

Guidance for the documentation of a 'registered object integral to a registered place' in Victoria

Document Purpose:

The purpose of this document is to describe the minimum level and type of visual and written information and documentation to be included in a nomination and assessment under the category 'object integral', pursuant to Section 25(1)(c) of the *Heritage Act 2017* (Heritage Act).

Contact for Enquiries

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Acknowledgements

Traditional Owners

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We acknowledge Aboriginal people as Australia's first peoples and as the Traditional Owners and custodians of the land and water on which we rely. We recognise and value the ongoing contribution of Aboriginal people and communities to Victorian life and how this enriches us. We embrace the spirit of reconciliation, working towards the equality of outcomes and ensuring an equal voice.

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INTRODUCTION

The Heritage Act allows for the registration of objects that are 'integral' to understanding the cultural heritage significance of a place.

This guidance is intended to assist nominators and assessors to determine:

- the circumstances in which the nomination of an 'object integral' to a registered place can occur
- the information required to support nominations and Executive Director recommendations to the Heritage Council.

The guidance should be read in conjunction with the Heritage Council's 'Objects Integral to a Registered Place' Policy.

1. OBJECTS INTEGRAL AND REGISTERED PLACES

A place is defined in the Heritage Act (Section 3) as:

- (a) an archaeological site
- (b) an area of land covered with water
- (c) a building
- (d) a garden
- (e) a landscape
- (f) a precinct
- (g) a shipwreck
- (h) a site
- (i) a tree
- (j) land associated with any thing specified in paragraphs (a) to (i).

Objects integral may be associated with any of the above.

2. CONSIDERING WHICH OBJECTS MAY BE INTEGRAL TO UNDERSTANDING THE CULTURAL HERITAGE SIGNIFICANCE OF A PLACE

The first consideration is always of the place as a whole. The first step is to determine whether the place meets the criteria for inclusion in the Victorian Heritage Register (Heritage Register) at the State level. The next step is to determine whether there are any objects that are integral to understanding the cultural heritage significance of the place.

These might be items which stand out as having an important physical, aesthetic or other symbolic relationship to that place, and which make our understanding of the significance of the place richer and more complete. The initial focus should be on thinking holistically about how the place is significant, and how an object might support our understanding of its significance.

Under Section 4 of the Policy, to demonstrate that an object is 'integral' for the purposes of the Heritage Act, you will need to consider the nature of its relationship with the place.

Questions to address are:

01. *Is the object a component in the design, operation or use of the place that contributes importantly to a richer and more complete understanding of the place's historical, cultural, technical, aesthetic and/or social meaning at a State level?*

When reviewing the criteria for the place, bear in mind which objects may be integral to explaining why certain features of a place demonstrate significance. Note that an object may play a single role in the technical operation of a system or service, or it may play multiple roles, for example, being both practical and contributing to a design aesthetic.



One of the more obvious examples of multiple roles for objects are those that have been developed to both serve a utilitarian function (e.g. a mantelpiece) but have also been crafted as a decorative element of the place (a design element). The complete object (even if made in separate parts and assembled onsite) could be assessed as an object integral.

02. Can this contribution be substantiated through physical, documentary or oral evidence?

As the intent of registering objects integral is to ensure their proper management based on significance, it is also essential to note the evidence for the stated relationship between the object and the place. Again, the evidence may be from single or multiple sources.


3. EXAMPLES OF OBJECTS INTEGRAL TO REGISTERED PLACES IN THE HERITAGE REGISTER


The following examples have been taken from existing registrations to show the different types of objects integral that nominators and assessors may wish to consider. The range of fixed and non-fixed objects and places is given as a guide only, to indicate the different characteristics of objects in relation to places. The text in *italics* in the final column explains why the object(s) were considered 'integral to understanding the cultural heritage significance of the registered place'. Not all information required at the time of nomination and assessment is provided in the table (see Section 4 later in this document for further information).

Registered place	Registered object integral to the registered place	Object image	Extract from the Statement of Cultural Heritage Significance, and relationship between object and place
Presbyterian Church, Malvern (VHR H2255)	<p>Object name: Pulpit Chair</p> <p>Description: Timber, pale blue synthetic cut pile fabric to the seat, plaque dated 1906</p>		<p>The Presbyterian Church, Malvern, is architecturally significant as one of the finest examples in Victoria of the Arts and Crafts style. It clearly shows the influence of this movement in its honest use of materials and craftsmanship and contains suggestions of the Art Nouveau. It also displays fine and well executed interiors and Arts and Crafts style furniture and organ case all designed by the architect of the church, Robert Haddon. These complement the church building and demonstrate the central concept of the Arts and Crafts philosophy of a building being a 'total work of art'. [Criterion D]</p>
	<p>Object name: Pews (79)</p> <p>Description: Timber pews with carved St Andrew's crosses in roundels and painted numbers above. Remnants of original blue carpet are visible below the current modern cushions. The pews are fixed to the floor.</p>		<p><i>Relationship between object(s) and place:</i> <i>The pulpit chair, located in the sanctuary, along with the pews, are among a number of items of furniture designed by Robert Haddon specifically for the church. The chair was made by W.J. Dalziel in 1906. The pews were made by John Sharp and Sons, also in 1906. The designs for the pulpit chair and pews are shown in surviving drawings held in the University of Melbourne Archives.</i></p>

