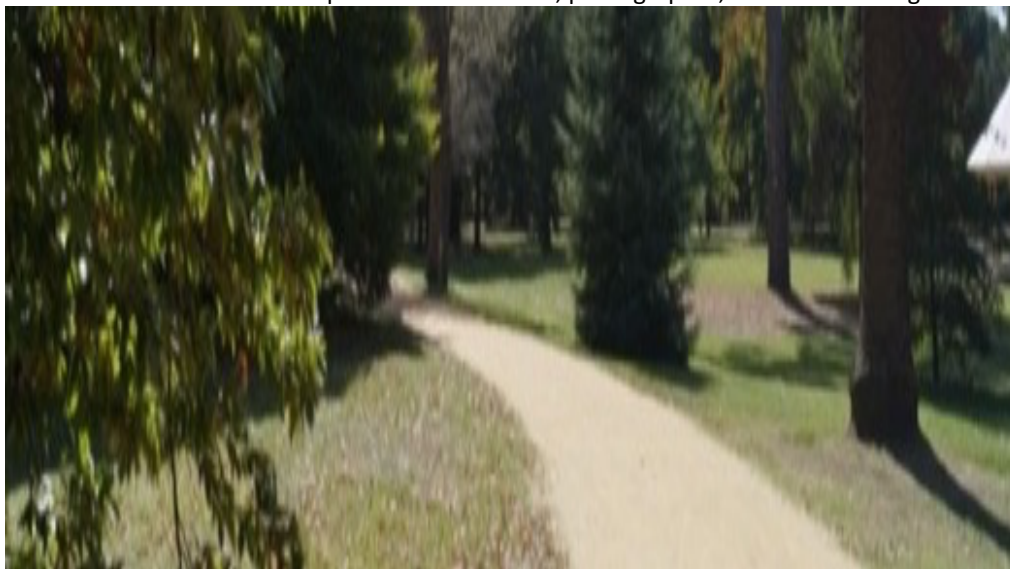




Castlemaine Botanical Gardens 2023 photo Julie Millowick, photographer, a woman walking at dusk.



Castlemaine Botanical Gardens 2021 photo Mandy Jean, architect, on a hot day.

HERITAGE IMPACT STATEMENT
 INSTALLATION OF PUBLIC ART IN THE
 CASTLEMAINE BOTANICAL GARDENS
 CASTLEMAINE, VICTORIA

MOUNT ALEXANDER SHIRE COUNCIL
 SEPTEMBER 2025

PREPARED BY
 Jane Amanda Jean, Architect and Heritage Consultant
 6720 Midland Highway, Guildford VIC 3451, Mobile: 0411253506,
 Email: a.jean@bigpond.com

PROJECT TEAM

Laura Woodward: Artist, Schematic and Detailed Design

Like Butter Pty Ltd: Fabrication

Susie Baldwin: RMG Engineers

Online Laser: fabrication of internal structures

DUMAWUL, a creative enterprise of DJAARA (Dja Dja Wurrung Clans Aboriginal Corporation)

Aunty Kerri Douglas: Djaara Elder, Traditional Owner, on country, open discussion and plant knowledge.

Honor Bradbeer: Drawing Guide

Sarah Frazer: House Curator, Buda Home and Garden

Madeleine McClelland: Public Art And Creative Industries Coordinator, Mount Alexander Shire Council

Merryn Tinkler: Manager Economy and Culture, Mount Alexander Shire Council

Mandy Jean: Architect And Heritage Consultant, author of the Heritage Impact Statement.

The Castlemaine Botanic Gardens is located on the Traditional Lands of the Dja Dja Wurrung Peoples of the Kulin Nation. We would like to acknowledge and extend our appreciation for the Dja Dja Wurrung, the Traditional Owners of the land and water. We pay our respects to leaders and Elders past, present and future for they hold the memories, the traditions, the culture and the hopes of all Dja Dja Wurrung Peoples. We express our gratitude in the sharing of this land, our sorrow for the personal, spiritual and cultural costs of that sharing and our hope that we may walk forward together in harmony and in the spirit of healing.



Rustic Arbour, 1919, constructed at the time when the ground level at the front of the Southern Gardens, (south of Lake Joanna), was altered. Photo Mandy Jean, 2025

NOTE: The name 'Castlemaine Botanical Gardens' is also known as the Castlemaine Botanic Gardens in the Victorian Heritage Register. The name is interchangeable in literature and means the same thing. The global plant conservation organization, Botanic Gardens Conservation International (BGCI) refers worldwide to botanic gardens as 'Botanic Gardens'.

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SUMMARY

HERITAGE IMPACT STATEMENT FOR:

Castlemaine Botanical Gardens
2 Walker Street, Castlemaine 3450, Victoria

VICTORIA HERITAGE REGISTER (VHR) NUMBER:

H1679

THIS APPLICATION AND STATEMENT FORMS PART OF A PERMIT APPLICATION FOR:

The installation of the Wildflowers public art project to the Walker Street west entrance (near Barkers Creek) in the Castlemaine Botanical Gardens and associated signage.

PRE-APPLICATION MEETING NUMBER:

ADDRESS AND LOCATION DESCRIPTION:

The heritage place is the Castlemaine Botanical Gardens with an address at 2 Walker Street, Castlemaine, 3450. The Castlemaine Botanical Gardens has an area of 23.4 hectares, and is bound by Cornish and Walker Streets, Downes and Froomes Roads. Barker Creek flows south through the middle of the original Castlemaine Botanic Reserve towards Campbells Creek, a tributary of the Loddon River.

PREPARED BY:

Jane Amanda Jean,
Architect and Heritage Consultant
6720 Midland Highway
Guildford Vic 3451
a.jean@bigpond.com

FOR:

Mount Alexander Shire Council
PO Box 185, Castlemaine, 3450

DATE:

26 September 2025

HERITAGE VICTORIA OFFICIAL LETTER OF ADVICE

DATE: 27/02/2025

FROM: Jessica Hood

Principal, Heritage Permits Heritage Victoria

RE: P40109 CASTLEMAINE BOTANICAL GARDENS, WALKER STREET CASTLEMAINE, MOUNT ALEXANDER SHIRE (H1679)

- It is unclear why the Castlemaine Botanic Garden is the chosen location for the public art commission. There is some concern that the artwork may not appropriately respond to or interpret the place. Greater consideration needs to be given to this point, particularly the feedback provided on 16 October 2024: Any sculptures must be directly related to, interpret and not diminish the place's history and cultural heritage significance.
- Any permit application for the proposal must demonstrate the connection and site specificity of the work to the Castlemaine Botanic Gardens. The specific links of the story of the First Ladies of the Castlemaine Art Museum and the connection to the Castlemaine Botanic Gardens should be expressed more overtly in the Artist Expression of Interest so to ensure this is addressed.
- At page 5 - under title 'Location of the artwork'. Reference to 'include Heritage Victoria overlay' should be removed and replaced with 'are included in the Victorian Heritage Register'. A further sentence is suggested: The Gardens are considered to be of historical, scientific, social and aesthetic significance to the state of Victoria.
- At page 7 - under title 'Design Principles and Requirements'.
 - Include reference to the requirement of the work to directly relate to, interpret and not diminish the Castlemaine Botanic Garden history and cultural heritage significance.
 - Reference should be given to where the artist can find out more about the cultural heritage significance of the Castlemaine Botanic Gardens. This includes but is not limited to the statement of significance in the Victorian Heritage Register (eg via this link: <https://vhdc.heritagecouncil.vic.gov.au/places/1791>) and reference to any relevant guidance document held by Council (eg Conservation Management Plan; Interpretation Plan etc).
 - The proposed artwork must be appropriate and sympathetic to the Castlemaine Botanic Gardens, considering siting, bulk, form, scale, character, colour, texture and materiality, as well as the installation methodology. The artwork must be no higher than the timber pergola (B3) and be directly related to, interpret and not diminish the Garden's history and cultural heritage significance. Consideration should be given to the Gardens as a historical and continuing botanical collection. The artwork must not dominate and must be in an appropriate and sympathetic material palette, which responds to its location. The artwork must not impact any key view lines to and between significant elements.
 - Artists must design works in line with any relevant arborist report ensuring compliance with AS 4970-2009 *Protection of trees on development sites*.
- It is strongly recommended that the artist/s seek a pre-application meeting with a Heritage Victoria prior to submitting their response to discuss the proposal, identify any areas of concern in relation to the heritage of Castlemaine Botanic Gardens and to understand required documentation for the permit application. Please note that the successful design will require approval through a permit from Heritage Victoria to be installed.
- Any landscaping proposed to be introduced should be minimal, specify plant species that are appropriate and sympathetic to the Gardens and consistent with the Living Collection Policy and be supported by the Gardens curator/manager. Any proposed landscaping would also require approval from Heritage Victoria.

Responses to Heritage Victoria matters of further information are presented in the following pages.

PART A: INTRODUCTION & HERITAGE SIGNIFICANCE

BACKGROUND

This Heritage Impact Statement (HIS) considers a proposed public art installation in the Castlemaine Botanical Gardens, which is a heritage place included in the Victorian Heritage Register as H1679. The Wildflowers public art project forms part of Mount Alexander Shire Council's investment in commissions which significantly enhances community identity, engagement and pride in civic places.

The Council funds and manages the Wildflowers public art project, through investments from developer contributions. The artwork will cost \$176,600 to install, and will provide 20 years of storytelling, engagement and joy for visitors to the Castlemaine Botanical Gardens.¹

The intent is for Council in partnership with Castlemaine Art Museum and Buda Historic Home and Garden to commission through the process of open expressions of interest, a public art installation in the Castlemaine Botanical Gardens. Titled 'Wildflowers public art project', the work of seven women, who founded the Castlemaine Art Museum, and who are closely associated with the work of Ferdinand von Mueller are given privileged public space.² This references the culture of Mueller's 255 female collectors, local botanical artists of Australian flora, the expansion of the Castlemaine Botanical Gardens in the early 20th century and establishment of the Castlemaine Art Gallery and Museum in 1913 (now the Castlemaine Art Museum).

The selected artist for the commission is Laura Woodward, a sculptor, based in Castlemaine. Woodward has been exhibiting sculptural, kinetic installations for many years. Woodward also has created significant large-scale sculptural works for the public realm in Melbourne, Docklands, Craigieburn, South Yarra, Elwood and Horsham.

Woodward's work has been recognised nationally through numerous prizes, grants, public commissions, solo exhibitions and significant group exhibitions. Most recently Woodward won the prestigious 2020 Melbourne Prize for Urban Sculpture Rural and Regional Development Award, recognising both her artistic practice and her broader contribution to the practice of sculpture within Melbourne and Victoria.³

The choice of the Castlemaine Botanical Gardens as the location for the installation, came as the result of a vigorous selection process and community consultation. The close association of the women founders of Castlemaine Art Museum and the connection of the Leviny family, Buda Home and Garden, with the native Victorian flora collection work of Baron Ferdinand von Mueller is strong. Winnie Brotherton, being one of the known 225 Ferdinand Mueller's female collectors, who made an important contribution to Australian botany.

¹ <https://www.mountalexander.vic.gov.au/Explore-the-shire/Our-creative-community/Public-art/Public-art-projects/Wildflowers-project>.

² Ferdinand von Mueller was government botanist (1853), commissioner of Melbourne Exhibition (1854), Director of Melbourne Botanic Gardens (1857-1873), author of *Flora Australiensis* (1868-1878) and *The Native Plants of Victoria*, and contributed to discussions on acclimatization and continued to introduce fauna and flora to Australia. As Director of the Melbourne Botanic Gardens. Mueller helped established Castlemaine Botanic Gardens 1866 during the period of Phillip Doran's curatorial leadership to 1913.

³ <https://findanexpert.unimelb.edu.au/profile/187341-laura-woodward>, Dr Laura Woodward, Lecturer in Art, Victorian College of the Arts, the University of Melbourne.

The herbarium that Mueller amassed with the help of his male and female volunteers formed the foundation of what is now the National Herbarium of Victoria (MEL).⁴ The significance of the contribution of girls and women to the writing of *Flora Australiensis*, and Mueller's and other botanists' works on Australian plants (Maroske 2014) is now recognized.

There are also thousands of 19th-century Australian specimens in overseas herbaria that probably include specimens by Mueller's female collectors. Included in this list are online species prepared and sent by Winnie (Anna Mary) Winnifred Brotherton.

Winnie Brotherton advocated for and was the curator of the CAM's Historical Museum until 1953. She catalogued the collection specimens and objects inherited from the Castlemaine Mechanics Institution, including the 1860 colonial collection of Indigenous First Nations Peoples cultural objects, botanical seeds and her correspondence with Ferdinand von Mueller.



R.Scott, Botanical Gardens Castlemaine, c1905, silver gelatin photograph mounted on card, Image: Ian Hill Castlemaine Art Museum collection, sourced 2025.

Through the process of project development, engagement with the Traditional Owners, Djaara women and girls, the DUMAWUL enterprise, fundamental questions about spatial equity, and inclusion of spaces for First Nations people to practice culture became important considerations. Other factors are noted such as the *Castlemaine Botanical Gardens Plant Collections Plan (2020)* and *Castlemaine Botanical Gardens Tree Succession Plan (2022)*, which set a new scientific and horticultural focus for the Victorian Central Goldfields Region with particular emphasis on the indigenous flora of this area. And as an integral part of its development, the Plant Collection should recognise the uses and values placed on the local flora by the traditional custodians of the land within the local region.

