

ONTARIO HERITAGE TRUST



BRINGING OUR STORY TO LIFE

# Heritage Matters

A publication of the Ontario Heritage Trust

Volume 14, Issue 2, September 2016

Reconnecting with Cree  
culture, language and land

---

Reading the landscape

---

Where is who we are

---


Industrial cultural landscapes:  
Fragile and fugitive

Voices of the  
landscape





# The whole truly is greater than the sum of its parts



We are all familiar with the importance of conserving bricks and mortar, walls and windows, finishes and finials at historical sites. But conservation means more than simply preserving the physical features that embody our heritage. It also means ensuring that the heart and soul of these places – including the intangible associations and meanings – are also preserved. In many cases, these

traditions extend across a landscape integrating multiple and complex values, dynamic uses and interpretations. The resulting framework is typically called a cultural landscape, providing a holistic and integrated approach to conservation – a way of understanding a place over time. It is a way of recognizing that the whole is greater than the sum of its parts.

There are many definitions of a cultural landscape, but all of them combine a distinct geographical place with the meanings, uses and significance that have been imparted, and continue to be provided, by specific cultures and communities. These landscapes may appear as natural undeveloped lands with strong associative and sacred importance, or they may be carefully designed and functional landscapes that are primarily cultural creations with esthetic, historical and artistic values.

In his presentation at the International Memory of the World Conference in 2008, Ken Taylor spoke of landscape as a cultural construct. “We see and make landscapes as a result of our shared system of beliefs and ideologies. In this way, landscape is a cultural construct, a mirror of our memories and myths encoded with meanings which can be read and interpreted.”

The discussion of cultural landscapes that follows both in these pages and on our website reminds us of the importance of protecting the tangible evidence of human civilization and the intangibles of values, beliefs, traditions and ways of life that are reflected in people's interactions with their environment over time.

Experiencing these shared landscapes provides us all with a sense of identity, created through the interplay of landmarks, history, traditions, memory and stories. I encourage you to look around you. Where are these special places for your community?



Beth Hanna  
CEO, Ontario Heritage Trust

## Contents

**Cultural landscapes – An evolving and enlightening approach to heritage conservation**, by Thomas H.B. Symons **1 • The cultural landscape – A framework for conservation** by Beth Hanna **2 • Cultural landscapes, the Métis way of life and traditional knowledge**, by Mike Fedyk **4 • Reading the landscape**, by Wendy Shearer **6 • I'm not hunting on your farm ... you're farming on my hunting territory**, by Paul General **10 • The changing landscape of farming**, by Matthew Somerville **12 • Nochemowenaing: You don't need to walk through here**, by Anthony Chegahno **14 • Industrial cultural landscapes: Fragile and fugitive**, by Christopher Andreae **17 • Where is who we are**, by Gerald Hill **19 • Cultural landscapes: Challenges and new directions**, by Lisa Prosper **21 • Reconnecting with Cree culture, language and land**, by Bob Sutherland **24 • Tools for conserving cultural landscapes**, by Thomas Wicks **28 • Scotsdale Farm – An experience of interwoven landscapes**, by Sean Fraser **30 • Further reading** **33**

*This issue of Heritage Matters, published in English and French, has a combined circulation of 12,200. Archived copies of Heritage Matters are available on our website at [www.heritagetrust.on.ca/hm](http://www.heritagetrust.on.ca/hm).*

## For information, contact:

Ontario Heritage Trust  
10 Adelaide Street East, Suite 302  
Toronto, Ontario  
M5C 1J3  
Telephone: 416-325-5032  
Fax: 416-314-0744  
Email: [marketing@heritagetrust.on.ca](mailto:marketing@heritagetrust.on.ca)  
Website: [www.heritagetrust.on.ca](http://www.heritagetrust.on.ca)

© Queen's Printer for Ontario, 2016 © Ontario Heritage Trust, 2016  
Photos © Ontario Heritage Trust, 2016, unless otherwise indicated.

Produced by the Ontario Heritage Trust  
(an agency of the Ontario Ministry of Tourism, Culture and Sport).

**Editor** Gordon Pim **Graphic Designer** Paul Arcari  
**Editorial Committee:** Beth Hanna, Sean Fraser, Paul Dempsey,  
Wayne Kelly, Thomas Wicks and Alan Wojcik

♻️ This publication is printed on recycled paper using vegetable oil-based inks. Help us protect our environment by passing along or recycling this publication when you have no further need for it.

Publication Agreement Number 1738690  
E&OE ISSN 1198-2454 (Print)  
ISSN 1911-446X (PDF/Online)  
09/16  
*Aussi disponible en français.*



The views and opinions expressed in this publication are those of the authors and do not necessarily reflect the views and opinions of the Ontario Heritage Trust or the Government of Ontario.

**Cover:** Old Mill Bridge spanning the Humber River  
– a Canadian Heritage River – in Toronto.





## Cultural landscapes – An evolving and enlightening approach to heritage conservation

Over the course of my involvement in heritage conservation – some eight decades and counting – the way in which heritage is discussed, defined and preserved has continued to evolve, as has our understanding of its place in broader political, socio-economic and environmental contexts. Indeed, the complex interrelationships between buildings, structures, landscapes, peoples, uses and the environment express the depth, breadth and diversity of our cultural heritage.

In 1992, the UNESCO World Heritage Committee adopted the term cultural landscape to reflect the evolving global understanding of heritage conservation. Since then, a series of

international and national charters, conventions, declarations and policy documents have followed, including the Standards and Guidelines for the Conservation of Historic Places in Canada and the Ontario Provincial Policy Statement under the Planning Act.

In this issue of Heritage Matters, the Trust undertakes a broad examination of the cultural landscape approach to conservation. There are many and varied cultural landscapes across Ontario – including sites that are alive with human activity, such as Ottawa’s ByWard Market – and sites that shed light on previous times and activities – such as the industrial ruins at Belfountain’s Forks of the Credit River. Cultural landscapes may include agricultural lands, with layered historical settlements, and archaeological sites like those at the Trust’s Scotsdale Farm. Alternatively, they may be more linear in nature, following historical transportation routes by water and on land. The Trent-Severn Waterway, the Grand River Valley and numerous historical railway corridors, roads and traditional portage routes that criss-cross the province are but a few examples.

Cultural landscapes can also vary greatly in scale from that of the Olmsted-designed garden at Fulford Place in Brockville to the natural environment of Nochemowenaing on the northern Bruce Peninsula – a land held sacred to the Anishinaabe people.

Ontario’s remarkable diversity offers a rich mosaic of cultural landscapes to be explored. The landscapes themselves can be interpreted through an in-depth consideration of their historical features, and the past and present patterns and uses that they reflect.

This issue of Heritage Matters will delve more deeply into the challenging concepts and preservation approaches associated with cultural landscapes that shape the continued evolution of our understanding of and approach to heritage conservation in Ontario.

Thomas H.B. Symons  
C.C., O.Ont, FRSC, LLD, D.Litt., D.U., D.Cn.L., FRGS, KSS  
Chair

## Message from our Chair



Heritage conservation is not about the past. It's about the places that surround us and the diversity of our communities. It's about ensuring that the present and the future have the benefit of the creativity, imagination, wisdom and knowledge of our ancestors. The work of heritage conservation is not meant to freeze our communities in time, but rather to discover and protect the complex layers of our history as reflected in our communities and the multiplicity of species reflected in the natural habitat.

For more than 10,000 years and over 500 generations, various peoples have shared lands now known as Ontario. Their connections and interactions with the land have left us with a landscape that reflects who we are as a society, the diversity and values of our communities as they have evolved over time. This layering of history, these "cultural landscapes," are worthy of investigation, study and protection; they should be represented and celebrated in our communities.

UNESCO's Recommendation on the Historic Urban Landscape (2011) asserts that urban heritage is an asset defined by the "historic layering of values that have been produced by successive and existing cultures and an accumulation of traditions and experiences, recognized as such in their diversity." Our role, then, is to understand, protect and interpret those layers. And to celebrate the strength and resilience that results.

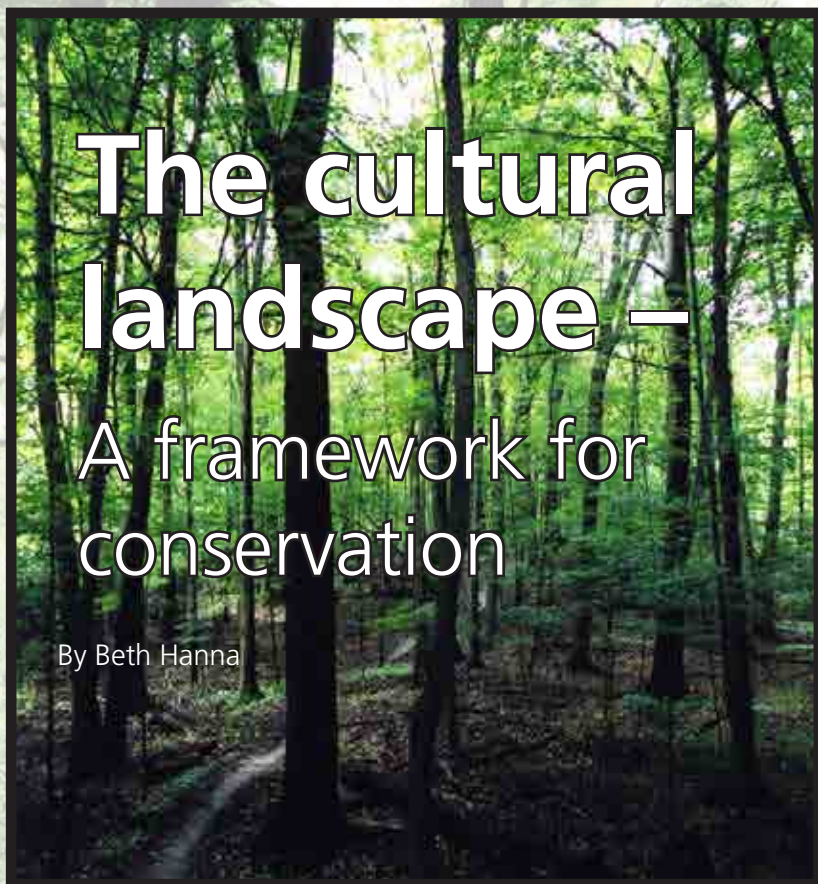
For the Ontario Heritage Trust, conservation is not just about protecting the natural or architectural values of a place, but understanding and protecting the multiple layers of both the values and history of place. The Trust has a mandate to conserve heritage in all its forms – to recognize and support the intersection and interplay of cultural and natural, tangible and intangible heritage.

