 2. Land tenure at Hanging Rock 1860-18884 (Source Hutton, 1991, p12-13).

A place in the imagination

The artistic and cultural inspiration provided by Hanging Rock includes a wide range of literature, film and visual art. A remarkable engraving dated 1855-56 *Diogenes Monument 'Anneyelong'* looking south towards Mount Macedon is an expressive illustration by Prussian artist William Blandowski (1822-1876) and engraved by James Redaway and Sons Great Britain. The dark and brooding qualities of the summit under moonlight are the subject of this print and the early date and the reference to Anneyelong as a place name are unusual (NLA). Views by photographer Nicholas Caire (1837- 1918) taken in 1876 highlight the geological features including sheer rock walls and the jagged summit contrasted against a treed lower portion (SLV).

The Illustrated Sydney News includes an engraving of the Rock rising from a park-like setting, dominated by the craggy rocks of the summit and peopled in the foreground (ILS, 1867)

A key early painting was William Ford's *Picnic Party at Hanging Rock near Mt Macedon* (1875), which most likely influenced the writing of Lindsay's fictional work. Another influence is thought to be the annual Clyde school excursion. . Painters of the calibre of Frederick McCubbin (1855-1917) and Fred Williams (1927-1982) have interpreted the visual qualities of the Rock as a place rising from the plains. The iconic photograph of Hanging Rock

surrounded by cloud has given rise to the expression 'island in the mist' or 'mystic lake' first mentioned in the history of Clyde school (Guile,1985:85)

Joan Lindsay's novel of 1967 and the subsequent 1975 film, *Picnic at Hanging Rock*, by director Peter Weir have added to the aura and mystery surrounding Hanging Rock. Illustrations and paintings of Hanging Rock have depicted its visual qualities from the nineteenth century to the present time. Many illustrations are notable for their Gothic quality, with the bushland that clothes the lower slopes, and the unusual rock formations providing a dark, brooding backdrop to the narrative. The image of the Gothic landscape appears and re-appears in the visual art and literature of Hanging Rock. Its power as a place coming from the fear and a continuation of the stories of lost children in the bush.

Distinctive representations include those of Frederick McCubbin who painted scenes from his home at Mount Macedon, and sought to capture the atmosphere of the place rather than the exact topography. McCubbin painted the landscape of Hanging Rock many times whilst in residence at Mount Macedon for weekends and vacations between 1901 -1905.

Fred Williams painted a series of Hanging Rock that highlighted its dramatic geology against a flat plain of vibrant red. William Delafield Cook (1936-) painted the Rock in the photo or hyper-realist tradition for which he is well known. Rick Amor represented the Rock at night under a highly expressive sky whilst Robert Jacks (1943-) and Colin Lanceley (1938-) chose to deconstruct aspects of the Hanging Rock experience of picnicking and walking to the summit.

Hanging Rock has inspired much writing, most famously Joan Lindsay's novel *Picnic at Hanging Rock*. Critical writings based on this enigmatic novel set on St Valentine's Day 1900 have sought to set the novel's themes of the lost child in the bush and alternative concepts of time, in terms of a broader context. Since Peter Weir's 1975 film *Picnic at Hanging Rock*, writings about the 'lost in the bush' myth have included Elspeth Tilley's *White Vanishing*, Maureen Bushells's thesis on an Australian myth of origin, and Kathleen Steele's *Fear and Loathing in the Australian Bush*. The Hanging Rock picnic lives on in the imagination as a gothic landscape.

Joan Lindsay

Joan à Beckett Lindsay (1896-1984), author and artist, was born on 16 November 1896 at East St Kilda, Melbourne, third daughter of Theyre à Beckett Weigall, barrister, and his wife Annie Sophie Henrietta, née Hamilton. First educated by governesses, she then attended Clyde Girls' Grammar School, East St Kilda. Whilst living in London she married (Sir) Ernest Daryl **Lindsay** on 14 February 1922.

Although later judged 'a fine artist' by Alan McCulloch, **Lindsay** turned to writing after her marriage. Daryl **Lindsay**'s term (1941-56) as director of the National Gallery of Victoria disrupted their life at Mulberry Hill. In 1949 she collaborated with Ursula Hoff and McCulloch in writing *Masterpieces of the National Gallery of Victoria*; she also joined Maie Casey and others in compiling *Early Melbourne Architecture, 1840-1888* (1953).

With Daryl's retirement a comparatively tranquil routine returned to their lives. She produced in quick succession three books. The gently nostalgic *Time without Clocks* (1962) provided snapshots of the inter-war years and glimpses into her idiosyncratic perception of time. *Facts Soft and Hard* (1964) was a brisker account of a 1952 trip to the United States of America. Her most famous book, the novel *Picnic at Hanging Rock* (1967), evoked the brooding monolith that had fascinated her since childhood. It further explored the elusive nature of time in its account of the disappearance of three girls and a teacher from a nearby school. The final chapter, which partly explains their fate, was deleted at the request of the publisher (and not published until 1987). This air of mystery was a major factor in the success of the internationally acclaimed film version (1975), directed by Peter Weir. **Joan Lindsay** died at Frankston on 23 December 1984 and was cremated. Her home at Mulberry Hill bequeathed to the National Trust of Australia.(ADB).