Changes have been introduced by Laura Woodward to the design of the seven sculptural figures. The artist will explore the option 'to texture the cast elements with subtle imagery/reliefs of some indigenous plants that are of particular importance to Djaara women. These will be low-growing plants such as native grasses, perhaps murnong daisies, etc, represented at actual scale and with the bottom of each plant starting at the base of the sculpture (as if they are growing there) in consultation with Traditional Owner Auntie Kerri Douglas, a Djaara woman.'⁵

The 'Wildflowers public art project' will now more directly relate to and interpret the Castlemaine Botanical Gardens' history and cultural heritage significance.

⁴ Sara Maroske and Alison Vaughan, 'Ferdinand Mueller's female plant collectors: a biographical register', *Muelleria* 32:92–172 (2014).

⁵ Laura Woodward, September 2025.

THE LOCATION

This section describes the location of the Castlemaine Botanical Gardens and the siting of the Wildflowers public art installation within the Castlemaine Botanical Gardens. Additional plans show the property boundaries, lot sizes, and several other locational maps, such as the potential flooding area, Aboriginal cultural sensitivity mapping area, local and state heritage areas, all give a sense of complexity and richness to the Castlemaine Botanic Gardens.



Figure 1: Castlemaine Botanic Gardens. Source: VicPlan (mapshare.maps.vic.gov.au/vicplan/)



Figure 2: Historical Photograph from Mount Alexander Shire Council Album sourced from Castlemaine Botanical Gardens CMP Draft 2019. Main entrance looking north shows the rolling park like landscape overlooked by the Castlemaine Hospital, designed like an English country estate.⁶

⁶ *Conservation Management Plan*, John Patrick Landscape Architects and Bryce Raworth Pty. Ltd. 2019.

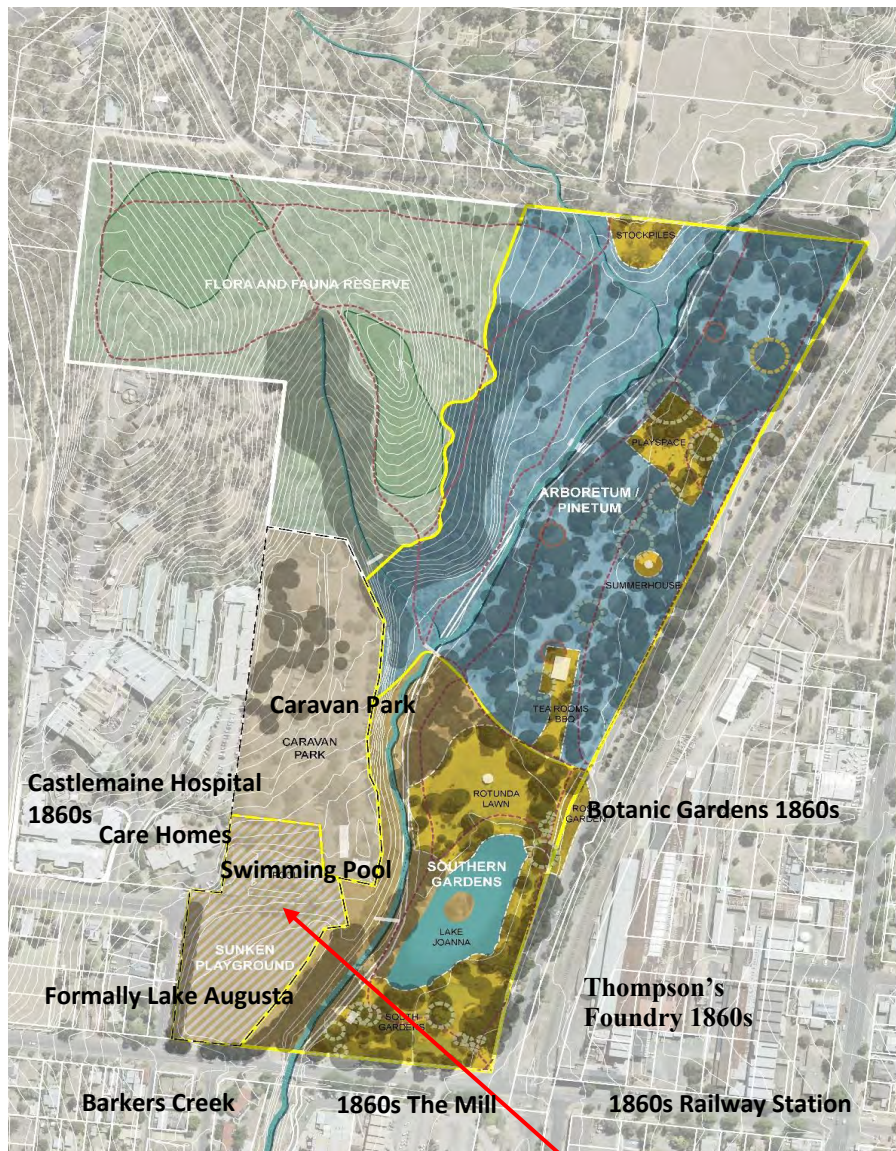


Figure 3: Showing a sightline in the above photograph from the Main Entrance looking north. The extent of the Victorian Heritage Registered includes all the coloured area above.⁷



Figure 4: Property parcel with dimensions. Figure 5: Extent of Victorian Heritage Registered Area

⁷ *Conservation Management Plan*, John Patrick Landscape Architects and Bryce Raworth Pty. Ltd. 2019.

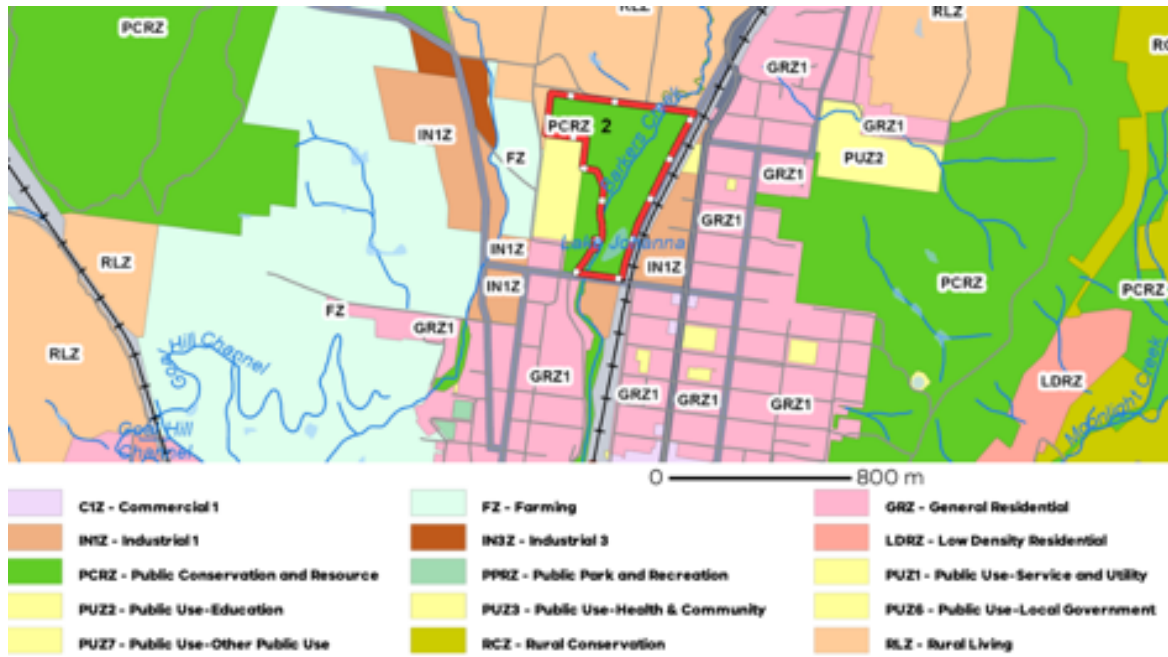


Figure 6: Property Report VicPlan, showing the different land use zones within the vicinity of the Castlemaine Botanic Gardens.

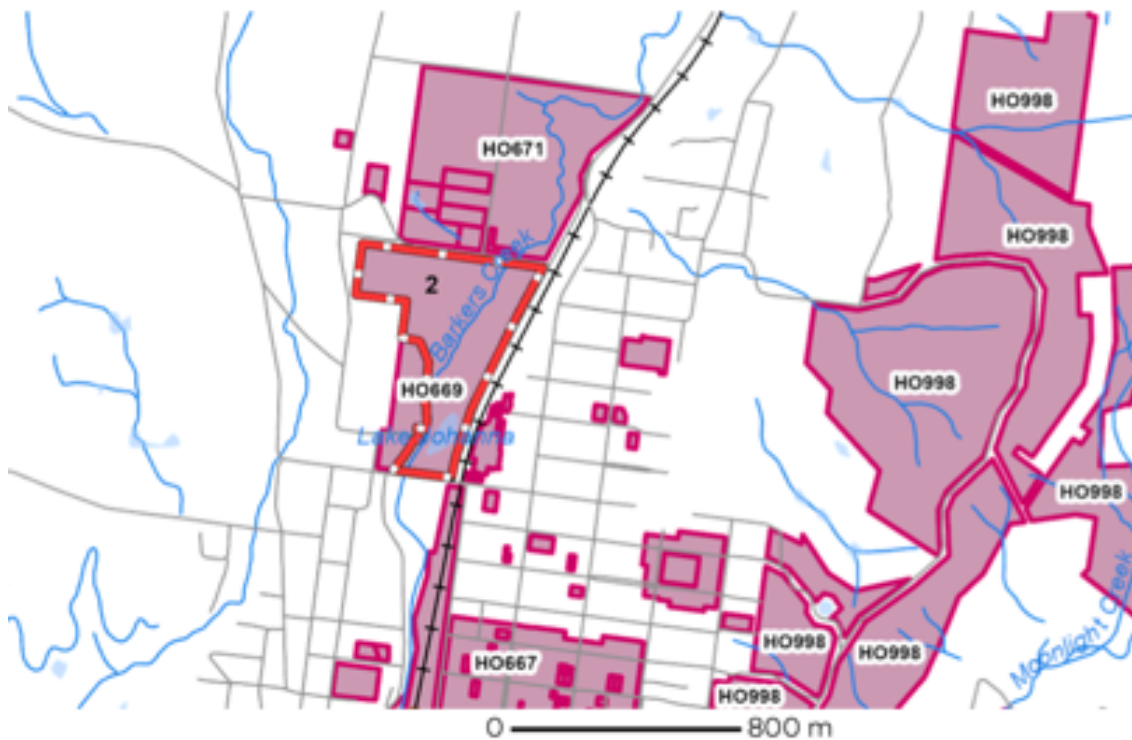


Figure 7: Property Report, VicPlan, showing local and state heritage listed areas.

More information, including links to both the Aboriginal Heritage Act 2006 and the Aboriginal Heritage Regulations 2018, can also be found here - <https://www.firstpeoplesrelations.vic.gov.au/aboriginal-heritage-legislation>



Figure 8: Aboriginal Cultural Heritage

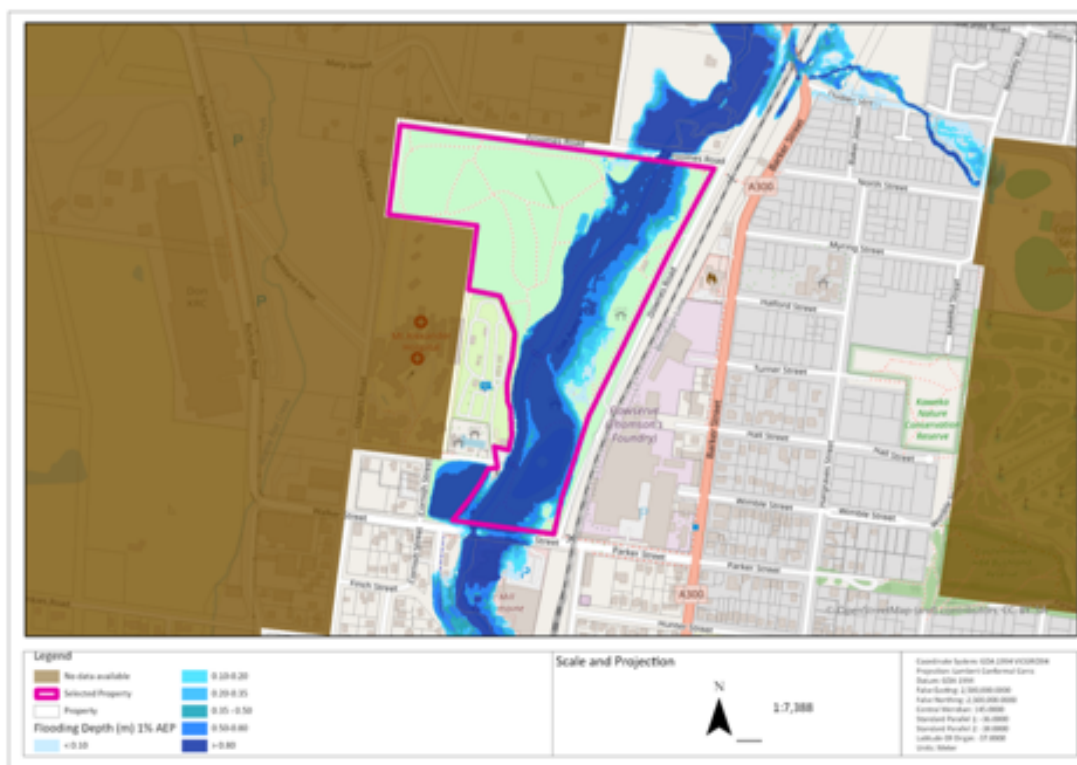


Figure 9: Flood Information Report Address: 2 WALKER STREET CASTLEMAINE 3450 Parcel PFI: 45258565 Parcel SPI: 2036\PP5163|2034\PP5163|2035\PP5163, North Central CMA. This property is located in the Campbells Creek|Barkers Creek catchment. The following flood information has been sourced from the Castlemaine Flood Management Plan 2015. www.nccma.vic.gov.au/floodplain-management.