Registered place	Registered object integral to the registered place	Object image	Extract from the Statement of Cultural Heritage Significance, and relationship between object and place
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<p>Brunswick West Tramway Substation including plant and equipment (VHR H2397)</p>	<p>Object name: A timber box for transporting one mercury arc rectifier bulb.</p> <p>Description: A large timber box with webbing inside to suspend a mercury arc glass bulb during travel</p>		<p>The Brunswick West Tramway Substation is historically significant as a rare example of a substation with all its original equipment still located in the building. It is one of only three substations in Victoria known to retain mercury arc rectification equipment, and the only one which is complete. [Criterion B]</p> <p><i>Relationship between object and place: The timber box would have carried one of the mercury arc bulbs now installed in the substation.</i></p>
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<p>Memorial Hall, Koroit (VHR H2222)</p>	<p>Object name: Group of glass advertising slides (89)</p> <p>Description: These slides are positives made of a coloured emulsion between one or two layers of glass. The slides made of two layers of glass are held together with tape. The tapes are marked 'Val Morgan Cinema Advertising' or 'Gunn's Slide'</p>		<p>The Memorial Hall, Koroit is significant as a mid-century cinema for its retention of its original seating as well as projection, sound and related equipment, and glass advertising slides. These objects add to an understanding of the cinema's operation. [Criterion D]</p> <p><i>Relationship between object(s) and place: The slides include advertisements for local companies and some national brands, with the addresses of local suppliers. The slides were shown at the cinema when it was operating, and they are now held at the Koroit Historical Society.</i></p>
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<p>Victorian Arts Centre (VHR H1500)</p>	<p>Object name: Foundation Art Collection</p> <p>Description: A collection of paintings and sculptures by leading Australian artists and sculptors</p>	 <p>'Container Train in the Landscape [detail]' by Jeffrey Smart, held in the Foundation Art Collection</p>	<p>The Victorian Arts Centre is of historical significance for its Foundation Art Collection, which was established in the early 1970s, particularly the works by some of Australia's most renowned twentieth century artists which were selected or commissioned specifically for the place. It reflects the holistic approach to creative arts encouraged by the mid twentieth century international arts centre movement and the desire to include visual art collections alongside performing art spaces. [Criterion A]</p> <p><i>Relationship between object(s) and place: The 'Container Train in the Landscape' is included in the Foundation Art Collection. This collection is considered integral to the place as it forms part of the original design intent of both Roy Grounds and John Truscott. The outdoor sculptures and many of the interior paintings were specifically commissioned or selected for the Arts Centre. They include works by some of Australia's most renowned mid twentieth century artists.</i></p>
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4. SUPPORTING DOCUMENTATION FOR NOMINATIONS AND ASSESSMENTS

The below table lists the information suggested for inclusion in nominations and Executive Director recommendations to the Heritage Council, and the required format.

Information categories for nominations and assessments

Information headings for unique identification:	Description:
<i>Object number</i>	The owner's number if applicable. Otherwise enter a consecutive number for each object.
<i>Object name</i>	The name by which it is commonly known; may be a single object or group of objects. Please specify the quantity (or approximate quantity) for a group of objects.
<i>Description of object/s</i>	50 words maximum. Include the function of the object if relevant.
<i>Description of the nature of relationship between object and place</i>	150 words maximum
<i>Source/s of information</i>	For example, published information about the object, unpublished manuscripts or oral history sources.
<i>Size (where possible)</i>	Dimensions such as height, length, diameter, weight etc.
<i>Inscriptions and markings (where possible)</i>	For example, from paper labels, impressed labels, textile labels, painted inscriptions which, for example, give the name of a company or individual, date, monogram, etc.
<i>Condition (if known)</i>	For example, any apparent damage or marks from wear.
<i>Current location (if known)</i>	Area, building or room. This may be a name by which it is commonly known and/or a reference from architectural plans.
<i>Image</i>	High resolution image(s) if possible.
<i>Image description</i>	Including source, date and any copyright/rights details if these are applicable.

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