Landscapes are both cultural and natural. If we protect a place in a holistic way – not just one building at a time, but structures, landscapes, districts, watersheds and systems – we provide for dynamic communities that are resilient and adaptive in the face of change. A cultural landscape serves as a conservation framework that addresses the complexity and inter-relationships of these systems, and protects their diversity, their values. Conservation then becomes a holistic exercise that reflects diversity of place and diversity of peoples over time.

There are tensions inherent in this discussion, however: differing values, objectives and needs. Whose values are protected? Which needs? What is the impact of expansion, housing, transportation

systems, industry on the landscape, and vice versa? How are traditional uses aligned with society's apparent desire to push the boundaries of development?

Protecting a heritage building is difficult enough. How do we safeguard something as vast and complicated as a landscape? It is important to understand the history of a place – to understand the people who created it, in their own context and values – in order to understand its meaning. This complex inter-relationship is described in the 2008 UNESCO Declaration on the Protection of the Spirit of Place:



# The cultural landscape – A framework for conservation

By Beth Hanna

*"Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place."*

The Farmer Property (c. 3000 BCE) on the Niagara Escarpment. This trail was closed to protect the ancient archaeological site.





Waverley Heritage Conservation District, Thunder Bay.

In order to conserve the spirit of place that thrives in a cultural landscape, one must arrive at a comprehensive understanding and often a rethinking of the place. One must also identify threats, safeguard values and transmit meaning to those who will follow and carry on the cultural legacy. Only then can effective long-term stewardship strategies be developed – based on multi-generational, cultural and socio-economic networks. Landscapes can become educational tools to build a broader understanding of the unique features of our communities, as well as the shared memories of those cultural and geographic touchstones that have been lost.

The United States National Parks Service gives consideration to the stewardship of cultural landscapes and concludes that: “The potential benefits from the preservation of cultural landscapes are enormous. Landscapes provide scenic, economic, ecological, social, recreational and educational opportunities that help us understand ourselves as individuals, communities and as a nation. Their ongoing preservation can yield an improved quality of life for all, and, above all, a sense of place or identity for future generations.”

American geographer Pierce Lewis, in his article “Common Landscapes as Historic Documents,” states that: “the attempt to derive meaning from common human landscapes possesses one overwhelming virtue. It keeps us constantly alert to the world around us, demanding that we pay attention not just to some of the things around us but to all of them – the whole visible world in all of its rich, glorious, messy, confusing, ugly and beautiful complexity.”

The past is always with us. History builds up over time, each layer contributing to the intercultural dialogue, complexity and richness of place. For the Trust, this integrated model for conservation – which considers a place for all of its historical, architectural, archaeological, recreational, esthetic, natural and scenic values – creates dynamic, adaptive communities that are resilient in the face of change.

*Beth Hanna is the CEO of the Ontario Heritage Trust.*



Draper Street Heritage Conservation District, Toronto.



The historical Irish dry stone wall that has been partially restored, located on Amherst Island. Photo: Andrea Cross

While the term cultural landscape is not commonly used when discussing Métis land use, it is a concept that Dr. Brian Tucker, who holds a PhD in Ecology from the University of Alberta, works with on a daily basis as the Associate Director of Education and Way of Life with the Métis Nation of Ontario.

Tucker says, “We can think of cultural landscapes as areas where Métis people have practised and continue to practise our traditional way of life and from where our traditional knowledge about that way of life is anchored.” Tucker’s interest in cultural landscapes is not just professional and academic, but also a key element of his Métis identity and that of his Métis community in the Fort Frances/Rainy Lake area.

Like most of the Métis communities in Ontario, the one around Fort Frances/Rainy Lake formed along a key fur trade route during the 1700s and 1800s. Métis cultural landscapes were not limited to the physical locations where buildings were constructed, but included the areas where Métis people harvested both animals and plants by gathering, hunting, fishing and trapping. Métis harvesters would travel on land and water where they would mark trails, use portages and water routes, and frequent specific places for harvesting, occupancy, ceremony and family gatherings. “While their activities were subtle and did not dramatically alter their environment,” Tucker says, “there absolutely was an integration of people and place. It’s an integration that was very real and meaningful to my Métis ancestors, and it continues to be very real today.”

## Cultural landscapes, the Métis way of life and traditional knowledge

By Mike Fedyk

Brian Tucker on Rainy Lake in 2016 with his children. Photo: Brian Tucker



Métis people harvest for food, medicine, building supplies and income – and there is a spiritual connection to the land and water. “Many Métis today have what we call traditional knowledge,” says Tucker. “This is information passed on from our ancestors, mostly through oral history, on how to live our traditional way of life and how to properly interact with our cultural landscapes.”

Like many Métis people across Ontario, Tucker and his family are keepers of some of this traditional knowledge. They have been harvesting on the shores and on the water of Rainy Lake near Fort Frances for generations. Tucker adds, “We still get our food from the same places as our ancestors, and we are connected to this place

by our stories and memories. If you visit any Métis community in Ontario, you will find we all have places like that. The stories are an important part of our Métis identity and represent a very tangible connection to the land.”

For Métis people, cultural landscapes are very much alive and contemporary, not relics of a bygone era. They are a living connection between past, present and future. “My father and his father and his father before him and so on were connected to this land. Today, my children and I follow the same trails and paddle the same waters as they did,” Tucker poignantly observes, “it is an important part of my Métis identity.”

*Mike Fedyk is the Director of Communications for the Métis Nation of Ontario.*



Agnes and Ed George, members of the Métis community around Fort Frances, with their children in the 1940s near Rainy Lake.



The Tucker family with other Métis harvesters on Rainy Lake in the 1980s.  
Photo: Brian Tucker

An important value of learning to observe and understand the cultural landscape is to see how natural features and processes have been modified or enhanced in the past as a way of creating a sustainable way of life. J.B. Jackson, noted educator and writer about vernacular landscapes, once stated that “Landscape is history made visible.” This insight into the cultural landscape recognizes that there is much to be seen and much to be understood about our past.

As we travel around the province, there are many indications – both obvious and subtle – of past natural and human activities. This evidence is visible in vegetation patterns, circulation networks, and the buildings and structures comprising our cultural landscape. Even where past uses have stopped, some of the details and patterns may persist, revealing a long history of use. For example, in the rural landscape, surviving tree lines of Norway spruce within open

Some natural forces, such as the retreat of the ice field that covered most of Ontario, have left an indelible mark on the current landscape. The existing landform, topography, underlying geology and drainage patterns created during the ice age have set a stage on which human activities have occurred, creating the cultural landscape we value today. The limestone Niagara Escarpment, the granite Canadian Shield and the fertile glacial till plains of southwestern Ontario have each influenced the range and success of settlement patterns still visible today. For example, the distinctive stone farmhouses in Waterloo and Wellington counties are constructed with limestone quarried locally or from granite fieldstone that emerged from the melt waters. In contrast, the counties in southwestern Ontario have few stone domestic buildings, using instead the timber resources found in abundance in that region.

# Reading the landscape

By Wendy Shearer

There is increasing awareness of cultural heritage landscapes through policies and procedures aimed at their protection and conservation. Several types are recognized, designed, continuing (relic and evolved) and associative. (Refer to the Ontario Heritage Trust’s information sheet on Cultural Heritage Landscapes – An Introduction, revised November 2012, for examples and references.) There are examples of each of these types interwoven in our existing landscape.

Fulford Place in Brockville is an excellent example of a designed cultural landscape where the reading of the existing landscape confirmed many of the important details of the original Italianate garden needed for its

fields indicate the location of the historical farm core with its numerous outbuildings, barn, laneway and farmhouse – still visible long after the structures have been removed.

There is value in being able not only to observe our surroundings but also to understand the natural, economic and cultural influences that have shaped our society. The evidence in the landscape reveals past human activities aimed at survival, stewardship and sustainability. There are lessons to be learned from understanding how resources have been used to advantage over the centuries, and how different periods have assigned different values to the landscape.

conservation. At the beginning of the 21st century, the Trust initiated the restoration of this early-20th-century garden on the side yard of George Fulford’s expansive residence. Fulford Place reflects the style of the golden country estate era, when grand homes frequently overlooked a formal Italianate garden. The natural slope of the property towards the St. Lawrence River was dramatically altered with the addition of more than 5 metres (16 feet) of soil to create the necessary flat terrace.

Benefitting from an extensive archival record of correspondence, photos, newspaper articles and the original 1902 Olmsted plans, the return of the Italianate garden



began. The exact location of the geometric beds was visible in the later photos of the garden and onsite long after they had been covered with a blanket of sod. Using the combination of historical research and remaining visible evidence on the site, the gardens were faithfully restored.