1) AEP as Annual Exceedance Probability and 2) AHD as Australian Height Datum.



Figure 10: Existing Victorian Heritage Register –significant trees.

As can be seen from the aerial map above of the Castlemaine Botanical Gardens, the trees and pathways are its outstanding attributes. The guiding hand behind many of the more interesting plant introductions into the Castlemaine Botanical Gardens, was Baron Ferdinand von Mueller, Director of the Botanic Gardens at Melbourne, and a friend of Ernest and Bertha Leviny, owners of Buda in Hunter Street, Castlemaine and their daughters, particularly Mary Leviny. As Director of the Melbourne Botanic Gardens and as Victoria's Government Botanist, Baron von Mueller strove to discover and identify the flora of south-eastern Australia as well as assess the performance of diverse tree taxa in the varied climate zones of Victoria.⁸

⁸ *Castlemaine Botanic Gardens Tree Succession Plan*, 2022 Mount Alexander Shire Council.



Figure 11: Walker Street view Source Google Streetview March 2010

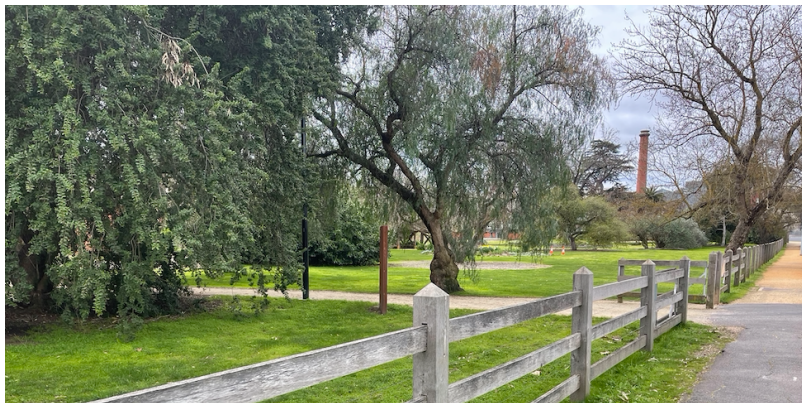


Figure 12: View of public art location along Walker Street boundary. 2025



Figure 13: View of public art location along Walker Street boundary, photos Mandy Jean 2025.

Castlemaine Botanical Gardens are recognized as having Heritage Significance at the State level with 26 trees individually identified on the State Heritage Register and 15 trees on the National Trust of Victoria Significant Tree Register.

Many of the trees within the Castlemaine Botanical Gardens are now approximately 150 years old. These trees are likely to need to be removed in the foreseeable future resulting in dramatic changes to the character of the Gardens.

Figure 11, above, clearly shows Walker Street, the site of the public art installation had considerably more trees in 2010 than in 2025. The large Monterey Pine Street trees and Elms have been removed as well as the diagonal path across the site.

Although many of his plant introductions to Castlemaine Botanical Gardens have ornamental qualities, advice was also based upon the potential of selected taxa to offer economic benefit. In this way, the living collection of plants tells multiple stories. In consequence, encouraged by Baron von Mueller and with extensive plants provided by Daniel Bunce, Director of Geelong Botanic Gardens, the living plant collection is idiosyncratic, diverse, with several rare and unusual trees, and at the very least, presenting superb examples of mature specimens of tree taxa not frequently found within Victoria.⁹

⁹ *Castlemaine Botanic Gardens Tree Succession Plan*, 2022 Mount Alexander Shire Council.

SUMMARY OF HISTORICAL ASSOCIATIONS WITH THE HERITAGE PLACE



Figure 14: c. 1878. Water Fountain and statue based on Sir Frederick Leighton's 'Athlete Wrestling with a Python' held in the Tate Gallery London, 1877, regarded as one of the most influential statues of 19th century. Figure 15: Main entrance gates, 1877-1878, designed by the Borough Inspector / Engineer, Angus Cornish and manufactured by Thompson and Company foundry, stone pillars by monumental mason George Redfearn.

In this section, the historical associations of the role of Botanic Gardens, in general, and the diverse themes of the Wildflowers public art project', are summarized.

Theme One: Living plant collections are what defines a Botanic Garden. The global plant conservation organization, Botanic Gardens Conservation International (BGCI) states that botanic gardens are '*institutions holding documented collections of living plants for the purposes of scientific research, conservation, display and education*'. The importance of this role is increasing as the capacity for Botanic Gardens to respond to national and international work on the conservation of biodiversity is becoming more urgent.¹⁰

Within three years of gold discovery in Barkers Creek in 1851, a local nurseryman, Frederick Hirschi, requested the colonial government reserve a site for a Botanic Garden in Castlemaine. A temporary reservation of the land for a Botanic Gardens was gazetted on 21 February 1860 and comprised about 70 acres. By June 1860 Council received a letter from Baron Ferdinand von Mueller, the Government Botanist, offering to supply seeds and plants from the Royal Botanic Gardens. By 1866 the 'Castlemaine Botanical Gardens' were laid out by their first Director, Philip Doran Director from 1866 to 1913. Trees were sourced from Daniel Bunce at the Geelong Botanic Gardens.¹¹

However, it was Baron Ferdinand von Mueller, Director of the Botanic Gardens at Melbourne and friend of Ernest and Bertha Leviny, owners of Buda in Hunter Street, Castlemaine, who was most influential in recommending and sourcing the carefully conceived collection of rare and interesting plants.¹² Baron Ferdinand von Mueller was responsible for the development of the 18 existing Botanic Gardens across Victoria.

Theme Two: Mueller was particularly keen to encourage and advertise for women collectors to assist him. Over 255 women have been identified as Mueller's female collectors. This as Sara Maroske writes, 'has boosted our understanding of the significance of the contribution of girls and

¹⁰ Castlemaine Botanical Gardens Plant Collections Plan (2020), Mount Alexander Shire Council.

¹¹ Note different Botanic Gardens in Victoria are variously called either botanical or botanic gardens.

¹² Castlemaine Botanic Gardens Tree Succession Plan, 2022.

women to the writing of *Flora Australiensis* and development of the National Herbarium of Australia.¹³



Figure 16: A row of *Ulmus glabra* 'Camperdownii', Weeping Elms at the main entrance in the Southern Gardens

Theme Three: The Castlemaine Botanical Gardens' first curator, Phillip Doran had apprenticed under the master landscape gardener and engineer, Sir Joseph Paxton at Chatsworth House, owned by 6th Duke of Cavendish¹⁴ in England, before immigrating to Australia.¹⁵ William Cavendish and Sir Joseph Paxton refurbished the famous Chatsworth gardens including many features that were later adapted by Phillip Doran for the Castlemaine Botanical Gardens.

Among these, were the most substantial landscape and hydrological engineering works undertaken in a nineteenth century regional Botanic Garden. The ornamental hydrological system includes a series of artificial lakes, Lake Joanna and Lake Augusta, channelling Barkers Creek, construction of the weir and waterfall, an articulated irrigation system that was connected to a large ornamental Water Fountain, the focal point near the monumental carriage entrance, the Main Entrance Gates. The gates were constructed between 1877-1878 under the direction of City Council, designed by the Borough Inspector/Engineer, Andrew Cornish. The Thompson and Company foundry is located directly across the railway line and undertook the ironworks. The stonework was carried out by George Redfearn, a local monumental mason, who had worked with the first curator, Phillip Doran (1830-1913), with Joseph Paxton at 'Chatsworth', Derbyshire. Many of these plans are held in the archives of the Castlemaine Art Gallery and Historical Museum, Castlemaine.¹⁶

As such, the Lake Joanna irrigation system provides an important example of not only the cultural influence, but the direct connection of expertise and experiences from the major private estate gardens of England. These examples went on to shape colonial Victoria's publicly developed regional botanic gardens and contributed to their hybrid status as both botanical garden and public leisure ground.¹⁷

Theme Four: The seven founding members of the Castlemaine Art Gallery and Historical Museum (Castlemaine Art Museum) are closely associated with the work of Ferdinand von Mueller, and the

¹³ Sara Maroske and Alison Vaughan, 'Ferdinand Mueller's female plant collectors: a biographical register', *Muelleria* 32:92–172 (2014)

¹⁴ The 6th Duke of Cavendish established the Kew Botanic Gardens, London and is known for exporting a single variety, known as Cavendish bananas, across the world. <https://abgc.org.au/our-industry-old/history-of-bananas/>

¹⁵ Sir Joseph Paxton was regarded as the greatest gardener of all time during his work at Chatsworth House.

¹⁶ Redfearn, born in Derbyshire, served his apprenticeship under Sir Joseph Paxton and had worked on the great conservatory at Chatsworth and Lismore Castle, the Duke of Derbyshire's seat in Ireland. He worked on many of Castlemaine's buildings till his death in 1888. Redfearn arrived in Castlemaine in 1864, when he constructed his stone cottage, called Chatsworth Lodge where he established his monumental mason's business in Campbells Creek.

¹⁷ *Conservation Management Plan*, John Patrick Landscape Architects and Bryce Raworth Pty. Ltd. 2019.

culture of female collectors and botanical artists.¹⁸ The group of women who are foundation members of the Castlemaine Art Museum, the subject of the Wildflowers public art project, include, Mary Leviny, Lilian Sheridan, Alice (Waterhouse) Newell (botanical artist and wood carver, who established Kaweka Wildflower Sanctuary), Winifred Brotherton (one of Mueller's women collectors), Elsie Barlow (artist), Mary Brough Woolley (artist and wood carver), Mrs. Cox. Others included, Mrs Bertha Leviny (Buda House, husband Ernest Leviny (silversmith and jeweller). Bertha's five daughters, who were taught under Arthur T. Woodward, a proponent of the arts and craft movement, were artists with various specialist talents for example Hilda (embroidery), Dorothy (metal and enamel artist), Kate (photographer), and Gertrude (wood carving).



Figure 17: "Gonpholobium Hugoli".
Pale Wedge Pea, Artist/Maker Alice Newell (b.1876, d.1966) Castlemaine Art Museum Collection

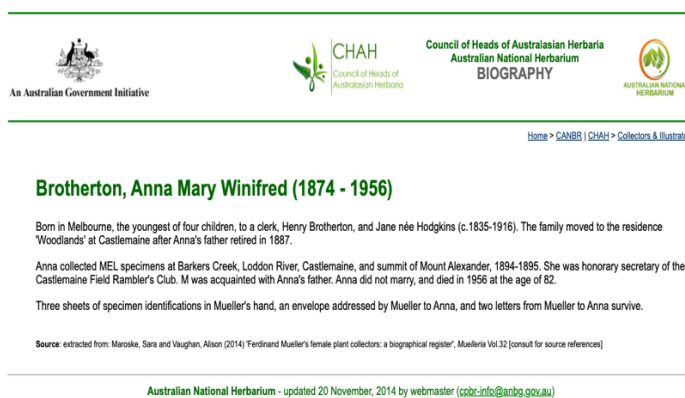


Figure 18: Winne Brotherton data entry.

The seven officer bearers of the Castlemaine Art Museum (CAM) came from privileged, middle-class backgrounds and lived in prestigious local homes, with outstanding gardens, such as Buda House and Garden, Woodlands and associated estate later, Kaweka Wildflower Sanctuary. They also went on to create the Castlemaine Art Gallery and Historical Museum, now one of Australia's premier regional public art spaces, engaging audiences with artists from Victoria, across Australia, and around the world. The strong connection between, beautiful large private estates and gardens, female plant collectors, botanical art and an associated purpose-built art gallery and historical museum and nearby Botanic Garden, is relatively unique in the Australian cultural landscape.

An early mission of Castlemaine Art Museum (CAM) was to collect women artists' work and artwork connected to the theme of local landscape genre. CAM was established by community subscription in 1913 and moved to purpose-built premises in 1931 designed by Percy Meldrum in the Art Deco style. CAM holds one of the most important permanent art collections in regional Victoria, emphasising traditional landscape painting and significant works from the 19th and 20th centuries, including Edwardian, interwar, and post-war Australian artists. The museum houses a nationally significant collection of Australian artworks, including important First Nations cultural material. Notable artists include AME Bale, Clarice Beckett, Ian Fairweather, Ethel Carrick Fox, Tjiklyii Colin, Betty Kuntiwa Pumani, Frederick McCubbin, Dora Meeson and Fred Williams.

The collection includes paintings that have been identified as being individually significant within a national context and major holdings by individual artists of outstanding depth and quality. CAM's holdings of Tonal Realism paintings are regarded as being of national significance. Equally significant CAM holds botanical collections, dried flowers, seed collections, and Mueller's correspondence with Winnie Brotherton.

¹⁸ <https://castlemaineartmuseum.org.au/exhibitions/wildflowers>, Wildflowers – The First Ladies of Castlemaine Art Museum, 8 March 2024—31 March 2025, curator Sarah Frazer, House Curator Buda Home and garden.