Peter Weir

Peter Weir was born on August 21, 1944 in Sydney, New South Wales. He is a director and writer, known for *Master and Commander: The Far Side of the World* (2003), *The Truman Show* (1998) and *Dead Poets' Society* (1989). He was a part of the movement dubbed the "Australian New Wave" by the press. They were a group of filmmakers and performers who emerged in Australia at about the same time in the early 1980s and found work in other parts of the world. Other members included actors Mel Gibson and Judy Davis, and directors George Miller and Gillian Armstrong.

Picnic at Hanging Rock was voted most popular Australian Film by the Australian Film Institute in 1996 and made a considerable reputation for Peter Weir as well as a celebrity of Joan Lindsay (Interpretation).

On Picnic at Hanging Rock (1975)

You often do what you like yourself, and I like not knowing and not making sense. What interested me was the fact that people disappear every day, seemingly into thin air sometimes, and they're never heard from again. It's a particular kind of suspense for those left behind. Movies tie things up in an arbitrary length of time, but I have always liked things that aren't fully realised. I was always fascinated by the mystery itself, as opposed to the answer behind it. (IMDb)

Recent associations

In contemporary heritage practice, social significance is understood to be a value held by a community or cultural group today. Historical research may be able to demonstrate considerable longevity and continuity of association, this is not enough to demonstrate social significance. Rather, evidence is needed that the associated communities or cultural groups hold these values, and this typically involves documentary research and direct community engagement. Therefore the task of social significance research and analysis is to understand the nature of the associations between people and a place and assess whether this gives rise to significance. It also involves understanding whether significance resides in the fabric of the place or in other aspects such as its use and accessibility, or in intangible and cultural dimensions such as its meaning, ability to evoke memories, or its symbolic qualities.

The following indicators of social significance serve to elaborate the nature of social significance and are commonly applied nationally:

Important to a community or cultural group as a landmark, marker or signature: this indicator is about the associations and meanings that a place may have because of its role as a landmark or signature place (icon) for a community or cultural group, one that marks a community's or cultural group's place in the world physically and metaphorically.

Important as a reference point in a community's or cultural group's identity or sense of itself: this indicator is about associations and meanings that help create a sense of community or cultural group identity, such as places that help define collective, spiritual or traditional connections between past and present, that reflect important and shared meanings, that are associated with events having a profound effect on a community or cultural group, that symbolically represent the past in the present, or that represent attitudes, beliefs or behaviours fundamental to community or cultural group identity.

Strong or special attachment developed from use and/or associations: this indicator is designed to recognise that a place which provides an essential public or shared function can, over time, gain strong and special attachments through longevity of use or association, especially where that place serves as a shared meeting place (formally or informally).

The people for whom Hanging Rock is likely to have a strong attachment are likely to include:

- Aboriginal people
- Descendants of early settlers to the area and their families
- People who live locally or in the region

- Country racegoers
- Visitors from a wide area, either elsewhere in the region, Victoria, Australia or overseas.
- People who are engaged in groups that care for Hanging Rock.
- Those who work there or have worked at Hanging Rock and their families.

Current Aboriginal associations to Hanging Rock are not well documented. At Hanging Rock it is known that there is an ongoing use of the Reserve for family reunions particularly for descendants of early white settlers the Smiths, Muirs, and Barkers. These families have returned year after year for family reunions for more than 30 years.. The use of the place for family reunions extends also to funerals. In addition it is known that a number of alternative religious groups use Hanging Rock for group picnics and outings, and return year after year. Generally these groups do not wish to be named. A car club has hosted an annual event at Hanging Rock for over 27 years.

It has not been determined which particular features might have attachments for particular groups, however it would be expected that the landmark qualities of the Rock itself are likely to be a reason for visitors to visit once and then to return multiple times. Local families are likely to have particular interest in and attachment to certain features, however this has not been identified as part of this assessment. It is recommended that further work is done to document attachments to Hanging Rock from amongst these groups.

5.0 DESCRIPTION

The extent and main character areas and features of Hanging Rock Reserve and the Eastern Paddock are shown on the aerial photographs below together with a number of photographs illustrating the visual character of the Reserve and a range of built and natural features.



Figure 3. Looking north-east from the summit of Hanging Rock (Source: Context 2014).



Figure 4. From the Eastern Paddock towards Hanging Rock (Source: Context 2014).

Geomorphology

Hanging Rock is an elongated, isolated coherent (continuous outcrop) body of structured and consolidated volcanic rock characterised by vertical and inclined pinnacles with large detached blocks and slabs. In a vertical aerial view the site is a complex of irregular rectangular four- to six-sided columns separated by deep fissures with occasional overhangs. The rock is variably weathered and case hardened and breaching of this crust produces numerous shallow caves and indentations. The northwest end of the outcrop is highest but there is no single defined summit and the uppermost surface is an irregular mosaic of intact spires and fallen blocks separated by vegetated areas of soil and weathered debris. The wooded lower slopes are developed on an apron of blocky talus with areas of gravelly, sandy and clayey colluvium grading to gently-sloping alluvial fans.

Landscape

Hanging Rock and the associated geomorphological fans form a divide between Smokers Creek to the south and Five Mile Creek to the northwest. Hanging Rock is an important area of remnant habitat, acting as an important stepping-stone providing ecological connectivity, between the Cobaw State Forest and Macedon Regional Park. The following landscape character areas have been identified within Hanging Rock Reserve and the Eastern Paddock.