It is possible to read the past in the features of an evolved and evolving cultural landscape. In southwestern Ontario along the north shore of Lake Erie, there are continuing patterns of kilometres of cedar hedges cross-stitching the fields. This landscape feature is rooted in the past history of

the region where, by 1900, only 20 per cent of the forest cover remained. At the same time, the nutrient levels in the sandy soils were low; dry climatic conditions created soil loss by wind erosion. The active planting of evergreen windbreaks was undertaken in the 1920s to retain the soil. Today, these lines of cedars continue to be a distinctive feature of the agricultural landscape. While the field crops have continued to evolve and diversify from tobacco and potatoes to ginseng and asparagus, the evidence of this early forestry practice is visible and informs the community of the valuable lessons learned about soil management.



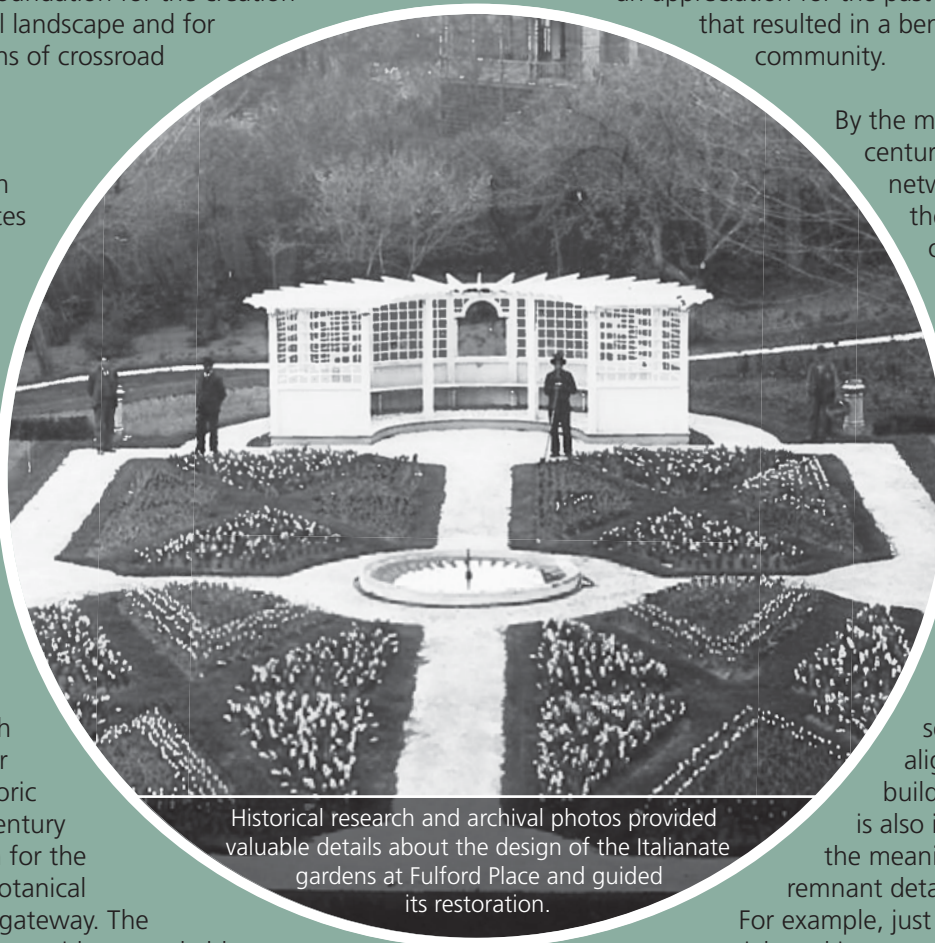
While the original Prince Edward County survey showed a complete network of roads, frequently the road allowance remained unopen. Although incomplete, it still adds visual interest to the rural landscape. Photo: Wendy Shearer



One of the most obvious remnants of past activity that can still be read in the landscape is the layout and alignment of the road grid established throughout the province in the early 19th century by British military surveyors. This orderly pattern has been the foundation for the creation of our rural agricultural landscape and for the predictable locations of crossroad settlements.

In some cases, the grid network coincided with earlier pre-contact routes that were direct links between resources. For example, one of the earliest trails that connected the Niagara Peninsula to the north shore of Lake Ontario ran through what is now known as Burlington Heights – a partial land bridge used for centuries by First Nations peoples, and in the 19th century, by settlers such as Sir Allan MacNab for Dundurn National Historic Site, and in the 20th century by Thomas McQuesten for the location of the Royal Botanical Gardens at Hamilton's gateway. The topography of the area provides remarkable views to the water of Cootes Paradise on the inland side and sheltered Burlington Bay on the lake side, and is evidence of the landform created by the glacial retreat. The Niagara Escarpment creates a sheltered natural environment where rare and unique plant and animal communities flourish. The visitor travelling along this route today is able to see thousands of years of natural processes providing a benevolent setting for later centuries of improvement works.

The rural road grid pattern is frequently reinforced by tree lines of sugar maples. These tree lines are a distinctive reminder of the historical practice where farmers would plant trees along their farm frontages. Observing these tree lines evokes an appreciation for the past actions of individuals that resulted in a benefit for the broader community.



Historical research and archival photos provided valuable details about the design of the Italianate gardens at Fulford Place and guided its restoration.

By the middle of the 19th century, an extensive rail network formed part of the economic framework of the province. Small communities on the rail lines experienced prosperity and growth. In the 20th century, changes in transportation resulted in the removal of many lines, leaving evidence of their past layout still visible in the landscape.

While it is easier to see patterns in the alignment of roads, buildings and vegetation, it is also important to appreciate the meanings found in the remnant details in the landscape.

For example, just as the type of building material used in vernacular structures will reflect available local materials and craftsmanship, other landscape details will reveal much about the history of local development. In eastern Ontario, for example, the standard design for the common cedar rail fence involved a zigzag or tripod style where the fence sat directly on the ground. In other parts of Ontario, cedar fences relied on posts installed in the ground with rails added between each section. This change in pattern reveals changes in the bedrock geology



and the depth of the topsoil. The observable evidence of the different fence types reveals the resourcefulness and efficiency of the builder.

Reading the landscape is a valuable way to appreciate the activities that have left a mark on the environment. Observation alone, however, cannot tell the entire story of the history of a place. Historical resources – photos, Tweedsmuir histories, insurance maps, census records, land registry records and published local histories – can fill

in the missing pieces of information about how the cultural landscape was created. Once this important background information is collected, a return visit to observe the landscape remnants and features again is in order, resulting in a greater appreciation of the variety of components that comprise the cultural landscape.

*Wendy Shearer FCSLA, ASLA, CAHP is a landscape architect and cultural heritage specialist in Guelph, Ontario.*



Traditional cedar split-rail fence from Ottawa's Pinhey's Point, a Trust easement property.



# I'm not hunting on your farm ... **you're farming on my hunting territory**

By Paul General

My people – the Haudenosaunee – have been part of the land along the Grand River for millennia, while other cultures have been here since the ice age. We believe that we have been put here by our creator, and have been here forever.

There have been many changes in the land along the Grand River since the glaciers receded – changes in flora, fauna and climate. First Nations people have adapted to these changes and have thrived using the bounty that was provided for us by our creator. For this, we give thanks every day.

But before the taming of the land by pioneers, the Grand River Valley was an entirely different and unrecognizable place. My people would have lived in longhouses made of bark. Some of these longhouses may have been over 100 feet long, and many would have formed villages of several hundred to several thousand occupants. These villages would also have been located near

sources of water – providing food, irrigation and transportation. We would have fished and harvested plants for food and medicine. We would have hunted for food, clothing and tools. We wasted nothing. The trees were abundant and diverse, providing all manner of benefits to us, as well as providing homes for the animals and birds that existed then – wolf, southern elk, black bear and moose – a noticeably different community of animals from today. The trees were so abundant that one could literally walk from Lake Erie to Lake Huron without leaving the bush.

At that time, the climate would have been much different, too – not as severe as today – and we would have recognized the benefits brought by the seasons, giving thanks through ceremony, dancing and feasting. We would have recognized the mighty thunderers as they announced the coming of life-giving rain. We would have given thanks to the sun for warming us and causing all things on mother earth to grow. We would have given thanks



The Grand River at Ruthven Park National Historic Site, near Cayuga.





Grand River (<https://flic.kr/p/Rk6Xe>), used under CC BY-NC-ND 2.0 (<https://creativecommons.org/licenses/by-nc-nd/2.0/>). Photo: Ann and Peter Macdonald

to all that the creator has provided to us – as we still do today. This is what we are taught to do.

Unfortunately, today, it is harder to give thanks. As this land became populated with western ideas of land use, the idea of man dominating nature and changing it to whatever suits him has become the norm. The idea of a field left to naturalize is deemed wasteful. The belief that all land should be producing some sort of product is a western notion. Trees became an obstacle to all sorts of activity – from farming and road building to the creation of towns. The lumber industry expanded as more trees were cut in the Grand River valley. The forests have been so successfully removed that one can no longer walk from lake to lake without leaving the woods. Now, one can walk from lake to lake without leaving continuous farmland and built-up areas.

These changes have happened within a relatively short period of time. While we may have always been able to adapt, it has been more challenging to adapt to the total change along the Grand River. The uncontrolled converting of forest to farmland, urban areas, aggregate pits and private property – all in the name of the pioneer spirit or so-called progress – has occurred with the blessing of various levels of government, under proper permits and “legal” and “expert opinion.”

All of this change has had a profoundly negative impact on First Nations to carry on their traditional cultural activities, such as hunting, fishing and harvesting. With the forest gone and land under private ownership and altered extensively, medicines have become harder to find, animals are no longer plentiful and conflicts have arisen as we try to carry on our culture.

Harmonizing traditional knowledge with western science is a huge task, as western science is reluctant to give up its hold on academia, and governments are reluctant to give up their control over potential financial benefits. I was once told that “natives are land rich and knowledge poor.” How does one change this attitude? We start by being persistent and patient, leading by example. If one Googles the Great Lakes basin and zooms in just south of Hamilton, one will see a small patch of Carolinian forest surrounded by farmland – where the Six Nations of the Grand River is located. We can contribute to the reforestation of these lands – not only on Six Nations, but also in the surrounding counties where the forest cover has been reduced to 11 or 12 per cent of what it once was. In leading by example, we can hopefully change attitudes both politically and locally.