SUMMARY DESCRIPTION OF THE WIDER CONTEXT OF THE HERITAGE PLACE

KEY VIEWS



Figure 19: Southern Garden Path.



Figure 20: Flora Reserve Path

Paths and Drives

The major paths and drives within the Castlemaine Botanical Gardens are believed to largely correspond with the original layout of the site as developed by Phillip Doran and are thus important to the site's historical and aesthetic significance. Four paths are specifically recorded in the VHR registration and mapped on Diagram 600880, including the East path (believed to closely match the original carriageway developed by Doran) and West path (which together form a loop numbered P-1), the southern connecting pathway near Walker Street (P-2), the northern internal branch (P-3) and the central connecting pathway located between the Tea Rooms and Lake Joanna (P-4). Each identified section of the pathway has a corresponding unique collection of trees, such as the Oak Walk, the Elm Avenue, the Poplar Fence, the Pine Arboretum, Barker Creek River Red Gums and the Peppercorn trees near the southwest Walker Street entrance. Within these collections, the biodiversity of species is remarkable.¹⁹



Figure 21: Lake Joanna



Figure 22: Flora Lake Joanna

Lake Joanna

Lake Joanna is a significant landscape feature constructed in the original period of development of the Castlemaine Botanical Gardens. It has historical and aesthetic significance to the State of Victoria as one of the most substantial works of landscape engineering undertaken in a nineteenth century regional botanic garden, and an important legacy work of the Gardens' first curator, Phillip Doran, who had apprenticed under the master landscape gardener and engineer Sir Joseph Paxton in England before immigrating to Australia.²⁰

¹⁹ *Conservation Management Plan*, John Patrick Landscape Architects and Bryce Raworth Pty. Ltd. 2019.

²⁰ *Ibid.*



Figure 23: Buddleja Collection .



Figure 24: Buddleja Collection

***Buddleja* Collection**

The 1991 Management Plan proposed the creation of at least one new botanical collection at the Castlemaine Botanical Gardens, which would be registered with the Ornamental Plant Collections Association (Australia) [now Garden Plant Conservation Association of Australia] and recorded and managed in accordance with established methods of botanical collection management. The intention of this project was to renew the botanical and scientific role of the Castlemaine Botanical Gardens as a living heritage program. The selection of the *Buddleja* genus was an option listed in the 1991 plan's policy discussion supporting the creation of such a collection. A transfer of a substantial collection of cultivars (as many as 28 different cultivars/provenances) was arranged in 1996 from Royal Botanic Gardens, Melbourne as part of its Flora for Victoria project. The *Buddleja* collection, is significant to the botanical heritage of the State of Victoria, and nationally if it was initially registered with a national organisation.²¹



Figure 23: Kiosk

Kiosk (VHR B-4)

The Kiosk was constructed in 1945 by the Castlemaine Citizens Charity Club (4 Cs Club) as a replacement for the Tea Rooms after these were found to no longer be suitable for food service. The Kiosk is a red brick concession building of modest and plain design, with simple but attractive exterior detailing, including corner and centreline pilasters, decorative pattern window lintels and Dutch gable roof. The Kiosk has heritage significance as evidence of the continued importance of the Gardens as a cultural and leisure landscape in the post-war period, and as the second significant structure constructed by the 4 Cs Club as part of their long association with and contribution to the Gardens as a civic space. A modest but attractive structure, it contributes to establishing the Gardens as a formal, ordered space for visitors entering from the southeast corner of the site.²²

²¹ Ibid.

²² Ibid.



Figure 24: Barker Creek Weir



Figure 25: Barker Creek Weir

Weir (VHR B-5)

A small weir constructed from irregular stone blocks is located on Barkers Creek, immediately north of the culvert at Walker Street. The weir is of a linear design, although the varying block lengths used give it an irregular face. Various stone block retaining walls are present on the creek banks both up and downstream of the weir, evidence of later repairs and retrofits of the engineered creek channel. The weir was constructed in 1878 under the direction of Gardens curator Phillip Doran, as part of the hydraulic engineering works required to construct Lake Joanna after the creek bed was relocated. The weir serves to maintain the lake level by artificially raising the hydraulic elevation of the creek at this location. The lake was originally fed by a terracotta pipeline; it is assumed that this pipe has been replaced with more modern materials in the intervening decades.²³



Figure 26: Rustic Arbour

Pergola (VHR B-3)

The VHR registration lists a Timber Pergola as B-3 on the elements of significance and maps this element on Diagram 600880 in the location of what we understand to be Williams' Arbour, the pitched frame pergola with interior seats situated on the south pathway near Walker Street which is presently planted with Wisteria. Constructed in 1919 under the curatorship of W J Williams, this pergola is associated with the modifications to the southern beds of the gardens and elaborate displays of annual flowers carried out by Williams. A 1946 aerial photograph appears to confirm the early origins of this arbour, and the later construction of the second, 'Wickham' arbour closer to Lake Joanna. Although the 1991 master plan describes the original plantings as having consisted of climbing roses, a 1920 newspaper account describes "a rustic bower... covered with wistaria [wisteria], virginia creepers [*Parthenocissus quinquefolia* or related *P. sp.*], and polygonum baldschuanicum [*Fallopia baldschuanica*, Russian vine]" (*Australasian* 22 May 1920). Today the pergola is amply draped in violet-blossomed wisteria. This 1920 article also suggests that this bower or pergola was constructed from the wood of several Black Locust (*Robinia pseudoacacia*) trees cut down in the Gardens.²⁴

²³ Ibid.

²⁴ Ibid.

Significant Trees

The Trees listed below and contained in this arborist's report focus on the significant heritage trees planted during the 19th century that have been identified as contributing to the Victorian Heritage Registered place. It includes some trees that have state heritage listing as individual trees. These trees are visible from the proposed location of the public art commission. The impact on view lines is assessed later.



Figure 27 Site Plan of the Southern Garden Area showing significant trees.



Arboricultural Assessment and Tree Protection Management Plan
Castlemaine Botanic Gardens-Lighting Project
Mount Alexander Shire Council - Raymond Sexton. 05/04/2021

18 Individual Tree Information

	Tree Number:	1
	Botanical/Common Name:	Ulmus glabra 'Camperdownii' - Weeping Elm
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 8 Width: 10
	DBH (cm):	60
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 7.2 SRZ: 2.81
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
Comments: None		

	Tree Number:	2
	Botanical/Common Name:	Ulmus glabra 'Camperdownii' - Weeping Elm
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 8 Width: 10
	DBH (cm):	65
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 7.8 SRZ: 2.85
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
Comments: Canopy - Deadwood.		

²⁵ Tree Business Professional Arboricultural Business

	Tree Number:	3
	Botanical/Common Name:	Ulmus glabra 'Camperdownii' - Weeping Elm
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 12 Width: 10
	DBH (cm):	70
	Health/Structure:	Fair/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 8.4 SRZ: 3.0
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Canopy - Deadwood.	

	Tree Number:	4
	Botanical/Common Name:	Catalpa bignonioides - Indian Bean Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 16 Width: 19
	DBH (cm):	95
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 11.4 SRZ: 3.38
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Canopy - Over extended, Canopy - Deadwood.	

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Tree Business

	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 9.6 SRZ: 3.28
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Canopy - Deadwood.	

	Tree Number:	6
	Botanical/Common Name:	Platanus x acerifolia - Plane Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 24 Width: 20
	DBH (cm):	108
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 12.96 SRZ: 3.5
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant, Canopy - Deadwood.	

	Tree Number:	7
	Botanical/Common Name:	Cercis siliquastrum - Judas-tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 6 Width: 6
	DBH (cm):	25
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 3.0 SRZ: 2.2
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant.	

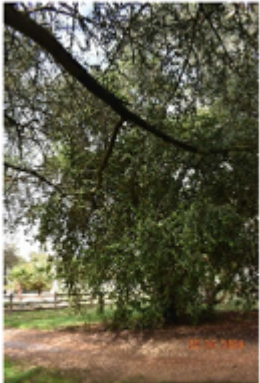
	Tree Number:	8
	Botanical/Common Name:	Schinus molle - Pepper Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 14 Width: 16
	DBH (cm):	118
	Health/Structure:	Fair/Fair
	ULE (years):	10 - 20 yrs
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 14.16 SRZ: 3.57
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant, Trunk - Cavity, Trunk - Decay.	

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Tree Business

	Tree Number:	9
	Botanical/Common Name:	Cedrus atlantica 'Glauca' - Blue Atlas Cedar
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 14 Width: 10
	DBH (cm):	50
	Health/Structure:	Fair/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 6.0 SRZ: 2.67
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Canopy - Deadwood.	

	Tree Number:	10
	Botanical/Common Name:	Schinus molle - Pepper Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 8 Width: 8
	DBH (cm):	70
	Health/Structure:	Fair/Fair
	ULE (years):	10 - 20 yrs
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 8.4 SRZ: 3.06
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Canopy - Deadwood, Trunk - Codominant.	

	Tree Number:	11
	Botanical/Common Name:	Schinus terebinthifolius - Brazilian Pepper Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 12 Width: 2
	DBH (cm):	48
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 5.76 SRZ: 2.63
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant.	

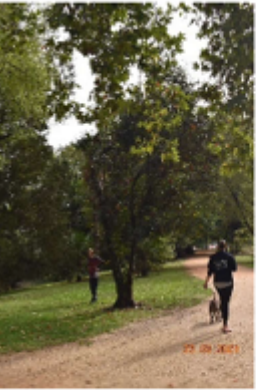
	Tree Number:	12
	Botanical/Common Name:	Eucalyptus camaldulensis - River Red Gum
	Origin:	Indigenous
	Canopy Dimensions (m):	Height: 25 Width: 18
	DBH (cm):	75
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 9.0 SRZ: 3.04
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant.	

	Tree Number:	13
	Botanical/Common Name:	Schinus terebinthifolius - Brazilian Pepper Tree
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 14 Width: 14
	DBH (cm):	72
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 8.64 SRZ: 3.14
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Codominant.	

	Tree Number:	14
	Botanical/Common Name:	Eucalyptus camaldulensis - River Red Gum
	Origin:	Indigenous
	Canopy Dimensions (m):	Height: 28 Width: 20
	DBH (cm):	131
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 15(max) SRZ: 3.81
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments: Trunk - Leaning. Leaning over creek	

	Tree Number:	15
	Botanical/Common Name:	Tilia cordata - Small Leaved Lime
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 2 Width: 1
	DBH (cm):	5
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 2(min) SRZ: 1.15
	Works/Works Priority:	None/Not Applicable
	TPZ Encroachment %	More than 10%
	Comments:	None

	Tree Number:	16
	Botanical/Common Name:	Salix sp. - Willow
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 20 Width: 20
	DBH (cm):	127
	Health/Structure:	Good/Fair
	ULE (years):	20 yrs or greater
	Retention Value:	High
	TPZ/SRZ (m radius):	TPZ: 15(max) SRZ: 4.09
	Works/Works Priority:	None/Not Applicable
TPZ Encroachment %		More than 10%
Comments:		Canopy - Deadwood, Trunk - Codominant.

	Tree Number:	17
	Botanical/Common Name:	Photinia serrulata - Chinese Hawthorn
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 6 Width: 6
	DBH (cm):	73
	Health/Structure:	Poor/Fair
	ULE (years):	5 - 10 yrs
	Retention Value:	Medium
	TPZ/SRZ (m radius):	TPZ: 8.76 SRZ: 2.47
	Works/Works Priority:	None/Not Applicable
TPZ Encroachment %		More than 10%
Comments:		Trunk - Codominant, Canopy - Deadwood.

	Tree Number:	18
	Botanical/Common Name:	Trachycarpus fortunei - Chusan Palm
	Origin:	Exotic
	Canopy Dimensions (m):	Height: 3 Width: 2
	DBH (cm):	20
	Health/Structure:	Good/Good
	ULE (years):	20 yrs or greater
	Retention Value:	Medium
	TPZ/SRZ (m radius):	TPZ: 2.4 SRZ: 1.75
	Works/Works Priority:	None/Not Applicable
TPZ Encroachment %		More than 10%
Comments:		None

PART B: CULTURAL HERITAGE SIGNIFICANCE OF THE PLACE

Victorian Heritage Register

Extent of Registration: NOTICE OF REGISTRATION

As Executive Director for the purpose of the Heritage Act, I give notice under section 46 that the Victorian Heritage Register is amended by including the Heritage Register Number 1679 in the category described as a Heritage place: Castlemaine Botanical Gardens, Walker Street and Downes Road, Castlemaine, Mt Alexander Shire Council.

