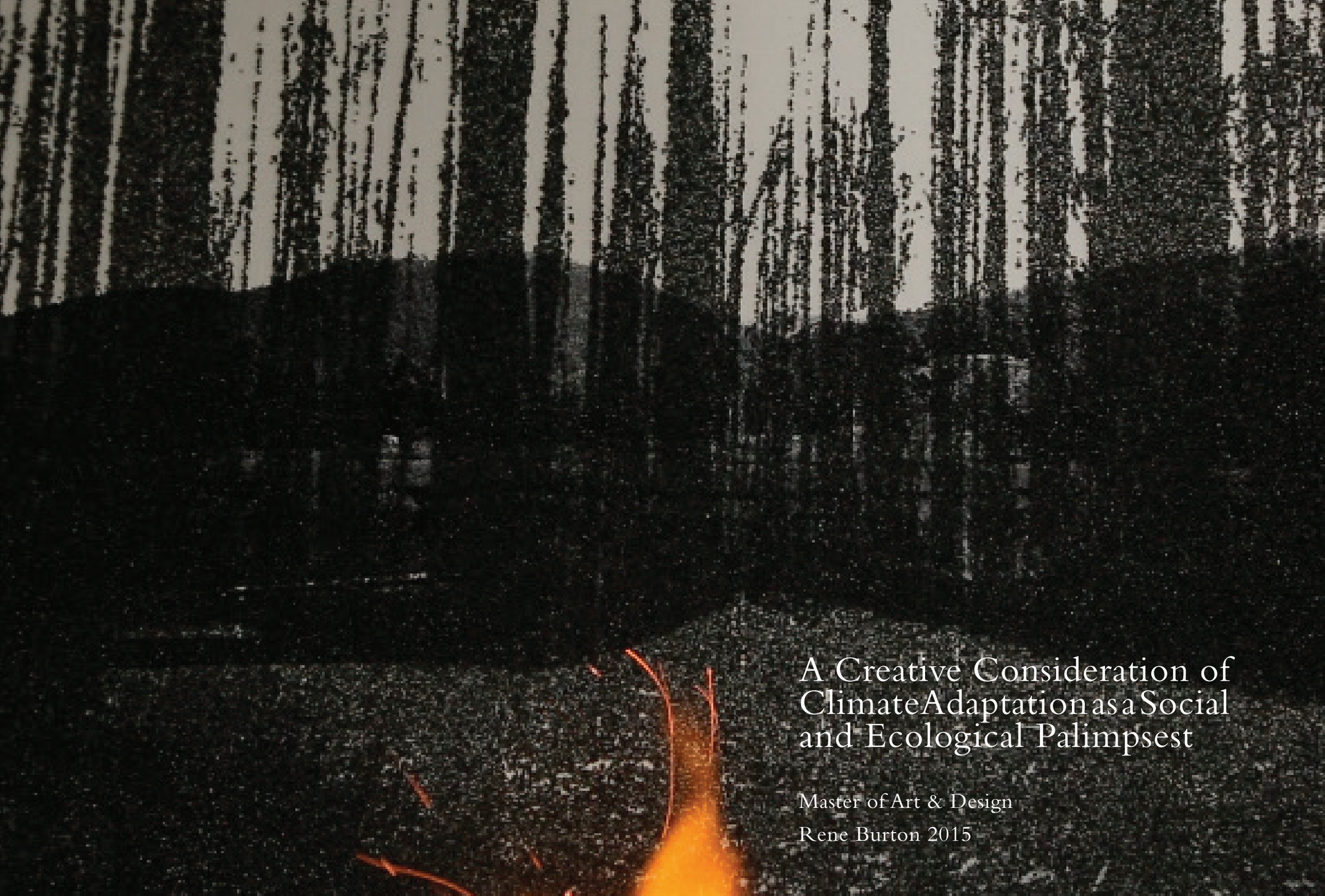

A Creative Consideration of Climate Adaptation as a Social and Ecological Palimpsest

Master of Art & Design

Rene Burton 2015

Located to David Reese 320ac.
granted John Dunn
Again claimed by John Dunn
Again granted to Jno. Dunn
Claimed by Grant to Hall 500 acres Unsolved
Joseph Lovell
Granted to
Thomas Wood Rowlands
Lot 130 Henry
129 acre
Thomas Ma
P.W. ROAD
No 4161

A Creative Consideration of Climate Adaptation as a Social and Ecological Palimpsest

RENE BURTON

Design Tatiana Tavares
Printed in New Zealand by Johnston Press Ltd, Auckland
Proofread by Dr Jan Hamon
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This thesis is submitted to
Auckland University of Technology
in partial fulfilment of the degree of
Master of Art & Design.

RENE BURTON
Postgraduate Diploma in Art and Design (AUT University), 2012
New Zealand Diploma of Business (AUT University), 2006
June 22, 2015
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Abstract

This research project is an artistic response to the idea of climate change as a social and ecological palimpsest. Here, conceptually, land has been "written on," erased and reused / rewritten on, but each layer of use leaves a residue or imprint on the landscape that still can be "read."

The direct and indirect effects of climate change are already emerging and they challenge the economic, environmental and social viability of local governments and the communities they represent. Taylor argues that, "The Earth's landscape contains a physical record of successive impacts … by the earth's environment, geological, hydrological, atmospheric and humanitarian elements and controls" (2009, para. 4). Thus, she suggests the composite record of organic and manmade marks provide a way of conceptualising the landscape as a record of both human culture and environmental activity.

In this thesis, I create an artistic documentary that investigates how a short filmic artwork might be used to represent the journey of both the human participants and the nature of palimpsest in the landscape.

This work is dedicated in loving memory, to
Jonathan Ngarimu Mane-Wheoki, (1943 –10 October, 2014).

KUA HINGA TE TOTARA I TE WAO NUI A TANE.

5·0·19, Acquired for
School purposes

RIVER DERWENT

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80 ac
Located to Michael Mansfield
(Reg 2 Page 57)

N 45° E

1200

2000

Sketched from descriptions

Acknowledgements

I am indebted to my primary supervisor Professor Welby Ings for his inspiration, guidance and belief in me. I am grateful for the time and effort that he has gifted to me to help me through seemingly impossible tasks.

I also would like to express my appreciation to Gregory Bennett, my secondary supervisor, for sharing his knowledge and his cool and calm demeanour in the face of deadlines.

I owe a debt of gratitude to my brother, Donovan Burton, who has been the catalyst to directing this thesis towards the subject of adaptation to climate change.

I would also like to acknowledge the participants who graciously told their stories; Graham Bury, Skey Harvey, Katrina Graham, Marie Giblin, Donovan Burton, John Doole, Debbie Doole, Jenny Boyer, Ian Holloway, Ann & Ian Hosking, Chris Sharples and Graham Howard

I wish to express sincere gratitude to Kimberley Annan, Rebecca Annan, Brian Annan and Jean Annan for their support over the course of this project. I am grateful for their support in helping me get back on my feet after the debilitating motor accident and rehabilitation that occurred part way through the thesis.

I would also like to thank Alice King for her unwavering friendship, positive encouragement, and for being beside me as I learnt to walk in the bush again.

I would like to acknowledge Uniservices at the University of Auckland who funded the transcription of the interviews gathered as part of this thesis.

I am also grateful for the support offered by the School of Art and Design and the Faculty of Design and Creative Technologies at Auckland University of Technology, particularly for research grant for materials and consumables that has helped me to realise this thesis.

I would like to express my gratitude to Scott Douglas who was the Camera Operator and Sound Recorder for the interviews. I would also like to acknowledge the work undertaken by Lynette France and Bianka Atlas in transcribing the interviews.

Finally, I wish to thank my father Peter Burton for introducing me to the beauty and richness of the landscape.

East 51 chains
Granted to
Claimed by
John Lynn
320 acres
Enrolled
Nat. Lucas & Fisher
160 acres

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly indicated), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

RENE BURTON 22 June, 2015

Intellectual Property Declaration

I retain copyright in all images and artwork produced and presented as part of this thesis apart from the following images that are the intellectual property of others:

Figure 5. Te Uku Opening event (2013). (Photographs used with permission of Artsdiary).

Figure 7. Screen grabs from ***Palimpsest for Zebra Film Festival*** (2008). (Images used with the permission of the artist).

Figure 8. Screen grab from Interview with Paul Pfeiffer on PBS Art21 series. (Images used with the permission of the artist).

Figure 9. Screen grab from ***Palimpsest***. Pia Borg (2008). (Images used with the permission of the artist).

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Figure 17. Archival images from Kingborough Council recording the Black Tuesday fire. 35mm slides. (Images used with the permission of Kingborough Council).

Figure 25. Archived 35mm slide from the Kingborough Council showing unburnt clothes below a burnt out clothesline. (Images used with the permission of Kingborough Council).

Chapter 6 cover Archived 35mm slide from the Kingborough Council (Images used with the permission of Kingborough Council).

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Ethical Approval and Consents

This research received approval from the AUT University Ethics Committee (AUTEC) on 26 March, 2014, for a period of three years until 26 March, 2017.

Ethics Approval Number: 14/41

All research was conducted in keeping with the regulations and guidelines of the approval.

CHAPTER 01
Introduction and Overview

1 Candy (2006) states "practice-led research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice" (paras. 1-2). In other words, in this thesis I am led by practice to discovery and my emerging practice influences subsequent practice.

2 This unpublished draft plan, Triggers for Change: Kingborough Council Climate Change Adaptation Implementation Plan, Adaptation Governance, was developed in 2014 by Donovan Burton and first piloted for Kingborough Council (Tasmania). In this project, Burton developed adaptation governance indicators for local governments. They were identified as being the essential drivers for ensuring that climate change adaptation actions would arise from a well-grounded framework of policies, strategies, systems and processes. The level of response to each indicator determines how consistent, focused and repeatable decision-making for adaptation actions is likely to be. This unique proprietary process stemmed from 10 years of adaptation experience working with a broad range of clients in Australia and overseas.

3 Palimpsest comes from the Latin words Palin (again) and Psao (to scrape). It refers traditionally to erased surfaces in written text where signs of earlier use are still evident.

CHAPTER 01

Introduction & Overview

1:1 PRACTICE-LED INQUIRY

This thesis is a practice-led[1], subjective inquiry. It considers how a series of artworks might be used to represent the journey of both the human participants in the Triggers for Change Project[2] and the nature of palimpsest[3] in the landscape. In this thesis the relationship between my practice and the exegetical writing is not dislocated, because I am engaged in all levels of data gathering and creative synthesis. The process for gathering raw data for the project has involved immersing myself in the location to as authentically as possible, consider the symbiotic relationship between people and the landscape. As a practice-led inquiry the thesis has a fluid nature, where data responds and changes as the practice develops. This extends into the writing of this exegesis, because it is developed in conjunction with the practice, thereby ensuring that there is a reciprocal relationship between the two parts.

Methodologically I fuse a 'consciousness of the self' with a consciousness of the environment. In this regard the project may be described as a self-situated inquiry where the artist immerses himself in both the physical site of the research and inside the practice that interprets it. In these realms he is engaged in a form of indwelling (Polanyi 1958; Moustakas 1990; Ings 2011). From this position he senses his way forward in a heuristic manner, drawing on both the tacit and explicit in a process of interpreting and generating new artistic data.

As an extension to this process I have interviewed participants who were involved in the Australian Triggers for Change project (Burton, 2013). These interviews became a valuable source of knowledge for the investigation because, while revealing the history of the land, they also drew attention to people's memories and perceptions. The use of analogue photography, and time-lapse film enabled me to engage with the landscape in an immersive manner. I was also able to gather and process through experimentation, both archival data and visual and audio recordings. It is through a process of indwelling in the data that a sense of palimpsest emerged and I was able to consider ecology as layers of experience.

1:2 NATURE OF THE EXHIBITION

The exhibition will be held at St Paul Street Gallery Three, 39 Symonds St, Auckland, New Zealand. It is divided into two parts; the first will be an installed video work, and the second is a selection of photographs and prints. The installation is an artistic response to adaptation to climate change as a palimpsestic consideration. The video work is a remediation of the prints and other data, combined with audio and video taken from participant interviews.

1:3 STRUCTURE OF THE EXEGESIS

The exegesis functions as a contextualising document for the artwork and it is divided it into five chapters.

Chapter one serves as an introduction to the project and offers an overview of the nature of the research as a practice-led inquiry. It also describes the content of exhibition.

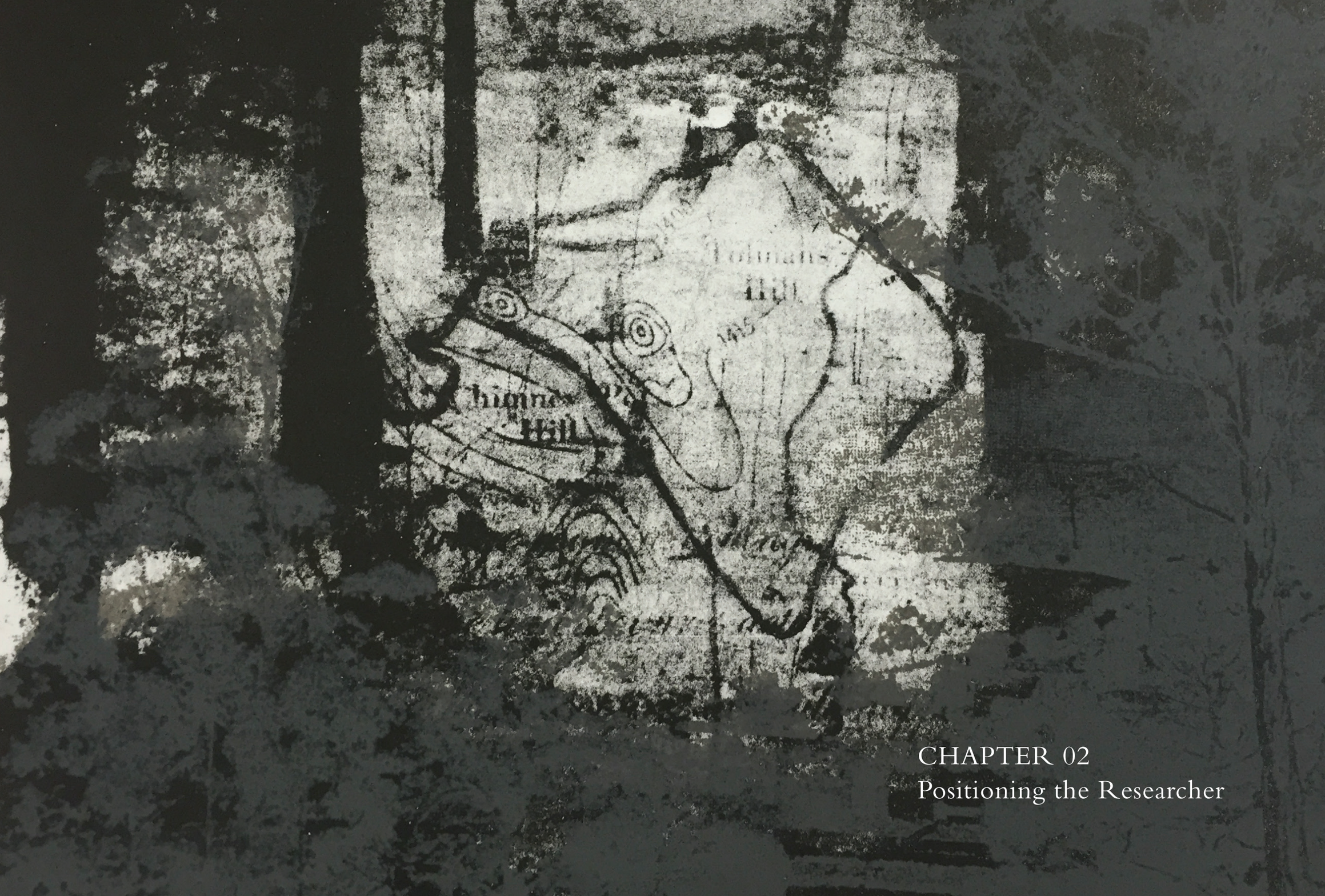
In chapter two I position myself as the researcher, providing an overview of experiences that relate to this project, and focusing on my connection with the landscape. The chapter also contextualises the thesis project in relation to my recent artistic work.

Chapter three offers a review of contextual knowledge that considers relevant artistic works that have dealt

with related topics. The review considers palimpsest as a land-oriented framework, palimpsest in short film ecology, palimpsest and the role of art, and finally art practice and ecology.

Chapter four considers the research design constructed for the project. In so doing it discusses the theses' research paradigm (artistic research), its methodology (self-situated inquiry), and the research methods employed. I also critique advantages and disadvantages with the research design and discuss how these challenges were addressed.

Chapter five offers a critical commentary on the artefacts in the exhibition. It also discusses influential ideas and the installation design. This includes a consideration of guiding principles and experiments that impacted on the design and development of the work.



CHAPTER 02
Positioning the Researcher

4 By this I mean that my spirituality is inextricably linked to the land, where I feel it in my bones. It is where I came from, and it is where I will go. My relationship with the land has both shaped me as a being and shaped my perceptions and beliefs.

CHAPTER 01

Positioning the Researcher

FIGURE 1

Researcher at Muriwai Beach (circa 1988).

This chapter outlines my position as a researcher by contextualising my relationship with the subject of the inquiry and discussing previous work that has prefigured the thesis.

2.1 MY CONNECTION TO THE LANDSCAPE

I have a deep spiritual attachment to the landscape; I feel it in my bones. This connection is part of a single being; both landscape and person are connected, inherently. One cannot exist without influencing the other. People seek to control the landscape – to divide it, shape it, scrape it back, write on it, and leave our marks on it. Yet we are part of the ecology. Not separate, but a single whole.

My affinity with the landscape started on weekend trips as a child. My father would take us into the bush where we would explore and play. There was always a deep tension in these trips as they were laced with fear and uneasiness. This was due to my father being deeply religious combined with his mental illness at the time, which resulted in bouts of chronic paranoia. With these factors in play, we were always cautious to avoid triggering (often unsuccessfully) one of dad's episodes. These jaunts into the landscape were in a way an escape, a way of weathering the stresses that were going on in my life. However, during these trips I noticed a trait within the landscape that was similar to my own state – a fragility where the balance in the ecology was fraught with the constant possibility of collapse.

My relationship with the land came from a need; I yearned for the stability of the landscape, its density of time, its ability to swallow you in and take you into itself. When I immersed myself into the New Zealand bush, I felt that it would not judge me and that it understood me as a broken whole – fragile yet strong – and ultimately part of the landscape itself.

I have always been aware that landscape can exist without me, but I cannot exist without it. This relationship with the environment is not something easily pinned down. It is paradoxically hostile, yet caring and nurturing. It breathes, it is alive, it is not inert, and not static. Rather, it is a greater, more immense, slow being. Our perception of time, as it exists in the landscape, does not normally allow us to see it for its true self.

Spending time in remote landscapes offers me an experience that is grounding and freeing – a form of reality intertwined with a sense of escape. It offers a truth away from the manufactured social and physical landscapes of humans. Removed from these manufactured landscapes (boundaries), I am able to experience a sense of possibilities and history, a rawness, a richness, and a perception of time beyond my own life.

2.2 THE LANDSCAPE AND MY PREVIOUS WORK

My spiritual attachment to the land[4] has allowed me to become more observant and in tune with my surroundings. I have engaged with landscapes by exploring them through the lens of a camera. Thinking artistically about these experiences is a way to comprehend the world around me. It also provides a way to process and find new perspectives for considering problems and responses. In my previous work, I have been concerned with elevating the land so that it becomes an active participant in the discussion. Thus, I have sought to give a voice to landscapes that are often seen to have no voice or to speak so quietly or slowly as to be imperceptible. Art can explicitly discuss

FIGURE 2

Tea Bridge

Northland (January 2011) embedded still.

Here we see the uneasy presence of man's incursion into the landscape. Roads and bridges may be understood as writing across topography. They create marks where the land restricts access. Accordingly, man carves with machines, then coats the wounds with asphalt and concrete. These marks form scars of travel. The concept of the "rest stop" forms a site of ambiguity where man pulls over to admire the remaining landscape from the wound he has created upon it.

FIGURE 3

Hot Chips

Northland (January 2011) embedded still.

Another study from the series "Wilma". In this image an asphalt scar carves through the Northland bush establishing a relatively permanent mark. However, the image also emphasises the temporary. The Hot Chips takeaway is transient, like a commercial vagabond or a symbiotic parasite. It rests on the scar and feeds off those who traverse it. Again in this image we see surfacing concerns with ambiguity and unease.

our role in the landscape without necessarily presenting all of the answers. The landscape can be represented as something that can be seen and held, not in its whole, not as itself, but as a complex, subtle and ambiguous phenomenon that can communicate power without oversimplification.

Through art we have the ability to manipulate perceptions of time; we can stretch or compress it, allowing for representation beyond a single generation. Art invites us to think and become active in the discussion. The presentation of the landscape allows the surfacing of the viewer's own relationship with the land. Building on memories, feelings and thoughts, the artist can develop a potential empathy in the viewer. Such a relationship engages the viewer's senses and embraces their tacit knowledge so they might experience the self, the land and the people as a whole.

In 2011, I developed a body of work called Wilma Stop. This was a time-lapse film that contained embedded stills. The documentary project followed an iconic tourist route between Auckland and Cape Reinga, focusing on "rest stops." The documentary material was gathered during the first tropical cyclone on record to hit New Zealand, Tropical Cyclone Wilma. Rest stops are prescribed locations, which dictate how and when we should view nature. Documenting these sites during an extreme weather event highlighted the ambiguity, unease and susceptibility of man's supposedly permanent infrastructure on to the topography. Nature offers a reminder that our desire to completely control our environment is not always possible.

FIGURE 4

Te Uku Outlook #3

Digital Photographic Print from a 6 x 17 negative. (Te Uku, 2013).

FIGURE 5

Te Uku Opening event (July, 2013). Photographs used with permission of Artsdiary, 2013.

5 Installed moving image texts, Rene Burton, composer Teresa Connors.

6 In the early hours of Wednesday 5 October, 2011, the MV Rena ran aground on the Astrolabe Reef northeast of the coast of Tauranga. She had 1733 tonnes of heavy fuel oil on board and a cargo of 1368 containers. During the stormy months that followed, over 350 tonnes of fuel leaked from the damaged hull and over 137 containers were lost overboard. The majority of the pollutants to wash ashore were nurdles - small plastic white beads.

7 Significant wave height is a meteorological term for the mean wave height of the third highest wave.

FIGURE 6

Beads

Installation at Unexpected Spaces, AUT University, Auckland, November 2012.

In July 2013, I created an exhibition in Project Space Gallery called Te Uku. This contained photographic prints and a two-channel video work. The exhibition considered landscape as a paradox when perceived from different positions. All images and film footage were taken at the Te Uku wind farm in the Waikato, New Zealand on the same day by two artists, Rene Burton and Kimberley Annan. As the landscape created by man's incursion was observed and documented by the two individuals, the representation became dialectic. With the constants of site and time, emphasis was placed on the attributes of solitary perception. The contrast between two artists working in similar mediums was highlighted by the subjective nature of production.

In November 2012, I exhibited an installation called Beads. This collaborative work[5] formed part of the broader exhibition, Unexpected Spaces, at St Paul Street Gallery, AUT University, Auckland. The work was also exhibited at the Balance-Unbalanced Conference in Noosa, Queensland, Australia in May and June 2013.

Beads was an ecological interpretation of landscape through photomedia, moving image, and sound/music transcoding. Using data collected from the worst maritime environmental disaster to occur in New Zealand,[6] the artistic inquiry was a metaphorical consideration of our uneasy and destructive relationship with the landscape. As a composite record of organic and manmade marks, Beads attempted to provide a way of conceptualising the landscape as a record of both human culture and environmental activity. This work placed the outlook of the viewer into the landscape, presenting a scene partially obscured by the pollutants. This created a motion parallax whereby the image was at first difficult to discern. The original recording camera was placed at the tidemark where a wave of significant height[7] would wash it away. The soundscape was created in real-time with a MaxMSP patch triggered by movement within the frame (clouds and waves) and weather data (wave height, wind speed, etc) recorded at the time of the incident. Four small intimate screens complemented this footage with time-lapse sequences showing the pollutants arriving and volunteers attempting to clean up the debris.

My creative practice leading up to the present project has engaged with the aesthetics of ecological beauty and the marks made upon the land by man's incursions. This thesis inquiry builds on these previous works and adds another layer by delving into memories and the experiences of others, interweaving them with my perceptions and experiences, and considering the whole as palimpsestic.

CHAPTER 03

Review of Contextual Knowledge

N. 39 Chains

CHAPTER 03

Review of Contextual Knowledge

A wide body of knowledge contextualises and contributes to this thesis. As some of this information is written literature and some is hitherto unrecorded material, this chapter is entitled Review of Knowledge rather than Literature Review.

While a creative inquiry may be driven from diverse realms of knowing (including the tacit and the nonwritten), the chapter considers knowledge from the following areas:

- palimpsest as a land-oriented framework;
- palimpsest in short film;
- ecology, palimpsest and the role of art; and
- art practice and ecology.

3.1 PALIMPSEST AS A LAND-ORIENTED FRAMEWORK

The thesis examines relationships between the landscape and the concept of an ecological palimpsest. Palimpsest comes from the Latin words Palin (again) and Psao (to scrape). It refers traditionally to erased surfaces in written text where signs of earlier use are still evident. Taylor (2009, para. 3) suggests, "Landscape as palimpsest gives an empirical and objective approach utilising the world we are surrounded by today and identify the shaping, practices and events of the past that have created it." She argues that, "The Earth's landscape contains a physical record of successive impacts … by the earth's environment, geological, hydrological, atmospheric and humanitarian elements and controls" (ibid, para 4). Thus, she suggests the composite record of organic and manmade marks provide a way of conceptualising the landscape as a record of both human culture and environmental activity.