*Paul General is the Wildlife Officer with the Six Nations of the Grand River.*







# The changing landscape of farming

By Matthew Somerville

A 19th-century barn in Richmond Hill (now demolished).

Growing up on a small family farm, I have witnessed the benefit and impact of technology on agricultural landscapes.

In the 1980s, our barn was filled with thousands of square bales. Then, our family bought a round bailer – which eliminated manual labour from haying and bank barns altogether. Within a decade, bank barns – one of the most defining visual images of farms – were left without a primary purpose. With only marginal use and a high cost of maintenance, these structures have since fallen into disrepair. This single change in technology provides a glimpse into the forces that continuously shape Ontario's agricultural landscape.



Decaying farm infrastructure in Markham.

To farmers, our agricultural landscape is a living landscape that is constantly reshaped by innovation and economic change. As heritage professionals, we may look at the decline and abandonment of barns with dismay. The craftsmanship and physical connection with our past cannot be re-created once lost. But, to farmers, there is little room for nostalgia – and no monetary value in the past.

The creation of the Greenbelt is Ontario's major policy contribution to the protection of agricultural landscapes. Its primary purpose, however, was never the protection of cultural landscapes, but rather the protection of farmland. As the recent Crombie report on the Greenbelt acknowledged, protection

Photos by Matthew Somerville.



of cultural heritage assets needs strengthening. But to what end should these protections be strengthened? And should these protections not extend to all areas of Ontario?

The best way to strengthen the protection of agricultural landscapes is to lower barriers for new farmers, foster a spirit of adaptive reuse and encourage agricultural innovation. Many people are interested in farming, but access to land, capital and training are huge barriers. Farms now average 314 hectares (778 acres), which is unmanageable for newcomers. Even if farmland can be obtained, there is a 30 per cent deposit required to qualify for a mortgage. In the United States, Land Banks that provide tax incentives for the donation of agricultural land have been shown to conserve the integrity of agricultural landscapes while lowering barriers to accessibility. Organizations exist, such as the Ontario Farmland Trust, but the tax benefits are not the same and there are few incentives to donate land beyond altruism. Organizations such as FarmStart provide training to new farmers, but again their ability to accept applicants is limited by the amount of available farmland. Simple changes to existing programs, such as the Eco-Gifts program – to permit the donation of farmland for income tax reductions – would significantly help remedy this situation.

Encouraging the rehabilitation of older farm structures is another obstacle that weakens the protection of agricultural landscapes. Changes introduced in 2007 to the Ontario Fire Code and later the Ontario Building Code make the reuse of agricultural structures difficult to implement, and shift the

liability to the municipal Chief Building Official. In 2012, the Office of the Ontario Fire Marshall sent a memo to all Ontario municipalities warning that barns should not be used for public gatherings. Some forward-thinking municipalities are finding ways to overcome these barriers, but there must be a municipal will to innovate. These are not cost-prohibitive barriers, but they do require leadership.

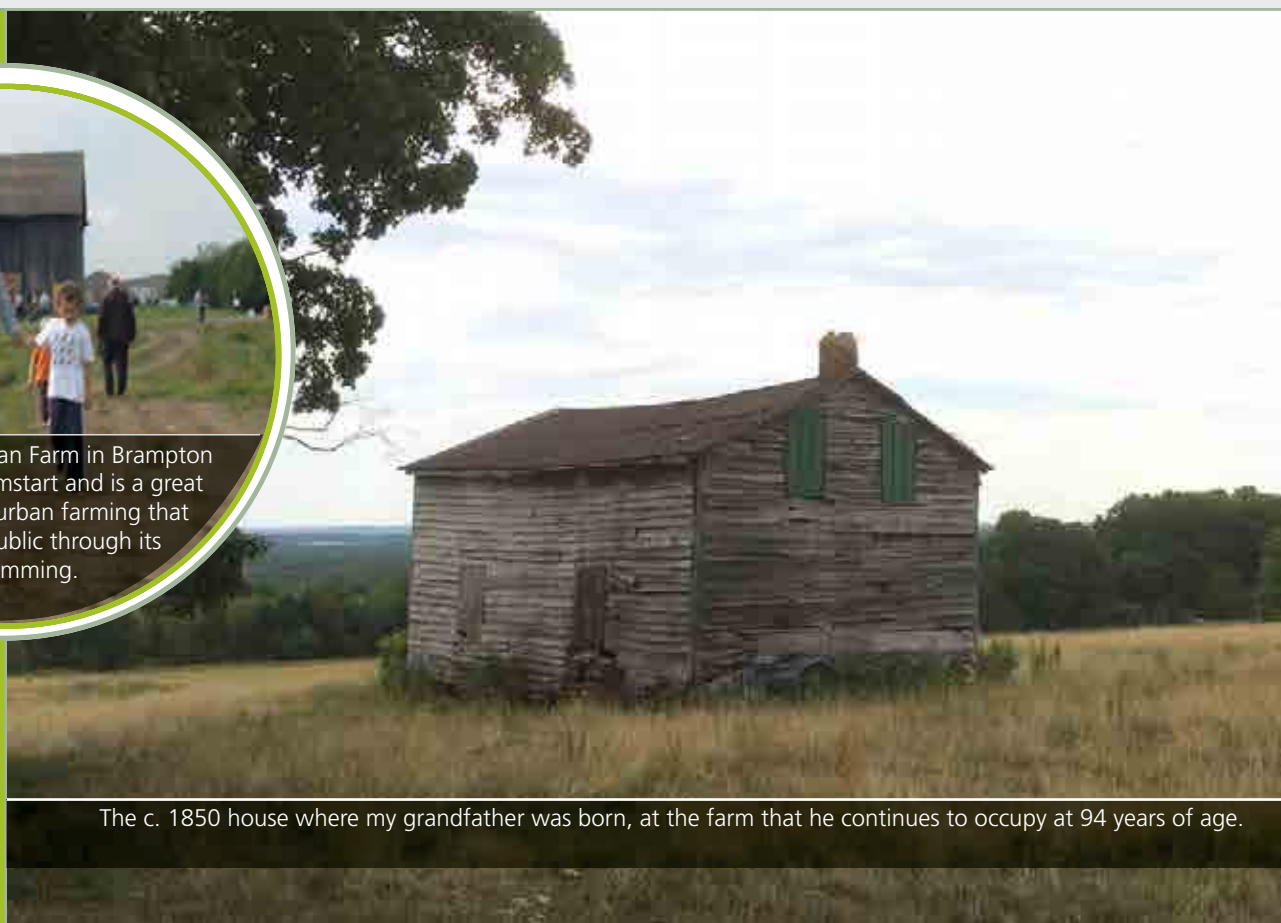
As a heritage planner, my work interfaces daily with agricultural landscapes that contain potential heritage value. The lack of policy options, however, limits the ability to conserve and innovate. Developers who own land in the Greenbelt are willing to wait it out. The result will be a continued loss of opportunities to integrate urban and rural communities, as well as the steady decline of agricultural heritage resources.

The tools and resources to alter our current trajectory are available. There must be a desire, however, and a coordinated approach to make it happen. Until then, the best crop that will be harvested by many Ontario farmers will be barn boards.

*Matthew Somerville is a Heritage and Urban Design Planner with the Town of Richmond Hill. As a fifth-generation farmer, Somerville has a deep interest in the connection between urban and rural communities, as well as the future of agriculture in near-urban areas.*



The historical McVean Farm in Brampton is managed by Farmstart and is a great example of near-urban farming that engages the public through its programming.



The c. 1850 house where my grandfather was born, at the farm that he continues to occupy at 94 years of age.



# Nochemowenaing

You don't need to walk through here



## An interview with Anthony Chegahno

The Ontario Heritage Trust and the Chippewas of Nawash Unceded First Nation co-steward lands in northern Bruce Peninsula that are part of an Indigenous cultural landscape known as Nochemowenaing. These environmentally sensitive lands are sacred to the Anishinaabe peoples. Recently, the Trust's Sean Fraser talked with Nawash elder Miptoon (Anthony Chegahno) at Nochemowenaing about the site's special meaning and significance.





Nochemowenaing viewed from the north on top of the Niagara Escarpment.

**Sean Fraser:** Why is Nochemowenaing significant to you, the Nawash and Anishinaabe people?

**Miptoon:** It holds a great sacredness for the Anishinaabe people, especially those from my community, Neyaashiiningmiing (Cape Croker). Prior to European contact, the Anishinaabe peoples used this area for many ceremonies – as a place to bring the sick and the ailing, but also as a final resting place where they could make their peace with the creator. Nochemowenaing is a place of great respect where we gathered for our journey to the star people. It is not to be wandered through without permission or traversed aimlessly. When we come here we must offer tobacco and walk sacredly in the steps provided for us by our ancestors. You'll find various medicines throughout this landscape that have been given to us by the Creator. Even as far away as Wisconsin and Michigan, the Anishinaabe peoples have heard of this place ... I believe that our knowledge of the place was passed on verbally. As our ancestors traded throughout the Great Lakes, this information was shared with other communities and this is how it was passed on to me ... We have to be

open-minded and clear about our preconceived thoughts of what the landscape is. If land is looked on as a commodity, that's all it'll ever be. But, if we look at landscape as the community ... then we can begin to approach it sacredly. This place should never ever be owned because it's a community and it holds great community values ... Our ancestors are buried here, and there are stories that are held deep in this place and within the thoughts of many elders ... This place must always be treated with the greatest of respect.