Figure 5. Hanging Rock character areas (Source: Context 2014).

1) Hanging Rock & Wooded Slopes

Hanging Rock with its steep-sided rock outcrops and craggy overhangs creates its own spectacular and unique landmark feature. The rocky summit, accessed by a well-made footpath circuit, provides a number of awe-inspiring viewpoints such as McDonald’s Lookout, and unusual rock formations including the ‘Flying Saucer’, Lover’s Leap, and the ‘Hanging Rock’ itself. The lower slopes are clothed with woodland dominated by native Eucalypts and Acacias. The boundary of this area is defined by the circular ‘Base Walking Track’. The views to the north and east are open and distant with few buildings, all of which are of small scale.



Figure 6. Panoramic view from McDonald’s Lookout to Brock Monument and the Black Range of the Macedon massif.



Figure 7. Steep-sided rock pinnacles in the central area of the summit with views of Mount Macedon beyond.



Figure 8. Filtered views of the rock formations are encountered on the path network up to the summit of Hanging Rock.

2) Racecourse & Dam Area

This area is dominated by the racecourse and associated buildings which encircle the large water reservoir at its centre. An area of grassy open woodland characterises the northern part and a well-used cricket oval creates a large open space to the south of the dam. The race track buildings form a group of timber and metal structures in a simple vernacular style which have retained sound period character. The complex includes a race day office and member's area, various bars and toilets, fronted by lawns and a timber edged terrace. The complex is delightfully shaded by mature oak and elm trees. A preliminary botanical assessment of the grasslands in the centre of the racecourse indicates that it supports a 'reasonable diversity of indigenous plants and pockets of relatively rich-remnant grassy vegetation'. (Newham & District Landcare:2013)



Figure 9. The water reservoir forms the centre-piece of the racecourse circuit.



Figure 10. View back to Hanging Rock above the racecourse building complex from the dam end of the reservoir.



Figure 11. Heskett Cricket Club Pavilion and oval to the south of the reservoir dam.



Figure 12. The current Hanging Rock Racecourse entrance sign.



Figure 13. Clarrie Crozier Information Centre at entrance to the racecourse paddock complex



Figure 14. Early corrugated iron ticket booth behind the blue entrance sign.



Figure 15. The race day office and member's area are shaded by mature elms and fronted by a sloping lawn giving views over the racecourse.



Figure 16. View of the racecourse from the member's enclosure.



Figure 17. Mature oak and elm trees provide shade for race-goers.



Figure 18. Dr. C.E. 'Ted' Liefman Bar.



Figure 19. Horse stalls at the northern end of the building complex.

3) Eastern Paddock

The Eastern Paddock consists of large open grass paddocks framed by tree planting along the boundary of the racecourse and along the local roads to the north and east. The area is retained for large open-air events serviced by an internal vehicle track network. The area gently rises towards the north-eastern corner, where spectacular views of the Rock in its wider setting can be appreciated.



Figure 20. View to Hanging Rock from the Eastern Paddock area.

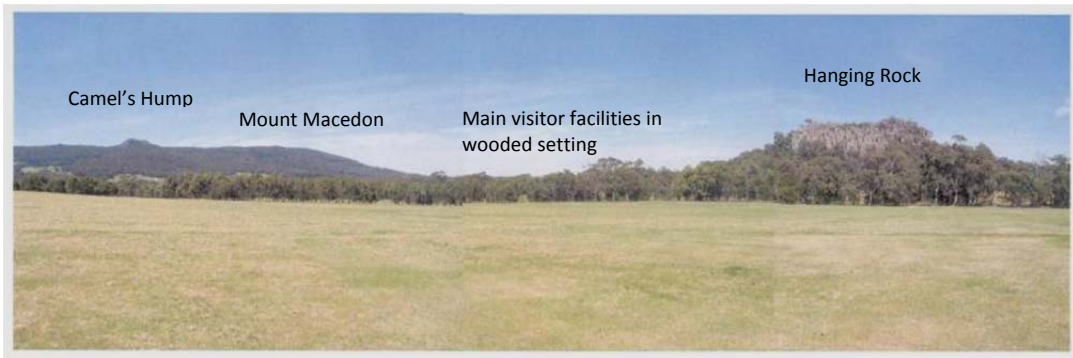


Figure 21. Panoramic view from raised ground in the north-eastern corner of the Eastern Paddock area.

4) Eastern Open Grassy Woodland

A discrete, low-lying area to the south of the Eastern Paddock, consisting of rough grassland and regenerating open woodland.



Figure 22. Mixed woodland area characterised by pines and local eucalypts and acacias.



Figure 23. Area of regeneration supplemented by indigenous tree planting in the low-lying area to the south of the Eastern Paddock.

5) Southern Recreation Area

The area to the south of the Rock features a number of tourist facilities and functional amenity structures scattered through areas of open woodland. These vary in age and style, mostly late twentieth century, but include an old timber, hexagonal toilet building as a rare historic survivor. An interpretive centre and kiosk forms the focus of the area and trees have been planted around the parking areas. The tree-lined Five Mile Creek winds through the area with occasional pools forming attractive features.



Figure 24. Picnic areas within the open woodland canopy located in the main tourist area to the south of the Rock.



Figure 25. View from the picnic area to the west of the main access road over the tree-lined Five Mile Creek to the Rock.