The metaphor palimpsest has a significant history in archaeology (Bailey, 2007). Bailey explains that a palimpsestic approach to research enables one to consider land holistically. He says, "They are not some distorted or degraded version of a message that needs to be restored to its original state before it can be interpreted. To a large extent they are the message" (2007, p. 209).

He also suggests that the difference between archaeological sites and the environment that we encounter daily is simply a question of scale and resolution.

Theorising the landscape as a palimpsest has occurred in the work of a number of other writers. Significantly, the anthropologist Barbara Bender (1998) engaged the concept of palimpsest to examine Stonehenge as a site of current social and political interaction, as well as a historic place. In 1955, William Hoskins also used the concept of palimpsest when considering historical activity in the English landscape.[8] More recently, geographers and geo-morphologists (Lukas, 2005; Knight & Harrison, 2013) have utilised the notion of palimpsest as a way to assimilate the landscape. Their writing builds upon the work of architectural historian André Corboz in his seminal text The Land as Palimpsest (1983).

Developed land contains irreversible modifications to its substance where generations of inhabitants have written and erased scrawls on the soil. However, Corboz (1983) claims that due to our dependence on the land, we have to take care in how we erase and repurpose resources in the environment. He suggests:

> Every land is unique, hence the need to "recycle,"

8 Cited in Bender, 1998.

FIGURE 7.

Screen grabs from Palimpsest for Zebra Film Festival (2008).

(Images: Property of the Artist)

> to scrape clean once more (if possible with the greatest care) the ancient text where men have written across the irreplaceable surface of the soil, in order to make it available again so that it meets today's needs before being done away with in its turn. (1983, p. 33)

His statement highlights the focus of this project. That is, how we might consider our adaption to the changing climate as a "manuscript" of which we are part.

9 The film is available at https://vimeo.com/1910488

10 2½D relates to the use of techniques like motion parallax where layers or 2D images are moved in the frame at different speeds to give the appearance of three-dimensional space.

11 A very short excerpt of the film is available at: https://youtu.be/ssJZJs9g_xQ

12 Ibid.

13 https://vimeo.com/25276820

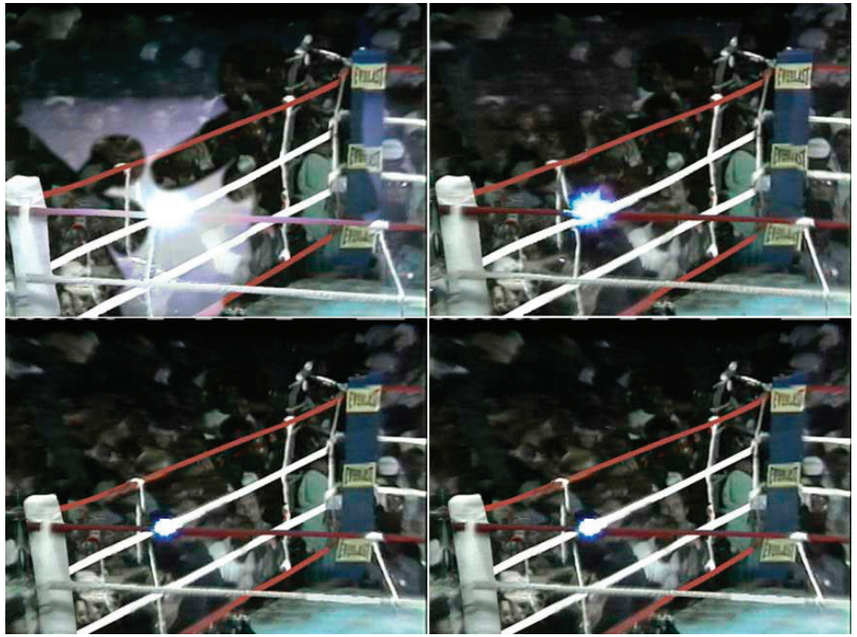


FIGURE 8.

Screen grab from an interview with Paul Pfeiffer on PBS Art21 series. (Images: Property of the Artist).

FIGURE 9.

Screen grab from Palimpsest. Pia Borg (2008). Within the model of a house, objects operate ephemerally over the span of three centuries. They transform, erase, destruct and evolve in a flickering environment that reconfigures itself, but also accrues signs of erasure. (Image: Property of the Artist).

3.2 PALIMPSEST IN SHORT FILM

There are a number of short films that have recently engaged the notion of palimpsest, either as a theme or by using layers to portray history. Palimpsest for Zebra Film Festival 2008[9] (figure 7), by Eva Sommeregger, engages with Corboz' text, The Land as Palimpsest (1983) and uses film with layers of drawings and architectural photographs to depict a history of inscription and erasure on land. To achieve this, Sommeregger uses animation within a space set up by a 2½D technique.[10]

Another artwork that considers erasure and the traces it leaves behind is Paul Pfeiffer's The Long Count series (2001), (figure 8).[11] Here the filmmaker removed the boxers from Muhammad Ali's most famous bouts. He suggests that evidence of the erasure was integral to the material.[12] His work highlights the point that sometimes it is what has been erased that draws our eye to the ghosts of absence. In his short filmic sequence, the viewer is able to discern what is happening or has happened even though the protagonist has been removed.

Pia Borg's ten minute film, Palimpsest (2008)[13] (figure 9), uses film, stop motion, projection, audio, and time-lapse photography to reproduce the history of what occurred within the four walls of a building over three centuries. Her film operates as a palimpsest / manuscript, with the layers of time and memory portrayed inside a constructed and erasable space.

Palimpsest (2014), by Daniel Boos (figure 10), is a nine minute creation made from found 8mm film stock. It considers a period in the life of an anonymous family from Nova Scotia in the 1950s. Boos uses remediation techniques, including optical printers, contact printers, and manual photogramming to highlight

FIGURE 10.

Screen Grabs from Palimpsest – FESTIVAL SCREENER.

Daniel Boos (2014). (Images: Property of the Artist).

FIGURE 11.

Screen grabs from Memory Palimpsest.

Bartek Szlachcic (2011). (Images: Property of the Artist).

14 Bolter and Grusin's definition of remediation pertains to successive media forms/technologies. They state, "we call the representation of one medium into another 'remediation,' and we argue that remediation is a defining characteristic of the new digital media" (1996, p. 339).

15 http://vimeo.com/26470246

16 https://www.youtube.com/watch?v=DpamsEdCbX8

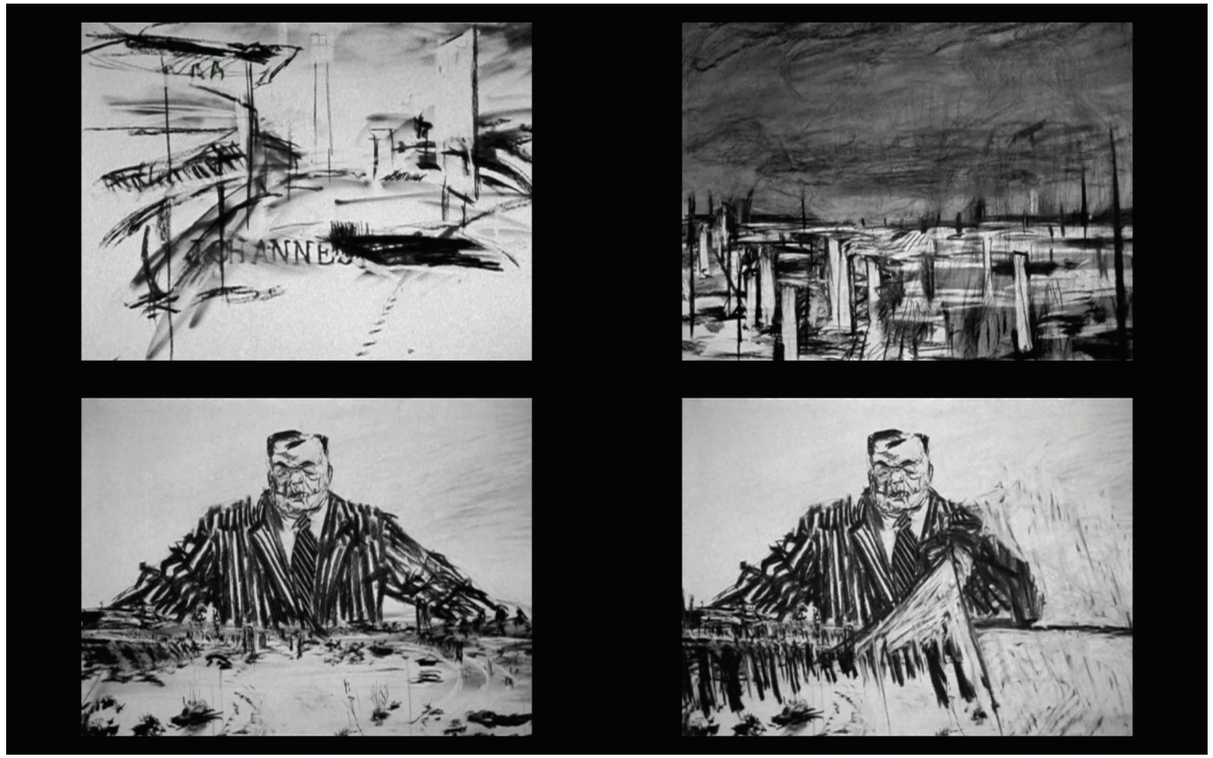


FIGURE 12.

Screen grabs from Johannesburg – 2nd Greatest City after Paris.

William Kentridge (1989). (Images: Property of the Artist).

the importance of materiality of the film stock. The audio by Chuck Blazevic is airy and scratchy, creating a sense of transporting the viewer into the discovery of moments in history that are traces or damaged / degraded memories. Significantly, this film speaks to the remediation[14] of analogue techniques, which I also employ in my practice to draw attention to the feel of an era.

Bartek Szlachcic's Memory Palimpsest (2011)[15] (figure 11), uses multilanguage text (Japanese, Polish and German) to discuss palimpsest. The film uses an ultrawide frame aspect ratio, opening with delicate layers of text scrolling across sections of the screen. The imagery is complemented with layered audio of public address announcements and ambient noise from some sort of public transport station. It then moves into reflections on the built and natural environment. Szlachcic uses layering of image, sound and postproduction visual effects to illustrate the passing of time.

Finally, William Kentridge's work, Johannesburg – 2nd Greatest City after Paris (1989), (figure 12), employs a distinctive technique where the accumulative use of erasure and charcoal drawing is employed to illustrate historical tensions and political undertones inherent in South African apartheid. In William Kentridge: Anything Is Possible (2010),[16] the artist explains a technique that uses a single piece of paper that is drawn upon, then recoded using a stop frame camera. The drawing is then partially erased or redrawn and photographed again. This produces an emotive palimpsest that draws our attention both to the erasable nature of politics and the brutality of cultural erasure. In his film, the final state of the drawing becomes the final frame of the scene.

3.3 ECOLOGY, PALIMPSEST AND THE ROLE OF ART

While there is a substantial body of writing that considers the role of the landscape in art, this thesis is primarily concerned with three writers who have considered either the nature of the landscape and our relationship with it or, by extension, the role of the artist in considerations of ecological responsibility.

Aldo Leopold (1987) suggests that man must understand the landscape as a whole (Leopold, 1987, p. 130). He argues that there is an ecology that is connected to that landscape and things are interconnected so that one cannot write on the land without leaving a lasting mark. He suggests that the landscape and species that live within it have a better understanding of an ecological balance than the humanity that populates it.

Another ecologist whose writing in influential to this thesis is Geoff Park. Park suggests you can "feel" the history of humans in the land itself. He argues that the landscape and its ecology hold a memory of what has passed before. Park creates narratives by visiting locations, talking to the people, documenting their memories, and comparing these to recorded historical accounts and his own documented observations. By doing so, he situates and embodies himself in his inquiries so he can "feel" the land and the history that lies beneath its layers of human settlement. In his 1995 writing about entering a grove of virgin Kahikatea, he describes the feeling and darkness.[17] He points out that the New Zealand rainforest did not evolve to suit European needs, and he can understand why his ancestors were in such a rush to chop it down. Park's work combines analysis with embodied subjectivity – and it is this fusion that I activate in this thesis.

The environmentalist, Bill McKibben, suggests that it is only recently that we have become aware of exactly how extensive man's impact on the land has been. He says, "We are forced for the first time, to understand that we are a truly titanic force, capable of affecting and altering the operation of the planetary whole" (McKibben, 2008, p. 6). When discussing changes to the climate of the planet, he notes, "When something is happening everywhere all at once, it threatens constantly to become backdrop, context, instead of event" [sic] (McKibben, 2005, para 2).

He also suggests that environmental issues have become so large that they form a new kind of" … lens through which we survey the world." (McKibben, 2008, p. 6). Significantly, McKibben notes that art has an important role to play in the script of climate change. He says, "Art, like religion, is one of the ways we digest what is happening to us, making sense … that proceeds to action." (McKibben, 2005, para. 11).

I align myself with this position and it is one of the reasons that I focus on ecological issues. The subject is political, and so is my work.

3.4 ART PRACTICE AND ECOLOGY

As with writing around ecology and art, there is also a considerable body of politicised art practice that is concerned with ecological activism and issues of land use and misuse. Among these artists are activists like the art collective Local Time (2014),[18] Alex Monteith (2013),[19] Ai Weiwei (2013)[20] and Gordon Bennett (2011).[21] However, two contemporary practitioners whose thinking serves to contextualise this thesis are Chris Welsby and Edward Burtynsky.

Welsby's practice is primarily concerned with interfaces between technology and nature, with the aim of making

17 "While early settlers hoped that with winter's arrival 'the gloomy forest and repulsive waste' would drop its layers of leaves and open up a little, rainforests did not evolve to suit European sensibilities. Standing in the sunless interior, I can begin to understand why my ancestors were in such a rush to cut them down." (Park, 1995. pp. 121-122).

18 Local Time—Footscray (5-Feb-2014 +1000) http://www.local-time.net/local-time-footscray-5-feb-2014-1000/

19 The Dowse Museum of Art, Lower Hutt, Big Wave Aotearoa & Surface Movements, Curated by Emma Bugden, April - July 2013.

21 Dumbass by Ai Weiwei. Song by Ai Weiwei with music by Zuoxiao Zuzhou. Cinematography by Christopher Doyle http://aiweiwei.com/mixed-media/music-videos/dumbass/

22 Abstraction (Citizenry) 2011, http://www.suttongallery.com.au/artists/artistprofile.php?id=14

22 By systems theory, I refer to the premise that to understand an event or experience you must contemplate that experience within the context of the processes that are relevant to it. In The Sacred Unity, Bateson argues that "ecological systems, social systems, and the individual organism plus the environment with which it interacts, is itself a system in this technical sense" (1991, p. 160).

23 By structural film theory, I refer to discourse surrounding the premisethat film should attempt to be nonillusionist. In 1976, Gidal theorised an approach to film making where a director employs devices that result in the demystification or attempted demystification of the film process. Thus documentation, through usage of the film medium, became transparent.

the viewer question his/her relationship with the natural world. His work not only documents natural processes, but also causes these processes and systems to participate in the observation itself (figure 12). This is most evident when the artist uses something within the environment to control an aspect of the data gathering. For example, the direction the camera faces is based on conditions being met in the environment; for example, whether or not there is cloud cover. This leads to the filmmaker, equipment, and the invented and natural processes being visible in the final work.

Like Welsby, my past practice (video works) have been influenced by cybernetics, systems theory[22] and structural film theory.[23] Apter describes cybernetics theory as consisting, " ... of more than a simple analogy between men and machines. What it does represent, above all, is a certain attitude to complex purposeful systems and a host of precise conceptual techniques for dealing with them" (Apter, 1969, p. 262).

Welsby describes the structural film theory as a process where, " ... the emphasis is placed on the conscious awareness of the process of representation and not on the representation itself" (Welsby, 2011, p. 103).

Where Welsby's works focus strongly on this physicality of the media and processes, I tend to use these theories as an underlying layer – a place where the technology and processes act as an interlocutor in the dialogue between the landscape and the artist / artwork.

The other contemporary practitioner whose thinking serves to contextualise certain aesthetic aspects of my practice is Edward Burtynsky. Both Burtynsky and I consider how man's heavy handed and destructive scrawls on to the landscape may be presented in disturbingly beautiful ways.

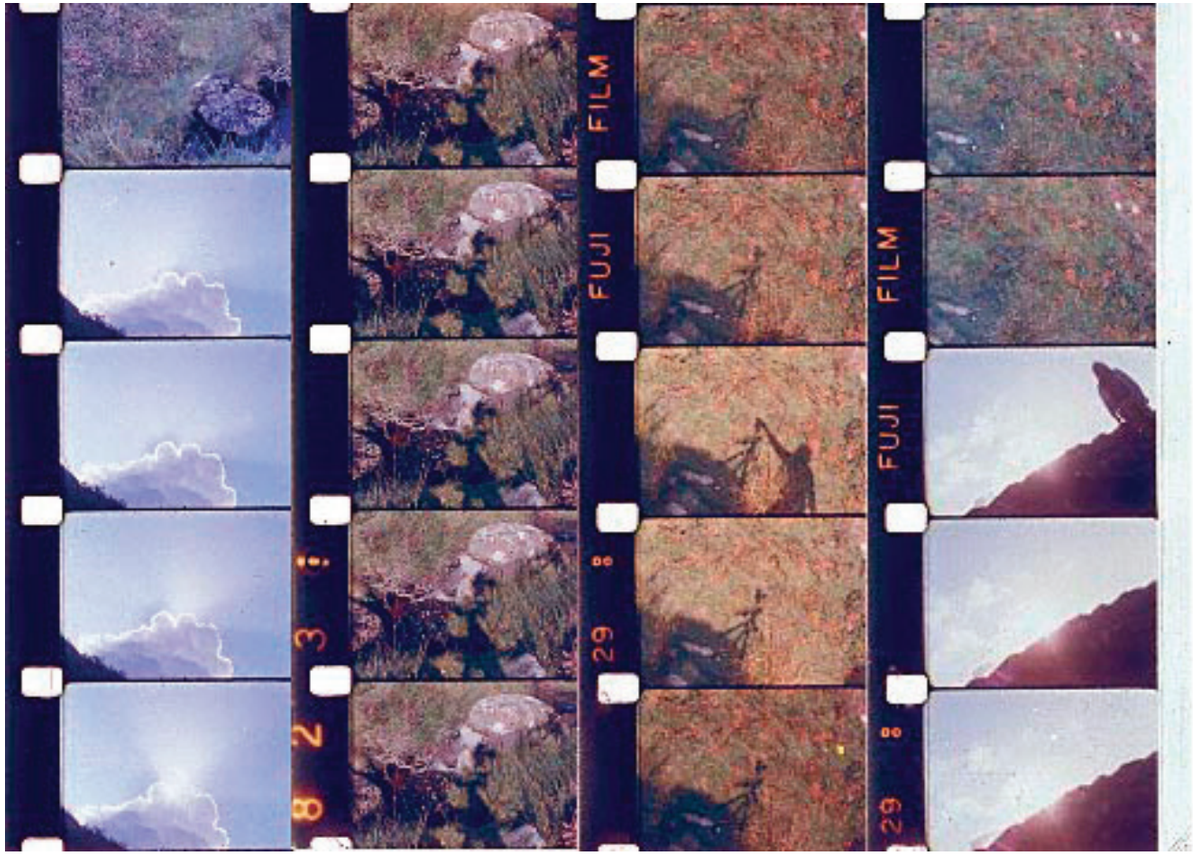


FIGURE 13.

Frames from Seven Days (Welsby,1974).

The camera used in this work was set on an equatorial mount matching the earth's rotation. Accordingly when the sun was out, the camera pointed to its own shadow, and when there was cloud cover it faced towards the sun. (Images: Property of the artist).

FIGURE 14.

Nickel Tailings 34/35.

Sudbury, Ontario. Edward Burtynsky (1996).

In his documentary, Manufactured Landscapes (2006), Burtynsky argues that we come from nature, and the destruction of nature is therefore a destruction of the self (cited in Baichwal, 2006). The artist also considers " … oil as a key building block of the last century" (ibid, 2006). Although his primary concerns are with the oil economy and its impact, this is not necessarily how his images are read. As Logan (2012, p. 60) points out, " ...what fascinates Burtynsky is not the oil economy, and especially not human agency, but the patterns of industrial structure."

Indicative of this observation is Burtynsky's 2006 photograph of nickel tailings (figure 13) left over after the process of separating the valuable from the uneconomic fraction. In the desolation of this industrially ravaged landscape, we are confronted with a slash of orange that suggests both allure and toxicity. Burtynsky says, "Nature transformed through industry is the predominant theme in my work. The images are meant as metaphors for the dilemma of our modern existence as I search for a visual dialogue between attraction and repulsion, seduction and fear" (2006, para. 7).

In my work I treat these patterns of industrial interference as man's precise and planned strokes. These may be likened sometimes to those of a calligrapher writing history into the landscape. Like Burtynsky, I employ the politics of art-making using diverse media in an, " … effort to inform the global population, its corporations and governments. [This] is critical to inspiring responsible dialogue regarding the effect an industrial global economy has on our planet" (Burtynsky, 2006, para. 2).

Having now reviewed contextual material impacting on the development, positioning and resolution of this thesis, it is useful to consider the research design developed to enable its explication.

CHAPTER 04
Research Design

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CHAPTER 04

Research Design

This chapter considers the research paradigm, methodology and methods underpinning the project.

4.1 RESEARCH PARADIGM

A research paradigm may be understood as an overarching philosophy or," … the philosophical intent or underlying theoretical framework and motivation of the researcher with regard to the research" (MacKenzie & Knipe, 2006, para. 17). Huitt suggests, "This construct provides a frame of reference that guides one's understanding of reality and provides the foundation by which one gives meaning to experiences and thoughts" (2011, p. 1).

Broadly, the research paradigm underpinning this thesis project may be defined as qualitative, in that I seek to gain an understanding of underlying reasons, motivations and meanings of a phenomenon through recorded experience rather than through the application of quantitative methods. Within this approach, the research may be framed as practice-led, artistic research.

The term "artistic research" has surfaced recently in the Antipodes as a description for postgraduate theses that engage the artistic in practice-led inquiries within academia. Used significantly in the 2015 Australasian symposium, The Outstanding Field, Artistic Research Emerging from the Academy, the term encompasses a range of creative arts inquiries, including music, performance, creative writing and visual arts.

UNESCO defines research as, " … any creative systematic activity undertaken in order to increase the stock of knowledge, including knowledge of man, culture and society, and the use of this knowledge to devise new applications." (OECD Glossary of Statistical Terms, 2008, p. 463).

Klein (2010) suggests that from such a definition we might understand research as not-yet-knowing and through this, we desire knowledge. He notes that the development of knowledge enhancement in artistic inquiries is based on the artist performing and reflecting on their work using knowledge they must have acquired and therefore researched. Within this, he notes it is not the art itself that is research (i.e. the artefact) but the process of evolution underpinning its development. The term he uses for this is "Research as Art" (2010, para. 13).

4.2 RESEARCH METHODOLOGY

Self-situated inquiry

UNESCO defines research methodology as "a structured approach used to solve a problem" (2008, p. 333). Methodologically, I employ an approach that fuses a "consciousness of the self" with a "consciousness of the environment." In this regard, the project draws on certain understandings of auto-ethnography (Ings, 2014; Griffiths, 2010; Ellis & Bochner, 2000; Tolich, 2010; Bullough & Pinnegar, 2001; Doloriert & Sambrook, 2009), reflexive practice (Gänshirt, 2012; Johns, 1995; Kolb, 1975), and the nature of immersion as evident in certain heuristic inquiries, specifically the notion of indwelling as outlined by Michael Polanyi (1958) and Clark Moustakas (1990).

This approach is adopted because in this project I need to ground my feet, to be embodied in the site I am exploring and thus smell and feel the location I interpret. This embodiment provides a relationship between myself, the environment, its history, and my history.

Through this process of indwelling, I create a thinking space (denkraum) where tacit knowing flows into

explicit knowing in a process of reflection and action. Gray describes such research as a " …'naturalistic inquiry' because it places the researcher firmly within the research practice" (1998, p.4).

Thus my approach to the research builds on the notion of self-study through reflective practice. Interestingly, Bullough and Pinnegar note that, " … to study a practice is simultaneously to study the self: a study of self-in-relation to other" (2001, p. 14).

Thus the methodology may be accounted as a self-situated inquiry where the artist is both inside the question and the environment. He immerses himself in both the physical site of the inquiry and inside the practice that interprets it. By dwelling in these realms he senses his way forward in a heuristic manner, drawing on both the tacit and explicit in a process of interpreting and generating new artistic data.

4.3 RESEARCH METHODS

The research in this thesis employed a number of methods that, while discussed under separate headings here, were not discrete. In other words, these methods often worked in tandem or fused as the inquiry developed. However, before discussing these it is useful to consider the guidelines I used for increasing the chances of discovery in my project.

4.4 OPTIMISING THE CHANCES OF DISCOVERY

As the process of discovery in this thesis was largely heuristic, I was guided somewhat by Kleining and Witt's (2000) four basic rules for optimising chances of discovery in heuristic inquiries. In such investigations, the authors believe that the researcher needs to remain open to change. They note, " … the research person should be open to new concepts and change his/her preconceptions if the data is not in agreement with them" (2000, p. 2).

By this, they refer to the need to remain flexible. In this project, data gathered in the field was often unexpected. One may not know, until after one has left the field, what has been captured when one is using analogue photography or time-lapse film. Similarly, when interviewing people one does not know, one's perceptions and appreciations of a location can be significantly changed. As a consequence, for the inquiry to work, it was necessary that I treated all data, including that which was surfaced through experimentation in my studio, as protean.

Kleining and Witt's second rule for optimising the chances of discovery in heuristic inquiries relates to maintaining a level of flexibility with regards to the actual research question. They note, "The topic of research is preliminary and may change during the research process. It is only fully known after being successfully explored" (ibid, 2000). This was certainly true in this inquiry. My research question underwent numerous adjustments and discovery was predicated on understanding that the question was always destined to remain responsive to new directions surfacing from data.