**Sean:** What are the challenges of preserving the landscape and the meaning of Nochemowenaing?

**Miptoon:** Preservation is something that we, as human beings, need to learn. We should learn, too, that land can't really be owned, and that as Anishinaabe people, we welcome others with open arms to walk and to see what I see here now. This is something that we will always cherish and hold because our ancestors have said to us "honour the words passed on to you." That's what I'm trying to do even as I am teaching and sharing with you today. It's very



The cobble beach on the shores of Georgian Bay at Nochemowenaing.



important that you understand the sacredness I feel when we walk across the land ... I believe that we have to protect this place to the best of our ability. There should be no more development here. I will always sense that the Great Spirit's head hovers over Nochemowenaing.

**Sean:** Before the arrival of the Europeans, how was land shared by the various Indigenous peoples, bands and nations?

**Miptoon:** There is no Anishinaabe word for ownership of land. Everything was shared. It was all held in trust. Yes, we had conflicts, but land wasn't owned per se by individuals or big companies. Land was meant for everyone to walk through, respectfully, honestly and just to thank the Creator for all the good plants, the good trees and everything that was given to us. We hold the land in high esteem and that is how I want to leave it for the generations who follow ... Once we believe that land is owned and we put up a no-trespassing sign, then you can't walk here any longer. In doing this, we lose that oneness with human beings. We don't listen to what nature is telling us anymore and we forget to walk in that colossus of oneness. When we lose oneness, we lose oneness with nature, and nature becomes a commodity. When the landscape is community, we leave it like it is. That's what is in my heart. I don't want to see buildings all over the lands. If I wanted that, I go down to Toronto or another big city, but this is what I want to see preserved for "Pune-nay" in our language, it means forever.

**Sean:** What should all Canadians know and recognize about this special landscape?

**Miptoon:** I hope that they open their eyes to the reality of the sacredness, and put away preconceived ideas that sacred land should be developed. Some think this is a great point for building houses and cottages, but that's not so. I hope that we learn to walk respectfully when we come here. And that we allow nature to speak to us and allow the Creator to speak to us and say "this is a special place, this is where the Ancestors are." All Canadians must put away their ... negative attitude toward Anishinaabe people. Once these are laid aside, I believe that all across Ontario and Canada, we can come to some sort of resolve and learn to walk in oneness ... [Nochemowenaing] is not a place for archaeologists to find artifacts or for people to go on guided tours. This should always remain a very respected and protected sacred place ... An elder who came to the site once told me that he didn't need to go down to Nochemowenaing. He said "I don't feel it in my heart. Just tell me about it and that will be enough." I was honoured by that respect. I really appreciate people who don't need to walk down to the point and can experience the place through the words. This way, the meaning sinks deeper into your heart. Listen to the ancestors and the elders who tell you their stories about Nochemowenaing. You don't need to walk through here.

Visit [heritagetrust.on.ca/hm](https://heritagetrust.on.ca/hm) for the full version of this interview.

*Anthony Chegahno, whose Anishinaabe name is Miptoon, is an elder, a resident of Neyaashiiningmiing and a former band councillor for the Chippewas of Nawash Unceded First Nation.*



# Industrial cultural landscapes:

## Fragile and fugitive

By Christopher Andreae

Appreciating industrial cultural landscapes can be challenging due to the diversity of industrial activities and locations. The variation between rural and urban landscapes described below provides insight into the processes that created them.

Typical historical, rural industrial landscapes are associated with agriculture, forestry and mining. For about 30 years, at the end of the 19th century, quarries along the Niagara Escarpment at the Forks of the Credit provided Toronto and surrounding areas with high-quality building stone – most notably for the legislative building in Toronto. “Burning” limestone, that lay on top of the sandstone, was a minor industry. The exception was a novel kiln known as a Hoffman kiln that ran briefly in the 1890s. This design was widely used for firing brick, but was the only lime-burning example in Canada. These stone industries were short lived. By 1900, the tramways, quarry faces, incline railways and sheds had closed, and within another 20 years were largely invisible in the bush.

The quarry landscape had mellowed sufficiently by 1930 to attract A.J. Casson to paint the scene. Today, the moody, mysterious ruins of the Hoffman kiln along with waste rock, rusting machinery and tramway earthworks are littered in the understory – in harmony with nature.

Mining and smelting operations at Deloro were quite different. Located on the Moira River near Marmora, it was part of Ontario’s first gold rush in 1866. Fortunately, from a business perspective, the ore was high in arsenic. While the gold was not profitable, the arsenic had a considerable market and Deloro was, for many years, North America’s only arsenic producer. When mining there ceased in 1903, the landscape was defined by mine shafts, milling and smelting facilities, and a company town.

Again, fortuitously (for the owners), cobalt ore – also with a high arsenic content – had just been discovered at Cobalt in northern Ontario. Deloro had the smelting technology and, between 1907 and 1961, ore was brought by rail to Deloro for processing. For many years, arsenic was a lucrative commodity, but the market eventually disappeared and thereafter the arsenic ore was simply dumped.

Deloro entered a final phase of landscape evolution in 1979 when the province – having acquired the orphaned property – commenced a 40-year

Hoffman lime kiln west wall.



decontamination program of Ontario's most contaminated industrial property. When finished in 2014, a new, engineered landscape had completely obliterated the historical, hazardous past. Remnants of the company town still exist, though, outside the former mining area.

The urban landscapes of industry most at risk today are those established before the First World War. These were located in the urban cores, close to residential areas and typically based on railway access. The modern industrial landscape is located along 400-series highways on the periphery of cities.

This migration has left the industrial core obsolete and a changed landscape. In many cities, individual industrial buildings have been integrated into the urban fabric for commercial or residential use. But, the landscape of tightly packed factories processing commodities into commercial products – with the attendant sounds, smells and traffic – no longer exists. In other cities, such as London and Brantford, the industrial district still physically survives but is derelict, awaiting new life.

A few urban core industrial landscapes, however, continue to thrive. Burlington Street in Hamilton runs through the middle of the largest such landscape in Ontario. It contains two steel mills (one operating, one closed), refineries, fabrication plants, storage and rail, road and water transport facilities. This landscape is stable at the moment, but steel production is an internationally competitive business and the economy could change the equation.

Rural industry, as long as it did not create dangerous conditions, has typically been allowed to drift off into gentle decay. Urban industrial landscapes do not have the same option. Quite apart from the value of land and the physical risks of abandoned property, the esthetics of urban decay are generally unacceptable.

Industrial activity over the last 150 years has created distinctive rural and urban landscapes based on economic and social opinions of the day. New ones have been evolving over the last few decades that reflect our present values. Over time, there remains both continuity and change in the way industrial cultural heritage landscapes have evolved.

*Christopher Andreae, PhD, is a professional industrial archaeologist, historian and the principal of Historica Research.*



The McCormick factory in London (December 2014) was once a landmark industry. Photo: Christopher Andreae



Deloro treatment plant, August 2011. Photo: Christopher Andreae



Stelco blast furnace in Hamilton, 1987. Photo: Christopher Andreae



# Where is who we are

By Gerald Hill

*“Asking a poet to talk about landscape – cultural or otherwise – is like asking beer about a glass. It’s what holds us.”*





What might I mean by *landscape holds us*? When we open our eyes, we see light. We open our mouths, we breathe air. These are the simple media by which our landscape first appears. Already, I correct myself. Our first landscape is a mother's heartbeat rocking the womb. Our first light is darkness; our first rhythms are temperature and sound. Landscape – the field of sensation that we are born through – seems a simple read. It's where we are born and always have been.

If that's too grand a claim, the next one will be also: landscape as both cause and effect of who we are. But now, the matter becomes less straightforward, for I can speak only of *my* landscape – my intersection of topography, genetics, history, family, personality, community, the works. In saying so, I shift my notion of landscape from what it is to what it does, from physical to cultural.

What a cultural landscape does is babble in diverse voices. Let's consider Fool's Paradise in Toronto, site of the Doris McCarthy Artist-in-Residence centre. Several narratives – each with its own vocabulary, character and delights – clamour for the attention of the artist here. Anyone can be as vital, as generative in whatever practice the artist uses, as the next. Here's a quick list: Scarborough urban development, Great Lakes ecology, bluff geology, the painterly practice of McCarthy herself, the administrative realities of the program, and, we cannot forget, what the goose nation is doing. That's a lifetime of work! It's up to the shifting/shifty temperament of the poet as to which voice he/she gives the most hearing.

For example, we might be drawn to the story of the multi-million dollar homes built on land that will one of these days tip into Lake Ontario. When Doris McCarthy built her first cabin (in the 1940s), there was nothing between her triangle of land – where the ravine meets the top of the bluff and Kingston Road – but a ridge and a wooded slope. Only within the last decade or two did the road down to Doris's place fill in, especially on the bluff side, with houses that the wealthy built. These homeowners, however, soon notice they're losing a metre of property each year to the Scarborough Bluffs. Pressure is applied to the waterfront authority. A \$10-million breakwater saves the base of the Bluffs and thus slows

disintegration at the top. Lost, however, will be the cliffs, replaced by an ever-more-gradual slope as earthfall accumulates. In the economic narrative, the Bluffs are both value and cost.

For most of my days at Fool's Paradise, the word I'd use is *time* for whatever I saw, whatever came to mind at even the quickest of glances over the pond or down the bluff face. Forces that created the bluffs destroy them. Either way, they're the beauty that will continue to draw artists here. As we feel the fine dust of the bluffs in our whiskers and see it on our glass tables, which we wiped just yesterday, the very threat of disintegration at the edge is what we love or, at least, cannot resist attraction to.

For poets, it's always language that activates landscape. What else can there be? Whether landscape registers as, say, heat on a patio or speculation on what Doris McCarthy herself might commit to page or canvas right now, it is landscape spoken and written. I hear thunder but can't see the western sky. I don't know if the patio umbrella will hold. But whatever or whenever I know, it's language, a narrative, that tells us.