Figure 26. A typical BBQ Shelter.



Figure 27. The recently upgraded children's play area.

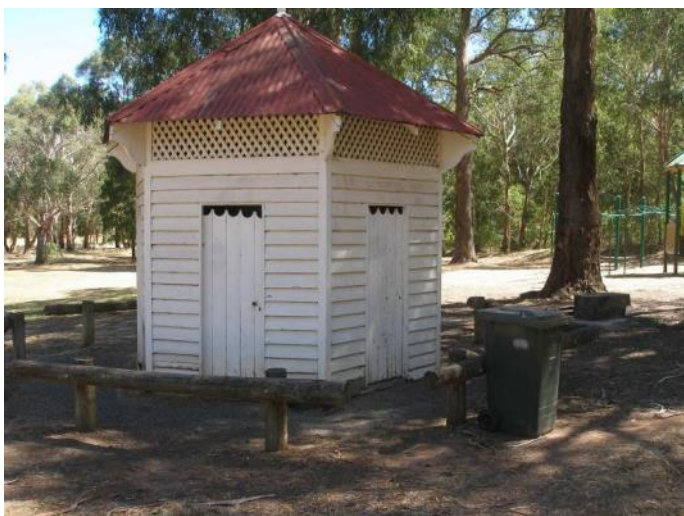


Figure 28. The historic timber and corrugated iron toilet building, now closed.



Figure 29. Hanging Rock Interpretation Centre.

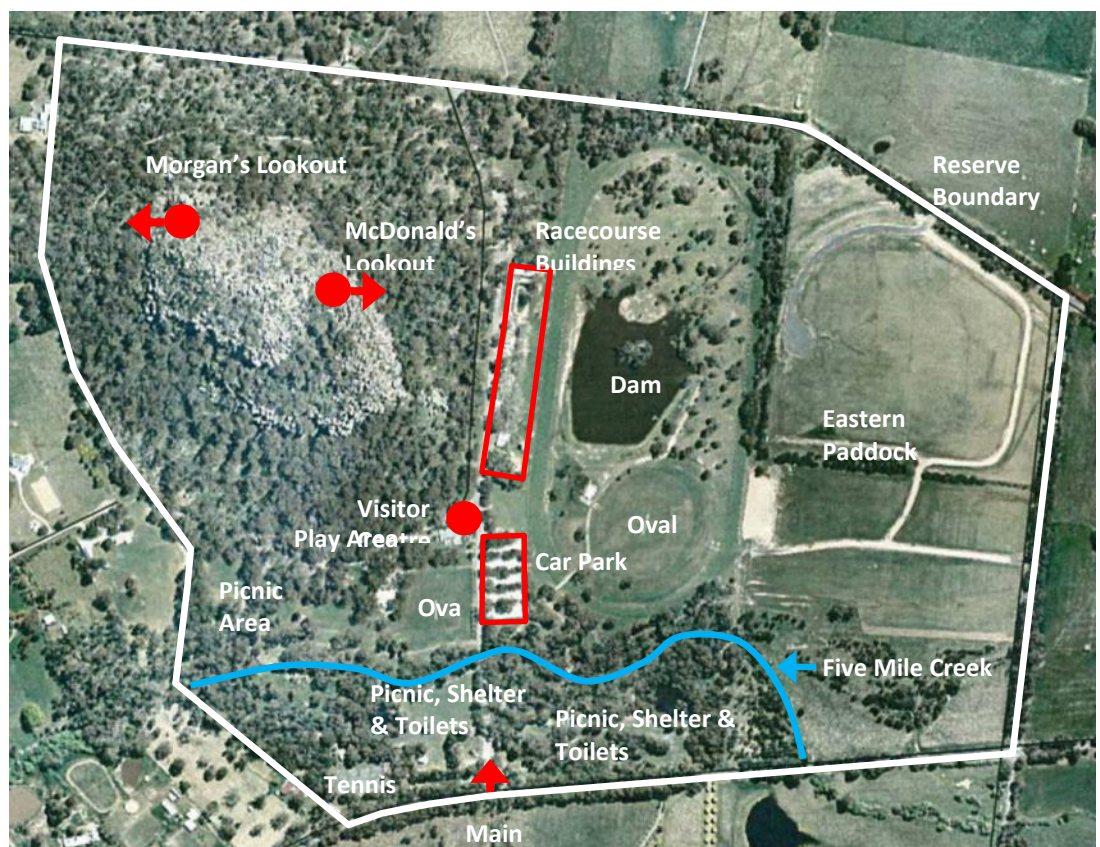


Figure 30. Hanging Rock main features (Source: Context 2014.)

6.0 COMPARISONS

Hanging Rock is an example of a natural feature reserved for scenic purposes, and recreation. This is not to underplay the value of the geological formation or the scientific importance of the remnant bushland, but to look at comparative places that have been set aside for similar purposes.

Geologically the area including Hanging Rock is a distinctive, small volcanic province that has affinities with provinces in the eastern Highlands in NSW and Queensland. This Victorian province is the western most and most recent of these. Remnant bushland is important wherever it occurs in predominantly cleared land and there are many such areas in Victoria that can claim significance for their natural values and wildlife habitat status.