Kleining and Witt's third rule relates to data collection and analysis. They argue that the researcher who is seeking high levels of discovery in a creative inquiry needs to approach his research from a variety of angles. Accordingly, they suggest that, "Data should be collected under the paradigm of maximum structural variation of perspectives" (ibid, 2000).

In this project, I engaged with a range of new artistic processes from lithography to igniting and filming burning gunpowder on recently printed material. In addition, although I used a variety of data recording devices in the field, I also interviewed people and accessed archived material. As such, I was constantly in a process of reorientation and unexpected synergy. Through this, I encountered higher levels of serendipitous discovery, productive states of unknowing and visually arresting "accidents," which may not have occurred if I had maintained my traditional artistic approaches.

24 I use the term "thesis" here in reference to its etymology (from the Greek, tithenai). Soanes and Stevenson define a thesis as "a proposition, a setting down or placing" (2008, p. 1497).

25 I understand that the land has been "written on," erased, reused and rewritten on, but each layer of use has left a residue or imprint on the landscape that can be "read" and portrayed.

Kleining and Witt's final rule for optimising the chances of discovery when working heuristically relates to how one recognises what is of value in accrued data. In an artistic inquiry that works with palimpsestic layers of material and meaning, one has to refine skills in recognising what is homogenous and conceptually and aesthetically sympathetic, and what is discordant or irrelevant. Therefore the authors stress that one's "analysis must be directed toward discovery of similarities" (ibid, 2000). To do this, I indwelt inside the environments and data I was gathering. I sought relationships between ideas, materials and processes that might complement each other. Thus, I was seeking internal harmonies and connections that might connect into cohesive wholes and function collectively as an exhibited thesis.[24]

4.5 FIELD DATA COLLECTION

The initial methods I used in the inquiry related to data gathering in the field. I took two trips to the Kingborough area of Tasmania to record environmental material. The first trip was between the 2 and 6 May, 2014 and the second was between the 7 and 19 June, 2014. After the first trip, I engaged with the gathered data through reflective practice to allow me to refine my ideas and directions before I re-entered the field.

Data collection may be broken down into four forms: immersion in the location, visual and audio capture of what I was experiencing, collection of archived material, and interviews with residents who had experienced layers of change in the location. All of these methods were interconnected and influenced one another. Often a discovery in one area would determine an approach I would take when engaging with the other forms of data collection and processing. Each change would reveal a little more of the story and serve to expose a hidden layer or approach to the ecological palimpsest.

On each foray into the field, my first step was to immerse myself in the landscape, to get the "feel" of the place that would enable me to establish a bond between the environment and myself. I would walk through, or sit for hours in, the location, taking in the smells, sounds, sights, textures, temperatures and "feeling" of the environment. I allowed the environment to "talk" to me, using my senses to pick up on the physical / explicit and my tacit knowing to draw out the missing or underlying tensions and history. I dwelt within the land, conceiving it as an ancient manuscript, layered with evidence and unknowing. From this position I sensed my way towards its layered stories.[25] My reading of it began with planting my subjective feet on the ground and experiencing (being connected) it as a poet might orient himself to an idea. In this regard, I am reminded of Susan Sontag who, in her 1977 essay On Photography, noted:

> The photographer was thought to be an acute but non-interfering observer; a scribe, not a poet. But as people quickly discovered that nobody takes the same picture of the same thing, the supposition that cameras furnish an impersonal, objective image yielded to the fact that photographs are evidence not only of what's there but of what an individual sees, not just a record but an evaluation of the world. (Sontag, 1977, p. 88)

In the field I saw myself in this role. I was a subjective recorder, who evaluated locations in which I dwelt. I used cameras not as objective data gathering devices but as compositional tools that allowed me to understand worlds while I was interacting with them.

As part of my immersion into the location, I collected data using photography, video and audio recording devices (figure 15). I used both analogue and digital

FIGURE 15.

The researcher filming at Mt Wellington, Hobart, Tasmania (June, 2014).

FIGURE 16.

Snug. Snug, Tasmania (June, 2015). Scan of 4x5 large format photograph.

26 I used the large format camera (4x5) because it captures more information so I have more options if I choose at a later time to enlarge material for very large prints. I used the Hasselblad as a tradeoff between information and economy. This is because the 120mm film is more economical than 4x5 to purchase and develop, but it still retains a large amount of information. The digital camera was used for time-lapse, documentation, and video recording.

27 I used the Sony Ex3 as it is industry standard and it was the preferred type of camera of the cameraman who recorded the interviews. The Cannon 5D Mark III was used for its versatility and quality of video recording and time-lapse capabilities. I used the Brinno TimeLapse Camera as a backup after my constructed time-lapse camera broke in transit. This was a cheap and simple replacement. I used the 8mm film camera and stock to create a historical aesthetic.

28 By this I mean there are greater logistical limitations when using analogue mediums as opposed to digital mediums. For example, film stock has to be physically carried, recording large amounts of data is expensive, and film stock is only able to be used once.

29 Conversely, digital photography enables one to review recorded data immediately. One does not have to be so discriminating because one is not forced to leave the field (and the opportunity to record something ephemeral) to see what one has captured. Digital photography is also comparatively cheap and this has led (arguably) to a propensity to record in a less discriminating manner.

30 Thus, I was able to film material that covered periods of tidal movement, weather patterns and human activity over periods of up to eight hours (using the 5d Mark III) or over periods of up to 10 days (using the Brinno TimeLapse Camera).

31 Historically, these were the most deadly bush fires Tasmania has experienced. Within five hours, they burned through some 2640 square kilometres of land and left 62 people killed, 900 injured, and 7000 homeless.

FIGURE 17.

Archival images from Kingborough Council recording the Black Tuesday fire (35mm slides).

media. For the photography, I used a Graflex 4x5 camera (figure 16) (both black and white and colour negatives), a Hasselblad (120 colour negative), and a Canon 5D Mark III.[26]

The moving image material was recorded on a Sony Ex3 and the Canon 5D Mark III. Experimental landscape footage was shot on a Brinno TimeLapse Camera and also on 8mm super 8 film stock.[27]

Most of the imagery was captured in an analogue format. The reason for this decision was two-fold. Firstly, the process lends itself to taking more care and spending more time considering each shot. Analogue photography is finite[28] and expensive so one cannot shoot indiscriminately. I was drawn to analogue processes because they allowed me to hold images in my mind's eye in the location. By spending time framing and waiting, I was engaging in a more attentive and intimate way with my surroundings. In the field, a single image might take up to 20 minutes to prepare and capture.[29]

My second reason for using analogue formats was related to chronology. I wanted to use technology from different eras as a way of considering the passing of time. 8mm film has a certain aesthetic that suggests the historical; its movement does not have the smoothness of digital film recording and this was useful to me because I hoped that when matching new footage with archived imagery or recollections of local people, I might have material that lent itself both aesthetically and in terms of content to a sense of palimpsest. As an extension of this, I used other techniques such as time-lapse photography to capture the slow breathing of the earth to reveal the layers that are normally not visible to the eye when recording material at its normal speed. I conducted various experiments with cameras that I left installed in the location. These devices recorded changes over substantial periods of time.[30]

While in the field, I also conducted research into archival information (figure 17). I was able to obtain original slides from the Kingborough Council archives taken during or shortly after the devastating "Black Tuesday" bush fires that swept through the location on February 7, 1967.[31] I also used local libraries and museums to access information relating to the historical use of the land. My primary purpose for researching archives of imagery was to collect material that might be used to depict previous layers of time in my representation of the landscape as a palimpsest. I also used these images to identify specific locations that I could later photograph and film.

FIGURE 18.

Portrait of Dr Graham Bury; Mayor of the Kingborough Council. Kingston Beach, Tasmania (June, 2015). 4x5 Colour Negative.

32 These participants had also been involved in the Triggers for Change project (Burton, 2013).

33 Lavrakas (2008) notes that the "open-ended question does not provide answer categories. The person (respondent) who is asked an open-ended question formulates the answer and gives the response in his or her own words. … Although this structure gives the respondent more freedom in crafting an answer, it also increases the cognitive effort" (2008, p. 376).

34 Screen printing, photo intaglio, lithography, traditional and digital photographic printing.

35 By remediation, I refer to the process where I rework analogue prints into a video text.

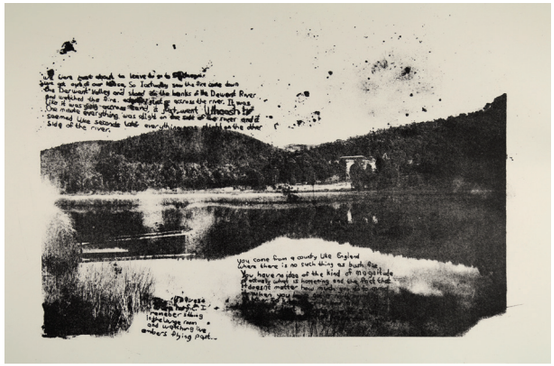


FIGURE 19.

Snug stories. Lithographic print (February, 2015). (400mm x 500mm). The writing consists of excerpts from the interviews that I conducted in which the participants are talking about their experiences during the "Black Tuesday" bush fires.

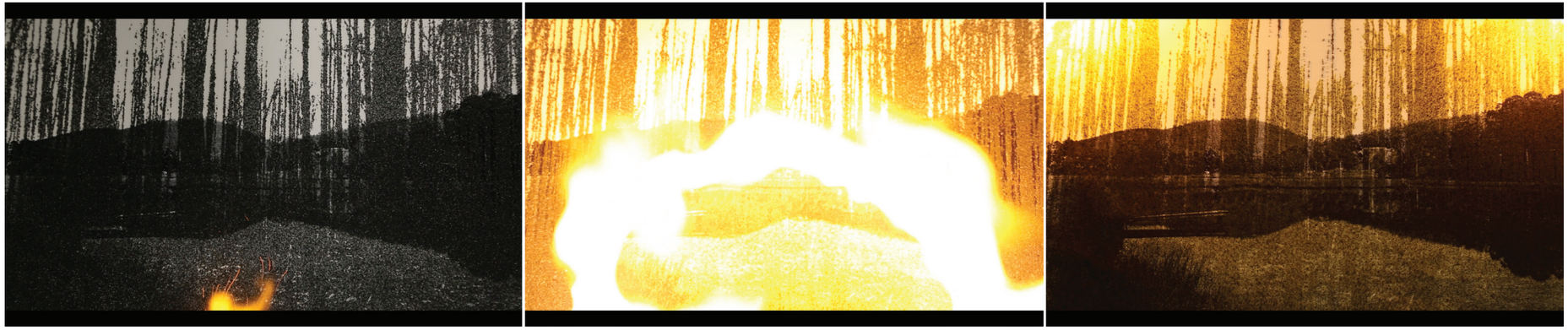
In addition to collecting archived material, I also conducted and transcribed ten interviews with local residents who had a "lived" relationship with the area[32] (see Appendix 1: Interview transcripts). By interviewing these men and women, I was disrupting my traditional approach to artistically interpreting land. In previous works, I have engaged only with my perceptions of location. My aim in conducting these interviews was to reveal other layers in the palimpsest. These interviews became a valuable source of knowledge and also a visceral reminder of the impact land can have on human beings. The material added an emotional layer to my own reading of the landscape and suggested distinctive audio treatments I might integrate into finished artwork. My questioning focused on each individual's memories of Kingston Beach and its surroundings. I am seeking connections between land and what is remembered. The questions were designed as open-ended[33] triggers to allow the participants to walk me through both their memories of the landscape and the journey that brought them to it. A clear pattern that emerged was the relationship between the land, people and fire. Nature has many methods of erasure including erosion, sea level rise, earthquakes and extreme weather events, but in the Kingborough area, the most memorable has been fire.

While interviewing people who had a strong connection to Kingborough, I also took a portrait photograph of the local mayor using a Large Format camera (figure 18). I did this on the spur of the moment when he arrived, riding an electric bicycle into the community hall where I was conducting the interviews. Being responsive to opportunities in the field as they arise is important and I recorded this photograph because I believed that the situation demonstrated his dedication to taking personal action with regard to climate change. I took this photograph shortly after interviewing him. This was the only still portrait that I took of a participant. However, on reflection I realised the value of recording such material of all participants after the interviews because it engages me on a closer level with the people with whom I work.

4.6 PROCESSING OF THE DATA

After returning from each of the incursions into the field, I began to analyse and creatively process the information that I had obtained. I focused on two areas; traditional 2D print mediums[34] and remediation techniques,[35] which enabled me to convert the results from the 2D prints into digital moving image sequences.

By developing 2D print texts from the raw data, I was able to experiment with the look and feel of the imagery. In this phase I was immersed in a form of imagery making that involved erasure and revelation through a diverse range of experiments, which aimed at creating a sense of the landscape as a palimpsest (figure 19). I often layered images on top of each other and experimented with scraping back areas and adding new images over the distressed surface. This was achieved by combining images that I had captured in the field with archival material.



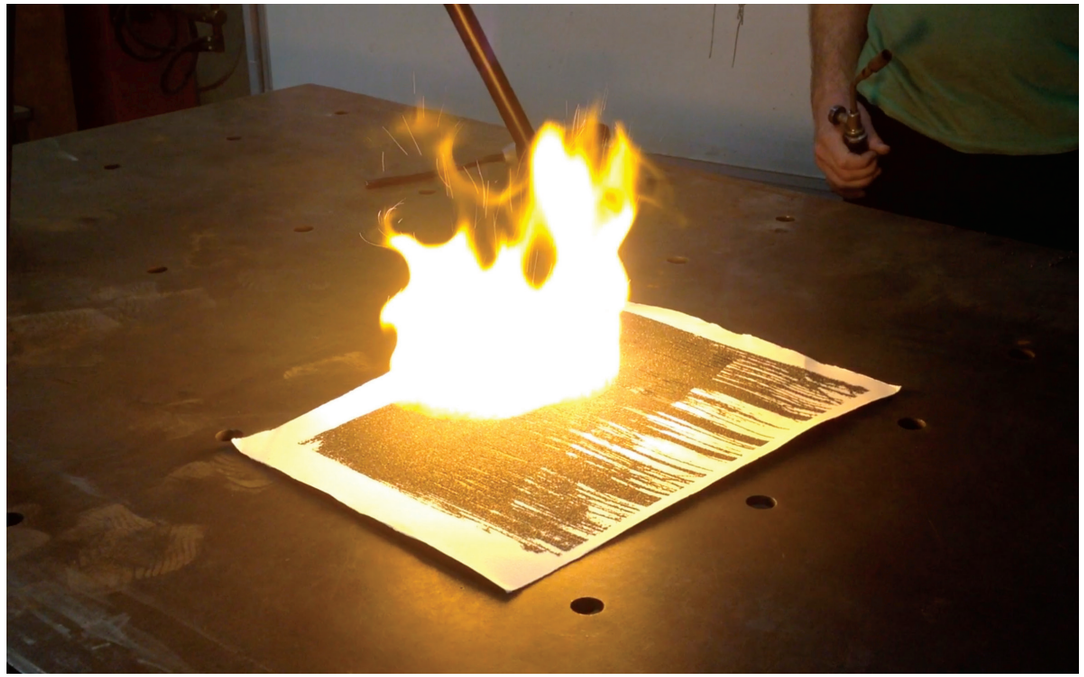


FIGURE 20.

Screen shots of gunpowder burning to revealing image detail (July, 2014).

FIGURE 21.

Process of remediating through burning off layers of printed information (July, 2014).

36 By stop motion, I mean the process where small changes are made between a series of single frames. These frames are then imported into a video file and shown at normal speed, which creates the animation. In my experiments, I used a frame rate of 25fps and aspect ratio of 16:9.

As an extension to this process I remediated the results from my initial printmaking so I could convert what I was discovering into moving image sequences. To do this I employed a range of stop motion[36] techniques where I erased layers of images so they existed in a new temporal space. Included in these investigations were experiments where I screenprinted images using gunpowder. These prints I then ignited and filmed to reveal other images beneath the surface graphic (figures 20 to 21). These were visceral investigations where I employed fire as a physical agent in the creation of the image. In them I was investigating the potential of a parallel process to the erasing fires that had been so influential on the environment I was studying.

It was while I was developing these experiments that I was involved in a serious motorcycle accident. This left me incapacitated for a number of months. I sustained considerable injuries to my legs and also a head injury, which made holding ideas together over any extended period of time very difficult. The accident left me in a wheelchair for five months and unable to continue working on my project.

After four months of complete absence from the thesis, I began to re-engage with the material I had been developing. This was a very slow and gradual undertaking and although I have still not achieved a full recovery, I have continued with the project because it offered something concrete and creative in a trajectory of injury and instability. As a consequence, my practice had to evolve alongside unexpected variables. Being unable to process ideas in the same manner that I did before the accident, I reviewed all of my raw data and experiments. What I appreciated when doing this was the necessity to reposition myself. This led me to adopt a more pragmatic view of the data and the project's trajectory. While one would not wish that such incapacities might constitute an implementation of Kleining and Witt's (2000, p. 2) "maximum variation of perspectives," in fact they did. I was forced to view the research in an entirely new way. Due to the extent of my injuries, my adjustments had to be very pragmatic because I had to acknowledge my physical and mental limitations. Due to head injury, I was initially unable to work on computers. This meant that I had to focus solely on analogue techniques, which I could manage while still being physically restricted (unable to walk). As I began to recover, I was able to spend more time in front of a computer. Increases in the periods I was able to tolerate were very small, but they built up over the last three months from ten minutes a day to two hours. To manage the situation, I alternated between analogue processes and working on a computer. This led to a more in-depth correlation between the two mediums and an analogue / digital synergy, which I would not normally have achieved when synthesising data.

Having now outlined the primary methods employed in the research, it is useful to critique the methodology in terms of the strengths and weaknesses it afforded the inquiry.

4.7 ADVANTAGES OF THE METHODOLOGY

A self-situated methodology offers a number of advantages to a project such as this. Firstly, I am able to embody myself in both the source environments and the data they generate. In this regard, I can "feel" rather than just "record" and "analyse" what is gathered. This is important because the processing of material draws on both explicit and tacit knowing. I remember more than I consciously know and I operate, as Polyani (1958) suggests, using precognitive knowing.

Secondly, I am emotionally connected to the work and, in times of adversity and physical incapacity, it is this emotional attachment that I have been able to draw upon to maintain the momentum of the project.

Finally, a self-situated inquiry enables a high level of flexibility that enables me to encompass a wider picture. When dealing with a subject as broad as climate change (something that is omnipresent – all around us and happening everywhere at once), I am able to immerse myself in the inquiry and respond to it in an appreciative way. This flexibility enables me to relate discoveries to the self and to past experiences. Through this, my traditional approaches to art making are transformed as I am also transformed. Douglass and Moustakas (1985) note, "Self-experience is the single most important guideline in pursuing heuristic research" (1985, p. 46).

However, Gibbs (2006) perhaps comes closer to what happens for me when using a self-situated inquiry. He discusses the concept of phrõnesis or practical wisdom. Phrõnesis enables subject matter and knowledge to be applied to a given circumstance. It grows from the self and is utilised by the self. In discussing this concept, Garrison (1997, p. 73) notes that becoming a more competent practitioner requires disciplined practice, but through the self-creation that results from this, eventually we call into existence a new and better self. It is this "new and better self" that has surfaced through the particular blend of immersion, physical experimentation and refinement that a self-situated methodology has afforded.

4.8 DISADVANTAGES OF THE METHODOLOGY

While a self-situated methodology has strengths, it also comes with disadvantages and many frustrations. Basically, such a methodology amplifies both my

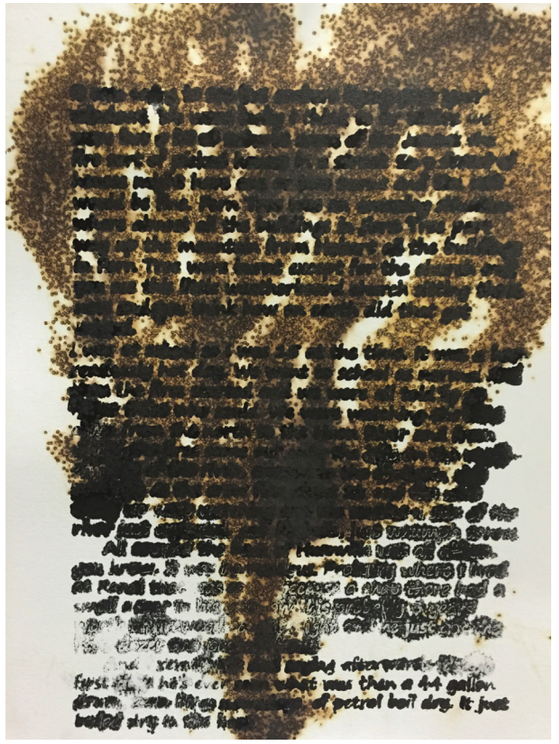


FIGURE 22.

Black Tuesday #1

Lithographic print of excerpts from stories of the "Black Tuesday" fires overlaid with gunpowder and ignited (April 2015).

personal strengths and weaknesses, which can make research exceptionally challenging.

With regards to the negative aspects, firstly, it is very easy to get overwhelmed and lost in a sea of self-analysis and feelings. Thoughts and anxieties can easily lead to a sense that the researcher has lost his bearings. Here the details of possible directions escalate until you cannot see the wood for the trees. When you wander through the trees and you reach a trickle of water (which represents a new idea or discovery that has come from an experiment), you discover new pathways that may lead to a stagnant pool or eventually grow and develop into a raging torrent that shapes the landscape of your research. The issue – or challenge – is knowing where, or indeed how, to look at these streams or trickles of knowledge. Occasionally I have found that one has to sit in a stagnant pool, and immerse oneself completely in it, to find the knowledge that resides in there before one can start one's journey on to the next trickle. However, I have also learned that it is important not to remain in a stagnant pool for too long because the creative outcomes begin to self-replicate and the opportunities for discovery diminish.

A second disadvantage occurs when the researcher reaches a fast-flowing river (representing a new idea or discovery). At these times it is easy to get swept away, to lose control and to find yourself in an expansive ocean having gained little from the ride. In these instances, I have found it important to paddle to the side and spend time in the eddies and hollows of the flow. Here, I pause and reorient myself. I think about where the euphoria of the new discovery is taking me and how this relates to the overall landscape of the inquiry.

The third disadvantage is that the researcher can get caught up in himself, and focus only on the path moving down the stream. By this I mean you can end up taking a familiar route, not acknowledging disruptions that might help you to understand the wider ecology. The self has established values and these are what bring you into the field, but unless you are critically attentive, self-situated inquiries can become blinkered and you end up only seeing what you expect to see. To mitigate against this problem, I consciously challenged my perceptions and disrupted the competencies and attitudes that had hitherto shaped me. I asked other people how they had experienced the land, I gathered other records of the land taken at different times by different people and, as I worked, I listened to the recordings of what these people were telling me. I also integrated their images into my own recordings so that I was not simply consulting them, but also causing them to be embodied into the physicality of the creative inquiry.

4.9 CONCLUSION

Paradigmatically this was a qualitative practice-led, artistic research project, where the artist performed and reflected on his work using knowledge he acquired and therefore researched in an effort to understand what is not-yet-known.

Methodologically the inquiry may be described as self-situated because I used the consciousness of the self to understand and interpret a consciousness of the environment. In this dynamic, I thought and felt space and time and I recorded data from a process of immersion. This material was then combined with data from interviews and archives. This field data was subsumed into the self again and through physical experimentation, synergies occurred and took physical form. Through studio experiments, these artefacts were reflected upon, reshaped and refined.

The methods I employed to creatively activate this process operated in two sites. In Kingborough, Tasmania, I recorded environmental material using processes of immersion in the location, visual and audio capture, the collection of archived material, and interviews with residents who had experienced layers of change. At my studios in New Zealand, I analysed and creatively processed this data by engaging with a range of analogue print mediums, including screen printing, photo intaglio, lithography, and photographic printing. As an extension of this process, I also used remediation techniques. These enabled me to convert the results from the 2D prints into digital moving image sequences that began to reveal palimpsestic narratives. These narratives used recorded sound to enhance a layered mode of address that might erase and reveal layers of pictorial and emotional meaning

Having now discussed the research design constructed for the project, it is useful to consider the work itself in relation to the thinking that shaped it.

CHAPTER 05
Critical Commentary

P. 3045

Enrolled

John Reeve

Granted to

Edwards

30

77 chains

East 130 chains 25 links

John Faber since granted to William

East 132 chains

72 chains

CHAPTER 05

Critical Commentary

FIGURE 23.

Topographical erasure.
Artist print (April, 2015).

This chapter offers a critical commentary on the artefacts in the exhibition and the thinking that impacted on their development.

5.1 DESCRIPTION

The exhibition in St Paul's Street Gallery Three is called Fire on Parchment. The title alludes to relationships between the historical conception of palimpsest and my use of the term to discuss climate change in a specific geographical context – the municipality of Kingborough in Tasmania.

The exhibition contains a series of two-dimensional prints and a composite, moving image text comprising three discrete but interrelated panels. Both sets of work seek to simultaneously activate the "voice" of the landscape and reveal narratives of experience. In these site-specific works, land is constructed as a palimpsest. The data used in their construction comprises archived imagery, topographic texts, archived audio material and excerpts from interviews recorded by the researcher.

5.2 TWO-DIMENSIONAL PRINTS

The exhibition contains eight, two-dimensional prints that are responses to the landscape. These works are generated from layers of print processing, including photography, lithography and screenprinting. The print processes engage with the palimpsestic through an accumulation and erasure of layers. While each layer may be understood as material, we also encounter in the work traces of the anthropogenic, emotional, narrated, environmental, geological and topographical.