EXTENT

1. All of the land known as Crown Reserve Rs 177 permanently reserved for Botanical Gardens Reserve, Crown Allotment 22A (P128489), and part of the Public Recreation and Camping Reserve, Crown Allotment 22B (P133282) of Section 112 in the Township of Castlemaine, marked L-1 on Diagram Number 600880 held by the Executive Director.
2. All of the buildings and structures marked as follows on Diagram Number 600880 held by the Executive Director:

- B-1 Entrance Gate
- B-2 Cast Iron Fountain and Granite Bowl
- B-3 Timber Pergola
- B-4 Kiosk
- B-5 Weir
- B-6 Timber Bridge and Stone Abutments B-7 Curator's Residence
- B-8 Glasshouse
- B-9 Quartz Stone Drinking Fountain (X3)
- B-10 Tea Rooms (Castlemaine Highland Pipe Band) B-11 Summerhouse (Asphalt Floor)
- B-12 Bridge Pole
- B-13 Bridge Stone Abutments
- B-14 Rotunda (1995 reconstruction)

3. All of the paths and roadways marked P-1, P-2, P-3 and P-4 on Diagram Number 600880 held by the Executive Director.
4. The Trees and Shrubs marked as follows on Diagram Number 600880 held by the Executive Director:

- T-1 *Ulmus glabra* 'Camperdownii' (Weeping Elm) X4
- T-2 *Catalpa bignonioides* (Indian Bean Tree)
- T-3 *Platanus orientalis* (Oriental Plane) X2
- T-4 *Tilia platyphyllos* (Large-leaved Lime)
- T-5 *Pinus sabiniana* (Digger Pine)
- T-6 *Eucalyptus longifolia* (Woodybutt)
- T-7 *Pinus torreyana* (Soledad Pine)
- T-8 *Ulmus minor* 'Sarniensis' (Jersey Elm)
- T-9 *Quercus robur* (English Oak)
- T-10 *Pinus ponderosa* (Western Yellow Pine)
- T-11 *Myrica faya* (Candleberry Myrtle)
- T-12 *Pinus pinea* (Stone Pine) X7
- T-13 *Rhus undulata*
- T-14 *Ulmus glabra* 'Camperdownii' (Weeping Elm) X3
- T-15 *Quercus canariensis* x *Q. robur*
- T-16 *Quercus macrocarpa* var. *olivaeformis*
- T-17 *Acacia farnesiana* (Sweet Acacia)
- T-18 *Pittosporum sahnianum*
- T-19 *Schinus polygamus* X2

- Other pines in the pinetum include *Pinus ponderosa*, *Platanus orientalis* and *Pinus pinea*. The Conservation Management Plan identified several other species of pines, spruces and larches.

Dated 7 May 1998 RAY TONKIN Executive Director

[Victoria Government Gazette No. G20 21 May 1998 pp.1132-1133]

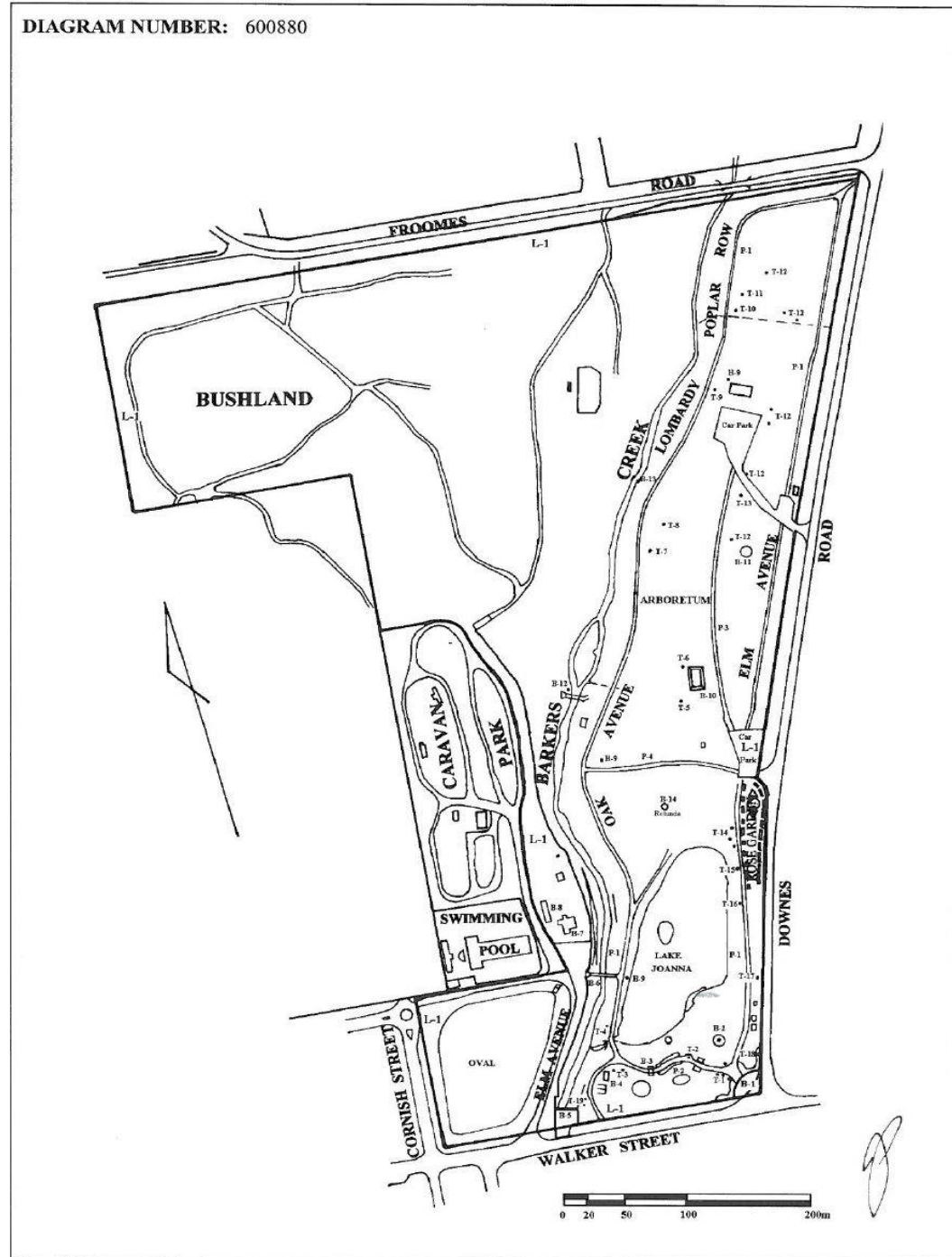


Figure 28: Diagram 600880 of the VHR Registration showing extent of registration

Statement Of Significance

Location: 2 Walker Street Castlemaine, Mount Alexander Shire

Municipality: Mount Alexander Shire

Level of significance: Registered Victorian Heritage Register (VHR) Number H1679

Heritage Overlay Numbers: HO669

VHR Registration: May 21, 1998

Heritage Listing Victorian: Heritage Register

Statement of Significance: Last updated on - May 25, 1999

What is significant

The Castlemaine Botanic Gardens were gazetted on 21 February 1860 and is believed to be laid out by the first curator Phillip Doran (1830-1913) who occupied this position for 47 years. Doran was previously an apprentice to Joseph Paxton at 'Chatsworth', Derbyshire, England. Ferdinand Mueller, Government Botanist provided many hundreds of plants for the gardens as did Daniel Bunce curator of the Geelong Botanic Gardens.

The gardens are entered through an impressive set of cast iron gates erected in 1877-78 by local engineering firm Thompson & Co and completed by local monumental mason George Redfearn. At the same time a decorative fountain was erected near the gates, and a year later Lake Joanna with its naturalistic island was officially completed.

Beautification works continued; in 1884 a second lake, Lake Augusta was constructed, and in the 1890s a rustic bridge, conservatory, fernery, shelter shed, rotunda (designed by Angus Cornish), and grotto were added, bringing the gardens to their peak of development. Doran remained curator until he died on 29 September 1913. After Doran a number of changes occurred to the gardens; the tearooms (1919) (now pipe band hall), and glasshouses (1920; replaced 1960) were added. However, Lake Augusta was drained and converted to an oval in the 1930s, the summerhouse, bridges, ferns and grotto disappeared by mid-century, and the rotunda by the 1970s. A portion of the gardens were set aside for a caravan park and swimming pool in the 1940s, and two further portions were annexed by the Alexander Hospital in the 1950s and 1960s.

How is it Significant?

The Castlemaine Botanic Gardens are of historical, scientific, social and aesthetic significance to Victoria.

Why is it Significant?

The Gardens are historically important as one of Victoria's oldest regional botanic gardens. The scale of these major gardens and degree of plant specialisation reflects Castlemaine's gold rush prosperity and the local community's desire to draw attention to their success and accomplishments.

The gardens have further historical significance for their long association with inaugural curator Phillip Doran who enabled the gardens to develop under the continuity of his vision. An English Oak planted on the 26 May 1863 is of historic significance for being amongst a small number of similar plantings and the oldest commemorative plantings in Victoria.

The Gardens are of aesthetic importance as an outstanding example of a regional botanic garden created in colonial Victoria. Typical characteristics of a nineteenth century garden which are demonstrated at Castlemaine include; the formal entry having gates and monumental pillars, carriage drive, the informal park layout, Lake Joanna and other water features, such as the fountain and weir, decorative structures, especially the entrance gates, and areas of intense horticultural interest that contrast with open lawns planted with specimen trees. The gardens have further importance for their picturesque, nineteenth century design and layout, which continues to be reflected in the informal arboretum, the surviving path system, elm and oak avenues, and in the placement of major features.

The Gardens have scientific significance for their collection of plants, particularly trees and shrubs and the Buddleja collection. Many of these specimens are characteristic of late nineteenth century gardens and are representative of the more specialised scientific role of a botanic garden.

The gardens have an outstanding collection of mature trees, including a preponderance of conifers, many of which are rare in cultivation and the finest of their species in Victoria.

Such trees include, *Ulmus glabra* 'Camperdownii', *Ulmus minor* 'Sarniensis', *Quercus canariensis* x *Q. robur*, *Quercus macrocarpa* var. *oliviformis* (removed 2010), *Quercus robur*, *Tilia platyphyllos*, *Pinus ponderosa*, *Pinus sabiniana*, *Pinus torreyana*, *Platanus orientalis*, *Catalpa bignonioides*, *Eucalyptus longifolia*, *Schinus polygamus* var. *ovatus*, *Myrica faya* and *Pinus pinea*. The *Acacia farnesiana* and *Rhus undulata* are the only examples in Victoria and *Pittosporum sahnianum* is a new introduction.

The Gardens is socially significant because of its long association with the citizens of Victoria, and its use for picnicking, family reunions, and social events. The community continue to use the Gardens and is a major venue for the Castlemaine Arts Festival, and music activities, including Thompson's Foundry Band. The Gardens are highly valued for their landscape and horticultural education.

Exemptions From Permits:

(Classes of works or activities which may be undertaken without a permit under Part 4 of the Heritage Act 1995) Statement of Permit Policy: The objective of registering the Castlemaine Botanic Gardens is to ensure that those features identified as significant are protected and conserved but recognize the ongoing development of the Gardens and botanical collections. This is supported by the Castlemaine Botanical Gardens Conservation Analysis and Policies (Vol. 1), and Management Plan and Masterplan (Vol. 2), 1991.

General Conditions:

1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.
3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.
4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

5. Nothing in this declaration exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.

Building Exterior

- * Minor repairs and maintenance which replace like with like.
- * Installation or repair of damp-proofing by either injection method or grouted pocket method.
- * Painting of previously painted wall, posts, and roofing in the same colour.
- * Treatments to stabilize and protect timber structures

Construction dates 1860, Heritage Act Categories Registered place,

Other Names CASTLEMAINE BOTANIC GARDENS, Hermes Number 1791 Property Number

History: 1860, Registered place, CASTLEMAINE BOTANIC GARDENS, 1791

Condition Of The Registered Place



Figure 28: Walker Street Google Street View March 2010

Alterations to the subject site since 2010.

Removal of several Monterey Pine trees.
Replacement of boundary fence.
New vehicular access gate.
Upgrade to internal pathway/shared driveway.
New signage
Removal of informal diagonal pathway across the site.
Removal of the bench and table.
Re-planting the grass beneath the trees and formal re-grading of the pathways.

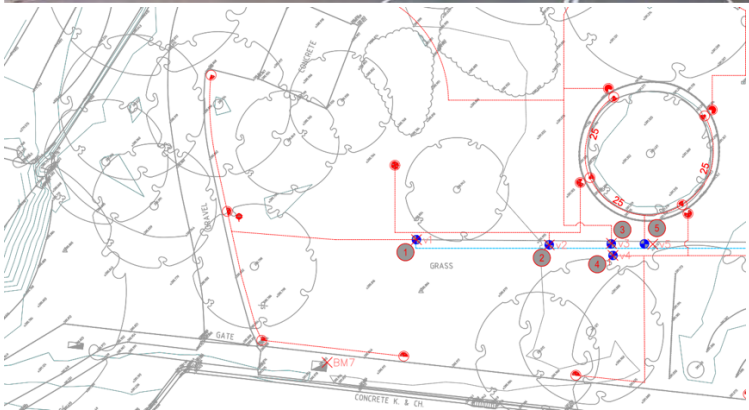


Figure 29: Irrigation Plan MASC.



Figure 30 Bench and Table now removed



Figure 31 Southwest entry.

Current Use Of The Registered Place

Botanic Gardens with a range of different social and community social activities including playground, picnics, celebrations, music and exercise activities.

PART C: THE PROPOSAL

Proposed Works

The outdoor site-specific sculpture consists of seven organic sculptural figures constructed from Accoya grey, an acetylated wood product, held in place by metal base plates ranging from approximately 70-300mm and internal metal structural rods fixed to reinforced concrete pad footings. The size and structural details to be determined by the structural engineer. A geotechnical report will be required to finalise the construction drawings, and the exact location will be forwarded to HV. The project will include signage, which may require footings.