For the purposes of assessment for state significance as a cultural landscape, Hanging rock needs to demonstrate that when compared with other landscapes or cultural features of a similar type that this place provides a strong, and clear evidence of the criteria (historic, aesthetic, scientific or social), for which it is being nominated.

Defining an appropriate comparison of landscape type or category is the first step. These are places where land has been reserved for 'public' or 'scenic' purposes and where there is a landscape feature or series of features that has influenced this decision.

Tourist attractions based on scenic features

Few sites in Victoria were reserved specifically for 'scenic purposes' before the 1920s. Several places were reserved for 'public purposes', like Hanging Rock, with the intent that they be enjoyed by the public as scenic attractions. According to newspaper accounts this was certainly the case with Hanging Rock.

One early example is the coastal strip between Warrnambool and Gellibrand Rivers (including the bay of Islands and the Port Campbell NP) which was reserved in 1873 "on account of its great natural beauty" (Ray Wright, *The Bureaucrats Domain*, 1989, p. 160 – note that this is Wright's wording).

Other sites that were reserved early and which had undisputed scenic qualities, were not in fact treated as such, so that there was no continuity of appreciation and protection of these places as there was with Hanging Rock. For example, the You Yangs were reserved in the 1880s, but as a timber reserve rather than a place of public enjoyment. Tower Hill was reserved as a national park in 1892 on account of its unusual features, but was poorly managed, denuded of timber and used for cropping and grazing.

The Cumberland Scenic Reserve, in Marysville, is one of earliest and one of the most significant 'scenic reserves'. It was reserved in 1929, specifically for scenic purposes, on account of a stand of giant Mountain Ash that included the largest tree in Victoria, the 'Big Tree'. [AHC]

Places on the VHR

Cumberland Scenic Reserve, Marysville HO130

Extract of statement of significance

Cumberland Scenic Reserve is of State significance for its outstanding botanical, scenic and historical values. The history of its establishment and changing symbolic purpose reveals some of the competing pressures on the use of public land in the shire area. The reserve is also likely to be of high social value because of its long history of public use and the strength of the community campaigns in the 1920s that ensured its protection.

The Cumberland Scenic Reserve of more than 300 hectares protects a valuable stand of mountain ash, and includes The Big Tree, which is said to be the tallest living tree known in Victoria. It once stood at 92m but was reduced to 84m by a wind storm in 1959.

Reserved in 1929 as a scenic attraction (the first time a site is reserved in Victoria specifically for 'scenic purposes') but also as a means of preserving the collection of large Mountain Ash; site of the largest tree in Victoria, known as the 'Big Tree'(VHD).

The Cumberland Scenic Reserve is on the Yarra ranges Heritage Schedule but assessed to be of state significance.

Buchan Caves Reserve VHR H1978

Extract of statement of significance

The Buchan Caves Reserve is historically significant for demonstrating the influence of 1930s National Parks landscape ideals. This ideal was influenced particularly by contemporary developments in the United States, and is manifest in the self-conscious rugged design idiom of the log and masonry construction of the entrance arch, campers lounge and kitchen and the entrance to Fairy Cave. Hard landscaping features such as the dry stone walling to the Spring Creek, composite timber-concrete bridges over the creek, and the steps and paving around the cave entrances are intrinsic to the significance.

The Buchan Caves Reserve is historically significant as an example of an early tourist attraction based on natural themes. The provision of a naturally fed swimming pool and a playground demonstrate this commitment to visitors in the late 1930s. The ongoing use of the caves for tourist activities contributes to the significance..

Buchan Caves reserve is of state significance.

Hepburn Mineral Springs Reserve VHR H2098

Extract of statement of significance

The Hepburn Mineral Springs Reserve is of historic significance as the best known and most popular of Victoria's mineral springs, in continuous use since at least the 1870s. Hepburn Springs is the only mineral spa development with a surviving 19th century bath house. Hepburn Mineral Springs Reserve is of scientific significance for the geological feature of the mineral springs themselves, each of which has a unique chemical composition, and for the Reserve's association with the establishment of the network of Mineral Reserves in Victoria in the early 20th century through the Geological Survey of Victoria and its Director E. J. Dunn (1904 - 1912). The Hepburn Mineral Springs Reserve is of aesthetic significance as a constructed picturesque and evocative cultural landscape combining exotic, White, plantings with indigenous vegetation, exhibiting a high degree of authenticity especially in the largely intact pavilion and surviving fabric of the 19th century bath house set amid the garden landscape.

Hepburn Springs Reserve is of state significance

Tower Hill State Game Reserve VHR H2114

Extract of statement of significance

Tower Hill State Game Reserve is of aesthetic significance, being an inspirational landscape, recognised for the beauty and uniqueness of its geological form and natural vegetation from first White exploration and settlement of the region. Tower Hill State Game Reserve is a cultural landscape of historical significance in reflecting more than a century of changing attitudes to landscape in its evolving status and the character of its environment. Tower Hill State Game Reserve is of historical significance as an iconic and inspirational landscape, noted for its geological form and the beauty of its natural vegetation from first White exploration and settlement of the region, memorialised in Eugene von Guerard's 1855 painting of Tower Hill crater and island. It was this iconic beauty that environmentalists sought to reinstate through their replanting of native vegetation, the species having initially been identified initially from the detail of von Guerard's painting. Tower Hill State Game Reserve is of historical significance as the earliest and an outstanding example of community programs to reinstate native vegetation and re-create native habitat on cleared and degraded land.