Three prints from the exhibition may serve as vehicles for discussing the nature of palimpsest in the work. In discussing these I use each print to unpack a specific idea. These are:

- ***palimpsest as an artistic process;***
- ***the agency of fire in palimpsestic printmaking; and***
- ***the land as a palimpsest.***

5.2.1 PALIMPSEST AS AN ARTISTIC PROCESS

While the work in Fire on Parchment visually suggests the palimpsestic, the process that underpinned the development of each print can also be considered in this way. Thus, each print is the result of layers of information that have been physically added and partially erased to create a contemporary recording of a site.

For example, figure 23 has been constructed in six layers. First an archival image of a topographical map of the area (with hand drawn fire contours) was transferred on to a lithographic stone. Over this, an additional transferred image from a 35mm archive slide (showing a burnt out landscape) was added. I then transferred (transcribed) excerpts from interviews that I conducted

on to the same stone. However, during this process I erased certain details. The stone was then etched and prints were pulled.

Once these prints were dry, I screenprinted over the composite depiction, an archived image showing the outlook of Brown's River (circa. 1967). Over this, I screenprinted another version of this site that I took during my time in the field.

When the layered print was dry, I painted gel medium over some of the fire damaged tree trunks that featured in the foreground. I coated this gel with gunpowder, which I then ignited. By controlling the "burn off,"[37] I was able to ease certain areas of the print using the same erasing element (fire) that had destroyed details of the original site.

This process of using different layers and techniques embraces the physicality of a palimpsest. As in the geographical / geological context, my prints come into being through a process of layering and erasure. I am reminded in this regard of Young Koo who, in 2009, defined palimpsest as, " … a condition where the layers of complex meaning are involved within an entity and where the layers keep being rediscovered and reinterpreted" (2009, p. 830).

Thus, in constructing prints this way, the loss of some meaning uncovers the potential of new complex meaning, which causes us to reinterpret any original layer used in the construction of the print.

Artistically this process is interesting because one is moving beyond the systematic application of techniques and into the unstable realm of the serendipitous. While it might be possible to generate an approximation of these layers on a computer, embracing the physicality

FIGURE 24.

The use of fire in the construction of the prints. Kingston cliffs (March, 2015).

37 In using the term "burn off," I refer to the Australian vernacular term for the controlled burning of portions of fire risk environments in an effort to limit the damage of later bush fires.

of the process when connecting with the material is related to the manner in which I also physically connected with the location when I was collecting data. Both processes involve an immersion in the potentials of the physical, and a concurrent seeking out of undercurrents and possibilities that transcend the somatic. In his discussion of handcrafted thinking, Ings suggests that physical engagement with processes of making, " … can heighten potentials for ambiguity, serendipitous discovery and productive accidents in ways beyond those encountered on a computer" (2014, p. 4).

Thus, the prints in the exhibition are not single scenes rendered by a single technique into preserved figurative depictions. Instead they are physical constructions and erasures of layers of meaning, where processes of making may be conceived as stratas of engagement. These engagements have been recorded but also disturbed by subsequent layers of artistic thinking on the same parchment.

5.2.2 THE AGENCY OF FIRE IN PALIMPSESTIC PRINTMAKING

Figure 24 shows a view of Kingston Beach looking towards the sailing club. This is a popular swimming beach located on the Derwent River. It is well known for its dog walking area at the northern end, by the mouth of the Browns Rivulet. In 1967, it was ravaged by fire like many other areas of Kingborough and Hobart. An examination of the eroded cliff face shows many similar instances of fire damage dating back thousands of years. The site has also suffered forms of erasure from erosion caused by wind and water. Significantly, it is a site that makes explicit to the casual visitor, time as strata.

The print was constructed by screenprinting with gel medium an image that I captured while in the field. Gunpowder was then embedded into the gel medium and ignited, charring an image into the surface of the paper. An archival image of the same location was then printed as a layer on top of this. Once this was dry, I reprinted the original image on top again but this time I used translucent black ink. This third layer was deliberately not aligned so it did not register neatly on to the existing print. I was exploring this idea of nonregistration when reflecting on the way that a popular site may be remembered very differently by different people. This was something that became evident in the interviews I conducted. The people who storied their engagements with certain locations spoke about the same geographical place, but they recalled it quite differently. Their emphases were different, the details they recalled were different, and their emotional connections were different. The following contrasting interview segments serve to illustrate the phenomenon.

> Kingston Beach as I say it's lost its little village feel to it now, without the shops and stuff, and I don't imagine that will ever come back. I can't see how it can, everything is too close. (Debbie Doole, personal communication, June, 2014)

> That side of it has changed but it's still, when I go to anywhere else, you still realise how actually quiet it is here but, it has changed a lot and Kingston has become a really good place to live because everything is sort of here, it's the place. (John Doole, personal communication, June, 2014)

In the first interview segment we encounter a form of grief. Despite its occurrence over 40 years ago, Debbie experiences the fire as recent and the loss of the little village as a dominant feature. Conversely, in the second interview (with her husband), we encounter the same piece of land viewed as part of enduring change. Kingston is seen as a positive place to live. It is not the recollection of a community village that becomes the site of affection, but the relative quietness of the location.

The final layer of this image involved masking an area and pulling another layer of gel medium over part of the image. Again, I embedded gunpowder in gel to produce a controlled burn.

There is a direct relationship between the use of land and the fires that occurred in the Anthropocene period in Kingborough. Scott, Bowman, Bond, Pyne and Alexander state:

Reshaping the land to promote the fires you want and prevent those you do not want is an ancient strategy, as well as an inevitable one, since burning by itself remakes landscapes (and their fuels). What matters here is that the reverse is true as well. Altering the landscape changes the kind of fires that occur. (2013, p. 267)

Thus, land is not just superficially erased by fire but its deeper substance is also changed. Heat splits rock; it causes fissures, it creates new ecosystems and it removes vegetation that may have held soil in place for hundreds of years. I use fire in my work because it speaks to the distinctive ecology in the area. The landscape has been shaped by generations of fire. The fire burns off detail but still leaves a bold stroke. The landscape of Kingborough and the surrounding areas is littered with the remnants of past fires; skeletons of trees stand out from the green, regenerated forest. Jenny Boyer discusses this feature in her interview when she says:

> When you look at a slope from a distance you see

FIGURE 25.

Archived 35mm slide from the Kingborough Council showing unburnt clothes below a burnt out clothesline.

38 "Stag" is a local dialect term for the dead standing tree trunks that are visible in the regenerated bush after a large fire. These skeletal figures populate the landscape, their crowns forever stripped; they appear like stag antlers reaching up to the sky.

> all these tall Stags[38] still standing there from the '67 fires and you think. And the same in the hills behind Snug and Margate, there you see … oh yes still, the '67 fire damage after all this time, a lot of those old Stag trees are still standing. (Jenny Boyer, personal communication, June, 2014)

But beyond the physical, I suggest that fire also erases time or markers of time, where aspects of what was on the land – both natural and constructed – are erased. However, it also stamps an event into the landscape, marking that point in time. Fire can be strangely selective, yet also random. Significantly, archived material from the district showed examples where every house in an area had been destroyed except for a church. Similarly, there were numerous images recording seeming anomalies (figure 25), where something like a clothesline and all the vegetation under it was burnt, but the clothes pegged out to dry on the day of the fire survived unscorched.

Such examples are a form of paradox. They seem inexplicable because they combine contradictions into composite meaning. While recognising the physical paradoxes of fire and the landscape, my experience in the location also created an emotional paradox. The bush has always been a place of escape and safety for me, yet over this landscape there always hung an oppressive feeling of danger. Life and destruction were etched into the same parchment. They co-existed. The concept of uncontrollable bush fires was a resonant threat to me as it was to many people who have made their homes in the area. The community's mayor, Graham Bury, discussed this phenomenon in his interview. He said:

> … you come from a country like England where there's no such thing as bush fire. You have no idea of the kind of magnitude of actually what is happening and the fact that it doesn't matter how much you do to avoid it when you have got a north wind gusting at 60 and 70 kilometres an hour and you've got a fire, you just have to dive for safety. It doesn't matter what preparations you've made. (Graham Bury, personal communication, June, 2014)

Bush fires remind us of our perishability and, arguably, the relative insignificance of our position in the landscape. Many of the aftermath images in the Kingborough archive are distinctive because they are devoid of people. Absence is palpable. Occupation is a damaged residue, partially erased, and rendered vulnerable. Yet without the fire there are parts of the bush that would not exist; the flora has evolved so that it now requires fire to germinate. It is in these environments that people build their homes. Chris Sharples discusses this in his interview:

> Eucalyptus forest is adapted to fire. It needs fire to survive. So when you go and build a house in a eucalyptus forest you are building in a place that has evolved to burn and it will burn sooner or later and with the change in climate and the warming climate you can expect it to burn sooner rather than later. (Chris Sharples, personal communication, June, 2014)

When living in these areas, residents need to adapt to the changing environment and its associated risks. This occurs on a very visceral level. What is interesting when you discuss the situation with local people is the depth of connection many have to the landscape. It is as if for some residents the connection to the land is rooted in a deeper strata. Skey Harvey alludes to this deeply embedded, adaptable sense of belonging when he says:

> … Yeah I can come back and rebuild my house. I'm not going to lose you know, my place of being, and get up and you know the fire will sweep through and we will rebuild but at least I've got something to come back to. At least I've got somewhere to rebuild. So I think as far as adaptation goes the consequences of global warming and climate change is that I'm in a lot better position living in Tasmania than other places so I'm extremely fortunate. (Skey Harvey, personal communication, June, 2014)

This sense of layered belonging has influenced the thinking in my printmaking. I sense connections beneath the surface that are not always explicit. Thus, the same scene may appear more than once in the same print (albeit reprinted over one that has been partially burnt away). Memory recurs in layers of occupation and erasure. The residue of fire forms part of the parchment on to which new prints are positioned.

Fire is also alluded to in the dominant pigment in my work. These prints are black. They carry the suggestion of charcoal. Their edges lack the sharp definition of the preburned. They could be salvaged as survivors from a bush fire. Yet, paradoxically they are also postburn parchments. Coloured details are discernible, recollection is layered within them and we see a complexity that suggests something more than residue.

Climate change is increasing the power and frequency of bush fires in Kingborough. Our need and desire to control nature has led to fewer small fires and thus more potential fuel for large bush fires (Scott et al, 2013). This, combined with climate change, has created optimum burn conditions and produced an environment with the potential for much more devastating fires (Attiwill & Binkley, 2013). These can destroy not only what

FIGURE 26.

Process techniques used to unpack the concept of land as palimpsest. Experiment (March, 2015).

39 Tusche is a suspension of oily particles in water that is used as a method of creating delicate patterns on a lithographic stone.

40 CMYK is a subtractive process where an image is separated into the four colour channels that are used in colour printing. The process is named after the colours used: cyan, magenta, yellow and black (key).

41 By this, I mean the film contains an "audio" voice that speaks in addition to that of its moving imagery.

42 The three most commonly used dimensions were the Bishop's half-length (56 by 44 or 45 ins), the Bishop's whole-length (8ft by 5ft'), and the Head (24 x 20 ins).

43 These conventions of width over height remain today in the naming of ISO international paper proportions where "Landscape" defines a proportion that has the long side presented at the top and "Portrait" describes its elongated reversal.

is on the land, but the soil itself, destroying humus and erasing the regenerative ability of fauna that has historically evolved to depend on fire for reforestation.

5.2.3 LAND AS A PALIMPSEST

Sarah Dillon (2007), in discussing the historical origins of palimpsest, described it as, " … a complex network of superimposed and otherwise unrelated texts in which various usages and definitions of the palimpsest have been inscribed, erased and reinscribed, and persist (2007, p. 30).

However, in my work all textual layers are related, but we still witness a sense of persistence, inscription, erasure and re-inscription. In these prints, at times what is heard and what is seen become fused into composite layers of meaning.

Thus, in figure 26 we see a print made by transferring a photograph I took on to a lithographic stone. On to this, I wrote excerpts from interviews. These were the voices of people who lived on this land, some for generations. Once this surface was completed, I created yet another layer with a tusche.[39] The final blue/green, water marked layer was produced using a process of experimental printing on to acetate. This layer was photographed digitally and then converted into CMYK[40] so screenprinting could reproduce it.

In developing this work I was thinking about how the landscape is built up of geological layers, where there is an inherent tension between land and water – with water and other forces of erosion scraping back an ancient manuscript. In this process buried narratives are sometimes revealed. Sharples, a coastal geomorphologist whom I interviewed as part of this study, discussed how the land contains and reveals both natural history and histories of occupation. He says:

> … there's a lot of information particularly in sand dunes. You know frontal dunes or forward dunes often contain layers of buried soils and you know charcoal material like that which can tell you about phases of coastal instability in the past and coastal phases when the coast was eroding and the older dunes tend to get covered over by soil by sand and that stabilises and you get a soil horizon which can be dated from the carbon matter. Sometimes there are also middens Aboriginal middens in the dunes. So you can get evidence of phases of human occupation later. (Chris Sharples, personal communication, June, 2014).

Thus in some of the prints we encounter the effects of water on pigment, sometimes as dilutions, sometimes appearing almost as errant watermarks. There is also evidence of human interaction from more recent times, where sections of land have been blasted away to create boat ramps or other infrastructure. These are all imprinted details both on the landscape and the prints that interpret it.

5.3 THE MOVING IMAGE PANELS

The largest piece in this exhibition is a trifurcate moving image installation that draws its form from experiments developed in the printmaking process. It was created in Adobe After Effects. The installation consists of three elongated, vertical panels, evocative of the ghostly stags that loom over regenerating bush. Each panel contains a sliver of an artefact that is represented as a print elsewhere in the exhibition, and each "speaks" with a unique audio accompaniment.[41]

5.3.1 PROPORTION

Rather than treating the landscape as a horizontal form, it is presented as a vertical excavation through layers of time. This decision disrupts traditional framing conventions for depictions of the land as a horizontal composition. This convention has its origins partly in the 19th Century when the French developed standard sizes for oil paintings (Labreuche, 2011; Hayter, Turnbull, & Hayter, 1815). Landscape (paysage) and marine (marine) canvas dimensions generally employed a diagonal proportion where the width was larger than the height. The lack of a special range of landscape size canvases in Britain meant that landscape painters had to use standard portrait size canvases turned on their side.[42] Hayter et al. noted in 1815 that in Britain:

Landscapes have no settled dimensions, but are often painted on the 'given sizes,' placing them on their sides instead of upright, as for portraits; thus, on asking the size of a landscape, a painter would answer, "It is a whole length size, landscape way … " (1815, p. 196)

However, Labreuche (2011) notes that with the increase in demand for landscapes and genre paintings in the 19th Century, ready prepared, pre-proportioned landscape format canvases that became available in both London and Paris increasingly replaced these portrait dimensions.[43]

5.3.2 CONSTITUTION OF THE PANELS

The vertical nature of my panels alludes to the manner in which we might study details of an eroded cliff face. We understand layers of time not by sweeping across the rock but by looking straight down the strata of geological deposits.

In these panels, the upper section of the frame depicts

FIGURE 27.

Thirty-second screen grabs from single panel. This moving image experiment (May, 2015). Here we see flame, moving right to left across the same panel with barely discernible details of archive footage flickering in the shadows at its base.

a flame that burns across the surface of a parchment. I have constructed this using a highspeed camera so the flame does not move in real-time. As it slowly advances over the artefact, small fiery particles are thrown up towards the lens from the igniting gunpowder. This distortion of time characterises the nature of collapsed time in recollection and also highlights the divergent timescales of the landscape and those whose lives and experiences are written briefly across it.

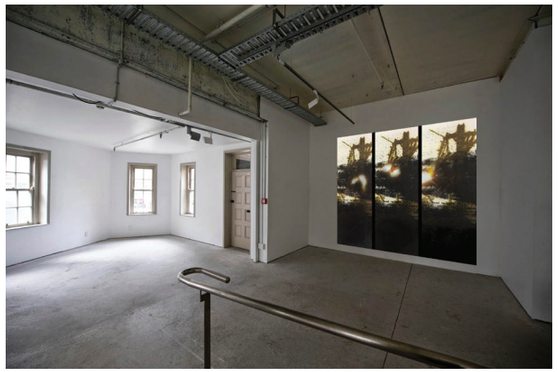
As the eye tracks towards the bottom of the panel, additional layers of footage become less discernible. In these darker stratas, we can sense that something is moving but the details are partially erased. Thus, in reference to a palimpsest, we can see faint strokes of previous writings in the form of moving images, but the eye is always drawn up to the more prominent, recent recordings. These darker stratas consist of footage that I shot at the site combined with fragments of archived, historical material. Time has rendered what was archived less explicit. It is a residue. It is there and it is moving, but its mark is not sufficient to suggest absolute meaning.

Although this work is not completely finished at the time of writing, I envisage that each of these panels will play for two to three minutes. As one panel lights up, the other panels will be suspended in a darkened state, like charcoal seared on to the gallery wall. As one panel finishes playing, another will activate. Thus we see these panels as stags, one alight while the others stand as markers of past conflagration.

5.3.3 SOUND AS A PALIMPSEST

Each panel is accompanied by a discreet audio track that is composed using interviews, archival recordings and ambient sounds. These sounds are drawn either

44 ABC TV Archives. (2010). Footage of the 1967 bushfires in Tasmania. Australia: ABC TV Archives.



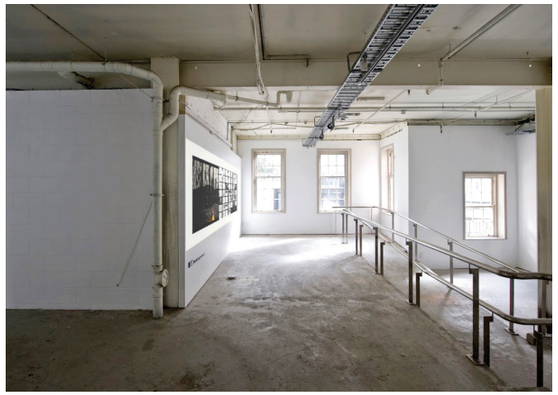


FIGURE 28.

Positioning of print artefacts.

FIGURE 29.

Positioning of Moving Image Projections.

FIGURE 30.

Positioning of the exegesis on the wall.

from field footage or sound effects gathered during the printmaking process. The interviews and archival audio are set at the level of a whisper and laid over each other, with key sections or phrases gently lifted up to higher levels of discernibility. In doing this, I allude to the idea that archived, voiced recollection may also be palimpsestic. Documentary footage[44] I accessed in Kingborough contained emotional recordings of local people speaking about the devastation of the fire in 1967, only hours after it had destroyed their homes and livelihoods. The land they were talking about was the same land on which I stood to make my contemporary recordings. Somehow there was a resonance in these interviews that seemed to permeate time. The sound mixes I have designed take this idea and develop it so it speaks with and to the nature of each panel.

5.4 EXHIBITION DESIGN

The exhibition is mounted in gallery space that has undergone many iterations of use. It has been a house, an office, a series of studios, a retail outlet and, most recently, an exhibition site. Thus, it has layers of past use evident in its structure. The use of such a space, where things do not nestle seamlessly into a neutral white box, is in concord with the ethos and concerns of the thesis. The exhibition is a layer that passes through this unstable space; it occupies it temporarily, but it is clearly not a permanent reconstitution of the site. Around the exhibition, we see signs of past use of the building: exposed ducts, irregular floor levels, inexplicable pillars and a scraping over and partial erasure of domestic and commercial use.

I have designed the exhibition so that the moving image panels and the prints are contained within the same space but do not interfere with each other. We encounter each as discrete, yet sound from the panels subtly permeates the whole environment. It is this layer of information that holds demarcated sections of the exhibition together.

The prints are exhibited on the upper level (figure 28) and the moving image panels are on a separate, lower level of the gallery (figure 29). Between these two bodies of work the exegesis is presented (figure 30). However, this is not exhibited as the bound book you are reading; it is exposed. Mounted chronologically, its pages can be read on a wall. Theory, methodology, context and critique operate in the same space as the created artefacts. In doing this, layers of thinking underpinning the prints and moving image panels are exposed. The exegesis goes beyond its etymological meaning to interpret, guide or lead (Soanes & Stevenson, 2008, p. 498); it becomes physically part of the artwork. It is no longer divided. Its voices speak to, and with, the artefacts. We view work and read the thinking underpinning it in the same physical space. Chronology within the thesis is collapsed. We encounter 14 months of research in one moment, in one space, in one place, simultaneously – like layers of time exposed together on a cliff face, thinking and facing each other on temporary walls, in a temporary space.

CHAPTER 06
Conclusion

CHAPTER 06

Conclusion

6.1 SUMMARY OF THE EXEGESIS

Arguably an exegesis for a practice-led thesis may only be a recording and contextualising of what has already occurred. In writing this document I have nominated significant ideas and processes employed in driving my practice forward. However, I accept that a reader might bring to the thesis other values, perceived priorities and perspectives.

In chapter one, I introduced the central concerns of the inquiry. I also discussed palimpsest as a means of considering the landscape and the journeys of those who reside within it. In doing this, I used the Triggers for Change project as a catalyst. The introduction also outlined the nature of the exhibition and provided an overview of the structure of the thesis.

In chapter two, I positioned myself as a subjective researcher. I outlined my family history and my personal attachment to the landscape as these have shaped the direction of my work and are part of my being. My spiritual connection to the land and its importance to the subject are illustrated through reference to earlier works that operated as harbingers of the thesis.

Chapter three offered a review of written knowledge and art practice impacting on the thesis. Firstly, I considered the landscape as a palimpsest and I unpacked the concept of palimpsest as ecological. I then discussed a number of significant artworks that engage the notion of palimpsest in short film, unpacking their use of layers and erasure. I also discussed the thinking of three writers who contemplate the nature of the landscape and our relationship with it. Finally I considered art practice and ecology, discussing politicised art and the aesthetics of marks man makes on the landscape.

Chapter four outlined the research design of the thesis project. The research was defined as a qualitative, practice-led inquiry that engaged in creative production. This artistic research is a self-situated inquiry that utilised the consciousness of the self to respond to and interpret a specific environment. This involved an exercise of immersion into both the location and the processes, which I have used to draw out a narrative in the work. The chapter also highlighted the importance of the physicality of the process and the use of remediation in generating palimpsestic narratives.

Chapter five offered a critical commentary on the artefacts in the exhibition. It also discussed palimpsest as it was manifest in the artworks and the processes that underpinned their development. Thus, the chapter considered palimpsest as an artistic process, the agency of fire, and the conceptualisation of land as a palimpsest. These notions were then extended into the installation design.

6.2 FURTHER RESEARCH

Because my artwork is not disassociated from the way I experience and interpret life, this thesis, while a discrete corpus of work, will continue into a future project that considers landscape as a palimpsest of abandonment and neglect. I am interested in how the thinking developed in this thesis might be applied to a site that has outlived its economic use or become so poisoned that it can no longer be inhabited. In this regard, I will ask the site: what is it to be an industrial afterthought? My experiments in layering, compressing and eroding time in film may be applied to this question, as will the potentials of sound design as a form of palimpsestic narration.

6.3 DOCUMENTATION OF FINAL EXHIBITION

FIGURE 31 CARBON (SNUG)

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 4x5 carbon photograph (July, 2015).

FIGURE 32 TRANSFORMER

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 35mm archival slide (July, 2015).

FIGURE 33 SNUG

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 35mm archival slide (July, 2015).

FIGURE 34 VW

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 35mm archival slide (July, 2015).

FIGURE 35 KINGSTON BEACH

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 4x5 photograph (July, 2015).

FIGURE 36 KINGSTON BEACH (ALTERNATE)

Photo intaglio print, graphite 1000mm x 750mm
Remediated from 4x5 photograph (July, 2015).

FIGURE 37 BURNS 1-8

Screenprint, gunpowder, 400mm x 650mm. Remediated from lithograph (July, 2015).

FIGURE 38 GALLERY LAYOUT

Layout of St Paul Street Gallery Three for the Fire on Parchment exhibition (July, 2015).

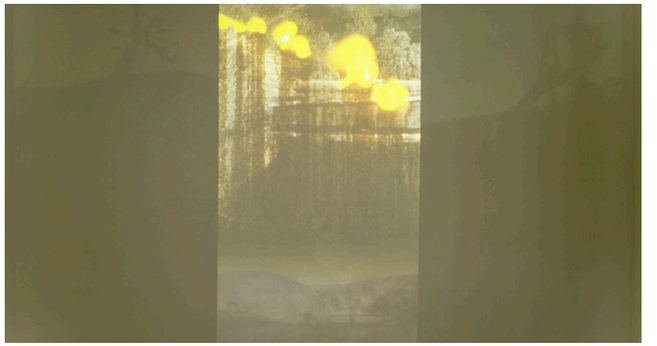


FIGURE 39, 40 AND 41 BURNS 1-8

Still images from three channel video installation, Fire on Parchment (July, 2015).

6.4 FINAL EXHIBITION

The exhibition was presented so it highlighted the trauma of the fire, loss of life and property that occurred as part of the black Tuesday fires. The focus on the catastrophic stains that were experienced by this community links to the broader crisis of climate change. By illustrating the heightened potential for extreme fire events in this site-specific study, I aimed to raise awareness of the local risks and in turn enable us to focus on adaptation to climate change, a phenomenon that can go unnoticed as it slowly unfolds all around us.

The final exhibited works differed slightly from those described in the previous chapter. The printed works included photo intaglios that incorporated images both by the artist and those sourced from archival material. These works utilised the materiality of the paper to allow traces of subtle layers that could be unpacked by the viewer. These images housed a layer of text, that contained excerpts from the interviews that the researcher conducted, faintly hand written onto the surface and only discernible by examining the works from various angles. These were presented subtly so the material suggested new readings and raised questions. Presented as a complex body of works that opens slowly to the viewer, the diversity of layers included a selection of process prints, where fire had visited the surface of the paper, leaving a tactile element beyond that of traditional printmaking. This, along with the multi-layered soundtrack that filled the space, helped to link the printed works with the video installation.