The seven figures are approximately full-size human scale. Each figure is simple, basic, generic, with no identifying features, other than they are individually dynamic in form, interactive and site responsive. Each sculpture contributes to the whole choreography, the spatial outline and movement of shapes and forms that seem to flow across the space, giving an appearance of relaxed social engagement and participation, an invitation for engagement.

The Project Team:

Laura Woodward Role: Artist, Schematic and Detailed Design

Like Butter Pty Ltd Role: Fabrication

Susie Baldwin, RMG Engineers Role: structural engineering, design and certification

Dumawul Corporation Role: Community engagement activities,

Honor Bradbeer Role: Drawing Guide

Documentation:

The full documentation and details of constructed are set out in the design proposal,

Laura Woodward- Wildflowers Public Art Project'

Public Art Commission dated 23rd September 2025. 10 pages

- Artist Statement
- Primary Artwork Materials and Cast Elements
- Artwork Locations and Sculptural Qualities
- Indicative Materials and Fabrication
- Heritage Victoria Requirements and Accessibility Requirements
- Community Engagement and Project Team



Figure 32

Images are indicative artist impressions of proposed artwork, final forms in development
LAURA WOODWARD – WILDFLOWERS - Wildflowers Public Art Project'



Figure 33: Southwest Garden area of the proposed public art commission



Figure 34

Images are indicative artist impressions of proposed artwork, final forms in development
 LAURA WOODWARD - WILDFLOWERS - Wildflowers Public Art Project'

Texture and Finish

The artist will explore the option 'to texture the cast elements with subtle imagery/reliefs of some indigenous plants that are of particular importance to Djaara women. These will be low-growing plants such as native grasses, perhaps murnong daisies, etc, represented at actual scale and with the bottom of each plant starting at the base of the sculpture (as if they are growing there) in consultation with Traditional Owner Auntie Kerri Douglas, a Djaara woman'.

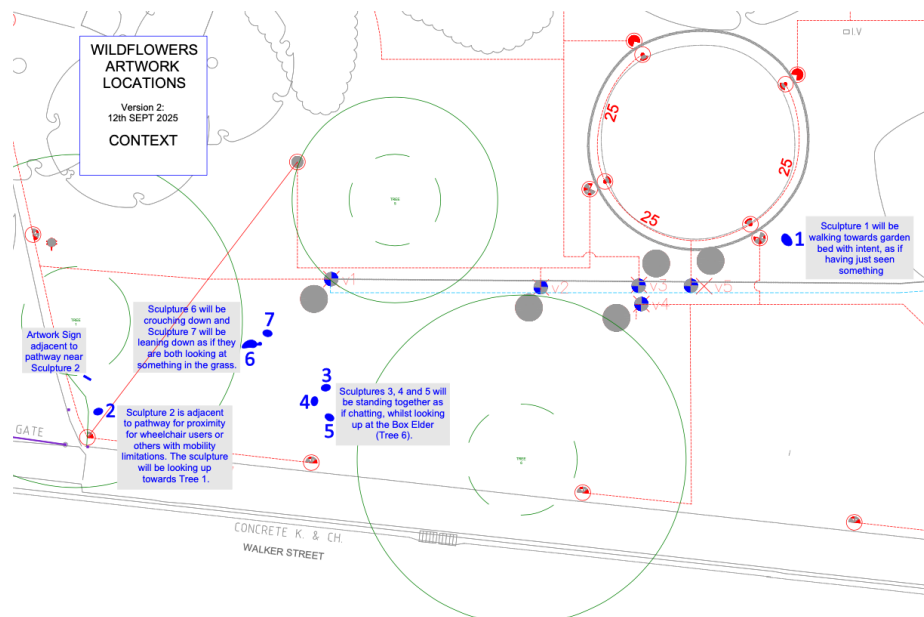


Figure 35
LAURA WOODWARD - WILDFLOWERS -Wildflowers Public Art Project'

Proposed Signage

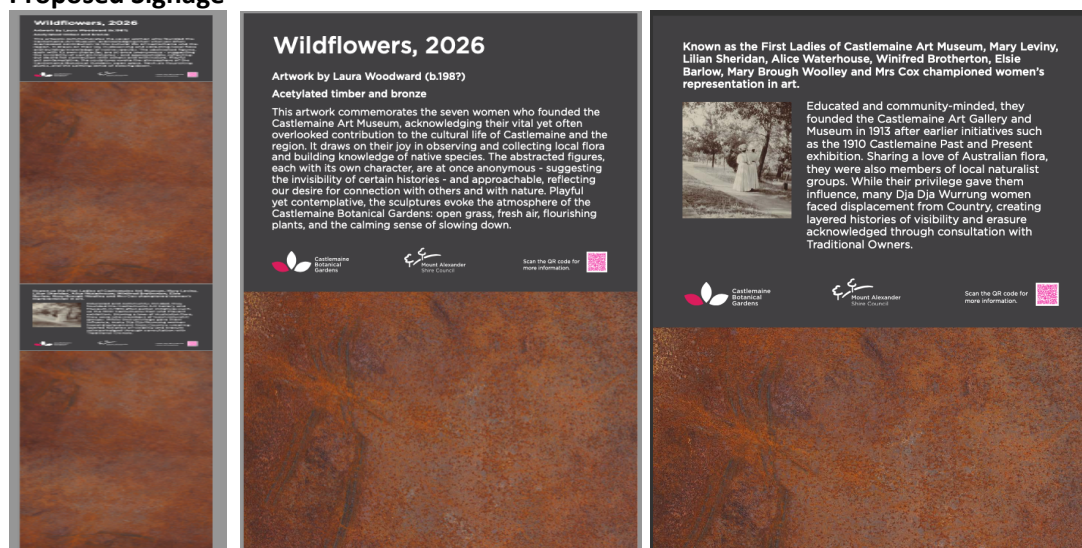


Figure 36: Proposed Signage with indicative text in accordance with Signage Policy

Extract from the Castlemaine Botanical Gardens Management Plan 2019 Conservation Policy.

5.2.4 Botanical Signage and Interpretation

1. Commission the design of a signage system providing plant labelling, heritage and environmental interpretation, and wayfinding.

Consultant should be a qualified firm with expertise in graphic and industrial design and documented experience preparing high quality contemporary interpretive signage systems for public ecological and heritage landscapes.

Plant labelling signage and installation methods should conform with contemporary best practices as employed at RBG-Melbourne.

Review of the signage system design by Heritage Victoria, or by a heritage consultant with landscape experience is recommended prior to finalisation.

2. Manufacture and install the signage system.

- Installation of signage is permit exempt under existing exemptions.

Documentation

Arboricultural Impact Assessment and Tree Protection Specifications

Homewood Consulting Pty Ltd has been engaged to provide an Arboricultural Impact Assessment and Tree Protection Specifications for trees at the Castlemaine Botanical Gardens in relation to a permanent public art installation

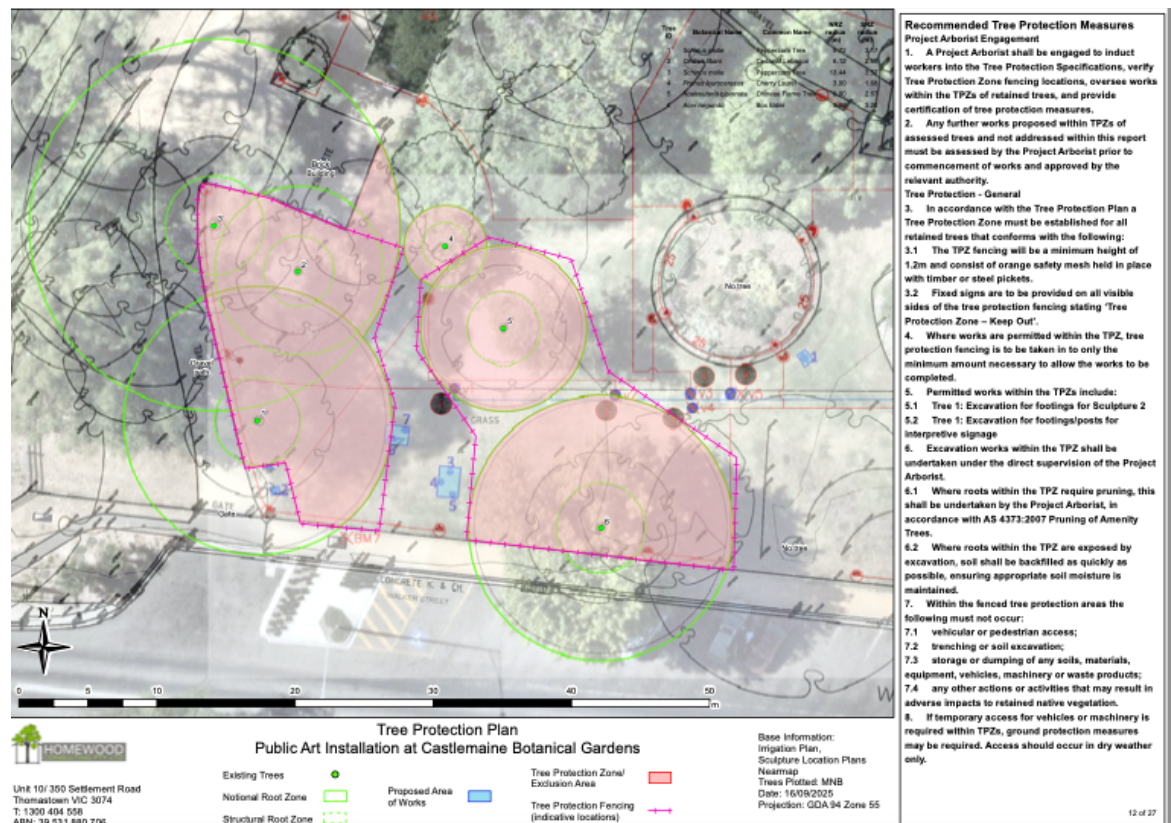


Figure 37 Homewood Tree Protection Plan for the Public Art Commission



Figure 38 Homewood Tree Protection Plan for the Public Art Commission

Plan from Tree Protection Management Plan

Preliminary Tree Assessment
Mount Alexander Shire Council
Castlemaine Botanic Gardens



Asset ID: 1
Botanical Name: *Schinus molle*
Common Name: Peppercorn Tree
Origin: Exotic
DBH (cm): 81
Height & Width (m): 7 x 9
Age Class: Mature
Health: Fair
Structure: Fair
ULE: 10 to 20 years
Landscape Contribution: Low
Retention Value: Medium
TPZ radius (m): 9.72
SRZ radius (m): 3.17
Comments: Existing Label 589



Asset ID: 2
Botanical Name: *Cedrus libani*
Common Name: Cedar of Lebanon
Origin: Exotic
DBH (cm): 51
Height & Width (m): 11 x 9
Age Class: Mature
Health: Fair
Structure: Fair
ULE: 20 to 40 years
Landscape Contribution: Medium
Retention Value: Medium
TPZ radius (m): 6.12
SRZ radius (m): 2.55
Comments: Existing Label 590



Preliminary Tree Assessment
Mount Alexander Shire Council
Castlemaine Botanic Gardens



Asset ID: 3
Botanical Name: *Schinus molle*
Common Name: Peppercorn Tree
Origin: Exotic
DBH (cm): 41-54
Height & Width (m): 11 x 14
Age Class: Mature
Health: Fair
Structure: Fair
ULE: 10 to 20 years
Landscape Contribution: Medium
Retention Value: Medium
TPZ radius (m): 13.44
SRZ radius (m): 3.37
Comments: Existing Label 592



Asset ID: 4
Botanical Name: *Prunus laurocerasus*
Common Name: Cherry Laurel
Origin: Exotic
DBH (cm): 15-15-15-15-15
Height & Width (m): 4 x 8
Age Class: Mature
Health: Good
Structure: Fair
ULE: 10 to 20 years
Landscape Contribution: Medium
Retention Value: Medium
TPZ radius (m): 3.00
SRZ radius (m): 1.68
Comments: Basal diameter estimated



Preliminary Tree Assessment
Mount Alexander Shire Council
Castlemaine Botanic Gardens



Asset ID: 5
Botanical Name: *Kindestroemia ligustrata*
Common Name: Chinese Flame Tree
Origin: Exotic
DBH (cm): 37-50
Height & Width (m): 8 x 7
Age Class: Mature
Health: Poor
Structure: Fair
ULE: 5 to 10 years
Landscape Contribution: Medium
Retention Value: Medium
TPZ radius (m): 6.00
SRZ radius (m): 2.67
Comments: Existing Label 588



Asset ID: 6
Botanical Name: *Acer negundo*
Common Name: Box Elder
Origin: Exotic
DBH (cm): 80
Height & Width (m): 14 x 15
Age Class: Mature
Health: Fair
Structure: Fair
ULE: 20 to 40 years
Landscape Contribution: High
Retention Value: High
TPZ radius (m): 9.60
SRZ radius (m): 3.24
Comments: Basal diameter estimated



Alternate Proposals That Were Considered Then Dismissed and Reasons Why They Were Dismissed.

This section was prepared by Madeleine McClelland, Public Art and Creative Industries Coordinator, Mount Alexander Shire Council.

The following is a summary of the Council's review and assessment of a number of sites for this installation, with the guidance of our expert Public Art Advisory Panel.

Sites across the township which were longlisted for this project included the parklet in front of the Castlemaine IGA grocery store, on corner of Mostyn and Hargraves St, and Kalimna and Victory Parks, and Kaweka Sanctuary. These sites all presented challenges in terms of accessibility, land ownership and/or pre-existing use or management.