Poets love this sort of thing. Almost as if a place speaks a story, one of many – and as any story looks for a listener, or another teller, a poet is drawn to Fool's Paradise and its landscapes.

*Gerald "Gerry" Hill is a writer/poet from Saskatchewan, where he is the province's poet laureate. Hill was one of the inaugural artists in the Trust's Doris McCarthy Artist-in-Residence program in 2015.*



# Cultural landscapes: Challenges and new directions

By Lisa Prosper



Richardson Mountains, in the Northwest Territories, is part of the vast cross-boundary migratory route of the porcupine caribou herd and an example of a large landscape. Photo: Lisa Prosper

Cultural landscapes were first introduced into the heritage lexicon in the early 1990s as a new type of cultural heritage resource. The typology was a welcome addition as it expanded the scope of traditional heritage practice from individual buildings, monuments and sites to places that were often large in scale, composed of an aggregate of features and whose significance lay at the point of interaction between culture and nature. As the field began to put the new typology of cultural landscapes into practice, however, a certain degree of discomfort began to emerge with how well it fit (or did not fit) within the traditional heritage framework.

At the root of this discomfort was its primary interpretation in terms of the form and spatial arrangement of discrete physical features over a given geographical area – an interpretation that fell short of recognizing the holistic, dynamic, intangible and present-centred qualities of most cultural landscapes, and limited its wider application. But there were other areas of tension as well. It was proving difficult to reconcile cultural landscapes as a type of cultural heritage resource that, by definition, sought to protect heritage value at the intersection of culture and nature, with an existing disciplinary taxonomy that insisted on the separation of culture from nature, and the tangible from intangible heritage. The apparatus of cultural heritage conservation, including legislative and

policy frameworks designed to exercise authority over real property, and the tools and instruments commonly used to achieve traditional heritage conservation objectives (such as designation) were also making it difficult to accommodate cultural relationships with nature that did not necessarily result in physical expression as well as the inherent dynamic character of all cultural landscapes. The result has been a relatively narrow interpretation of cultural landscapes within the traditional heritage framework.

Twenty-five years on, there is evidence that non-traditional perspectives are beginning to influence the definition and interpretation of cultural landscapes. Ecological, non-western and Indigenous perspectives are all finding traction in heritage thinking and practice, in part through an engagement with cultural landscapes. Consequently, cultural landscapes are reasserting their role in heritage conservation as a contact zone for internal and external reflection that seeks to further our disciplinary understanding of the practice of heritage itself and that orients the field outward, beyond its disciplinary boundaries to participate in 21st-century issues such as climate change, regional and community sustainability, and environmental conservation efforts in which the field of cultural heritage conservation must necessarily engage.



Climate change threatens both cultural and natural resources, which makes it a particular area of engagement for cultural landscapes. One of the regions most affected by climate change is Canada's north, where it threatens species and permafrost stability, archaeological resources as well as Indigenous traditional harvesting and land-use practices. Increasingly, natural resource conservation strategies make use of traditional knowledge in their decision-making, yet it can be equally advantageous to the management of Indigenous cultural heritage resources and traditional practices to make use of scientific knowledge on climate change. The long-term sustainability of northern cultural landscapes relies on the continuation of the interrelationship of culture and nature and the ability of resident communities to adapt to the new conditions presented by climate change. Cultural landscapes offer the conceptual foundation upon which this knowledge exchange can take place.

Cultural landscapes are also relevant to local community sustainability efforts. There is a growing interest in small-scale economies based on livelihood activities that employ traditional land-use management systems to achieve more sustainable agricultural and livestock production, and in traditional resource economies that are in the process of transitioning to place-based creative economies. This renewed local focus harnesses and contributes to the discernible character of places, while promoting community-led management strategies and investing in long-term economic sustainability. The cultural landscape lens allows an understanding of these living landscapes as intertwined cultural, natural, social and economic systems that possess their own ecology of place – the amalgam of traditional land-use practices, places and patterns of settlement and inhabitation, place-specific land-based and creative economies, and community character and identity. The challenge of managing these cultural landscapes is to ensure the continuity of their traditional elements, practices and ongoing commitment to place upon which they were founded, while encouraging viable and sustainable growth.

Large landscape conservation takes advantage of the element of scale to achieve conservation objectives across multiple administrative jurisdictions and many different communities of users and inhabitants. Commonly associated with habitat and wildlife corridor initiatives (such as the Yellowstone to Yukon Conservation Initiative), the large landscape model is also finding relevance in regional and urban contexts. This new direction for cultural landscape practice means focusing on the development of robust stakeholder involvement mechanisms, complex legislative and policy frameworks and co-operative or co-management structures in order to work. The cultural landscape perspective contributes to the long-term success of large landscape initiatives by articulating the cultural values associated with the landscape that helps in fostering a sense of interconnectedness across tangible and intangible borders that is critical to large landscape conservation.

In addition to these external overtures, there continues to be internal reflection within the field on the implementation of the typology of cultural landscapes and its broader interpretation. For example, both the Canadian and American national committees of ICOMOS have launched online initiatives to gather a community of people and database of knowledge around the idea. The ICOMOS



The Yukon River and cultural landscape of the Tr'ondëk Hwëch'In, who have voluntarily suspended Chinook salmon fishing for one life cycle of the fish (7 to 8 years) due to low stocks.  
Photo: Lisa Prosper

Canada National Conversation on Cultural Landscape initiative and the US/ICOMOS Cultural Landscape Practice Knowledge Community initiative both aim to foster a nationwide dialogue on the practice of cultural landscape conservation. In addition to this, the practice of cultural landscape conservation at the World Heritage level in both the cultural and natural fields has led to a cooperative initiative between ICOMOS and IUCN to explore the connected practice of both organizations, a subject that will be revisited at the upcoming IUCN World Conservation Congress in the fall of 2016.

In conclusion, cultural landscapes are more than a new type of heritage resource. As a result of the challenges presented by their uneasy fit in the traditional heritage framework, their outward turn to engage with broader global issues (such as climate change), and their inward assessment of progress to date, cultural landscapes continue to take the field in new directions.

*Lisa Prosper is a Cultural Landscape Advisor in Inuvik, Northwest Territories.*



Apple orchard, Kingsville. © 2000 Ontario Tourism Marketing Partnership Corporation.



# Reconnecting with Cree culture, language and land

An interview with Bob Sutherland

On July 20, 2016, Sean Fraser from the Ontario Heritage Trust interviewed Bob Sutherland about his experiences and travels reconnecting with Cree relations in the Rocky Mountains. Sutherland has discovered that many James Bay Cree traditions devastated by the residential school system more than 140 years ago have been preserved in Alberta and Montana by Cree descendants who are providing a means of recovering language, songs, ceremonies and important spiritual knowledge.

**Sean Fraser:** Tell me about the importance of language to the Moose Cree in understanding and connecting to the landscape of the James Bay area?

**Bob Sutherland:** People don't fully understand that culture is language and language is culture. And that's what's lacking in a lot of young people today, but not only young people. My wife and I both agree that we did not speak enough Cree to our grandchildren. All our children actually speak the language, but my grandchildren don't – and we are both at fault for that. There are some important sacred sites in the James Bay region, and the people who know of these places know them only in the Cree language. The language of these places is significant to our culture.

**Sean:** How would you describe the relationship between the Moose Cree and the land itself?

**Bob:** Well, lately I guess, more young people are interested in knowing the spiritual part of life. A lot of young people are searching. For us in the James Bay area, people call the land Mother Earth. The earth is our mother and our part mother, I should say. All the people up here are related to one another, and want to be connected in one way or other. The thing is, changes are coming quickly. For example: mining and forestry. The people in coastal communities are still attached to wildlife, the food, the moose, the caribou, the goose. That's what's happening to us in our communities: we're still attached to the traditional foods. It's also popular because of the great expense up here for food from down south.

Sunset on the Moose River in Moose Factory. Photo: Stan Kapashesit

**Sean:** Could you explain what was lost in the connection between the James Bay Cree and the land with the arrival of the residential schools?

**Bob:** So, in Moose Factory, there was what they call the Anglican Church and what we used to call the Wesleyan Church way back in the 1700s, who also came to the James Bay area. The Anglican Church started a boarding school in Moose Factory before any government-run residential school. Even though it's a long time ago, the language is still strong in the coastal communities – though maybe not as much in Moose Factory. Myself, I'm fortunate to speak the Cree language, but what was lost along

the way was the spiritual part of the Cree people – like the sun dances, the long lodges, the teaching lodges, the fasting lodges and the sweat lodges. While the structures and buildings are still there, what's lacking is what used to be there. Same thing with the sabtuan [a traditional Cree shelter] located in front of the Ecolodge in Moose Factory. That site used to be a ceremonial place. A lot of people don't know that it used to be a place for the ghost dance feast to honour people who have gone to the spirit world. These ceremonies were lost to residential schools.

**Sean:** It sounds like the ceremonies were closely connected to specific places. They weren't just general ceremonies, but ceremonies rooted in the landscape.

**Bob:** Yeah, and that's exactly what happened to many ceremonies in 1873 when some Cree started running away to the west. Some stopped in Rocky Boy, Montana, while others went to Sunchild, Alberta and some to Jasper and Hinton, Alberta, too. When I finally caught up with them 38 years ago, the first thing they told me was, "These ceremonies are your ceremonies; these songs are your songs. They come from where you come from."

**Sean:** Do you think many ceremonies would have been lost if these Cree hadn't run away to the west?

**Bob:** Yes, that's exactly why they took off – because they didn't want to lose what they said to me that God gave them. And I'm not the only one now who knows this story, but I was one of the first to learn about their running away.