Tower Hill State Game Reserve is of state significance

*The Grampians HO25, HO26, H1556**Extract of statement of significance*

The Grampians are the dominant landscape feature in Northern Grampians Shire. They can be viewed from many places in the municipality and as such a significant feature have been adopted as the logo for the Northern Grampians Shire. The Grampians have been an important part of aboriginal culture prior to settlement by Whites and were one of the first features identified and visited in the vicinity. The Grampians are significant for their natural features including their geology, flora and fauna. The Grampians contain a range of significant sites relating to water supply, timber getting, charcoal burning, gold mining, wattle bark stripping, bee keeping and early and continuing tourist attractions. The Grampians are a significant tourist and recreational destination. The following places of State significance are within the Park: Heatherlie Quarry and associated structures and Zumsteins.

The Grampians are of state significance.

Places not on the VHR*Lake Bullen Merri and Lake Gnotuk HI**Extract of statement of significance*

Lake Gnotuk is a maar, a broad volcanic crater, bordered by a high steep rim formed by deposition of scoria (fragmented lava) and ash ejected during the eruptions. The slopes around the east, north and west sides of Lake Gnotuk are grassed, with an almost intact pastoral landscape. On the south side, on the ridge between Lake Gnotuk and Lake Bullen Merri, there is a recreation area with a golf course, camp ground and botanic garden. Lake Gnotuk is significant for scientific reasons at the International level, and for its aesthetic qualities at the State level. The combination of a wholly enclosed, often blue lake, which emerges as a surprise to the viewer who climbs the bordering ridge, and the steep grassy hill backdrop, provides a visually pleasing feature in the rather flat lava plain of the Western District.

Lake Bullen Merri and Lake Gnotuk have not been assessed for state significance.

Summary

When compared with the above places Hanging Rock also has the features of geological significance at a high level, a long and continuous use as a tourist attraction, landscape and built features representing these uses. Although the Reserve has fewer elements of the designed landscape such as Hepburn Springs or Buchan Caves, the path to the summit and the way in which views are experienced is similar to the surprise that awaits the viewer on the approach to Lake Bullen Merri and Lake Gnotuk. The view from the Eastern Paddock towards Hanging Rock is an exceptional composition where the viewer experiences hanging Rock at a particular distance that is both sweeping and intimate. The association of Gothic landscape is particularly strong and well represented at Hanging Rock through a continual retelling of the stories surrounding *Picnic at Hanging Rock*, and where fact and fiction blur. Artistic representations of Hanging Rock are exceptional in their number, diversity, wide range of dates of provenance and attribution to artists of renown. This aspect of aesthetic significance elevates Hanging Rock to State significance when compared with the above examples.

Further work

A comparative survey of other country racecourses has not been done, however preliminary research indicates that large number of rural towns and townships have racecourses.

7.0 ASSESSMENT

Criterion A

Importance to the course or pattern of Victoria's cultural history.

What are the events, phases, periods, processes and activities that Hanging Rock represents and what is the nature of the association?

What is the evidence for the association?

Has the event, phase etc. made a strong, noticeable or influential contribution to Victoria's society or environment?

According to the Wurundjeri, Hanging Rock is one of three significant Aboriginal ceremonial sites in the region (with Organ Pipes National Park and Sunbury bora rings) and has been associated with the Woiwuring speaking Gunung Balluk clan. Oral history records a number of activities occurring in the vicinity of Hanging Rock, including male initiation, marriage ceremonies, mushroom harvesting, and women's education about medicine and as a place for the gathering of several clans. The archaeological record supports the use of the area by Aboriginal people.

The appreciation and protection of Hanging Rock as a place for public enjoyment is evidenced by agitation to have the site placed in public ownership in the 1860s and the successful attainment of this goal by 1884. The Rock was reserved for 'public purposes', with an intent as a place of public recreation and enjoyment, which is a relatively early gazettal for a place of scenic or natural beauty. Appreciation of the special quality of Hanging Rock is demonstrated through the comprehensive range of environmental and land-use studies that have informed its management by State and local government.

The use of Hanging Rock for picnic parties in the 1860s, and the subsequent development of Hanging Rock as a pleasure resort firstly by William Adams from the 1870s, and later by the local municipality on behalf of the Victorian Lands Department (and its successors), shows a long and consistent recreational use of Hanging Rock Reserve. The racecourse, initially established in the 1870s and subsequently moved from the west side of the Rock to the east side in 1912, demonstrates a long commitment to the picnic race meeting as a recreational activity. Associated buildings with this are those including the octagonal toilet, ticket booth, Clarrie Crozier Information Centre, race day office, racecourse, mature elm and oak plantings, Ted Liefman bar and horse stalls.

Hanging Rock and its Reserve is significant as the subject of keen public interest for its conservation and special landscape values particularly since the 1970s and 80s when community groups and the Shire undertook several planning and land-use studies. The many studies attesting to the tourist, landscape and natural values of the area are evidence of a long history of involvement by the community and public authorities to manage the Reserve. The southern reserve playground and facilities, and the interpretation centre demonstrate a strong use of the area by visitors. The revegetated grassy woodland is an example of the care taken by local Landcare and nature groups to promote bushland habitat. The Eastern Paddock illustrates community action and government response from the 1970s over a prolonged period of time and in connection with perceived threats to the setting of Hanging Rock.