6.5 PERSONAL CONCLUSION

My journey through this thesis has been not been straightforward. The accident, that stopped me walking and damaged my ability to think wrote an unexpected narrative over the thesis. My familiar parchment of accrued knowledge and patterns of thinking was disrupted, details were erased and new inscriptions were produced to address sudden spaces of conceptual abandonment. Regardless of this, the journey has increased my understanding of how I interpret landscapes. The experiences I had in Kingborough have left a lasting mark. I have experienced huge landscapes that became momentary infernos, and then continued to sustain and grow life. Change happens, whether it be a bush fire or a motorcycle accident on an open road. Things that are familiar are destroyed and you salvage meaning from what remains … then you move forward…learning to walk, learning to write coherently, learning to print when you cannot stand. You write new experiences into the fabric of your life.

Part of my mental recuperation from the accident was to reconnect with the landscape. As soon as I was able to walk again, I started to journey back into worlds that were physically familiar, but this time at a different pace. Fifteen minute walks would take up to an hour. These physical restrictions also changed the pace of my practice, slowing it down, allowing me to interact with deeper layers that may previously have been overlooked or gone unnoticed. My thinking burned like a slow, curious flame over recorded landscapes.

And now, this is my latest stroke on an artistic practice that is also a palimpsest. Here, remnants of previous works are discernible; a particular style of imagery tells the narrative of my journey as an artist to this point. This exhibition and exegesis constitute the latest and most visible layer, but look closely and you will still see the little boy looking up through the foliage of the thick west coast bush, sunlight dancing across his eyes as he dreams of the flickering frames of a different narrative.

We live with such relationships …

The past and the present.

Our art and our lives are inseparable …

They are written into each other.

RENE BURTON, JUNE 22, 2015.

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East 147 chains

20

Frontage 1560 acres.

Appendices

1 INTERVIEW TRANSCRIPT OF CHRIS SHARPLES

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 12 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3

Transcribed by: Lynette France

Interviewer: I

Interviewee: CS

I Just because I'm interviewing lots of people can you just please state your name and where you're from or what you do.

CS I'm Chris Sharples I'm based at the University of Tasmania. I work on coastal geothermal geology. I'm particularly interested the science of coastal landforms but in particular how coastal landforms are responding to sea level rise which is mostly by eroding.

I Great perfect thanks for that. Can you tell me where you're from originally?

CS I'm a Tasmanian, my families been in Tasmania since at least 1819 in terms of direct ancestors.

Yeah I was born in Tasmania, my mother's family has been in Tasmania for 200 years now. My father emigrated from New South Wales but yeah I've lived in Tasmania most of my life except for 2 years when I lived in Perth Western Australia which is a very coastal place too.

I It is all of Australia seems to be on the coast doesn't it?

CS Yeah.

I And specifically around the Kingborough area was it or Kingston or where you've lived in Tasmania.

CS I've lived in Kingborough municipality for the last 20 years not on the coast up at Leslie Vale which is 5 kilometres inland up on the hill there. Prior to that I lived when I was a kid I lived on the eastern shore and after that I lived in South Hobart and west Hobart and so forth for quite a few years before I moved out here and I've basically lived in Kingborough outside of Kingston for the last 20 years.

I Can you tell me about I suppose can you tell me about your first memory of anything in Kingborough area.

CS My first memory of anything in Kingborough is actually when I was a kid my parents bought a block of land just along here at Kingston in fact just up the hill from where we are now. There wasn't as many houses there then and they later decided to sell it again if they hadn't it would be worth a lot of money now I imagine.

That was my first memory of Kingborough but I do have there's family photos my mother grew up in Sandy Bay and we've got quite a lot of her old family photos taken down at Kingston Beach and Browns Rivulet.

Apparently my mother's parents used to come down to Browns Rivulet. This was around about the 1930s – 1940s. It was quite a popular day trip from Hobart in those days because it must have taken a couple of hours to drive down the channel highway in those days.

So people used to come down through Kingborough down to Browns Rivulet and Kingston Beach from Hobart for a grand day out basically and I've got photos of my mother as a teenager down at Browns Rivulet with her father and stuff like that.

I Cool, awesome. Can you tell me about that block of land?

CS Not very much at all, I only have a really vague memory of it as a kid I would have only been 8 or 9 or something, but I do remember my parents coming out here and yeah as I say I was just up the hill here just behind Kingston Beach and I just remember it was a forested block at the time. It was uncleared mostly and I had this vague memory that dad got very upset because one of the neighbours cut down a tree on the block without his permission because it was in front of their block or something their house or something like that and he got very annoyed. It's just one of those childhood memories I had basically.

I Cool and how as an adult came back or once you've been living in this area what is sort of the first thing or what was one of the decisions? Can you tell me about moving back to this area like wherever you come from?

CS I was living in shared houses in Hobart basically. When I was about 33 I had been living in shared houses as you do for about 10 years and I was basically sick of it and I got an offer to rent a house up here from a friend who owned it and I went and had a look. It was up on the hill there. It's a nice bush block up at Leslie Vale it looks out over the mountain and you can only see about 2 other houses they're a kilometre away from the front deck and it was great. It's essentially a bush block on the hill. It's a fantastic location and I just thought yeah I'd like to rent this place and I lived there for the next 20 years until just recently.

I And now.

CS Oh now I'm living down at…I'm renting another place down at near Huonville at the moment but I'm not planning to be there all that long because I've basically planned to buy a house.

I Can you tell me about that where.

CS Not very much because I haven't got the money for it yet and no I haven't made any decision about where it's going to be but it's probably going to be a bush block because I like living in the bush even though I know that there's a lot of in Australia in particular there's a lot of hazards about living in the bush, bush fire hazards essentially and a lot of people who live in the bush now in Australia they're probably going to lose their houses in the next few years because of bush fires. And a lot of them probably think they're never see a bush fire in their lives but they will because the Australian bush is very fire prone and becoming more so.

Bush fires are becoming more frequent and bigger in the last couple of decades because of climate change which is really happening despite what some people think and we're seeing the effects. And one of the effects is more really large fires in the bush.

There was a programme on ABC Catalyst just a week or so ago about that but I've known about that for some time. It's one of the fairly well understood effects of climate change that is already happening in Australia. We're already seeing an increase in frequency and an increase in magnitude of bush fires.

Despite that I still want to live in the bush and my intention is to build a place that is adapted for fire. It is protected from fire basically.

I Can you tell me a bit more about it?

CS An earth covered building.

(Interruption to fix mic)

Yeah I want to build an earth covered house basically because there's a lot of them in some overseas countries. There haven't been that many built in Australia so far but they're actually an ideal solution to a bush fire hazard. They're an ideal way of being able to live in the bush and

be in a situation where you can feel essentially fairly protected if a bush fire comes across. And I think we are going to see more of that in the future.

I Can you tell me about any experiences you've had with bush fires?

CS The only experience I've ever had is another childhood memory really from the 1967 bushfires which I don't have much memory of it. 1967 if you don't know it was probably the biggest or the most damaging bush fire that's happened in Tasmania to date. I think 61 people were killed and there was enormous amount of property damage including Snug one of the little coastal towns here in Kingborough. Snug was completely destroyed, it was the entire town was just burnt to the grown.

Yeah but my only memory of that day is because I was in primary school. I was only 11 years old and I just remember we were sent home and I can just remember being at home and you couldn't see anything, you know, smoke everywhere, you couldn't see the hills, you couldn't see anything and I remember my father went off to help fight fires but us kids just stayed at home with mum. We were in an area that didn't get too close to the fires but there was a fire happening up on top of the hill.

Dad went up there with the local crew to do some firefighting but that's all I remember it was just a very vague memory. Apart from that I haven't actually been, I've never been in a fire in a bush fire myself.

I Can you tell me about anything you remember or even now or other experiences where you've been to places after a fire.

CS Oh yeah this last summer there was some big bush fires in Tasmania last year, sorry not this last January but the January before. So about a year and a half ago now there was some really big bush fires all on the one day. One of them was on the east coast it destroyed well half destroyed the town of Donnelly and they're still recovering from that now, they're still rebuilding and so on.

The other big fire happened in the south west in the (inaudible 9.52) area and it was completely ignored at the time they knew there was a fire there but there was no roads or houses or people because they had several other fires happening the same day it was completely ignored and it was just allowed to burn itself out.

I went back there this summer with a friend of mine David Bowman who's a fire ecologist and he was on the Catalyst programme a week or so ago and we had a look at the area that got burnt various other people had been having a look too and essentially there's a huge area of organic peat soils which had been burnt. All the vegetation has been burnt off. We don't know how much of the soil was burnt in that fire and how much had already been burnt before but certainly there's a lot of bare rock exposed and you might imagine south west Tasmania as a sort of wet rain forestry type of landscape. There's a big chunk of the south west right now that looks like a desert there's virtually no soil no vegetation and that's a fire impact which we are now starting, I'm involved but there's a lot of other people involved starting to do some research on how rapidly that soil has been disappearing well what's been happening to it.

We think it's due to fires due to increasing frequency of fires particularly the last fire last year which Dave Bowman's calling it he was calling it a mega fire. It's one of these new super fires that in the past we never used to see fires on that scale and that's one of the things that is happening because of climate change and getting wetter springs, wetter winter and springs in south west Tasmania and you're getting drier and hotter summers.

So you get a lot of spring growth and then it all dries out and it's a perfect storm for bush fires and that's where this huge fire a year or so ago came from. It's one of the biggest fires we've ever had in the south west I think and it's turned a big chunk of the south west into something that looks a bit like a desert and I went there. It was quite an astonishing sight actually and as Dave who is the fire ecologist he was sort of staggered and he went back and he and a couple of other people have now been organising a research project to see what's actually been going on there.

But it sort of started when we did this basically a sea kayaking trip, bush walking trip and Dave is just staggered by what we saw. So there's going to be quite a lot of research done on what's actually happening there now.

I Can you tell me a little bit when you were there could you sense you said maybe you weren't sure if there'd been previous fires. Could you sense a history of fire?

CS Oh yeah, yeah there's quite a lot of areas in the south west which have got skeletal soils organic soils these are like peat soils but they're organic sorry there's a lot of areas where they're skeletal and they look like there's little patches, you know, there's bare rock with little patches of soil still left here and there and then somewhere else there's complete coverage of soil. Same soils no bare patches.

It looks an awful lot like fire damage because these soils burn they're organic and if you dry them out they can burn.

But we don't know how long it's been going on because we know some of those areas have been bare right back to the earliest air photos which is the 1940s. What was happening before then we don't know but we do know there have been a lot of fires in the south west in the last 2 centuries. The prospectors and the early explorers they used fire all the time. They used to light fires just so they could get through the country and we don't know if that's when the damage started and we don't know if the damage has accelerated.

We do know there's been a lot of damage to the organic soils and we now need to find out how long has it been going on for and is it accelerating because we are getting the impression that it is accelerating because we are getting these bigger hotter fires. But we haven't demonstrated that that's just essentially it's our initial impression and we now need to see if that's what is actually happening.

I Can you tell me about your interest in the fires, is it based around the climate science I suppose what I'm leading at is maybe because I want to go also into your experience in coasts as well you know it is colder. Can you tell me about your (intentions??

CS My interest is based on the fact that what we know of the way the climates been changing in Tasmania already and is likely to do in the future is it is going to become more and more fire weather.

So yeah I'm interested in trying to find out has this sort of fire damaged the soils been increasing over the last few decades or has it always been like that. Has it been like that for hundreds of years or is it increasing. We are trying to find out if we can actually see you know a signature of a changing environment because of climate change.

I Can you tell me a little bit about your experience and expertise in reading the landscape with regards to coastal.

CS Yeah well despite all that talk about soils I mostly work on coastal things. I mostly got involved in those soils and the fire through hanging around with Dave Bowman who is a fire ecologist.

I've been working on coasts for over 20 years now no nearly 20 years rather, yeah. I've been working on coasts for nearly 20 years and I've basically done a series of projects revolving mostly around mapping coasts. You know 20 years ago there was no consistent mapping of Australia's coastline in terms of mapping the landforms where the beaches are were the rocky shores are, where the muddy shores are all that kind of thing.

There was no real consistent mapping so you could actually say yeah for the whole of Australia here's where the beaches are, you know, you couldn't actually say that you didn't have a map. So I've been involved in a couple of projects producing those maps.

It started with a project in Tasmania I've produced a coastal landform map for Tasmania and then the purpose of doing that well it sort of crystallised and the purpose was to identify where the erosion prone shores are and where the soft shores and where are the hard

shores because you can recognise them easy enough. A sandy beach is erodible and a rocky shore is not.

But there wasn't actually any maps that said where they are. So you can just sit down and say all that area is vulnerable and that area is not. You couldn't do that you had to go out in the field and check still and so you couldn't do any sort of like state wide planning or anything like that.

I produced a map in 2006 for the state government, Department of Prime Industries and water which basically was the first coastal hazard map for Tasmania showing where all the erodible shorelines are basically and all the resilient shore lines. That then got picked up at commonwealth level by the Department of Climate Change which no longer exists of course but at the time it was one of the early initiatives under the Rudd government when they stated they were going to take climate change seriously.

And one of the early initiatives was to set up the Department of Climate Change and they started a number of climate change hazard assessment projects one of which was a coastal project and I got a contract to basically prepare a coastal landform map for the whole of Australia using the same technique we did in Tasmania.

It wasn't a mapping exercise. We didn't go out and map the coast. What we did was we used existing data sets because there was a whole lot of existing data sets that contain all this information for most of the coast not all of it. But the job was basically a data processing job. It took 235 different map data sets that related the coastal landforms, we extracted the information we wanted and produced a single nationally consistent map from it which we call it the Smart Line Map. You can find it if you Google it under Smart Line. It's on the Aus coast website which is a to the geo science Australia web site.

It's a map of the coastal landforms of the entire Australian coast and it was used once we produced it they used it to derive estimates of how much coastal roads and houses and so on around Australia are potentially at risk of erosion due to sea level rise.

So that's a couple of the larger projects I've worked on but my focus all through has been essentially I'm interested in how coastal landforms respond to storms but in particular to sea level rise and that response is generally erosion.

And so subsequent to that I've been employed on a number of projects to do more detailed assessments for local councils such as Kingborough to basically identify where their problem areas are for them on a more detailed level.

So that's what I've been doing in Kingborough for the last couple of years in a series of projects.

I does that also include adaptation like you know I suppose Kingborough sea wall or how that forms does it include those sorts of things?

CS I'm not an engineer. It doesn't include designing adaptation techniques or strategies. It's other people that are better at that. Engineers are better at designing structures and planners are better at designing strategies.

I try to focus on the science aspect like my major interest as the moment is we're seeing a lot of erosion around the coast but we're not seeing it everywhere. Sea level rise isn't the only cause of erosion there's a lot of other things that cause erosion. We are expecting to see erosion resulting from sea level rise because there's a lot of good reasons to be pretty certain that rising sea levels cause erosion. One of those reasons is the fact that in other parts of the world there are some siding coasts. There are places where the land is sinking, has been for centuries or millennia.

Norfolk in the UK is one of them, North Carolina, South Carolina in the US is another. They're both places where the land has been sinking for millennia like a millimetre, a millimetre and a half a year and that's equivalent to the sea level rising.

So the sea level has been rising in those places relative to the land for millennia because the lands been sinking and it's the same effect as if the lands stable and the sea level sinking.

And what's happening in Norfolk is you know there's been several hundred meters of shoreline recession in the last few centuries. There's medieval maps where you can still recognise present day features and you can see oh you know a kilometre of coast has disappeared, it was there in the 1300s you know 1300 year old maps showing twice as many towns and roads and things as there are now.

Same in the US there's been certain you know some of these receding shorelines have been mapped for several centuries now. So you've got maps mapping going back several centuries showing several hundred meters of retreat and that's because the sea levels rising or has been rising relative to those shorelines because they've been sinking.

So for reasons like that there are a lot of other reasons as well. We expect that sea level rise will cause a lot of shorelines to recede to erode and to recede backwards. We're seeing that in some places but how much of it is due to sea level rise and how much is due to other things we're not certain.

We're also some shorelines that you would expect to start eroding haven't started eroding yet and you would expect them to erode as sea level rise eventually.

There seems to be a threshold though. We've had about 20 centimetres of sea level rise in the last century globally that's the global average. Tide gauge is in Tasmania tide gauge at Port Arthur in the 1840s has been compared with present day measurements and it's been shown that we have had about 15 centimetres of sea level rise since the 1840s.

That doesn't sound like much but it's enough to change a coast. A soft sandy shore should respond to that because the waves are that much higher and they're running that much further up the beach. They should actually cause something of the order of 10 to 15 meters of shoreline retreat.

And we are seeing that in some places but we're not seeing it everywhere. So there's this question of why are some shorelines appearing to respond to sea level rise, are they responding to sea level rise or is it actually just other causes of erosion and when are we expecting to see more shorelines respond, you know. A lot of shorelines seem to be fairly resilient to a small amount of sea level rise and I think it's partly because after a shoreline erodes in a storm most erosion occurs in storms. After storms the waves often return the sand to the beach so it rebuilds and that can mask the effect. The beach keeps building until there is another storm.

So you have to have a sufficient amount of sea level rise that small storms start running further inland causing erosion too often for the beach to recover.

At the present the beach under a stable sea level the beach is equilibrium with the frequency of storms that it receives. So the storm will occur and then the beach will recover before the next storm.

With a higher sea level little storms are starting to erode the beach more frequently until you reach a point where they're eroding it too frequently for it to fully recover and that's when it starts to recede.

It seems on some beaches that we've reached that point. We are getting beaches that have begun to recede and the last couple of decades like Roaches Beach that weren't receding before, there's other beaches that haven't started receding at all yet. Kingston Beach is one, Adventure Bay Beach well a lot of beaches in Kingborough aren't receding yet. We would eventually expect them to recede in response to continuing sea level rise but we are not seeing it yet.

But as I say there are other places where I think we are seeing an effect from sea level rise already. And what I'm interested in is trying to basically work out which beaches are responding earliest, why and what does that tell us about when other beaches are going to start responding.

I Is there a relationship, this is purely against or just a thought in my head around you know obviously I'm guessing or assuming there is going to be a relationship between development and erosion to a

degree as well and maybe I don't know even the bush or fire or the lack of forestry. Can you see any of that history or causes within the coastline?

CS Where the changes to the coast have resulted from human interference certainly that happens in quite a few places mostly from building structures on the coast primarily from building [inaudible: sounds like 'goins'] and other structures that change the way that sand moves around the coast. That can quite easily cause erosion in some areas because it blocks the movement of sediment that would otherwise be moving along the beach.

Yeah human interference is a major cause of erosion but also it causes [inaudible: sounds like 'aprecion']. It causes sand to build up in some areas. It changes the coast, it becomes a new kind of coast if you modify it and the coast has to adapt to that and it behaves differently to how it used to behave.

As far as activities inland the major effect would be through erosion of catchments producing more sediment to the coast, transporting more sediment to the coast and we do see that in places. But most of the sediment that reaches the coast tends to be fairly fine. So it doesn't actually accumulate so much on the shorelines. It tends to be carried out into the water and it's presumably been deposited in deeper waters.

There's not many places in Tasmania where the coarse sandy sediments from human interference are reaching the coast but there are in some places particularly up in the north east mining of tin produced a lot of coarse sandy sediment coming down the St George River and the Ringarooma River in the north east.

It built a large delta near St Helens, there's a great big delta in the bay there it was built by sand washed down the river by mining activities. The same thing has happened at the King River on the west coast and Macquarie Harbour there's a lot of mining tail ends came down the river there and it's built a huge delta at the mouth of the river. So there are places where you know inland activities have affected the coast. I can't really think of a good example of that in Kingborough though.

I Can you tell me about history, can you actually because you are obviously analysing the coastline a lot can you see history within it as it's eroded. Can you see things or you know I suppose indicators of what was once I suppose for want of a better word written on the land.

CS Yeah well we certainly do. I mean sand dunes in particular in terms of natural history there's a lot of information particularly in sand dunes you know frontal dunes or forward dunes often contain layers of buried soils and you know charcoal material like that which can tell you about phases of coastal instability in the past and coastal phases when the coast was eroding and the older dunes tend to get covered over by soil by sand and that stabilises and you get a soil horizon which can be dated from the carbon matter.

Sometimes there are also middens Aboriginal middens in the dunes. So you can get evidence of phases of human occupation. But you can get evidence of periods of coastal stability and instability from which is sand movement basically periods when the coast has been eroding and the dunes have been eroding and periods when they've been stable.You can get a history of that and you can get a history of human interaction from particularly middens that occur within dunes.

I Yeah I suppose that is one thing about Tasmania is there doesn't seem to be much evidence of Aboriginal, I don't know.

CS Well there is there's a lot of Aboriginal material mostly things like middens though. Other artefacts such as you know petroglyphs, rock carvings and you know hand stencils in caves and so on we've got those as well but they're kind of well they're not everywhere they're rare.

Apart from that yeah there's still an Aboriginal culture here there's still Aboriginal people and I guess probably shouldn't try and comment on how much culture they've preserved. Certainly there's not a lot of physical remains. There's not a huge diversity of physical remains. There's a lot of mitten material which is the shells and stuff thrown away but there's not a lot of actual intentional artefacts such as petroglyphs and things like that. There is some but yeah.

I How about other things like I suppose Aboriginal are there other unintentional … ok here's a question. Can you tell me about unintentional marks that humans have tended to leave on land that you can sort of read?

CS Well unintentional I mean there's quite a few artefacts colonial era artefacts such as old stone jetties. There's even old tips and things old rubbish disposal sites on the coast various places around southern Tasmania and there's remains of old jetties and stone walls and things like that you can see in different parts of the coastline.

I There was a jetty here wasn't there?

CS Yes there was a wooden jetty at Kingston Beach. I think that's pretty much completely gone now. I think they demolished it so they probably took away most of the materials at the time yeah.

I One of the things you talked about is storm surges. Can you tell me a little bit about that around storm surges?

CS Yeah well that's sea level rise, climate change is a fairly slow effect but it does have and most of the time you don't really see it happening but it shows most effect in the increased magnitude and frequency of extreme events. Like you start it only takes a few centimetres of sea level rise for storm surges of any given size to start washing several meters further inland and so you start noticing that you are more frequently getting floods that are doing damage than you did in the past. It's not necessarily because they're occurring more frequently they're just a little bit higher so they are running further in and doing more damage.

So the thing about storm surges is they've always been occurring and they've always been damaging but they're becoming more damaging because the sea levels getting higher. There was a big storm surge I think it was 1960 that eroded the beach here severely and that's when they built the wall. I don't think there's been another one as big since then but when another one of equivalent size happens as it will eventually it will be happening on a sea level that is now somewhat higher possibly 10 centimetres possibly more by the time it happens and that will cause that same storm to do more damage than the same storm would have done in 1960.

And also the other thing that has been happening at the same time as the sea level has been rising more people have been building on the coast. So you've got this double effect that sea levels rising and at the same time more people have been building houses and other infrastructure closer to the city. So there's more to be damaged.

So we're getting this double effect that storm surges are doing more damage because of sea level rise and there is more there to be damaged.

I Still, the same goes for bush fires as well.

CS Yeah exactly with bush fires, more and more people have been living out in the bush and whereas I'm planning I want to build something that's resistant to bush fires. I want to design something that allows me to live in the bush and allows bush fires to happen without burning my house down.

A lot of people are still very naive about that. They really don't believe that climate change is happening. They don't really know that even without climate change Australian forests have always been they're called pyrogenic. They've evolved with fire as part of their life cycle. They burn, they require fire to regenerate the forest. If you don't get fire in a eucalyptus fire, it eventually turns into a rain forest and the eucalyptus eventually die out.

Eucalyptus forest is adapted to fire. It needs fire to survive. So when you go and build a house in a eucalyptus forest you are building in a place that has evolved to burn and it will burn sooner or later and with the change in climate and the warming climate you can expect

it to burn sooner rather than later.

So it's the same thing. People are exposing themselves to more hazard which they are naïve about they're not adapting to it. So the hazards are becoming more hazardous because of climate change, people are exposing themselves more to those hazards in greater and greater numbers and most people are being very naïve about it and not only don't really accept that climate change is making it more dangerous, but they actually don't accept even without climate change that there's any risk anyway. People live on the coast expecting never to get flooded because well if it wasn't flooded when I moved in here why is it going to flood and they live in the bush in pyrogenic eucalyptus forests expecting never to have a bush fire. They think that's a one in a hundred year event – not it's not it will probably happen to you at some point.

I Yeah it's not looking like a good season this coming season is it?

CS No well there's a big El Nino developing that usually means droughts and fires.

I Yeah it's not looking exciting. Can you tell me about your thoughts around because I find it really interesting around because you know I'm going to say it's a very ambitious project or statement to say that you want to live in something that's going to survive in something that melts cars (inaudible 38.56).

CS Yeah but it's quite possible to do that. It's partly location, it's partly building on you know not building on the most fire prone slopes and things like that and not building on the most fire prone aspects but it's partly just designing something that can handle a fire going over it and an earth covered building is one example of that. There are other designs that can also handle fire and it's the same on the coast.

Living safely on the coast means not building in a really hazardous location and building if you are going to build in a place where there is some risk like a flooding build in a way that is going to be able to resist a bit of flooding. It's going to be able to risk a flood event like build with an elevated floor level so that a half metre flood isn't actually going to flood your house. It's just going to wash around the base of it and build the foundations so that it can cope with having a bit of seawater around it for a couple of hours.

And there's more and more of that happening in various parts of the world now. There's a lot of coastal towns a lot of coastal places people are starting to think about how to adapt to sea level rise as it occurs. They're thinking about that over at Lauderdale on the eastern shore of Derwent, which is a very low lying suburb it's already been flooded in the past. It's very prone to flooding and the soil erosion and they've actually developed a long term plan for how they're going to adapt over time. And as I understand it from what I've heard from talking to the planner who's been involved with the local council consulting with the…there's been a big consultation process with the people who live there and the council.

And my understanding from talking to the planner who's involved in that project is that they're planning over the next 100 years or so to gradually mutate the suburb into a kind of canal estate. Actually build up the areas where the houses are and allow water to form canals in between. Take spoil from what will be canals and use it to build up the road and housing areas until you end up as sea level gradually gets higher they'll eventually end up with a canal estate where there's now just a normal town.