**Sean:** Tragically, it would seem that they had to leave the land to save their connection to it.

**Bob:** Well, see, the songs are a connection to the land. No matter where you go – like, let's say you're in Alberta or Ontario – the same meaning of spirituality is there: Cree, Ojibway, Blackfoot – they're all the same. The Blackfoot have the same songs as we do, but they sing them in their own language.

**Sean:** What steps have you taken to try and recover this knowledge and these connections?

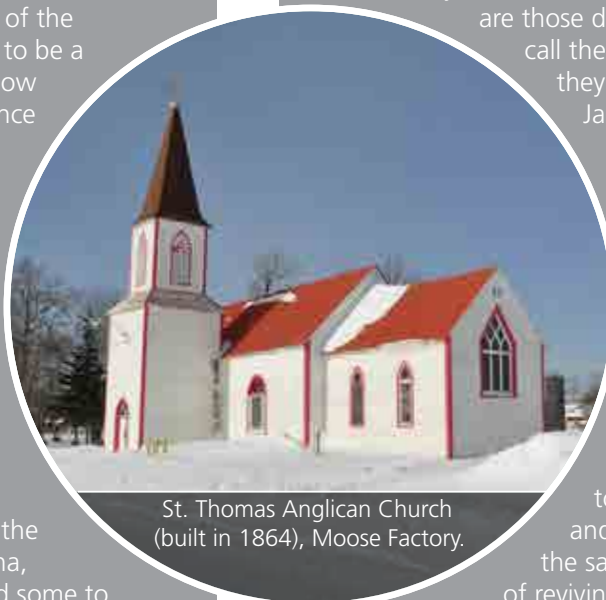
**Bob:** Well, what I have done is travel every year to the communities that I mentioned. This year was the second time I went to Rocky Boy, Montana, but this time I made a connection with somebody there and told them the history I knew of their running away from Ontario. And they said, "Yes, this is exactly what happened. We are those descendants." Sure enough, they call themselves Chippewa-Cree, and they sound exactly like us up here in James Bay.

**Sean:** Their dialect was James Bay Cree, but an older form from maybe 100 years ago.

**Bob:** More like 140 years ago. When I started doing this history, I had to find the truth to see if it was real. I didn't want to say anything to anybody. But, I had been talking to people here in James Bay and also in Sunchild who express the same interest and knowledge of reviving our culture. So, now we go there. They know that we are from Ontario, and they know and recognize us. And they even say in Sunchild that these people – us – came from Ontario. These people are our relatives. That's why I go there every year.



A sabtuan (traditional Cree shelter) in Moose Factory.



St. Thomas Anglican Church (built in 1864), Moose Factory.



**Sean:** When they moved there, they must have found support from other First Nations.

**Bob:** See, what was happening and why Crees ended up so far away in the west began when the Hudson's Bay Company started building its empire to the west and the Crees were paddling them up into the interior. And many times, the Cree said let's stay here or there. But, the ones that ran away in 1873: they had a different purpose for running. For these other people, it was more of a spiritual thing. They didn't want to lose the spiritual part of their lives – their identity.

**Sean:** How did you personally come to learn about the land where you live in Moose Factory and your people's connections to it?

**Bob:** Well, I guess as a young child I had humble beginnings. We didn't live in Moose Factory. We lived about 10 miles upriver. In Moose Factory, they had the

store, the hospital, the school. But, before I was taken away at age 7 for residential school, we grew up in a totally unique environment. We grew up on the land.

As a young person, I had familiarity with the land. I used to snare rabbits with my aunt. And we set fishing nets. So, our surroundings, our areas to go get fish, partridges, rabbits, to go get wood, it was all familiar for us. These were daily chores. We always had fresh fish and we were very fortunate. There were only about 10 families on the Old French River Reserve – the original reserve created in 1905. And that's where we grew up. There were no vehicles and there were no roads, per se. You know, it was a unique environment. We had radios but no TV or anything like that. So, I think we were closer to the land, closer to the environment, and we knew that it feeds us. That's something that we didn't see in the store.

In Moose Factory, there was the store and people were always getting food – compared to us, who had to find our



A Moose Cree community goose roast on Moose Factory. Photo: Kim Cheechoo

food. I think that's where I learned about the spiritual connection and the importance of the land, the air, the importance of the sun and the water – you know, all of those natural things that we don't have control over. But, they do control us in a way because if I don't have air, I won't survive. The water was always fresh and clean upriver. So, normally, with the environment fresh and clean, we human beings will be fresh and clean as well.

**Sean:** How did you stay connected to the land after you were taken to residential school?

**Bob:** I think I was in residential school for 10 years. But, I already had my connection with the land, and every summer, I would go back to the land where I was raised to reconnect. You know, even today, I have a house up there and I still go back to sit up there and relax. I go up in the winter to cut wood. Now, people go up there to fast, so it's a lot different. It's become a ceremonial ground, a lot different from my childhood and from my grandchildren's childhood. Things are a lot different now on the land.

**For the full version of this interview, visit [heritagetrust.on.ca/hm](https://heritagetrust.on.ca/hm).**

*Bob Sutherland is a Moose Factory resident and Moose Cree elder.*



The Ecolodge dock on the Moose River at Moose Factory Island.





Conservation easements enable the Trust to protect a complex of relocated agrarian structures at Country Heritage Park in Milton (Lucas House shown here).

# Tools for conserving cultural landscapes

By Thomas Wicks

Cayuga's Ruthven Park, protected through a conservation easement, protects natural and cultural values – including significant First Nations heritage.



Landscapes may appear static but they are always changing. Whether by human or natural influences, the changes are constant and often important. So, how do we protect something that is constantly changing? How do we go from recognizing a site's significance to enacting the tools to protect it? What tools exist in the first place? In Ontario, protection can be approached from several directions, depending on the landscape and the level of protection being sought.

The obvious place to begin is the Ontario Heritage Act. Among other things, the act enables municipalities and the Minister of Tourism, Culture and Sport to list and designate individual heritage properties. It also empowers municipalities to designate Heritage Conservation Districts (HCDs), which protect landscapes encompassing multiple properties and structures. In Ontario today, there are over 120 HCDs protecting largely urban commercial and residential districts in over 40 municipalities – such as Barriefield in Kingston, Waverley Park in Thunder Bay, Ottawa's ByWard Market, King Street in Cobourg and Toronto's Rosedale. HCDs can be created over multiple jurisdictions to protect unique cultural landscapes, as is the case with the industrial HCD of Oil Heritage Park in Lambton County. An HCD can also be created for a single property, as is the case with Toronto's Fort York.

The Ontario Heritage Act also enables a municipality – or the Ontario Heritage Trust – to protect a property with a conservation easement agreement. An easement is voluntarily entered into, registered on title and is typically held in perpetuity. It prohibits and regulates activities that impact the heritage attributes of a property, and it creates a relationship that stewards and manages change in order to safeguard the site's heritage. Using this tool, the Trust has been able to protect such sites as the cultural landscape of a former provincial hospital in Smiths Falls at the Rideau Regional Centre, a complex of relocated agrarian structures at Country Heritage Park in Milton, as well as the layered history of Lansdowne Park in Ottawa and Ruthven Park in Cayuga. The latter example contains natural and cultural features – including significant First Nations heritage.

However important all of these examples are, they represent only a small number of the province's cultural landscapes. Rural areas and industrial sites are under-represented, as are Indigenous sacred places. While using the tools available in the act may not always provide the best means of protection, a number of planning tools are available that have been used to create a formal system of protection for identified cultural landscapes. These include municipal cultural landscape policies, design guidelines,

secondary plans, and official plan guidelines linked to the Provincial Policy Statement. Zoning bylaws can also be used to regulate new construction or protect views to and from important buildings or places. The Niagara Escarpment Plan, and other provincial plans, can be used to protect and control development in special areas (e.g., world biosphere reserve), which could be considered massive cultural landscapes in their own right, containing an untold number of individual cultural landscapes across many communities and jurisdictions.

The surface has only been scratched on how we recognize cultural landscapes. With all of these tools available, it is still important to consider how new statutory planning powers and management tools tailored for cultural



Heritage Conservation Districts (HCDs) can be created over multiple jurisdictions to protect unique cultural landscapes, as is the case with the industrial HCD of Oil Heritage Park in Lambton County.

landscapes could be created and implemented. If the Ontario Heritage Toolkit were expanded to provide a methodology for identifying and defining cultural landscapes working with Indigenous peoples, it could develop a process and system to recognize, protect and steward sacred cultural landscapes. Natural and cultural heritage could be integrated at the land-use planning level to help identify both simultaneously rather than in isolation.

In order to protect, one must first be informed. Identification and the incorporation of cultural landscapes into planning is the most effective tool, and will help create new protective policies for the future. When it comes to the protection of cultural landscapes, there are no quick fixes. While helpful, all of these tools are not complete mechanisms and cannot enforce the continued use, traditions or evolution of the landscapes that they are meant to protect. Still, they are a good start and will remain the basis of all protective tools that are sure to come.

*Thomas Wicks is a Heritage Planner with the Trust.*





Panoramic view of Scotsdale's hay fields at harvest time.

# Scotsdale Farm – An experience of interwoven landscapes

By Sean Fraser

Dust stirs up behind the car, shaken by the audible crunch of rubber on gravel as we drive slowly along the fenced laneway leading east from Trafalgar Road. The sweet aroma of freshly cut hay wafts into the car long before its source can be seen. Falling away to the north is a recently mowed field of golden grassy stubs, while to the south the undulating meadow is awash with wildflowers and grasses in full bloom. As we start to descend a gentle ridge, the laneway enters into the tree canopy like a train passing into a tunnel. With windows open, we are swept by air still cool in the morning shade. To our right, the ridge continues into the forest on a gently sweeping pathway. Ahead and to the left, through gaps in the alleé, fragmentary snapshots of faraway buildings can be seen growing ever closer. On the opposite side, sunlight sparkles through vestiges of split rail cedar fence. In the meadow below, dew shimmers in the fleeting shadows at the forest's eastern edge. At the base of the ridge, where the lane turns sharply to the left, we pass a circuit of dry laid stone walls that frame a sprawling white farmhouse. Mature trees, barns and a silo form a pastoral backdrop. Curling around and into the parking lot, we pass a woman with a dog returning from a morning hike. After parking and exiting our car, we are drawn intuitively to the east along a wide gravel walkway that passes between a low stone wall on the right and a white clapboard guest house to the left. We've arrived at Scotsdale Farm.