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

What are the events, phases, periods, processes and activities that Hanging Rock represents and what is the nature of the association?

What is the evidence for the association?

Has the event, phase etc. made a strong, noticeable or influential contribution to Victoria's society or environment.

How rare or uncommon is it? Is it endangered to the point of rarity?

Hanging Rock is an unusual volcanic maelon for Victoria, both in terms of its form and rock composition. It lies along the time boundary between the volcanoes referred to as Older Volcanics [66 million] to Late Miocene [7 million] years ago) and Newer Volcanics series and results from a process of magma differentiation that is restricted to two small areas of the state (Gisborne/Woodend and Daylesford).

Hanging Rock Reserve is a small area of remnant habitat bushland strategically located between the Macedon Ranges and the Cobaws, and of vital importance to the Cobaw Biodiversity link in providing refuge and a transport corridor for animals.. Evidence for the existence of indigenous plants and animals is continuously being documented but extends in a preliminary investigation to at least 57 indigenous species found on the grassland and racecourse area, and the plantings of River Red-gum, Swamp Gum, Snow Gum, Narrow Leaf Peppermint, Candlebark and Manna Gum, recorded sightings of rare and threatened species of powerful owls and greater gliders.

Criterion C

Potential to yield information that will contribute to an understanding of Victoria's cultural history

Is there a likelihood that there is physical evidence of historical interest not currently visible. Is the re documentary or oral evidence that supports the likelihood?

It's the evidence likely to be in a condition that could yield information?

The known archaeological deposits at Hanging Rock include three Aboriginal sites, however it would be expected that further sites would exist, but have not yet been documented. Based on known evidence in the archaeological record, and the oral history of use by Aboriginal people, the Hanging Rock Reserve and the Eastern Paddock is likely to contain further evidence of Aboriginal use.

In the field of geoscience Hanging Rock provides opportunity for continued detailed mapping and elucidation for the lava margins of the extent and character of this unusual lava type. It is used for study, representing a change in geological time between the older and newer volcanic of the Late Miocene era.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places/ objects.

Is place is one of a class of places/ objects that has a clear association with an event , phase etc. with a person custom or way of life in Victoria's history.

Has the event, phase etc. made a strong, noticeable or influential contribution to Victoria's society or environment.

Threshold for Criterion D is 'notable' that may be defined a fine, highly intact, influential or pivotal.

Hanging Rock is not significant under this criterion.

Criterion E

Importance in exhibiting particular aesthetic characteristics

The physical fabric of the place exhibits particular characteristics

Threshold – that the aesthetic characteristics are likely to be valued or appreciated by the wider community or an appropriately related discipline as evidenced by :

Critical recognition within a relevant art or design discipline

Wide public acknowledgement of exceptional merit in medium such as literature, painting or other media

Hanging Rock is aesthetically significant for its dramatic location, rising abruptly from its surrounding rural landscape. The rocky pinnacles of lava towering above the wooded slopes can be appreciated at a number of important and varied viewpoints from within the Reserve area including filtered views from the surrounding open woodland and racecourse area, and from the Eastern Paddock, where panoramic views of the Rock in its iconic setting can be fully appreciated. From the summit, historic lookouts give rise to equally significant grand sweeping views. From Morgan's Lookout views west towards the Campaspe River plain and the built-up area of Woodend contrast with the views eastwards from McDonald's Lookout over the undulating rural landscape of the Newham Rises. Vistas of this historic pastoral landscape focus on the Brock Monument, formed by the same geological processes as Hanging Rock, and are framed by the Cobaw State forest to the north-east and the Black Range and the Camel's Hump to the south-east. Overall, the dramatic contrasts of form, the array of elements – rocks, indigenous and exotic trees, ferns, water bodies – and their textures, as well as the presence of wildlife and historic features, all contribute to Hanging Rock evoking a strong aesthetic experience.

Hanging Rock is aesthetically significant for its ability to demonstrate a series of powerful landscape images and experiences of the Gothic landscape, through a wide variety of photography, art, and writing from the 1850s to the present time. First represented in the pictorial and journalistic records of illustrated newspapers such as the *Argus*, and the *Illustrated Sydney News* from the 1870s, the artistic expressions are many, varied and continuous into the twenty-first century. As the setting for photographs taken by Nicholas Caire (1837-1918) the Rock becomes a haunting and powerful place. Its expressive power is represented by the 1855-56 engraving *Diogenes Monument 'Anneyelong'* by William Blandowski (1822-1876) and James Redaway and Sons. Hanging Rock has been represented through a wide range of visual artists including Frederick McCubbin (1855-1917), Robert Jacks (1943-) and Colin Lancely (1938-). Hanging Rock as the setting for Joan Lindsay's *Picnic at Hanging Rock* (1967) and Peter Weir's film (1975), Hanging Rock has continued to develop interest in Australia and overseas. Hanging Rock is aesthetically significant for the way in which it has influenced generations of writers to continue the mystery of *Picnic at Hanging Rock* in their own words. Hanging Rock has assumed the status of an iconic Australian cultural landscape, a symbolic place where the bush to white settlers is enigmatic, unknown, gothic and mystical, a white 'dreaming'.

Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Does the place/object contain physical evidence that demonstrates creative or technical achievement for the time in which it was created?

Is there a high degree of integrity of the visible evidence?