So they're actually planning they had the option of retreating because the whole place is going to be flooded in 100 years and they had the option of a planned gradual retreat, selling up and being compensated and so on and moving out and they decided no we want to stay here so they're going to adapt the suburb over the next 100 years, they're going to adapt the suburb as sea level gradually gets higher.

So you can do that you can choose to live in that kind of area and adapt to the hazard as it occurs.

I Have you done anything on the sea bed like looking at what was there before?

CS On the sea bed?

I Yeah where there is no coast now.

CS Oh well I've actually done work on coastal change over the last 60 years or so from air photos. I've used historic air photos to see how coastlines have changed in a number of areas one of which was Lauderdale Roaches Beach over on the eastern shore. I've done the same thing for a number of other locations.

We're just trying to find out the history of how the beaches are changing and that's why I can tell you some beaches haven't really responded to sea level rise so far. They've had bits of erosion and they've recovered. Other beaches have been going back progressively and it might be for other long term reasons in sea level rise but there's a number of beaches and the best example in Tasmania at the moment is Roche's Beach which have been stable for a long time they haven't changed much and then there's been a point at Roche's Beach it was in the mid-1970s where they just started receding and they've kept receding ever since.

Whereas 20 years before that they were stable and there's been a major change of behaviour which you can pick up from analysing historic air photos that basically go back to the 1940s. So yeah we can see in some places where there's been a long term changes in shore lines over time.

I Are there aerial photos of this area.

CS Yeah.

I How would I get my hands on them because I'm really keen.

CS Well there's a fair bit of work involved in getting a good time series. Basically you get them from the Lands Department or Lands Building. There's an air photo library what used to be the Lands Department, the Lands Building which is the Department of Primary Industries Parks Water and Environment. Basically there's an air photo library.

But the thing is I actually have to warn you it takes a long time to sort through them and find air photos, but you can actually get air photos there's certainly going to be a long sequence of air photos of a lot of Kingborough. I should warn you there's a fair bit of work involved in finding those time series of photos. You've got to sort through the catalogues you know sort through the photos and some of them aren't any good quality you know. There's a fair bit of work involved.

But somebody may have already done that for parts of Kingborough. I haven't but there may have been already some historic air photo work done for Kingborough.

I I might try and get that.

CS The council would somebody at the council would know if there's been much done.

I (inaudible) on it now. Can you tell me about any frustrations you face and what frustrates you the most in working in this…?

CS In the coastal sort of area?

I Yeah, in doing what you do.

CS Well lack of paying jobs. There's not many opportunities to work in this area basically. There were a few good opportunities for a few years during the Rudd years basically. I mean responding to climate change was a major priority and there was a couple of big projects came out of that but that's all pretty much dried up now and it's kind of dribs and drabs now.

As an issue it's kind of gone off the boil largely because I think ideology. The climate change deniers have "won" (holds up fingers like speech marks) which means we've all "lost" for the present. The thing about climate change denial is it can't last forever because reality is not going to go away and you can deny other things you know

creationists can deny evolution forever and ever because they're never going to see it happen.

But climate change denial can't continue forever because it's not going to go away when it's happening.

But for the moment the climate change denial is the single one and we've certainly got a climate change denying government at the federal level. They just don't think it's an issue at all and more or less at the state level.

So we're in a situation where people like me who are working on those kind of areas are seen as parasites and there's no money for us and it will be a while I think before they realise that what we were doing was actually important.

At the moment there's a little bit of work around in coastal hazards.

Councils are still taking it seriously. There's been a lot of at the Commonwealth level there's complete disinterest in climate change. They regard it as a left wing conspiracy.

At the state level in a number of states including Tasmania but also more so Queensland of course but also to some extent in Tasmania there's been there's still some climate change adaptation work going on in state government bureaucracies. But the government itself isn't putting much, the present government isn't putting much of a priority on it.

But at the local government level I think in a lot of areas it's still a big priority and that's because the local governments are actually at the front line. They're the ones that are actually having to make the decision about whether to let people build in places that might be prone to flooding and erosion from sea level rise and as a result they're still continuing to take it seriously. But they're not getting much support from the Commonwealth level anymore but they're still taking it seriously and they're still using what money they can get to you know find out where their risks are so they can start thinking about how to respond to them.

So I'm still getting a bit of work particularly from the local government level.

I I suppose the real annoying thing I suppose it's just like New Zealand you know I know working in education you know a 3 year plan is not because that's what governments do they choose a 3 year plan and over a longer time than 3 years. So a lot of the stuff that we do is from the ground up from getting the community involved in stuff.

How do you think the community could get involved in supporting people like yourself?

CS Well we're trying to I don't really know I haven't got any good ideas about that but we're trying to involve community people ourselves. We've got a project going in Tasmania called Tasmart which is where we are using community volunteers to measure profiles along beaches so that we can monitor the changes that are occurring over time.

We are building up a set of measured profiles that are taken regularly at regular intervals they survey them we teach them how to survey a profile. They measure them at regular intervals ideally and we are storing it in a data base which is actually available online and the aim of it is to detect change and be able to measure how much change is occurring on beaches over time. We've been doing it for 10 years now and it's gradually we're building it up getting more and more people involved over time. That's got quite a few people involved in thinking about coastal change.

That's the only initiative of that sort that I'm really involved in and I don't really have a lot of good ideas for other ones but that's one sort of community engagement where we're actually got people in various coastal communities actually measuring the changes that are occurring in the coast and that's I think raising a fair bit of awareness amongst at least some people of what's happening.

I The whole crowd researching.

CS It's also called citizen science you call it citizen science where you are using volunteers from the community to actually measure your data for you.

I Yes I'd like to see it go one step further because I'm working in education to see one of the things I am doing is working with kids or schools set up science networks where their focus on looking at achievement is in science because it's really important to get our next generation to learn about the stuff because they are going to have to look after it as well.

CS Yeah.

I One of the things that we are doing is not just getting them to participate in the research as in being data gatherers we are trying to get them to be the instigators of actually conducting the research and then using other people as well which I think would be quite interesting be a next step.

Is there anything else you want to share?

I think that's pretty much me, got any ideas (Finny?) got any questions?

Yeah I think other than that we're pretty good.

CS Yeah I haven't got anything else that leaps out as needing to be said. I hope you get something out of that.

I Definitely I mean I find it really fascinating and I definitely find it really bolshie that you are maybe build a house in the fire zone.

CS Yes that's what I want to do but if you want to live in the bush you've got to do that.

I Yeah as long as you've got a get out plan as well obviously fire and no oxygen.

CS And that's one of the issues with this covered house. If you get a big enough fire is it going to suck the oxygen out you know. But there are some standards now for building fire, they're calling them fire shelters. There's actually an Australian standard that was written after the big Victorian bush fires a couple of years ago. They got a committee together to determine you know what's the requirements for a fire shelter basically and so standards do exist for them which are essentially for bunkers just you know emergency bunkers that you can get into but if you build those same principles into a house which people have done in plenty of places you can build a house that ought to the fire should just go over and it should be ok.

There's no reason why you can't design it so that it's not going to be damaged by the fire, you know. If you've got that in mind from the start even if you decide to leave you should be able to come back to a fully functional house, you know, that doesn't require rebuilding or anything. It's just a matter of designing it that way.

I I suppose the question is around the infrastructure would you still have the infrastructure service or would you look at supporting self-sustaining.

CS Well yeah in terms of building a house in the bush the idea is to be off the grid that's the idea anyway. I wouldn't expect to be on the grid if I was building out in the bush and I wouldn't want to so that wouldn't be an issue. As long as you can protect your infrastructure which would mean there's a couple of things that you would build into this kind of design which would be essentially like shutters to put across windows for example. You'd build that into the design so you could pull shutters across the windows before you leave and the same like solar panels you could pull some shutters across them to protect them from the fire, you could do things like that.

I Amazing I appreciate how warm it gets.

CS I haven't been in a bush fire but I know you can build things to be protected from them. Like I say there are standards for doing it so you can just because you haven't been in a fire yourself doesn't mean you can't build a building that will survive, you know, there's well

established standards that you can use to ensure it will survive.

I …someone had their copper piping instead of like for putting water down the house instead of plastic because plastic would melt.

CS Yes that's right. Like you know I'd be planning to catch my own water but I wouldn't use a plastic water tank I'd use a concrete one and galvanised iron falls apart in 20 years anyway they're horrible. A lot of people are using plastic water tanks now for rain water. They melt in bush fires. I'd be building a concrete water tank which is the one that is going to last the longest anyway.

I Are you on the resilience committee, no you're not.

CS (Shakes his head) No I don't know anything about that.

I It's like I think the Kingborough Council got a couple of folk where they've just put community resilience they've got a community board. I've just been interviewing some people.

CS No I'm not involved in that. There was a study done, not from me, but there was a study done of community resilience down at Snug which is the town that got burnt out completely in the 1967 bush fires. It's also a lot of the town is at very low level and prone to flooding so they are going to cop it again sometime.

I Is it still there?

CS Well they built back but some of the houses that were built back after the fire are in areas that I don't know if they've been flooded but I wouldn't be surprised if they have been flooded already but they certainly are going to be if they haven't been already at some stage. There's some very low level houses in Snug on the river flats which is prone to both coastal flooding and river flooding from meeting, coincidence flooding floods coming down the river and in from the coast which you often get because the same weather conditions that produce a storm surge also cause a lot of rainfall. So you often get a coincidence river and coast flood so in the estuary is where the highest flood levels occur and if you've got estuarine flats with houses on them as you do in Snug it's going to happen one day.

That's the kind of place well you could build to adapt to that if you want to. You could build your house so it could take a meter of water from time to time but personally I don't want to do that.

I Cool well thanks for your time I hope you've enjoyed it.

(End of interview)

2 INTERVIEW TRANSCRIPT OF DONOVAN BURTON

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 12 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3

Transcribed by: Lynette France

Interviewer: I

Interviewee: Donovan Burton ("DB")

DB Hi my name is Donovan Burton I'm 41 years old, I live in Brisbane and I'm a climate change adaptation consultant for Kingborough Council.

I Can you please tell me about your first memory of coming to this area or Hobart.

DB Yeah it was about 4 years ago and it reminded me of New Zealand. It was the first thing that I thought about because it was rolling hills, green hills, lots of fresh air and yeah I suppose my first feeling or first memory was the natural environment the beauty of the natural environment.

I Can you tell me a little bit more about that?

DB Well for me natural environment is really important, you know, it's an important part of my life. It fills my heart full of warmth and when I saw Tasmania it just made me it's a place that I want to be. It made me want to be here and it's somewhere I think I will ultimately like to live because I can't live in New Zealand because of my family they're crazy.

I Mainly your brother I hear.

DB Apparently yeah a couple of them.

I Can you tell me about how you feel about the landscape within the Kingborough area?

DB Yeah what I feel about Kingborough is I personally see because of what I do as a job I see the landscape in a struggle between economic development you know people's private home value and the natural environment and I see the natural environment losing a battle. That's how I personally see it because everything I do is through the lens of climate change adaptation because I'm a climate change adaptation specialist and my I suppose the tasks that I do in my work is I look at goal conflict. I look at who wins and what I see here is the potential for this great beauty to lose in this debate or struggle between development and natural beauty.

I Can you tell me about your first memory of New Zealand landscape?

DB Yeah ok (long pause) (laughs) I think my first memory of New Zealand landscape I suppose the critical question is memory because my closest connection to the New Zealand landscape came late in life probably came at Bethels Beach when I lived out at Bethels Beach with my sister and there was something powerful about that location. It was deeply spiritual, it was deeply you know it was a cultural experience. It's hard to kind of it's hard to explain. It was just peace you know it was internally settling for me.

My previous memories as a child of the New Zealand landscape were always clouded in our relationship with our father. I say our because I'm talking to you as my brother and dad was pretty amazing and he introduced us to the natural environment and he would always take us out every weekend and experience natural environment but it came with baggage it came with the father and that was a challenge.

I Tell me about it.

DB Well my father everything was about God. So everything was framed to the natural beauty was natural and beautiful because it was made by in dad's eyes made by God and it didn't quite sit, it didn't sit well with me, it didn't make sense to be honest.

I But New Zealand in itself is classed as God's own and now you're saying Van Diemen's land.

DB Yeah it's a good analogy there isn't there.

I But yet Tasmania reminds you of…

DB But Tasmania reminds me of New Zealand yeah because New Zealand you know I've got my new family roots here in terms of my wife and she's very well connected to her family. I would live in New Zealand if I could find the right place to live in. I couldn't settle in Auckland, I don't feel like it's…I couldn't settle in Auckland because I don't like the big cities anymore and that's why I want to move out of Brisbane. That's why I want to move to Tasmania.

So Tasmania becomes a quasi, you know, New Zealand without the baggage. (Laughs)

I So would you like to move to Waihi?

DB (Laughs) yeah.

I Can you tell me about the comparison between New Zealand and Tassie.

DB Big difference so that difference I don't get that spiritual connection, I don't get that it's in my bones, I don't get like in New Zealand that's where I want my ashes to be, you know, that's where I want to be buried or sprinkled or whatever happens to me at the end of my life. The connection to New Zealand is strong. Here it's beauty. Here I recognise natural environment, I enjoy hiking, you know, I get to go out in the wilderness. New Zealand is like Tasmania without the snakes. So you know there is a little bit of a difference there as well.

I Can you tell me more about the spiritual. Why do you think it's a difference?

DB I don't know. I mean the only thing I can think of is it's in my being you know it's the colonel.

When every time I land in New Zealand you know I always tear up as I come flying over coming home to New Zealand is something really powerful about it that affects me. I don't know the reason why other than the fact that it's home that's what it is. That's where I was brought up you know, it's memories, it's long memories, it's everything that has made me to the point of where I got to and it's framed my entire existence.

Scott Can I ask a question?

I Yeah.

Scott I want to direct this one to Ren but it was just interesting what you were saying then I'm guessing you've travelled quite a bit.

DB Hmm (shakes head affirming)

Scott And after being here for a little while and being in New Zealand is there a comparison to the people between here and New Zealand and how does that affect you, you know, when you ae hearing and feeling the land or the environment. Is there a correlation between the people and what is it?

DB That is a good question. There's a deep racism in this country that I struggle with, you know, it was just the other night I was going out having dinner with some colleagues and just the commentary that they make is an issue. I don't know I personally feel that there is a disconnect from…I don't know if it would be the disconnect with the land or the landscape but for me like the land and the culture and the land and humanity and the land and everything is one. And so I feel that here if they don't respect culture or they don't respect other people's culture if somebody's a bit different you know, if they're from whether it be an indigenous person or whether it be a boat person, you know, these throwaway comments and throwaway jibes for me seem that there is a separation between the landscape and the people.

Now that's probably quite arrogant for me to say it because I don't know who those people are but it's just my interpretation of it. Where at home you know there's racism at home but it seems to be less of it. It's less institutionalised than I have here. The Tasmanians who I have spoken to here you know seem there's some generalisation.

I was going to say seem to not appreciate the landscape but that's probably a generalisation. I think that it's on the scale that we're seeing it's just the nature of urbanisation and I see it any country. I see it in New Zealand, I see it in Kiribas, I see it in the Marshall Islands, I see it in the US where the people in the urban areas lose that connection to the land. They lose the connection to the landscape as the land gets more eroded and loses that battle between development between urbanisation, between urban settlement and the natural environment over time I see that disconnect.

And a good example is that when I was in Kiribus I went to Kiribus it's a remote Pacific Island country you know in the middle of the Pacific thinking it was going to be the most pristine environment you know white sands and coconut palms and it was one of the most polluted atolls and polluted beaches I'd been to in my life and it was in the middle of nowhere and that's because of this urbanisation this shift where everyone's coming into the urban environment. I don't know if that answers the question.

I Can you tell me about as an outsider I suppose looking in at this land ignoring perhaps preconceptions of history books, history of things, can you tell me about what history you see in the land?

DB Yeah I don't know if I call myself an outsider because I have a connection to the land. Others might see me as an outsider because I haven't been here as long. History of the land is long, old in parts of it like going up Mt Wellington for example you have these rocks that have obviously been there billions of years, you know, you can see Australia is an old continent, Tasmania's old you know it's been there a long time. It's got a rawness about it. I don't see any examples of indigenous history but that's because I don't know, I don't think I have the right lens but they're not really they don't stand out as much to me anyway.

I Can you tell me about the feeling that you have around that ancient this land comparative to.

DB Yeah I love it it's timeless. It's like looking at the stars, you know, it's just me and any issues or any daily or life experiences fail in comparison in terms of the nature of time. Landscape is timeless. The fact that something that is billions of years old and I'm here for a blink of an eye it just makes everything fail in comparison. It makes any you know you're having a bad day it doesn't matter.

You think of what has changed even in a hundred thousand years between that here and Mt Wellington apart from the roads being built and apart from the tower that sits on top of the mountain. Apart from that probably very little has changed, you know, it would be millions of years before anything would have changed. So I like that timelessness of that part of the natural environment.

I How does that compare to New Zealand?

DB Yeah for some reasons I don't see it, I don't see the timelessness, I don't see the…New Zealand for me is more earthy, it's more raw, it's more it's got like a depth and a richness of soil that I don't know. It is a generalisation but for the places that I'm connected to you know the west coast of Auckland I see that depth and richness of nature.

I Can you tell me about the first smell that you experienced in Tasmania?

DB The first kind of smell would be just the fact that I could smell. One of the things I found amazing was that the air was very fresh. It was a cold crisp day, stepped off the plane, you know, and it hit me instantly. I suffer from sinus issues and when I'm in Brisbane when it's the moist air my nose blocks up. Where I come here and I can breathe really, really easily and when you can breathe once again you get connected to the natural environment because it's the natural environment that comes through your body and that you know you rely on and I think breathing a nice big breathe of fresh air once again reminds you well reminds me that I'm here that I'm part of this that I breathe it in and then I experience it.

I Can you tell me about the water.

DB It's cold, very cold (laughs).

I I will also ask you a little bit of my question and apart from water is cold.

DB Yeah ok the water is cold, the water is very cold here even on a hot summer day and all you want to do is cool off you jump in the water and it doesn't welcome you in and embrace you as much as the water would in warmer climates. It's clean but it's cold.

I Can you tell me about the relationship between water and land as you see it?

DB The relationship I see between water and land is a constant battle in its own right. I mean that's what happens you know the water pushes into the land and the land pushes back, the water pushes into the land, the land pushes back.

I think the water always wins it's just a matter of time and with sea level rise you know I see that the water might win a little bit faster. Yeah I think water is a very powerful shaper of our natural environment and I think we underestimate its power.

I Can you tell me about the speed of that power or of being able to experience it.

DB So I see it here when I see the coastal erosion. So obviously the speed of the power of the water, the speed of the water impacting on the land in some locations here is clearly evident in a life time or half a life time. I'm yet to see any or experience any of the storm surges that come through here, but once again that would be a different speed. It's only here for a short term as well.

I Can you tell me about your thoughts or feelings of fire.

DB Fire scares me, fire scares me a lot. I wonder you know as soon as I smell smoke in the bush I'm cautious, you know, I worry about bush fire. I worry about bush fire a lot for this community. I think it's one of the most at risk communities in Australia from bush fire and when I think of some of the large events that have happened in Australia like the 2009 fires for example and I think of the death you know it's a pretty sad state of affairs.

I wouldn't want to be in a bush fire.

It keeps me awake at night, I worry about what can I do to make sure that this community is safe. Even though I get paid to come and help this community be resilient to the impacts of natural hazards and climate change.

If a fire came through at the end of this year which looks like it's going to be a strong fire season and if a fire came through and people died then I would shoulder a lot of that blame for myself if people died in this community. Because my role is to help people identify the risks and manage the risks and you can't do that for everybody but it doesn't mean that you wouldn't feel failure if somebody had died. So that's what I worry about. Fire keeps me awake at night.

Last bush fire season I was getting quite angry because you know I just wanted to see more people prepare. More people to understand what was going on and people to take ownership of the risks themselves as well. Most people I spoke to expected a lot from local government, a lot from the state agencies.

But to be honest if there was a mega fire a very large bush fire there aren't enough appliances, there are not enough police, there aren't enough fire fighters to help anybody and it comes down to individual planning to manage that risk.

And I don't think anybody in Kingborough or a large percentage of the population of Kingborough are new, are new to the area. So the importance about relationship with landscape there is that if you don't know about the 1967 bush fire you haven't experienced it, you haven't lived through it or if your parents haven't told you about it then you don't have that I suppose experienced learning and you know Kingborough is a place that a lot of people want to come to because of the natural environment. We have councillors that want to chop down every single tree. Their response to managing the risk of bush fires is to chop down every chop down every tree in the area. It would stop the fires but it will also stop the economy.

I Can you tell me have you ever or can you tell me about any experience you have had with fire and bush.

DB You know I haven't had much. I've seen bush fire in the distance in Brisbane in the hills probably 5 or 6 kilometres away. I've experienced the difficulty in breathing it has a direct impact on my health, you know, I have asthma and sleep apnea and when there's a bush fire I get bad asthma and I get very bad sleep apnea. So fire for me is a risk is a threat to my comfort and safety.

I Can you tell me what indictors you see for the land that you see that indicate fire has passed through.

DB You see it everywhere in Australia. There are very few locations that I've been to where you see evidence of some form of fire. So whether the fire has been a controlled burn or a small fire there's often lots of stains on trees. Just from my education and my readings of books which frame a lot of my perceptions I understand that without fire that the vegetation that I'm in probably wouldn't exist you know because some species here have to have fire to germinate.

So when I walk through the forest, when I walk through and look around I think these trees wouldn't be here without fire. So the trees need fire and we just try and stop fire. So it's a really strange sort of dichotomy there.

I Can you tell me about why you like to focus on adaptation?

DB Yeah that's a really interesting point because I think why do I focus on adaptation. The reason why I focus on adaptation is because no matter how much we reduce our greenhouse gas emissions we are going to have to deal with the impacts of climate change.

If we fail to manage the risk and experience the change that we need to have, you know, in terms of adapting to the physical impacts of climate change we will have no capacity to continue protecting the environment. A good example of that is if Australia as a nation chose not to commit to adapting to the impacts of climate change as the impacts materialise more money will be spent and that will be less money that can be given to the Pacific for aid for example.

You know in 20 or 30 years' time everybody's going to be focusing inwards on their own landscape, on their own communities, on their own countries. We are going to have this I think globalisation insular approach of defence and you won't be able to share.

I Do you really believe that?

DB Yeah.

I (inaudible) and using networking to get skills outside to actually survive a global culture.

DB It's an interesting point. I mean I suppose you see what I see happening in terms of politics it's the short term stuff that matters. It's the framing, it's the media. I mean really people worry about 2000 people a year coming over in a boat from escaping from a country that we invaded because we wanted to get the gas supply. You know that whole weird connection just…

I We came over in a boat.

DB Absolutely we came over in a boat we were allowed to come over in a boat that's the difference. I came over on a plane. But that's the thing, you know, what's going to happen right now the Pacific Islands for example are often called the Canary in the Coalmine, the early indicators of climate change because they're very low and the rate of sea level rise is significant. So what will happen in 20 to 30 years they are going to you know struggle their very existence is going to be challenged by climate change.

You know at the moment money is being thrown towards the Pacific Islands by countries some of it with good intentions, some of it geo political stability and positioning. But in 20 or 30 years the same risks will be faced in the Nile River delta and South East Asian delta where you'll have hundreds and millions of people exposed to risk. At the moment you've probably got about 7 million people exposed to risk in the Pacific and there are some resources available to them, you know. I think we are going to have limited number of resources. Tasmania I think is the safest place in the world.

I What about New Zealand?

DB It's one of them (nods head affirming). So apart from bush fire if we can manage the risk from bush fire here in Tasmania I think it

will be one place that can have a lot of opportunities under climate change.

I Anything else you want to say?

DB I think that for us to manage the impacts of or minimise damage to the natural environment we need to make sure the community are aware of the natural environment. I think there is a disconnect between how people live and function now and the natural environment. You only have to stand in a street corner and watch people looking at their phone, you know, everyone is just so focused into this virtual world and oblivious to the world around them. And if you are oblivious to the world around you how can you appreciate the need to improve it or protect it.

I Can you tell me what role technology or that isolated little thing has to play in relationship to the land?

DB I imagine it could be beneficial but it's so addictive that it seems to be the technology happens at such a different speed to the landscape. The landscape is a much slower process, you know, just watching the grass grow or the waves come in is much slower it's rhythmic verses technology which is instant, there's this instant gratification of our community. And we all experience it. If somebody hasn't replied to my email today than I think what's going on whereas 20 years ago we didn't have email.

So you know I worry about it, I think it could be a distraction. I think there are some fantastic applications where technology can support a connection to the environment and once again a good example of that would be like that Aurora website where there's a you know permanent camera taking photos in a location showing people the connection to the landscape and encouraging people to go make that connection and go out.So I think there is a potential but I think at the moment on the balance of things I think technology will make us forget will make us be disconnected.

I think it has already happened.

I So my project is looking at the landscape as I suppose an ancient manuscript that we scrape we write on, we scrape again we write on it in a different way, we scrape it back again, we write on it again but yet we still see the underlying stuff that we have previously written on. But there's a level of social thing as well with that ecology. Can you tell me anything about or what you think about that or yeah?

DB I think it's fascinating. Looking at how humans make their mark on the landscape is pretty powerful. I mean I see it as stains on the landscape as well, you know, I think that as you said we scrape and it comes back and we scrape and it comes back but there's always the landscape might be there but the makeup of that landscape will be different and it's tainted. So for example the urbanisation, let's say urbanisation is one form of scraping a landscape and forming on top of that landscape where we build roads and have infrastructure and build homes and drive around and pollute the waterways. In a thousand years' time if people stopped being here in that space the landscape would come back but it would never be the same because it's been stained and some species that humans make extinct you can't reinvent life.

I We try.

DB We try yeah that might not be a good thing either. I agree we try and we will try we'll probably try and bring back dinosaurs.