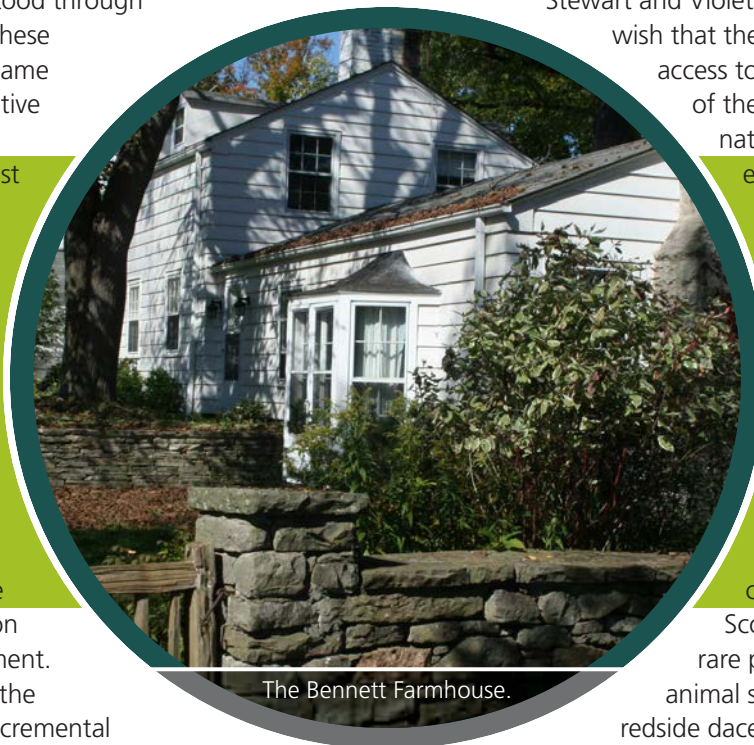


Recreational hikers arriving at the farm on a sunny summer morning typically begin their experience in a manner consistent with the above description. But Scotsdale is much more than a historical farm crossed by scenic hiking trails. The 215-hectare (531-acre) site is a collection of natural and cultural landscapes and, more than at most heritage sites, Scotsdale's cultural landscapes can't be fully understood through photographs, maps or reports. These landscapes co-exist sharing the same space, but have different associative communities, features, uses, narratives and meanings. The best way to grasp the complexity and charm of the place is to experience it firsthand, using all senses. The experiential approach also informs how one stewards and conserves this heritage site by considering its values and features holistically.

Owned and stewarded by the Ontario Heritage Trust, Scotsdale Farm is located in Georgetown on the brow of the Niagara Escarpment. Scotsdale's diverse geography is the product of millions of years of incremental change by glacial, fluvial and tectonic forces. At much faster rates – and more recently – the landscape has been crafted, worn and marked by human activity. This includes the daily impact of recreational visitors on the trails and infrastructure, the field patterns and buildings created by 20th-century livestock farming, physical remnants of two early

European homesteads, the ruins of a 19th-century sawmill and lime kiln, and the archaeological legacy of First Nation farmers, hunters and gatherers.

The preservation of Scotsdale Farm was made possible through the generous donation of the property in 1982 to the Trust by Stewart and Violet Bennett. It was the Bennetts' wish that their farm be used to provide public access to the natural and scenic wonders of the escarpment. Indeed, the natural heritage of Scotsdale is both expansive and, in some cases, highly fragile.



The Bennett Farmhouse.

The lands are traversed by two environmentally sensitive watercourses – Silver Creek and its tributary Snow Creek. The property features provincially significant wetlands and dense forests that provide valuable wildlife corridors connecting to adjacent conservation lands. In addition, Scotsdale includes habitat for 12 rare plant species as well as rare animal species, including bobolink, redside dace and Jefferson salamander. All of Scotsdale's cultural landscapes – recreational, agricultural, archaeological and architectural – are closely integrated with, and affected by, these natural systems.

Portions of the farm remain in agricultural use. The farm manager's house is tenanted. Cattle, so important to the



Bennetts, are still raised and a number of fields remain in hay production. The Toronto Club of the Bruce Trail Conservancy manages 3.5 km (2 miles) of trails, including the Bennett and Maureen Smith side trails. In recent years, a local volunteer organization has been formed – the Friends of Scotsdale Farm. The Friends diligently watch over the farm, regularly monitoring and reporting site conditions while working with the Trust to educate visitors and help steward the site.

Scotsdale is a magical place, combining watercourses, farm fields, wetlands and forests with treed lanes. It's also a designed architectural landscape. Independently, none of these landscapes is unique. As a diverse network of landscapes, however, layered over time and place, Scotsdale Farm is a rare survivor. By far the most common fate for places like Scotsdale – located close to urban centres – is to be subdivided for residential development. In other instances, sites like Scotsdale might be merged with larger industrial farms, kept in private ownership with virtually no public access, or transformed into so-called nature reserves, resulting in the eradication of the cultural landscapes. Fortunately, the landscapes at Scotsdale remain both legible and publicly accessible.

The Trust takes an integrated approach to the conservation and stewardship of its sites. At Scotsdale, this means simultaneously considering and valuing the site's historical, scenic, recreational, archaeological, architectural and natural values and interests.

Not unexpectedly, this approach comes with challenges. Maintaining the farm structures and buildings while seeking viable and appropriate uses that are compatible with the agricultural character and environmental sensitivities of Scotsdale is an ongoing, complicated and – at times – expensive responsibility. Sometimes, operational changes are necessary in order to protect a specific heritage value. For instance, in recent years the lane into the farm from the 8th Line was closed to vehicle traffic to improve pedestrian safety, ensure site security and protect the endangered Jefferson salamanders that seasonally cross this lane to breed in the adjacent vernal ponds.

What does the future hold for the cultural landscapes of Scotsdale Farm? Each landscape has its own community of supporters – farmers, neighbours, hikers, photographers, naturalists and historians. In many cases, membership in these communities overlap, like their associated landscapes, sharing values and objectives between user groups with no one interest dominating at the expense of another. As the Trust and its partners explore additional, new and sustainable uses for Scotsdale, a focus on the experiential understanding of place and an integrated conservation approach will remain critical to our stewardship of this special place.

*Sean Fraser is the Director of Heritage Programs and Operations with the Trust.*



Masonry ruins of a 19th-century lime kiln on the south side of Scotsdale Farm.

# Further reading

**Agnoletti, M. (edited by),** *The Conservation of Cultural Landscapes*, CABI Publishing, 2006.

**Alanen, Arnold R. and Robert Z. Melnick, editors.** *Preserving Cultural Landscapes in America*. Johns Hopkins University Press, 2000.

**Andrews, Thomas D. et.al,** "Permafrost Thaw and Aboriginal Cultural Landscapes in the Gwich'in Region, Canada," in APT Bulletin, *Journal of Preservation Technology*, 47:1, 2016, 15-22.

**Bluestone, Daniel.** *Building Landscape and Memory: Case Studies in Historic Preservation*. W.W. Norton, New York, 2011.

**Connecting Practice Project: Final Report**, IUCN, ICOMOS, The Christensen Fund, Swiss Confederation, Federal Agency for Nature Conservation, 2015.

**George Wright Forum. The Journal of the George Wright Society. Special issue: Landscape stewardship. New directions in conservation of nature and culture.** Volume 17, No. 1, 2000.

**Longstreth, Richard, editor.** *Cultural Landscapes: Balancing Nature and Heritage in Preservation Practice*. University of Minnesota. Minneapolis, 2008.

**Melnick, Robert Z.** "Climate Change and Landscape Preservation: A Twenty-First-Century Conundrum." APT Bulletin 40, no. 3/4 (2009): 35-42.

**Mitchell, Nora and Robert Z. Melnick,** "Shifting Paradigms: New directions in cultural landscape conservation for a twenty-first-century America," in *Managing Cultural Landscapes*, editors Ken Taylor and Jane L. Lennon, Routledge, New York, 2012, p 232-252.

**Rossler, M.: Applying authenticity to cultural landscapes.** APT Bulletin, *The Journal of Preservation Technology*, Vol. XXXIX, Number 2-3, 2008, 47-52.

**Taylor, Ken, editor.** *Conserving Cultural Landscapes: Challenges and New Directions*. Australian National University, Australia; Archer St. Clair, Rutgers University, USA; and Nora J. Mitchell, University of Vermont, USA. Published as part of the series *Routledge Studies in Heritage*, 2014.

**Williams, Ron.** *Landscape Architecture in Canada*. McGill University Press. Kingston/Montreal, 2014.



Restored kitchen garden at Hamilton's Dundurn Castle National Historic Site.

**For a complete list of resources, visit [heritagetrust.on.ca/hm](http://heritagetrust.on.ca/hm).**





# You can make a difference.



"I make monthly contributions to the Ontario Heritage Trust because I'm proud to call Ontario home and I know that my support will help to safeguard the irreplaceable and unique heritage of this province for future generations."

*Adam Found, PhD  
Manager of Corporate Assets, City of Kawartha Lakes*

Conserve our past. Shape our future.

## Donate today.

[heritagetrust.on.ca/donations](http://heritagetrust.on.ca/donations)

ONTARIO HERITAGE TRUST



BRINGING OUR STORY TO LIFE