Threshold – the achievement needs to be beyond the ordinary or of a high degree for the period.

Does it have critical acclaim?

Is there wide public acknowledgement of exceptional merit in Victoria in publications or the media?

Does it have recognition as a breakthrough place in terms of design, fabrication or construction techniques?

Was there an extension of the limits of existing technology?

Is there recognition of the place/object as an outstanding example of creative adaptation of available materials and technology of the period?

The geology of the Macedon Ranges area constitutes a distinctive, small volcanic province that has affinities with provinces extending through NSW and Queensland. The Victorian province is the southern and westernmost of these, collectively referred to as *central volcanic provinces*. Unlike other volcanic features, this group shows a uniform trend of age gradation from northeast to southwest, and is interpreted most readily in terms of the passage of the Australian continent across a magma source or hotspot within the upper mantle beneath the crustal plate.

Hanging Rock is the most conspicuous of several eruption points in the Macedon district with similar and unusual geochemistry and texture. As such they form a distinctive group in the Internationally significant volcanic province of Victoria. The significant geoscience features of Hanging Rock are therefore not confined to the conspicuous rock pile – but extend to form the weathered and otherwise partially concealed extent of the flow.

Hanging Rock mamelon and associated lavas is a key component in the context of Cainozoic volcanic activity that extends across eastern Australia from eastern South Australia to far north Queensland. As the best exposure of a volcanic type of limited composition and origin that illustrates a fundamental character of one group of volcanicity it is arguably of National Significance. It is therefore a critically important teaching and reference site to illustrate the occurrence of this type and age of volcanicity and shows clearly the influence of lava type on volcano form – it is the best example of its type in Victoria. It illustrates clearly how a central volcanic exposure is only part of the significant extent of a volcanic feature. The geological form of the Hanging Rock and the rock composition is unusual and is used as a reference site for the influence of lava flow on volcanic form (flow dome).

Criterion G

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of place to Indigenous people as part of their continuing and developing cultural traditions.

Is there evidence of a direct association between the place/object and a particular community or cultural group.

Is the association strong or special between the place/object and the community or cultural group as evidenced by the regular or long-term use or engagement with the place/object or the enduring ceremonial, ritual, commemorative, spiritual or celebratory use of the place/object?

Threshold – is the place a particularly strong example of the association between it and the community or cultural group by reason of its relationship to important historical events in Victoria and/or its ability to interpret experiences to the broader Victorian community.

Hanging Rock is a significant landmark landscape feature and has attracted visitors, families and organised groups, some of which return year after year on a regular basis. Hanging Rock Reserve and the Rock itself provide a variety of places and experiences for local families, the

wider community and other interest groups drawn from a wider area. The building of the interpretation centre and its displays demonstrates the interest that the place exhibits for visitors.

Criterion H

Special association with the life or works of a person, or group of persons of importance in Victoria's history.

Has the place/object a direct association with a person or group of persons who have made a strong notable or influential contribution to the course of Victoria's history?

Is the association of the place/object to the person evident in the fabric, the documentary or oral record?

Does the association relate to the achievements of the person or an enduring or close interaction between the person and the place/object?

Threshold test – the place/object allows a clear association with the person or group of persons to be readily appreciated better than most other places or objects in Victoria.

Hanging Rock is associated through the novel and the film *Picnic at Hanging Rock* with the painter and writer Joan Lindsay and the film director Peter Weir. The subsequent literature derived from *Picnic at Hanging Rock* is also evidence of an enduring connection between the place and later generations of writers.

8.0 CONDITION / INTACTNESS

Condition

Hanging Rock is managed by Macedon Ranges Shire Council with full-time on-site ranger/s, who is responsible for the day to day maintenance of the Reserve. Within the constraints of existing budgets and with help from the 'Friends of Hanging Rock' and the Newham and District Landcare Group, the Reserve remains in good condition.

Intactness

The original Hanging Rock Reserve of 71 acres was gazetted in 1870 and was extended eastwards in 1990 to form the current including the Eastern Paddock.. The Reserve quickly developed as a pleasure resort with lake, carriage tracks, ornamental planting and a racecourse. Over the years there has been an incremental development of visitor facilities including the provision of sporting ovals, picnic areas, shelters, toilets, kiosk and an interpretation centre. These developments are largely confined to the southern part of the Reserve.

Views from the summit vantage points on Hanging Rock are most uninterrupted and rural to the east and north over the Eastern Paddock and beyond. Landscape views to the west have been compromised by subdivision in the vicinity of the base of Hanging Rock. The view of Hanging Rock from the Eastern Paddock is enjoyed at a distance that allows the viewer to experience the Rock rising from the plain at a distance that is close enough to see detail of its formation. This is not so accessible from other locations at the same distance away from the base of the Rock. .

There have been no reductions in the Reserve area or major re-developments over the years and the integrity of Hanging Rock Reserve remains very high. There has been some reduction in character through the gradual expansion of the car parking and other visitor facilities, although these are mainly contained visually within the predominantly wooded setting.

Threats

A proposal to implement a major development scheme in the Eastern Paddock, including holiday cabins along the southern creek and associated links with the current visitor facilities will create a major visual impact on the setting of Hanging Rock reducing its aesthetic significance as well as a loss of important habitat and the opportunity to increase ecological connectivity between Macedon Regional Park and Cobaw State Forest.

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