I That would be pretty cool. (Laughter)

DB Not for me it won't I can't handle bears or snakes. How am I going to handle a dinosaur? You know I see humans slowly it's like death by a thousand cuts. So the scraping of the landscape for me is step by a thousand cuts.We will reach a carrying capacity maybe we've already reached it where it's never going to be the same and that's ok. For the people who are born today then they won't know what they've missed, but for those of us who lived through that extinction or lived through a damage to the natural environment then you experience loss.

I Can you tell me about the push back from nature.The fact that it has its own way of scraping human (inaudible) and fire.

DB That's right, the pushback from nature is fantastic because nature always wins but as I said, you know, it's not the same type of nature. So nature can a tsunami can come through and wipe out humanity. Nature can fire can kill people and can push settlements away. Rising seas will eventually push and force plants or trees or entire communities. But if you look at the Gaia hypothesis is nature is one organism then you still lose, you know, I think you know the world is completely interconnected.

I Can you expand on that a little bit around the fact that we are part of nature yet at the same time well I believe is we put a barrier in place so we try and remove ourselves from nature and yet we are actually part of the ecology.

DB So the way humans remove themselves from nature or forget that we're connected to nature is one of our most fundamental flaws that's probably happened in the last hundred years or so, since the industrial revolution anyway. Our whole entire economy is based on nature, you know, we don't value ecosystems services you know the air that we breathe, the water that we drink, the resources, the iPhone, everything that we have is because we have taken it from nature and because we don't respect it and we don't understand it people see nature as a you know often I'm seen as a tree hugger people hugger because I'm on the side of nature and the sad thing that's given no weight in the decision making process.Whereas nature and the economy go hand in hand and can only in the future go hand in hand. It's not sustainable. I think humans are going to ultimately lose which is ok.

I One of the great things that I heard or when talking to an Aboriginal here around environment and stuff and I suppose in a way settlement which I found very fascinating is there was no ownership of land and there was just the idea they were just custodians of the land to look after the land and therefore whoever next steps onto the land you are welcome but you need to be a custodian of that land.

DB so the fact that a lot of indigenous Australians have that affinity and connection to land that is hard for people to comprehend astounds me because we are custodians of land we just don't realise it that's the difference I think. I think we are disconnected from that custodianship and we choose not to do it and because we don't have that connection we're not deeply affected by the loss.

So it's like you know if you don't understand a feeling then you can't be affected by the loss. If you don't have a feeling you can't be affected by loss in the same way. I mean I heard a thing on the radio the other day where they said, you know, an indigenous person said you know death and custody in WA affects them somebody a long way away because its impact on their being and we have this insular command and conquer approach and maybe that's why white Australia or white New Zealand or white America is. It's the people who have commanded the landscape do it in a way but to do it you have to devolve yourself of connection.

I That's pretty true, it's not too bad now in Australia 18 degrees here.

DB Over there well I'm in Tasmania you're in Queensland.

Scott Do you mind if I ask another couple of questions.

I Go for it.

Scott Going back to what Ren was saying when you answered us about humans being able to write, scrape, write, scrape is there any conflict in your mind at all about you loving the environment, loving the land, loving the place knowing what this was originally built on. There was brutality, violence, there was criminal activity. It was a harsh environment and have we as humans, I'm just elaborating on this, we as humans sort of scraped it dry and actually hidden what is was really all about and so just going back to that does leave any conflict in your mind at all?

DB Understanding the history of a location definitely has yes there is conflict in my mind. For example if I look at the history, the understanding of the history of annihilation for want of a better word you know of a people in Tasmania it astounds me because yeah I'm here at the expense at a loss of a generation, not a loss of a generation a loss of a culture, a loss of a significant impact on a culture, you know, we are all here but because of conflict.

It's the same thing in New Zealand we are all here for conflict. We are all here because of conflict and humans are greedy and I don't think there's any part of the world that hasn't been founded on conflict and death and blood and greed. I think ultimately greed's gotten people to where they are now as a culture and personally I'm conflicted you know I drive and I fly and I have an impact you know I use a mobile phone and I buy clothes. I have a phenomenal impact on the natural environment regardless of what I do as an offset, regardless of what I do to try and minimise that impact I without a shadow of a doubt have an impact on the natural environment.

I try and minimise that personally but you know I could do much better. I think humans are inherently lazy and if we can do something at the expense of somebody else and transfer our risk and transfer the pain then we'll do it.

I (inaudible)

DB Yeah I absolutely agree that's what makes humans successful is our ability to I mean it's phenomenal you think how can a society annihilate another society for its own gain and I'm not just talking about indigenous stuff here. I'm talking about you know the fact for us to use to have affordable fuel and I know it's not that affordable in New Zealand but if people didn't go and invade countries and kill people then your fuel would be even more expensive and everything we do has an impact, everything that we do has an impact. It's just our choice of willingness to think, you know, how far down, how far back are you going to peel the onion. At what point would you are we as humans as people on this earth prepared to stop.

I When do you think at what point do you think humans will feel that conquest to the land?

DB I think humans have already conquered nature I think overall as a whole the fact that humans are altering the global climate is a no brainer. You know the fact that human activity as a collective is bringing about some strange implosion on our whole threat to existence is the most ironic thing and surprising thing for me. That we are prepared to transfer our risk down generations even though it may mean the end of humanity. It very well could happen.

I Have you got another one Scotty? Go for it.

Scott Yeah I'm going to jump earlier to what Ren said sorry what Ren asked and you came back with the fact that you want to live here, you want to get out of the big cities and you're in Brisbane, so two part question.

First part was what was your defining moment you know when you decided that this was the place that you wanted to be and explain that emotional process that you were dealing with that you experienced.

DB The final moment for me in choosing to move away from a city came from my travels in Europe and the US where I see what happens when cities get too big, you know. Well not just Europe it could be Auckland or Sydney or Melbourne. The moment for me is probably no one moment it's been a build up over time. I always felt connected to the need to be connected to the natural environment even when I was younger.

I'd go out hunting because it was a thing like we get to go out in the natural environment and be you know I didn't want to really kill anything but I wanted to be in the natural environment. So for me I've always wanted to be in the natural environment and there's been no one aha moment that has. I don't think there has been one defining moment except I just want to be somewhere where I can stay connected to the natural environment and being in an urban area a deeply urban area is reminds you of the impacts. Maybe that's all I want to do, maybe I just want to hide from the impacts. Maybe that's what it is about yeah by moving to nature you're avoiding the problem.

You go to China, go to South east Asia, you go to Vietnam there's no nature left there's nothing left and that's the majority of the world. That's the thing I think especially living in Australia and New Zealand is we think that things aren't that bad because we're living in a relatively clean and ok area. Not as many impervious surfaces and when you go to a mega city in Asia you think we've got no chance.

I Interesting but you know you're thinking about you said earlier in the interview around New Zealand's home you've got such a spiritual connection to it but you've just said that you want to make Tasmania home with no spiritual connection.

DB It doesn't mean that I can't…spiritual connection doesn't mean that I have to live somewhere to enjoy the spiritedness and it doesn't mean that my life my final existence which is you know the next 60 years touch wood that I'm alive it can be anywhere.

The spiritual connection to home is where I was born and bred and there's a connection there that kernel that seed is very difficult for me to quantify and it doesn't matter whether I live there or not. It's knowing that I can live there and you know knowing that I can go back and that's what makes me empathise with people who are refugees whether it's because of environmental refugees or refugees escaping conflict. They can't go back you know and they never have that option or less likely to have that option.

You lose your land in Kiribus from rising seas you will never go back. I always feel at least I can go back home if Australia annoyed me so much and Tony Abbott got another you know run for government and I decide to leave I can leave. I can go and live in San Francisco for two years, I can go…I've got lots of places I want to live in but New Zealand's home.

Scott Elaborating on that spiritual connection that you've got with New Zealand and I'm going back to another answer you said before there was no actual defining moment but you know you wanted to live here. But then you're really scared of fire, you know, (inaudible) from fire, you know, you sleep about fire, you can't control fire but yet you're willing to put yourself and your wife, no disrespect, in harm's way of a place that you are actually you said you were afraid of. So yes you've got a connection but you don't have the spiritual connection and you're putting yourself at risk. So just run as through that?

DB That is a great question. Why do I choose to live in a place that I know is absolutely at risk of fire one of the most highest risk of mega fire in terms of a capital city and then I would want to live with their with my wife and family. It's probably why I'm not living here yet because I might not have quite made that final decision and then last year or so my understanding of the fire risk for this area has been an issue.

I genuinely am concerned about it. But there are risks in any place. I can live in San Francisco and there would be an earthquake or I could live in Christchurch and there'd be an earthquake or Japan there'd be a tsunami. I understand the juxtaposition that I say I mean I don't understand it but I'm in it, I live it and I think it's a really interesting question. It is something it's the only thing that would put me off in this place is the fire.

I Snakes.

DB No I've been bitten by a snake you know, I've experienced snake bites. I've come close to death it's ok but death doesn't bother me. Life is harder than death.

I Burning.

DB Well I wouldn't want to die in a fire you know. When I see people set fire to themselves which we have in Australia just recently you know, once again refugees have been told they are going to have a temporary protection visa, set fire to themselves, die in the most painful way probably possible because we can't give them or won't share this landscape is just disgusting and we do that because we're

selfish because by not sharing the landscape, by not sharing this country that we're in we can have it for ourselves.

You know we're scared of other people coming and taking over. We see the xenophobia and we see it any country don't get me wrong you know I've seen racism in New Zealand, but to see the fact that somebody's hiding from repression or from an environmental, you know, environmental damage or degradation the fact they can't even physically be somewhere and we won't let them be here so they will set themselves on fire rather than go home just blows me away. And that's one of the biggest reasons why sometimes I choose I think about not living in this country.

Scott Just my last one because I'm interested in it.

I've got a limited knowledge of your father just from Ren and I just wanted to know because you said he was religious and there was some things he didn't like but you know he took you out into the wilderness and you got to experience those things. So does the experience that you had with your father even though there's a bit of conflict there has it moulded the way you feel about places like this and places in New Zealand being quite similar.

DB Yeah one of the things you know one of the best things I think that dad gave me and us is the connection to the natural environment. Dad drove taxis and he had late nights and he would still get up and take us to the bush. He had this connection to the bush and it's probably the cascading ripples through his family tree, you know, his father used to walk him through the southern downs. I walked through the southern downs of England I thought of my father and I thought of my grandfather as you hike you feel that connection.

I Did you feel a spiritual connection in that?

DB Yeah there was something in the southern downs. There was a connection there was a grounding. It was strange going to when I went to the pub and everyone looked a little bit like me. That was also grounding as well. But with dad it wasn't just a religion you know it was the paranoia, you know, the mental health issues, the constant problems that he had that he couldn't obviously his constant anxiety manifested in God talking to him rather than I don't know. Maybe I'm wrong but that's what I feel it was. And so whatever issues I have with my father I appreciate the connection to nature because it could have been worse. Could have had the paranoia, the Christian beliefs, you know, the aggression, the violence, whatever…

I and no nature.

DB Yeah and no nature (laughs) environment that's probably one step worse. Yeah.

I Also dad had a huge respect for Aboriginal people in Australia.

DB Yeah very huge.

I Huge I always remember that.

DB Dad has a big…

I Because he's tied to here.

DB Dad is tied to Australia absolutely and dad has a huge and I think you and I have it there's a fundamental objection to injustice. So you know regardless of whether it would embarrassing. I remember once when I was young I wore a jacket a non-school coloured jacket to school because we grew up really poor and I think between Matt and I we had one jacket and it was such a cold morning, it was a frosty morning. So I just put on a brown jacket and wore that to school and the deputy principal took me in and gave me a detention and took my jacket off me because I wasn't in school uniform and I was freezing and dad came back and said where's your jacket and I said well the principal took it off me.

I could hear dad the next day yelling down the corridors, echoing down the corridors about the injustice of a child being cold. So dad's got that the flip side is the injustice only goes to his confines of injustice. So he won't, you know, he won't think gay rights are ok, he won't think that you know he thinks that women's lib goes too far, you know, he is getting better. He is getting less confrontational but conflict takes energy, conflict wears you down after a while. In the end you only lose yourself and it's like humans and nature. We have this constant conflict and eventually you run out of energy and that's what I think is going on with dad and dad's experiencing, you reap what you sow.

You look at my wife's mother and put every single ounce of love and compassion into a family and then as she gets older her children give back unconditionally. I think that's…

I I feel really guilty about that…

DB (Laughs) this would be like a group psychology session.

I I had a conversation with (inaudible) he asked me if I won Lotto and I said I'd pay my way out, I'd buy my parents a house, I'd give my sister money and then I'd never see them ever again.

Scott (Inaudible).

DB I haven't seen dad for 10 years.

I You know I feel sorry for him (laughs).

DB I feel sorry for him too but…

Scott Could you attribute like for both of you could you attribute liking the land getting grounded getting back to the earth you know which is where we all come from could you attribute that to some that your dad shared with you that was totally unbiased that was on the same level playing field.

DB Absolutely without a shadow of a doubt the fact that as I said one of the greatest things my dad…I wouldn't have recognised it at the time, one of the greatest things that dad gave us was that connection to the environment.

So that's a real level playing field because it doesn't matter belief and anything fear of gays, fear of whatever it doesn't matter whatever ideology we have there is actually a common ideology which is that experienced learning and the experience of nature.

And I think that was dad's out and you know I grew up walking through nature. Hiking was a big part of my life. It was how I experienced my connection to the landscape.

I Do you feel any connection coming through of Australia in that?

DB Through my dad?

I Through here.

DB No do I feel connection with dad and the Australian landscape I haven't thought about it anyway until you asked me the question. I don't feel it, I don't think so. I do think of dad when I'm in certain locations but most of the time I think of dad when I'm in Australia is when there are allegations of sexual abuse from you know from institutions and these are institutions that dad was a part of and dad got sexually abused of when he was a child in Australia.

So there's those connections because Australia's going through this process at the moment where almost every single religious place organisation has been found guilty of some form of grouse misconduct including not just the sexual abuse but the hiding of the sexual abuse.

And one of those institutions is where dad stayed and where dad was sexually abused and so the cascading impacts on my life are the fact that my father came to Australia as a young child at 14 or 15 or however he was a teenager, came here, was sexually abused multiple times, couldn't deal with that and so the ripples of my father's impact and it happening so young with no family. You know dad had no family here and then he had to deal with that stuff himself and so dealing with it himself has become an alcoholic and then so the ripples go through our whole life.

So I can't deny that what happened to my father in Australia has impacted on me because it has a profound impact on me, profound impact on me.

Scott What's it like with you two having obviously quite a good connection and being back in Australia. I mean if you take it back to your dad you're the next generation and you guys are both in Australia yet you guys have quite a tight connection and I know there's (name?) and you've got another brother which obviously I don't know how well you guys all get on. What's it like for you guys being here in Australia a generation after your father was here that experienced so much turmoil.

DB That's an interesting question. I think…

I I'm not you are I mean I'm still back in New Zealand.

DB Yeah but for me anytime I see Rene I enjoy it. One of the things that I have loved over time was the fact that you've been more willing to embrace like hugs you know. So if we go from 10 years ago it would you know we wouldn't have hugged each other.

I Hugging's not allowed.

DB Hugging's not allowed because there's a bump in your pants, so now you know for me every time I see you, you come welcoming getting that hug from you is rewarding for me personally. Our whole childhood was about no hugs, no touching.

I I never hugged mum or dad.

DB Dad tries to hug me and it's just really awkward.

I It's fucking awkward.

Scott I mean no disrespect by this question.

DB You can disrespect.

Scott Is this place is this country this land is this a form of escape.

DB Oh look with no shadow of a doubt and regardless of what Rene wants to point the finger at me for I think we all escape things in our lives and it's where we end up.

My first step of my escape wasn't aimed at this country. I went to the UK. I went to the UK once again because of my father's connection is through a passport. So I had a British passport and I can yeah I don't know I don't know what I was running away from but the fact that I left New Zealand meant that I didn't want to be there. Then I met my now wife was an Australian living in England and she brought me back here.

Yeah it wouldn't have mattered what country I went to I don't think it's just that I ended up in Australia. England I couldn't handle the winters.

I Tasmania!

DB I know how weird is that. Actually it's true I've never been so cold in Australia as I have been in Tasmania.

I Anything else you want to know Scotty?

Scott No.

DB We can tell you how screwed up our family is.

I He'll probably film it one day.

Scott It's like being on this level I've done a lot of interviews so it's good kind of getting the nitty gritty of any conversation obviously over the past 4 hours have been able to have a chat and it's interesting just getting a couple of people's take on a different country and experiences and obviously your connection to this place is just intriguing.

DB I'm genuinely, I'm genuinely scared about this place burning. We have indicators which is a thing called you know the Southern Oscillation index and we have El Nino and La Nimo and in Australia when we have El Nino we have roaring fires and we haven't had a large one since 1997/98 and we've got all the markings all the indicators that we're heading towards a worse case El Nino. So we've got 6 months' notice and it's probably not enough time to help a community be safe.

I What needs to be done?

DB I don't know to be honest, you know. What needs to be done I think well I do know I think we need to make sure that the community know that they have an active role in helping themselves and that includes even simple things like having a plan about what to do if an event happens, knowing where your family is going to be, who's going to pick the kids up from school, what happens if you can't communicate with your loved ones, what happens if your house burns down, do you have a grab and go bag, you know, can you last 3 days, can you last 5 days without help from anyone else, and if it's a big event you won't get help for 2 or 3 days at least because everybody else will be in the same boat. That's a minimum that's what I want people to do. I want them to know that they live in a place that's risky but I don't think people want to know.

I Do you have a grab bag at home?

DB I do yeah I have a grab bag yeah I do and in my grab bag I have what's important to me so a bit of food, oh I ate it the other day, and you know, like phone chargers and solar phone charger and things and it's context specific. So my grab bag in Brisbane is one of those big waterproof suitcases, I can't remember what you call them now.

I Pelican.

DB Pelican yeah because I know our biggest risk in Brisbane is flood and hurricane and you know so I want something that is waterproof and water tight. I think Bess) thinks I'm a bit nutty.

I (Inaudible).

DB Oh no I've got a friend who Lauren's dad was a doomsday prepper who made had piles had piles and piles and piles and piles of lentils, dried lentils because they last forever and you can keep them in a container and then when the end of days come just like the Rogue you know you can live on your lentils and in the end the council came in and told him he had to get rid of it because rats had eaten the lentils and he'd made a plague of rats in his neighbourhood which is crazy (laughs).

Scott What I find quite interesting about all of this is that Australia being a place that's actually dying from the inside out and is being known in the last 2 decades that it's been dying from the inside out. It has been mined of its resources people only live on the fringe, the economy isn't what it's made out to be, the unions ruin what good economy there is because you know they talk about equality of stuff sort of employee the jobs but businesses really can't sustain what they're doing.

So the country if you stripped it back is kind of dying like it doesn't have like you compare it to New Zealand our natural resources of water we can supply a (inaudible) through our natural resources and we haven't even started tapping into them yet.

DB Yeah and that's the biggest issue with Australia I think. I think we're cocky. Australia is so cocky. So over confident they think there's never going to be a breaking point.

A good example is Tasmania you know where we logged our old growth forest to sell for photocopier paper or toilet paper and would do anything to you know to protect that forestry. Recently we've had a forestry agreement but the new Liberal government's going to rip it up and throw it away and at best we've had 20 years of forestry left. There's no backup plan, we're not recognising you know you're right Australia is being eaten inside out and there's no backup plan at all.

Scott It's incredible isn't it?

DB It's phenomenal and I think it's because who control you think about the power groups who control Australian politics. So our left wing government is probably more like the New Zealand the right, our Labour government is probably more right wing than New Zealand's National government and our National government's our Liberal government is out there as a tea party you know and it's based on ideologies. I hope we can get rid of Tony Abbott really soon.

Scott Australia is riding on the coat tails of the mining boom that started to disappear a wee while ago. It's still there but it's not like what it was.

DB How's this for amazing so India have the new Indian government are going to commit massively to solar power, massively to renewal energy because they know that's really important for their sustainable economy. But Australia hasn't worked out that if India goes renewable we sell all our coal to India.

I And China.

DB And China and China's going renewable faster than anybody else. So if they stop the demand stops we'll have no backup plan.

I Going to have a big hole.

DB Yeah that will fill with water.

Scott What is common between Australia and New Zealand is they're starting to sell off our assets to overseas markets. In Melbourne the Chinese the railways. So Melbourne has to lease back railways. New Zealand is selling 49% of the water. I don't understand…

DB Are you serious.

Scott they want to sell of 49%, to hold a 2% stake and 51% the whole power but it doesn't work.

DB That's crap, so in Tasmania we've got the Chinese coming in and buying the land because it's going to be the best most productive dairy you know because dairy is massive and Tasmania has got water security. Tasmania compared to the rest of Australia Tasmania is actually fantastic. We've got the French and the Europeans coming in and buying up the land for the vineyards. We need to recognise the opportunities here and capitalise on them.

I Being Kiwis in Tasmania.

DB Yeah I agree let's go and have a drink.

Thanks for that good questions.

(End of interview)

3 INTERVIEW TRANSCRIPT OF DEBBIE DOOLE

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 12 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3

Transcribed by: Lynette France

Interviewer: I

Interviewee: DD

I Can you just say your full name and where you're from.

DD Debbie Doole and I'm from Kingston Beach, Tasmania.

I Can you tell me your first memory of Kingston Beach?

DD My first memory of Kingston Beach goodness probably going to Kinston Beach Kinder which is just over the back here when I would have been 4 and it was the most awesome little school. We had a tram that we played on, we had a little swimming pool. It's all those things that I remember. They're probably my first memories.

I cool and can you tell me a little bit about growing up?

DD Yeah when I was growing up in Kingston Beach Kinder that was the 67 bush fires. So growing up here all my family were here my grandparents, my aunts, my uncles everybody. So yeah we spent lots of time at Kingston Beach, lots of time with family, life stuff.

I Can you tell me a little bit more about it?

DD Like what?

I Ok can you tell me about well may as well dive straight into it the bush fires.

DD Bush fires.

I Yeah I'm assuming it was quite big.

DD Yeah it was huge, I do have lots of memories of well of the bush fires. So I was at kinder, we lived in Rosslyn Avenue, there was no development behind our house and so the fires came right down and surrounded 3 sides of the house. It was pitch black dark. We could see the fire coming down towards the house the back, it was a bit freaky and we had the old dial telephone. My mum counted the numbers on the phone to ring somebody to come and pick us up.

Took us down to Kingston Beach, my grandparents had the shop at Kingston Beach. So we were there on Kingston Beach and my grandparents were across the road. And then after that my dad was a member of APEX in Kingston and so he spent lots of time taking caravans to people down the channel who needed them and taking supplies.

They're my memories but I didn't realise how much they had affected me until a few years ago when there was a fire in Taroona and we were coming down the road and the fire was coming down the hill. Freaked me out yelling at John to get us out of there and I had no control over that. So obviously that fire coming down the hill was just enough and it stayed with me. There you go.

But Kingston's a great place to live and grow up in. It was safe, still is safe, you can wander round do what you wanted, down to the beach. Buses and things were not good then to here so you could not get into the city but that's not a bad thing either.

I Can you tell me about your grandparents shop?

DD Ok so well my grandparents well my dad had the shop first, my grandparents had the hotel across the road which was the original hotel which was the Australasian and then my grandparents got out of that and they went into the shop that my dad had.

So it was a little corner store that sold everything, veggies, fruit, everything, takeaways. When my dad ran it he got to know all the locals because you know did home deliveries. So anybody you speak to in Kingston knows my family.

I Can you tell me a little bit about the hotel the Australasian was it?

DD Yeah it was gone before I was born and Beachside was built but my mum has lovely big photos of it. It was a big old double story federation style and they knocked it down. My grandparents didn't knock it down someone else knocked it down.

I Not you personally.

DD No.

I Can you tell me about the beach, what do you remember about the beach itself? How did that change or how have you seen that develop?

DD Kingston Beach um you know apart from the older houses being knocked down and new houses being built and the ugly units being built along the foreshore. The beach itself hasn't changed a lot, you know, the playground comes and goes and changes, but yeah not much else. The rock pool around near the sailing club is still there. The raft that you can swim out to all of that stuff was there when I was growing up as well, it hasn't changed that much.

I Obviously you are so young.

DD Yeah obviously ha, ha, yeah (laughs).

I Can you tell me about some memories that you've got? What jumps to mind first?

DD Well we lived up above the Oval here which is behind where we are and you know we used to walk down to the football every week and watch the footy. I remember doing that with my mum and dad. Mum would come down and park the car alongside the oval first and then come home and then we'd all walk down as a family. Bring the old homemade sams and things and watch the footy or the family played. Mum's brothers, mum's brother in laws. So we did all that kind of stuff.

We tried sailing for a little while at Kingston Beach but that didn't go so well. But we were involved in lots of things in Kingston, you know, I was a girl guide and a Brownie and did all those sorts of things. I used to hang out at the beach with all our mates all that stuff yeah. I'm getting old I'm losing my memory.

I Can you tell me about how you've seen it change?

DD Kingston change.

I Yeah.

DD Oh yeah heaps, heaps and heaps. It's not the little village that it was anymore. We were just talking about this the other day. The news agency is about to close. So when I grew up down here there was a shop right next door to here you know your normal little grocery store. So you could do your groceries. You could park right outside, when the kids were little you parked right outside and go straight in.

There was a chemist, there was a doctor's surgery, there was a bakery, there was a butcher in Kingston Beach itself and now when the news agency closes that's it, there isn't anything else like that down here. So the village side of Kingston Beach has kind of gone because Kingston itself has grown so much I think with Channel port and all those sort of things happening. So that's sad and Citrus Moon is about to be knocked down our favourite café. So yeah it's changed in that way lots and the shop itself on the corner that my grandparents had that was the old style shop that's been knocked down and that ugly thing has been built there with the bricks and the units on top. That kind of stuff has changed heaps. A lot of the old houses have been knocked down yeah and more modern houses have been built.