The Castlemaine Botanical Gardens site was chosen due to appropriateness of the site in connecting the stories of the women and in terms of attracting visitors who will enjoy the many connections of the story with the Castlemaine Botanical Gardens, Castlemaine Art Museum, Market Building and Buda Historic Home and Garden.

The site also speaks directly to the womens' stories of connection with and collection of Indigenous plants and flowers, and to evidence of their use and love of the Gardens. The site is considered to be a central and historically and culturally relevant location to connect visitors with a story that invites them to more deeply appreciate the Gardens, and then onwards to explore other heritage buildings and sites across the town.

Site Options	Considerations
Parklet in front of Castlemaine IGA	Site not owned by Council which presented risk for asset maintenance, connection to nearby Market Building which one of the women was responsible for saving
Kalimna Park	Accessibility and maintenance issues, land not managed by Council
Kaweka Sanctuary	Accessibility and maintenance issues, land not managed by Council, managed by community committee, connection to the womens story
Forest and Barker St	Masterplan was not funded at the time this project was developed, low connection to the story although there is proximity to the Museum
Castlemaine Botanical Gardens	Connection to the story, appropriate site with high visitation, similar historical context for the lifetime of the women

Gardens Sites Considered

On a site tour with Parks Team Leader and Heritage Victoria Officer Katrina Dernelly on Thursday 29 August 2024, the following sites were discussed (see mud map below, with red crosses marking the locations)

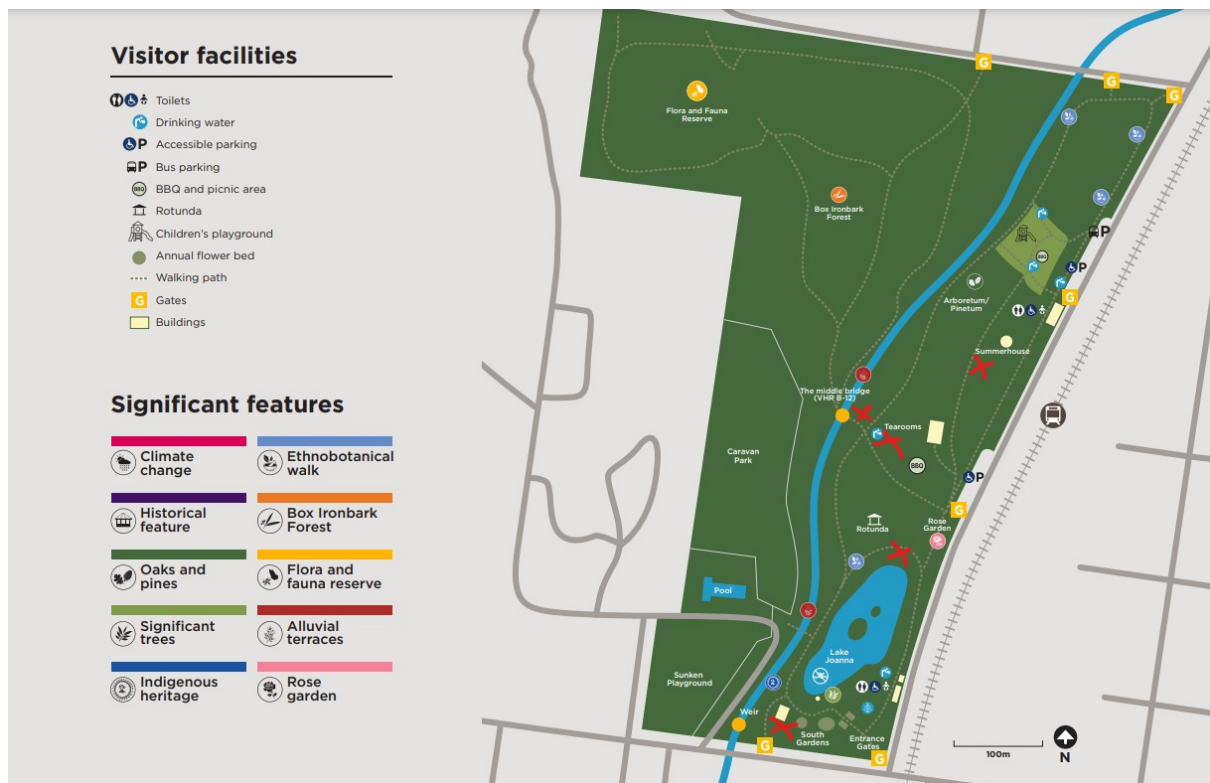


Figure 39 Mud Map Showing Potential Sites For The Public Art Commission Previously Considered But Rejected

From this longlist the following four sites were discussed with the Public Art Advisory Panel and considered for their various characteristics:

Gardens Sites	Considerations
South-West Entrance to Gardens (chosen site)	Creates a point of interest encouraging visitors from The Mill to cross over, and reasonable viewlines from other locations around the park. Low impact on existing Heritage features of the park
Top of Lake Johanna – grass lawns	Interrupts views of the lake feature.
Open lawn near Tea Rooms	Site not easily visible from perimeter pathways
Lawns near Summer House	Site not easily visible from perimeter pathways, significant trees in the same zone

IMPACT ASSESSMENT

EXTENT TO WHICH THE APPLICATION AFFECTS THE CULTURAL HERITAGE SIGNIFICANCE OF THE PLACE (RELATES TO S.101(2)(A))

All significant landscape elements, views, trees and shrubs, building structures and elements that contribute to the significance of the Castlemaine Botanical Gardens will be retained, and will not be subject to removal, disturbance, demolition, or additions.



Images are indicative artist impressions of proposed artwork, final forms in development- photo MJean
Figure 40: LAURA WOODWARD - WILDFLOWERS -Wildflowers Public Art Project'



Images are indicative artist impressions of proposed artwork, final forms in development- photo MJean
Figure 41 and Figure 42 LAURA WOODWARD – WILDFLOWERS-Wildflowers Public Art Project'

The public art installation introduces modest new sculptured forms at the edge of the broader southwest garden site, near the fence line with Walker Street and Barker Creek bridge, on land historically vacant and currently occupied by informal gardens. The public art installation is sensitively located adjacent the rustic timber Barker Creek pedestrian entrance to the Gardens, where timber is the key element used for original fencing and pedestrian bridges and gates. The public art installation is located at the greatest distance possible from the main entrance, ornamental fountain and plant beds and formal main walking path system.

The public art installation, whilst scattered across the lawn will provide no adverse impact on the historical setting, landscape focal points, views or significant trees, nor does it detract from the significance of the nearby 1950s red brick kiosk building. The historical significance of the building will remain readily legible for potential upgrade in the future.



Images are indicative artist impressions of proposed artwork, final forms in development- photo MJean
Figure 43: LAURA WOODWARD - WILDFLOWERS -Wildflowers Public Art Project'

Tree Protection

The location of the proposed public art installation is within an area where 5 state level significant trees are growing. These include two (male and female trees) *Schinus molle*, Peruvian peppercorn trees, two (male and female trees) *Schinus terebinthifolius*, Brazilian peppercorn trees, and a *Cedrus atlantic glauca*, a North African, from the Atlas Mountains, Blue Cedar.

Arboricultural Impact Assessment & Tree Protection Specifications
Laura Woodward
Castlemaine Botanical Gardens



5. Tree Assessments

Table 4: Summary of tree assessments and arboricultural impact from the proposed design.

ID	Botanical Name	Common Name	Age Class	Height x Canopy width (m)	DSH (cm)	Health	Structure	ULE (years)	Retention Value	NRZ radius (m)	SRZ radius (m)	NRZ encroach %	Arboricultural Impact
1	<i>Schinus molle</i>	Peppercorn Tree	Mature	7 x 9	81	Fair	Fair	10 to 20	Medium	9.72	3.17	<1	Minor
2	<i>Cedrus libani</i>	Cedar of Lebanon	Mature	11 x 9	51	Fair	Fair	20 to 40	Medium	6.12	2.55	0	No impact
3	<i>Schinus molle</i>	Peppercorn Tree	Mature	11 x 14	61-94	Fair	Fair	10 to 20	Medium	13.44	3.57	0	No impact
4	<i>Prunus laurocerasus</i>	Cherry Laurel	Mature	4 x 8	11-11-11-11	Good	Fair	10 to 20	Medium	3.00	1.68	0	No impact
5	<i>Koelreuteria bipinnata</i>	Chinese Flame Tree	Mature	8 x 7	37-33	Poor	Fair	5 to 10	Medium	6.00	2.67	0	No impact
6	<i>Acer negundo</i>	Box Elder	Mature	14 x 15	80	Fair	Fair	20 to 40	High	9.60	3.24	0	No impact

It is noted that in the Castlemaine Botanic Gardens Tree Succession Plan, 2022;

Homewood Arborist Pty have been engaged to provide a tree protection management plan which will be followed during the construction phase of the project. The semi mature *Acer negundo*, Box Elder Street tree is not significant and is subject to review under the Weed Risk Assessment Procedure (WRAP).

The challenges facing the Botanic Gardens are discussed in the *Castlemaine Botanical Gardens Plant Collections Plan (2020)* and *Castlemaine Botanical Gardens Tree Succession Plan (2022)* prepared in response to the *Castlemaine Botanical Gardens Conservation Management Plan (2019)*.

Climate change has resulted in a need to review the collection at the CBG and to re-assess those trees suited to planting within the Gardens. This might be viewed as paralleling the world of scientific review fostered by von Mueller. Tree recruitment needs to reflect the constraints established by climate change with its increasing summer temperatures, its warmer winters and generally lower rainfall. These conditions provide the opportunity to investigate tree responses to changing

conditions thereby offering education to local residents and to the broader scientific community. It represents a challenge that should be grasped with an appropriate sense of enquiry and inquisitiveness.

In this regard 'Wildflowers Public Art Project' created by the artist, Laura Woodward and her design team, provides a positive opportunity for the Mount Alexander Shire Council to continue and expand upon its public engagement, education and community participation in implementing the recommendation of both the above documents, *Castlemaine Botanical Gardens Plant Collections Plan (2020)* and *Castlemaine Botanical Gardens Tree Succession Plan (2022)*.



Figure 44

Images are indicative artist impressions of proposed artwork, final forms in development- photo MJean
LAURA WOODWARD - WILDFLOWERS - Wildflowers Public Art Project'

PHYSICAL AND/OR VISUAL IMPACTS THAT WILL RESULT FROM THE PROPOSED WORKS (RELATES TO S.101(2)(A) AND (F))

Landscape and Fences

The new Wildflowers Public Art Project will be visible from the Walker Street pedestrian entrance of the Castlemaine Botanical Gardens. The silhouette of the timber life-size figures designed as animated 3-D form will be seen as constantly changing shapes, both as scattered informal small groups, bending, crouching and leaning in, all a dynamic and engaged series. Views northwards will present the public art installation against a backdrop of thick canopy of tall evergreen trees of a diverse range of colours, leaf size and architectural form, with dense shrubbery, and an open foreground of lawn. The scale relates well to a pedestrian, adult and child, but rapidly diminishes from view beyond 20 metres. The public art installation will not be readily visible from Internal views within the Botanic Gardens, such as looking south along the main walking path system from the main entrance to the rustic arbour and around Lake Joanna.

While no significant landscape features are located within the area of works, there are several mature trees of state significance. In the middle distance, this includes the state listed Elm Avenue along Cornish Street on the west side of Barkers Creek and to the east the Weeping Elms near the front entrance. In the immediate vicinity of the Walker Street southwest pedestrian entrance there are about 5 state listed heritage trees that include the historic Peppercorn trees, *Schinus molle*, *Schinus terebinthifolius* and most likely *Schinus polygamus*, although this latter tree is not within the development area.

The *Arboricultural Impact Assessment & Tree Protection Specifications* prepared by Homewood dated 19th September 2025, sets out recommended protection measures for the six trees, which were assessed in the south-west corner of the Castlemaine Botanical Gardens in relation to proposed works for a permanent public art installation. There will be a minor encroachment on one

tree. The other five trees will have no impact, either to tree health, structure or longevity, providing tree protection measures are implemented on site. All trees will require protection during installation and site works to ensure they remain viable throughout the works. Detailed risk prevention strategies and an action plan have been prepared which will be followed. A geotechnical report will be required, and the exact location will be forwarded to HV.

In the past 15 years the area has undergone some change with removal of large Monterey Pine trees on the boundary with Walker Street, upgrade to the boundary fence and regrading the area to improve drainage, install an irrigation system and improve the pathway system. The Wildflowers Public Art Project will not adversely impact other significant landscape elements of the heritage place. The existing open lawn area will be retained.

The existing open timber fence to the Waker Street boundary, the timber rustic pedestrian gate, the arched footbridge of the Barker Creek crossing, rustic pergola and balustrading across Barkers Creek bridge all provide a high level of visual permeability and common material theme throughout the southern garden area. The public art installation will improve and enhance the presentation of the place, particularly from public realm views along Walker Street. The proposed works result in a positive physical and visual impact, enhancing both boundary internal and external views.

Other positive impacts of the Wildflowers Public Art Project include the opening the gardens from external views, providing interest from the public street footpath along the southern Walker Street boundary, particularly from the Mill. The Mill is a major local tourist attraction opposite the site, with tens of thousands visitor trips each year. Activities start early and extend to midnight all year. The public art installation at this southwest corner, creates a point of visual interest and a key location for interpretive site signage.

Historical imagery indicates that the site of the Wildflowers Public Art Project has over the past 120 years remained vacant. The Ecological Vegetation Classification indicates as seen nearby with the state heritage listed *Eucalyptus camaldulensis*, River Red Gum, the area is a riparian herb rich terrace. It is anticipated that a condition of the permit will require works to stop and Heritage Victoria to be informed if any historical artefacts are discovered during excavation.



Figure 45: View south from the Wildflowers Public Art installation to the Mill. The Mill Castlemaine is the re-imagining of the former Castlemaine Woollen Company site, which was built in 1875 and continued operation until Victoria Carpets purchased the assets in 1993. It has a land area of approximately 7.5 acres and 8,500m² of buildings. The Mill Castlemaine, home to 40 artisan makers Viennese coffeehouse, coffee roastery, winemakers, sourdough baker, craft brewery, smallgoods maker, cheese and dairy producer, chocolatier and ice cream maker, makers of furniture, bath soaks and perfumery and others.²⁶

²⁶ <https://millcastlemaine.com.au/#story>

MEASURES PROPOSED TO AVOID, LIMIT OR MANAGE THE DETRIMENTAL IMPACTS (RELATES TO S.101(2)(B), (D) AND (F) AND S.101(3))

The Wildflowers Public Art Project complies with the Tree Management Principles and policies outlined in the *Castlemaine Botanical Gardens Tree Succession Plan (2022)*. Measures have been taken to avoid detrimental impacts to the heritage place. These include among other things; siting the public art installation in an open lawn area, avoiding where possible the root zone of state listed significant trees; avoiding utility services and recent irrigation system; and by its low human scale and use of complementary natural materials and textures. The public art installation will visually and spatially blend into the valued landscape views of the Botanic Gardens from the Walker Street southern boundary. The key landscape aesthetic values of the heritage place will be retained.

Pathways

The early network of walking paths remains the framework of how the Castlemaine Botanical Gardens is accessed and experienced, including educational and scientific interpretation of the significant tree plantings.

Four paths are specifically recorded in the VHR registration and mapped on Diagram 600880. The public art installation is located near the southern connecting pathway near Walker Street (P-2). Each of these pathways are associated with a particular tree species that have been planted as an avenue of trees. The Elm Avenue and Peppercorn Trees at the side entrance on Walker Street, 'Section B', the location of the public art installation, is particularly important as an entry and gateway into the gardens.

The legibility of this section of the landscape, its scientific and historical significance will not be diminished by the public art installation. The Wildflowers Public Art Project seeks to make as little as possible impact on the identified heritage values of the place, whilst interpreting an important historical story. It offers an opportunity to engage the public through signage and the stories it tells, Information about individual trees and education about the Plant Accession system identified in the Plant Collections Plan and specific arboricultural works are recommended.

THE EXTENT TO WHICH THE APPLICATION, IF REFUSED, WOULD AFFECT THE REASONABLE OR ECONOMIC USE OF THE REGISTERED PLACE (RELATES TO S.101(2)(B))

Reasonable or Economic Use

The following considers the Heritage Victoria policy '*Reasonable or economic use: Relevant matters for the consideration of section 101(2)(b) of the Heritage Act 2017*' (June 2021). As per this policy, 'reasonable use' and 'economic use' are distinct concepts and are assessed separately below.

Reasonable Use

The Mount Alexander Shire Council has been responsible for the management of the Castlemaine Botanical Gardens for over 165 years for the benefit and mental and physical well-being of the local community. During this time considerable time, money and expertise from dedicated horticultural experts, curators, Friends and members and local community, have given insight, support, strategic direction and stewardship in caring for the Gardens as well as development of the conservation management plans, Living Collection Plan and Tree Succession Plan over the past 35 years. Recently, acknowledgement of Victorian Traditional Owners, the Djaara, as original custodians of the land and waters in which Mount Alexander Shire Council is located, and their unique ability to care for

Country, and importantly their deep spiritual connection to the land, has introduced a beginning of collaboration and respect in the management of this heritage place.

The Castlemaine Botanical Gardens is of historical, aesthetic, scientific and social significance, locally and within the state of Victoria.

Key features and elements as relevant to this project that require conservation include among others:

- the Gardens' collection of significant specimen trees, comprising exotic coniferous (a variety of Pine species and others) and broad-leaved (eg. Oaks, Elms, Catalpa) trees, unusual evergreen trees and shrubs (eg. *Myrica faya*, *Schinus polygama*, *Rhus undulata*), and particularly old or distinctive examples of native trees in early cultivation in Central Victoria (*Corymbia maculata*, *Angophora floribunda*).
- the continued use of the place as a botanical reserve, including the maintenance and renewal of plantings of scientific and popular interest.
- the setting of the managed Gardens next to the course of Barker's Creek and to remnant bushland on the upland slopes to the northwest.
- the early network of perimeter paths and drives which today remain the framework for how the place is accessed and experienced, including in some cases associated tree plantings.

Acting on the recommendations set out in the *Castlemaine Botanical Gardens Plant Collections Plan (2020)* and *Castlemaine Botanical Gardens Tree Succession Plan (2022)*, the Council recognizes the importance of public education, community support and engagement as critical to the achievement of these goals and vital to the survival of the Castlemaine Botanic Gardens.

While the development and care of the living collections is important, their relevance can be greatly expanded by more deeply connecting the public with the collections. Research has shown that one of the most important ways botanic gardens can contribute to plant conservation is through expanding the public's understanding and engagement with this work. It has often been recognised that while the millions of visitors hold the Gardens in great affection, many do not understand the role of the collections.

Living Collections Plan Melbourne Gardens 2022–2042. <https://www.rbg.vic.gov.au/media/i25hn5w1/rbg251-living-collections-plan-15-06-23.pdf>

The Wildflowers Public Art Project has been developed in recognition of the specific circumstances of the Castlemaine Botanical Gardens. Most particularly the following considerations:

- The Castlemaine Botanical Gardens will provide the scientific and horticultural focus for the Victorian Central Goldfields Region with particular emphasis on the indigenous flora of this area.
- As an integral part of its development, the Plant Collection should recognise the uses and values placed on the local flora by the traditional custodians of the land within the local region.

The *Castlemaine Botanical Gardens Conservation Management Plans, 2019*, clearly describes the many changes and failed projects within the gardens, such as the trout hatchery breeding programme, the grotto, conservatory, fernery, and many of the trees introduced by Ferdinand von Mueller to acclimatize, have not survived, including the recent 1992 Buddleja collection. Equally, each generation has introduced different structures that reflect their needs, like the updated

playground, toilets, caravan park, swimming pool, now development of the flora and fauna reserve. This has left a legacy of activities much loved by the community over generations.

Mount Alexander Shire Council is a public authority, and with regard to its Council Plan, has committed to supporting, funding and commissioning public art to share local stories, reflect on place, and community. There are only three public sculptures in the Castlemaine Botanical Gardens. These are a copy of Water Fountain (1878) and statue based on Sir Frederick Leighton's *'Athlete Wrestling with a Python'* held in the Tate Gallery London, 1877, regarded as one of the most influential statues of 19th century. The other artworks are *'Dusk'*, 2021, Zoe Amor, sculptor, who arranges, models and casts in bronze and aluminium referencing deep botanical themes; and *Acorns*, 2020, by Nicolas Dunand, an environmental sculptor.

There are diverse dimensions to the Wildflowers Public Art Project. Laura Woodward's sculptural installation explores what it means to be a human in the environment. Interrogating themes of materiality and immateriality, with regard ecological systems, biodiversity, Traditional Knowing and caring for country on the one hand. And on the other hand, her spatial placement of scattered groups, the solid materiality of organic forms in a large spatial frame, reminds us of ourselves.

An outstanding quality of Laura Woodward's sculptural installations is her use of technology in creating her sculptural works, an exploration of technology. In this regard, the Wildflowers Public Art Project is exceptional.

Firstly, it reminds us of Ferdinand von Meuller's quest for economically viable local and rare timber. Here, the timber material 'Accoya' an acetylated wood product, will be used to create and model each form on site. Though Accoya is not made from a local nor rare timber, it is an excellent example of the way in which technological processes - in this case acetylation - can be used to significantly improve the useability and longevity of an otherwise unremarkable timber (radiata) in a way that has strong environmental credentials and no adverse impact on its installed locations.

Secondly, Laura is a preeminent Australian kinetic sculptor. Kinetic sculpture is about exploring technology, the physics of matter, phenomena, its variability and problem solving. It has a long history in Australia. Though in this particular instance is not in itself a kinetic work, Laura is bringing her considerable experience in applying technological processes in the creation of sculptural work, and her broader expertise in the field of sculpture, to the creation of this work.

Additionally, the layered qualities of the timber in the Wildflowers work will, when viewers move around them, give a sense of dynamism and movement. The use of the viewers' movement to create a sense of movement in an otherwise static work was an approach developed early in the history of kinetic art.

Management of the Castlemaine Botanical Gardens, as stated in Living Plant Collection Plan is facing many challenges. Modern technology, new tools and techniques will be used to aid decision making, horticultural practices, monitoring, such as measuring soil water status, plant water status, light intensity, temperature, humidity, precipitation, wind, disease detection, and the collected data can also be used for artificial intelligence (AI) analysis and modelling.

Increasing awareness of the benefits of technology is supported by the *Castlemaine Botanical Living Plant Collection Plan* as following:

- Essential to the success of the CBG as a Botanic Gardens maintaining defined plant collections is appropriate record keeping. This is a basic role of a Botanic Garden as a setting for collections record keeping will be vital.
- Information about plants within a collection and their location is not only fundamental to the scientific basis of a Botanic Garden but also to the ability of visitors to locate plants and undertake self-guided visits to the gardens.

A growing body of international and Australian research demonstrates the multiple benefits of an arts-rich education. An arts-rich education from an early age develops individual creativity and self-expression and include achievements in reading, language and mathematics development, increased higher order thinking skills and capacities, increased motivation to learn, and improvements in effective social behaviours.²⁷

With regard to reasonable use, the Wildflowers Public Art Project should be supported, allowing Mount Alexander Shire Council opportunities to safeguard the future of the Castlemaine Botanical Gardens through community engagement and education in a joyous way.

Economic Use

The *Castlemaine Botanical Living Plant Collection Plan* is specifically designed in recognition of the specific circumstances of the Castlemaine Botanical Gardens.

- Castlemaine Botanical Gardens has a modest operating budget and any increases in funding are likely to be achieved through future sponsorship or educational support.
- Staff levels are always likely to be a major constraint on the development of the Gardens. Collections will need to be specific and focused responding to the site's ecological context and the potential of the Gardens to meet local educational needs.
- The Wildflowers Public Art Project and in particular Laura Woodward's installation can contribute to educating the public on many levels of understanding the challenges facing management of the Castlemaine Botanical Gardens into the future. If the proposal were to be refused [s101(2)(d)] then continued innovative high profile public projects about and for the Castlemaine Botanic Gardens will be reduced through declining public and community support.
- Scientific research and record keeping are likely to remain beyond the capacity of the staff resources at these Gardens and closer ties could be explored with Royal Botanic Gardens Victoria to provide advice and help support these activities.
- The Castlemaine Botanical Gardens will provide the scientific and horticultural focus for the Victorian Central Goldfields Region with particular emphasis on the indigenous flora of this area.

²⁷ <https://naae.org.au/evidence-and-research>

- As an integral part of its development, the Plant Collection should recognise the uses and values placed on the local flora by the traditional custodians of the land within the local region.

OTHER MATTERS TO BE CONSIDERED IN DETERMINING A PERMIT APPLICATION UNDER SECTION 73(1)(B) OF THE HERITAGE ACT 1995 WHEN PROVIDING REASONS FOR SUPPORT OF THE PROPOSAL.

- Affect On The World Heritage Values Of The Listed Place Or Any Relevant Approved World Heritage Strategy Plan (Relates To S.101(2)(E)) 35 – none.
- Has The Proposal Been Influenced By, Or Does It Address Any Local Planning Scheme Or Building Act 1993 Requirements? (Relates To S.101(2)(F) And S.101(3)(B))- none.
- Assessment Of The Affect Of The Proposal On The Cultural Heritage Significance Of Those Adjacent Places (Relates To S.101(2)(F) And S.101(3)(B))- none

PART E: SUMMARY OF IMPACTS AND CONCLUSION.

The Wildflowers Public Art Project will have an overall beneficial impact on the cultural heritage significance and history of the place, particularly with regard continued use and community appreciation of Castlemaine Botanical Gardens.

The proposal has been developed with due regard to the identified historic, aesthetic, scientific and social significance of Castlemaine Botanic Gardens and the conservation policies of the *Conservation Management Plan (2019)* and recommendation of the *Castlemaine Botanical Gardens Plant Collections Plan (2020)* and *Castlemaine Botanical Gardens Tree Succession Plan (2022)*.

The works proposed are designed in a manner to minimize their visual and physical impacts and complement the landscape features and natural beauty of the heritage place.

The proposed new installation is intended to ensure that the significant ongoing use of the Castlemaine Botanical Gardens is maintained. The proposal is very clearly set out in 'LAURA WOODWARD – WILDFLOWERS, Wildflowers Public Art Project documentation and *Aboricultural Tree Assessment and Protection Management Plan*.

The proposed design is of a high standard in terms of landscape design and adheres to best conservation practice. With respect to the artistic design and production, in my opinion it is exceptional. I support the approval of this proposal, and recommendations set out in the *Aboricultural Tree Assessment and Protection Management Plan*.