I How do you see it changing in the future?

DD Hopefully they are going to knock down those ugly buildings and put something decent up. Kingston Beach as I say it's lost its little village feel to it now without the shops and stuff and I don't imagine that will ever come back. I can't see how it can everything is too close.

I Can you tell me about the history you still see here? What is it that reminds you of Kingston as it used to be?

DD No Citrus Moon um the beach itself the sailing club all of those things are still the same as they were, you know, mucking around in Browns River at the edge there that hasn't changed people are still doing that stuff. In Kingston Beach itself yeah there's not a lot that's the same not a lot of it's changed.

I Can you tell me about some of the stories your mum or your granddad used to tell you about Kingston Beach if they (inaudible 8.20) to you.

DD Mum tells because they were in the hotel and mum worked there with my grandparents and so there used to be a jetty out from the beach and the boats used to come down from the city. People used to come in there for meals and things. My grandfather had one of the only cars in Kingston. The guys were all wanting to take mum to the dance because they were allowed to take granddad's car. Mum sneaking out, what else.

Yeah we used to have a regatta down here. I remember that now. We used to have a regatta that was along the foreshore. You know we were knee high to grasshoppers we used to go into the Miss Regatta Girl and go on the gee whiz and the swinging swings that used to go out over the beach. That was held every year and that was awesome, you know, we used to do extra jobs around the house so we could get more money so we could spend more money at the regatta. Mum and dad would go and sit in the pub with my grandparents.

I Cool, can you tell me about your relationship with the landscape?

DD Like what?

I Like when you think of the landscape what do you think of?

DD Here?

I Anywhere.

DD Now that's hard, I don't know I have to think. For Kingston Beach it's the big old trees along the foreshore that's the first thing I think of when I think of the beach.

I Is it up on the cliffs or is it the beach?

DD The big old ones down on the beach they've been there for ever yeah.

I Cool ok, can you tell me about…you see this is what happens when I get stuck sometimes.

DD I'm not easy to try and interview.

I Can you tell me about any concerns you've got of the landscape surrounding Kingston?

DD I don't want it to change. I would like Kingston Beach to remain as it is except get rid of those ugly old buildings, you know, the cliff walk where you had your camera and all that sort of stuff it would be terrible to see all of that change and Browns river and the park area over there and all those sorts of things. You know I'd like Kingston to stay the nice little town that it's always been for my kids.

I Can you imagine, what do you think of before Kingston Village?

DD What do I think of before?

I Yes is there any before?

DD No, no, na I mean I grew up here, I was born here, I grew up here, you know, I moved away for 6 years and now I'm back here.

I Can you tell me about moving away?

DD Always following John, 6 years in Geelong that's enough, but we were always coming back here. He wanted to come back here as well. This is where we wanted to have our children and bring them up.

I Can you tell me about Geelong and your experience there?

DD I loved it, loved it. Loved being close to Melbourne, loved having all the attractions of Melbourne close by without having to live in Melbourne but I missed home and I missed my family so and we were always going to come back and stay here, I'm not going again.

I do you like travelling?

DD Love it.

I Can you tell me about some of the places you've been?

DD My dad did a very brave thing when I was about 17 and took 5 of us overseas around Southeast Asia for 5 weeks. So that was 3 girls and my mum. So that was a hard trip for him. He used all his money that was good. That got us started. I've been to the States a few times as I've got friends there. I haven't travelled as much as I like. John and I like to travel but since we've had children that's as easy.

We have taken them a few places. We've been to New Zealand. We've taken them to America, we've been to Thailand. The kids have travelled just as much as we have on their own. So yeah travel is the next thing on the horizon. Some of us aren't going to the States, some of us are. (Laughs) We won't talk about that.

I Can you tell me about what it feels like to come home?

DD To come home, faith, comfortable, it's what I know, what I love yeah.

So it feels safe with the family although yeah my grandparents have gone now but I'm lucky that both my parents are still alive, they're still here. We have lots of time with them, they have a great relationship with my children. Yeah that makes it all feel nice and safe and happy.

I Do you…[inaudible 13.29]?

DD Who – mum and dad?

I Yeah.

DD Yeah they're not around. We were going to get mum to come and talk to you because mum would be really good to talk to you but they're at Orford and she hasn't been down since you've been here otherwise yeah I would have.

I Until when?

DD She's away until Sunday.

I This Sunday.

DD Yeah.

I I'm here until Tuesday.

DD Oh are you?

I Yeah.

DD I'll ask her because yeah I'll ask her.

I Just ask her, I won't have a cameraman but yeah.

DD No you can have a talk to her I know she would love to talk to you I'm sure, I'll ask her.

I We've got 2 minutes.

DD Oh oh he's still going to interrogate me for another 2 minutes.

I Milk every 2 minutes out of you. Can you tell me about your biggest fear in this area?

DD Biggest fear, as far as the changing or I think that's already happened, Channel port you know down here my biggest fear is that they put in more you know high rise. What are they going to do with Citrus is it going to be a concrete block, you know, is it going to lose its lose its character I guess which is what's happened in Kingston itself. It would be horrible for that to happen down here as well.

I What schools did you go to?

DD Kingston Beach Kinder, Kingston Primary and Kingston High.

I Are they all still here?

DD Kingston Beach Kinder has closed, Kingston Primary is in a new location and so is Kingston High in a new location. But Kingston Primary is here still just in a different location. He's coming in telling me it's time to go.

I Telling it's time, by my watch I've got one more minute (laughs).

DD He doesn't want to be around because he doesn't want to talk to me anyway. But they are still here. The original Kingston Beach is just over here and the original Kingston Primary is there but it's used by adult ed now.

I Unless you want to tell me anything else.

DD No I haven't got anything else to tell.

(End of interview)

4 INTERVIEW TRANSCRIPT OF IAN HOLLOWAY

Interviewer:	Rene Burton
Cameraman/Audio:	Scott Douglas
Location:	Kingston Beach Hall, Kingston Beach, Tasmania, Australia
Date:	12 June 2014
Recording device:	(Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3
Transcribed by:	Lynette France
Interviewer:	I
Interviewee:	IH

I Ian can you just state what your name is and what you do?

IH My name is Ian Holloway. My primary role is as executive officer to the general manager. My other role is the municipal emergency management coordinator which has a responsibility of undertaking council's emergency management responsibilities.

I Thank you. Can you tell me how long you've been in this area like in Kingborough area?

IH I've been in Kingborough for approximately 8 years prior to that I was at the Huon Valley Council for 19 years and I was born and bred in the Huon Valley.

I Huon Valley is that part of Kingborough or not?

IH No it's a neighbouring council to the south west.

I That's just for my own information. Can you tell me about your first memory within the Kingborough or Kingston area?

IH First memory of Kingston generally the Kingborough area goes back a long time because coming from the Huon Valley we travelled through Kingborough to get to Hobart. So my first memories would be of the road from Huon Valley to Hobart and it's not what it is now.

I Can you tell me a little bit more about that memory?

IH It was a memory of the fact that it was a winding road, the road still exists but it's been bypassed by the new highway. Winding road subject to fog, frost, ice, snow.

During the apple season because the majority of apples were transported on very slow trucks to Hobart you would be travelling to Hobart and you would get stuck behind a truck and you would sit behind it for many miles.

I So were they family sort of trips?

IH Yes family and then as a rampart teenager going to Hobart for social life.

I Can you tell me about when you moved to this area?

IH I moved to Margate in what 26 years ago. It was just after I got married for the second occasion and Margate was a lot smaller than what it is now just being a very small rural town one would call it. So I've seen Margate expand residentially probably 3 fold since I've moved there. But it's still a reasonably quiet little place.

I And how do you feel, can you tell me how you feel about that growth?

IH The growth in Margate I suppose it's been inevitable and whilst it's been heavily it's all residential the feel of the town hasn't changed a lot but certainly it has that feel of well that you know perhaps your neighbour over the fence but that's about it. You have that sort of urban feel about it. Certainly not a typical country feel where you know everybody, you know, with the immediate area.

I So did you come from the country more was Huon Valley more of a country?

IH Yes, yes I've mainly lived in the country environment.

I Can you tell me about changing from what you described as a country feel to a more urban feel?

IH I think the main change between the country and the urban from a feel point of view it's that you become less involved in the community. A place like Margate has its own history, still has some old families there that tend to sort of be involved in running a lot of organisations. So you never feel quite welcome and you tend to live there rather than be a somewhat fitting into the community whereas in the rural areas especially Huon you just felt a part of the community. Much more active you can walk down the street on a Friday night you could see people, you knew them, you know, they knew you and that's the change and it's inevitable to some degree but I think I'd still prefer to walk down the street and know everybody.

I Can you tell me how you would describe the landscape changes that you've witnessed growing up?

IH Probably the landscape changes I've seen which mainly around the Huon Valley. The Huon Valley was the heart of Tasmania's apple production. I grew up working around orchards in the school holidays and parents were involved in, you know, in the apple industry, you know, my dad was trained as a bricklayer. But now I saw the demise of that industry through where government paid for orchardists to pull out their apple trees. I've seen good farming or orchard land just become pasture and unkempt.

The economic economy of it of the Huon Valley collapsing and people moving out because people saw no future and that was probably the big change and it hasn't recovered from that time. There's new industry such as agricultural industry coming in, but it's not the same feel.

I How did that affect you?

IH I think from an emotional point of view it's sort of like you can go and see places that I grew up around, I know properties that I've worked on and picked apples they just don't exist, yeah you get some emotional tied to it all. Whereas I think Kingborough it's really urban and I don't have that emotional tie to Kingborough although I like it and I'm very passionate about the emergency management side and the risk management side of Kingborough but there's not that earlier emotional attachment.

I How do you see things changing going forward specifically around with landscapes or with around I suppose things like that?

IH I think in Kingborough we will see some more urban development on the fringes of Kingston itself. There is some more properties or there will be demand for properties in our rural area but I don't see the landscape changing a lot because I hear there will be a number of planning restrictions that will stop a lot of that. But certainly will see an expansion of the urban area mainly because Hobart hasn't got any expansion left. So Kington is a natural place for expansion.

I Can you tell me maybe where you might see the Huon Valley changing or how do you feel that's going to go?

IH I think the Huon Valley is probably restricted into its future. Its economy now is relIHt on the agricultural industry whilst that is buoyant I think the Huon Valley will be you know remain probably static. But it won't take much for it to tip and go back downhill again.

I Can you tell me a story of family history or the first family story that comes to mind. It doesn't necessarily have to be around this area but sort of like a really good family story around a place, around a landscape or a place that really makes you think about place.

IH I suppose I can recall as a child growing up in a rented property that was a part of an orchard, dad was a bricklayer, but during the night dad would finish bricklaying and then go packing apples for 3 hours a night.

I remember growing up around there, there was some bush, you know, and kids games existed in that bush and it was just a small patch of bush probably an acre of bush but you know that was our growing up environment. We were safe, we were secure, yeah and everyone looked after everybody, you know, we knew everyone up the road and down the road, you know, we walked from one end of the road to the other end. One morning we would walk down and we would be dropped at the other end of the road at night with the school bus, you know, you'd walk down with friends and neighbours and yeah it was a secure sort of, you know, place. As I said we weren't a rich family or anything like that but you just had this sense of security and you know.

I Can you tell me how that security or that sense of security related to the land or the area you were in?

IH Sense of security it came from the land and the people. I think people had respect for each other and I was brought up in an era you spoke to your neighbour it was Mr Jones, Mr Smith, Mrs Smith. There was none of this current first name basis or anything like that. There was a level of respect and things like that, you know. As a kid we knew our place and parents weren't afraid to remind us of it either (laughs).

Yeah that landscape you know kids growing up you know we would just go off as we got older just pack a bit of lunch and away we'd go and walk up through the bush to a cave that was nearby and things like that, down to the river and during the summer to the local swimming hole. Yeah it was all these things and we could tell our parents oh we're going for a swim. They knew where we were going, they knew what was there and that was it. Even now today I drive over the bridge, you know, that's where I swam. Sorry but (gets emotional) it does bring back a lot of memories, good and bad.

I Can you tell me about some of those memories?

IH I suppose one of the funniest memories that I have at growing up is with my oldest brother. We were as kids do chasing each other around the yard and that and the grass was wet and he picked up a pitchfork and sort of ha ha stopped sort of thing but I didn't stop and so that went through right under the kneecap and the scars still there yet, you know, we just moved on and things like that.

Like swimming down at the swimming hole and that you could just you just knew who would be there and things like that or we would go down the river fishing and things like that. Yeah I suppose a lot of stories as I said mainly of them yeah which are really good.

I Can you tell me about some of the things that you think might impact on that specific swimming hole. Can you think about what things

could have an impact on there? What would you like to protect?

IH As I said I drive by probably once a fortnight on the way to see my mother and I look over the bridge and you see that it's not kept sort of thing, you know. All of a sudden there's willows, the willows have increased and things like that and the blackberries around it. Even the adjoining property that sort of borders onto the river is not being kept the way it used to be.

So yeah and it's the old swimming hole any longer. The big rock in the middle of the river is still there but yeah. So a lot of it has changed through management of the adjoining land and a lot of it has just changed because of the way the river is. So yeah it's a combination of things.

I You said your mother still lives in the area, so your family is still in the area?

IH Yeah mum is still alive and living there and we moved there into the current house dad built that and we moved there in '66. We were there for the '67 bushfires.

I Can you tell me about those bushfires?

IH I was actually that day I was at school so I was 15 at the time. It was a horrendously hot day. We went to school as normal and then the fires started and we were all told to go home those who could. We were watching the fires come from the north to the Huon River and from where the fires came out onto the hills on the northern side of the river, crossed to the southern side probably as the crow flies about 2 kms and the next thing we were watching and the southern side of the river just exploded, just fireballs, just whumph across.

All around the back of Huonville was all ablaze, you know, it was horrendous. Probably where I lived at Renal that was saved because a chap there had a small dozer in his yard and his probably 3 years' worth of firewood caught alight and he just got the little dozer and pushed it out. And I remember dad saying afterwards it's the first time he's ever seen what was then a 44 gallon drum, 240 litres nowadays, of petrol boil dry. It just boiled dry in the heat.

Yeah it was horrendous the day and you know the aftermath of course as we all know just went on and I never lost any friends in the fire but there was people that I knew and friends that had lost houses, you know, orchards and things like that. Even the orchard I worked on as a kid that was suffered badly with you know in the fire. A lot of it had to be replaced.

I Can you tell me what it was like. I haven't heard that much. Can you tell me what it was like directly after or in the aftermath as you said everyone sort of knows? What was it like for you?

IH For me I suppose life went on fairly much as normal because whilst the Huon Valley was impacted it was not impacted the same extent as Kingborough. I mean Kingborough you know was really devastated, you know, there was a number of lives lost whereas the Huon Valley didn't suffer that level of devastation. So I suppose as a kid of 15 things returned to reasonably normal levels as much as they could you know but the media coverage, you know, we had 2 TV stations and things like that. So there wasn't the level of media coverage you would see around an event like that nowadays.

I Can you tell me the first, tell me about the first time or memory you have of when you realised the impact on Kingborough. So maybe the first time you went through Kingborough after the fires or when was the first time it really hit home for you.

IH I think it was more that we read it in the paper and things like that. I suppose I never had the emotional attachment to this side of the bridge and therefore I wasn't that emotionally involved in the impact of Kingborough because it was amazing, you know, you have Kingborough on one side of the ridge, Huon Valley on the other side, you know, but they are two different places. Always have been and always will be and yeah there's a little bit of not rivalry but Kingston kept to itself, Huon Valley kept to itself, you know. All the sport in the Huon Valley, you know, Huon Valley teams, Kingborough had their teams. So all those things were different and as I said the emotional attachment just wasn't there at Kingborough.

I Did you travel through the region after the fires?

IH No we never travelled a lot as kids and you know dad was working and so travel was never one of the great luxuries.

I Can you tell me about I suppose what you are doing now with regards to I'm just going to separate a little bit away from that and go into sort of what you are doing now with community resilience and how the past has impacted the way you think now about it or how you feel.

IH The past has had a big impact on my views of emergency management and what I do. I'd have to say I'm passionate about it and would be I'm probably judged by my peers as being a leader in Tasmania at a local government level but it is that history of seeing what a thing like the '67 fires can do. Not just in terms of property loss or human loss but you know it just changes a whole, you know, can change a community forever and it impacts on people's sense of safety and wellbeing.

After the '67 fires you know people after we had the regrowth and that you would get a warm summer and there would be that nervousness about it. So that's where my interest has stemmed from and my passion and just helping you know people to sort of be better educated.

I Do you think that…just a couple more questions…do you think that nervousness has changed or abated or increased?

IH I would say it's probably it's definitely abated and that's been brought about by 2 things.

One is that we haven't had any significant natural events since '67 fires but also we've had a significant change in population. We have a population now where 95% haven't experienced a natural disaster. So they don't have an understanding. We have had, you know, a population where we have people living in our rural areas that have come from Melbourne, Sydney, from an urban environment that don't have an understanding of our bush land and so they don't have the same appreciation as to the risk and what they should do and shouldn't do and their expectations are different, you know. You talk fire and they expect that there will be a big red truck coming over the hill to save them when in reality there's not. I was talking to someone they were from the mainland and I said oh we are going to get well a fire, we've got the local fire brigade and I said to them how many houses do you think are in your immediate neighbourhood and they sort of threw a number in the 100s up and I said do you know how many fire brigades are in the channel in Kingborough, no. I said do you know how many fire trucks each of those have, no. Well two. So you've got approximately 30 fire trucks I said and how many houses. So what's the percentages that are going to turn up to your house? That started them thinking, whoops I can't have that mentality now. So whether or not they did anything about it but at least planted the thought.

I If you had to think about…probably my final question…can you tell me what your views are at adaptation or what is adaptation to you.

IH Adaptation I've learnt a lot since Donovan has arrived and the amount of knowledge that he's imparted to me has been enormous and so having my feel about emergency management now and with Donovan's knowledge of adaptation how we have to adapt to a changing climate, how we have to adapt to a changing population and how we have to adapt to a changing community sense. That's what we need to do. I think the biggest problem we are going to have is adapting to the community because there is the appreciation is not there and that will be our task.

I I think that's it, cool.

I didn't realise you were 15 when those fires came through so old enough to remember everything quite vivid not young enough to forget unfortunately.

IH Oh no and that's probably a good thing to some degree yeah it's amazing how you take a different view on things if you've been

through that.

I Yeah it sounds like you've got really good ties still to Huon Valley.

IH Yeah that's my emotional attachment will always be there that will never change. Well as you would. Where you grow up I think at the end of the day that's where I'm not sure you ever really lose that emotional attachment and people that you've known and things. As we all get a bit older we all see people that we sort of grew up with and that just pass away and just remind your own perhaps we are all a little bit vulnerable at the end of the day.

I Brilliant thanks for that.

Ian We are here for as I say at work, you know, life is but a filling between birth and death.

(End of interview)

5 INTERVIEW TRANSCRIPT OF JENNY BOYER

Interviewer:	Rene Burton
Cameraman/Audio:	Scott Douglas
Location:	Kingston Beach Hall, Kingston Beach, Tasmania, Australia
Date:	12 June 2014
Recording device:	(Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3
Transcribed by:	Lynette France
Interviewer:	I
Interviewee:	JB

I I'm interviewing a few people around the district so if I can first just get you to state your name and what you do and how long you've been here.

JB I'm Jenny (Boyer) we've been living on Bruny for just over 12 years in a house that we're very happy with. We moved from Hobart so not such a huge move but we certainly enjoy the environment down here and the community.

I Cool. So you returning from Hobart, whereabouts were you born?

JB Hobart.

I You were born in Hobart. Whereabouts – in Hobart itself?

JB Northern suburbs, well grew up in the northern suburbs.

I That's just so I can get an idea. So the project I'm working with just had a quick read it's around how we interact with the landscapes. So can you tell me your first memory of I suppose anywhere in the Kingborough area?

JB Probably when we moved to Bruny I mean we certainly visited people who lived in Kingborough but any experience that I personally had is really only happened after we decided to move down to Bruny.So I don't have much experience of the city part of Kingborough only the country.

I And what was your first memory – can you tell me about your first memory?

JB Probably coming in visiting friends on Bruny Island. We have some friends who he is a vet and he lived right next door to the vet surgery and had a desperate need for getting away when he wasn't on duty. So he and his wife bought a place down here and they're quite close friends and they told us that they bought a shack on Bruny and my first reaction was Bruny why Bruny you'll never cope with the ferry (laughs). But they have coped with the ferry. They still have their place on Bruny and certainly we cope with the ferry too. But first memories of coming to Bruny would be to stay with them at their shack.

I And when was that around?

JB Probably 25 to 30 years ago.

Scott Sorry mate I just need to question that answer.

JB I'm not giving enough info.

I No you're doing well but in context I wouldn't have been able to see what was going on. So can you tell me when you were first experienced Bruny was?

JB In terms of years I guess it would have been in the 1970s no 80s 1980s.

I Can you tell me actually can you tell me about your first memory of Hobart?

JB Growing up in the northern suburbs going to school at Glenorchy, always had to be at school early before the Collins kids arrived so you got your place on the play equipment. Children who came from the country areas on the bus got there earlier than we did so we always had to beat them (laughs).

I Can you tell me how you've seen the landscape change over your life in Hobart or in the greater Tasmanian area?

JB Certainly life is a lot more there's so many more opportunities for people. I mean when you grow up in the suburbs with parents who are working very hard you don't get a lot of recreational time whereas comparing that to our kids growing up there was a lot more activities, a lot more stress on parents to get them to places and do things and I think that's increased even now.

I mean our youngest is now 34 I think there's another generational gap since they were growing up. I know our grandchildren we only have two who live in Hobart they're only very little at the moment but the other family who currently don't live in Tasmania they certainly have a lot more activities that their kids are involved with. Looking at young people now growing up with kids they don't have the opportunities to get out in the environment anywhere near as much. They're very much tied to children's activities over the weekends.

So I guess we didn't do an awful lot regularly partly because my husband was working in the bush. So the last thing that he wanted to do at the weekend was to go back out in the bush, but we still did manage to have a few weekends at some of the iconic places in Tassie. We've always done a fair amount of bush walking. So Bruny suits us from that point of view because there's some super walks down here both coastal and inland. So we very much enjoy that. But until you retire you don't have that much opportunity to do as much as you'd like. When you do retire you get so involved in community activities that you still don't have as much opportunity as you like. (Laughs)

I Can you tell me about some of those community activities?

JB Well I'm currently president of the community association on Bruny and also my husband's very involved with (men shed?). We've both volunteered for ambulance, we've finished that now but we've both done a few years doing that and there's also he's involved with community library, I'm involved with a forestry group which is not particularly active at the moment because there's no forestry operations down here and then there's the resilience committee, council resilience committee on Bruny Island. I'm the representative on that. So a few things.

I Can you tell me a little bit about the resilience project that you are involved in and maybe why you got involved or what your interest is in it?

JB I was interested in being involved in it because when you live in a small community I find a lot of Bruny Islanders are very interested only in things that involve Bruny. They don't want to know about anything else that happens in the rest of Kingborough and so you find yourself sitting around a table with the same people the ones who want to be involved in things it's always the same small group and you don't reach out to other members and other members of the community.

So the community resilience committee actually gives you the opportunity to open that to the whole of Kingborough and hopefully bring that to Bruny rather than just looking at Bruny as a small place that has to solve all its own problems. So it just gives you that interaction between Bruny and the rest of the Kingborough municipality and we certainly need to raise people's awareness about things that could happen in our community. I say that living in a house which is surrounded by quite tall trees and not necessarily good fire protection but yeah.

I Can you tell me about some of the things that you think might happen in the community?

JB We're seeing a lot of building happening on Bruny. It just seems to be more and more places being built on Bruny. But our permanent population doesn't seem to be going up. Now whether some of those people who are building on Bruny now will actually retire here in 10 years' time or whether they'll continue to be as we call shackies, it's a bit difficult to know.

Between the two commonwealth census the population only went from 650 to 700. So that's not a huge increase in five years and the population of the school when we first came down here it was only about 35 children at the primary school and then it went up to 60. We had this huge influx but now the current grade six or something like 14 children and so next year the population at the school is going to plummet again when that big wave goes elsewhere.

I Can you tell me about some of the risks you think you are facing or that you think the resilience project or what are some of the things that you are interested in?

JB I think raising people's awareness about fire is one thing. I also think people need to be aware it is an area that could have Adventure Bay could be a tsunami risk. The other risks we have are more in relation to isolation and transport. If there was for instance a huge storm with a lot of trees down then we would be quite isolated. Likewise if something happened to the ferry but I sort of think the ferry is perhaps the least of our worries well we've already had maintenance on the ferry happening while it's going backwards and forwards and they just use a tug to put it into the dock.

But I think storm damage is perhaps the thing that people are perhaps not prepared for. I think that I mean people don't want all the road sides cleared to take down all the trees or whatever but we do have some alternative country roads that would bypass for instance the Adventure Bay Road if something happened with a huge land slip or trees over. But some of those roads previously have been maintained by Forestry Tasmania and as you're probably aware the controversies around forestry mean there hasn't been any logging off Bruny for the last 3 years and so forestry haven't been maintaining the roads particularly well. Council doesn't want to know about them surprisingly. So some of those roads need to be kept maintained for emergency access as well as tourist roads.

I Can you tell me about how you feel about some of the risks?

JB Most people on Bruny are fairly resilient already because they live in an isolated area most people have food stocked up both in the freezer and also in their store cupboards. Freezers are a bit of a worry but the Aurora has just recently made a decision to actually have some generators stationed on Bruny for emergency power. It's recently when we lost power it was out for 36 or 40 hours which is a long time. Our freezer was ok but some people did lose quite a bit of stuff out of their freezers. So I think because people are already resilient then I don't think people worry too much about the risks down here and the beach is close so if there's a fire a lot of people have got a just pack up and go to the beach. So I think people don't worry too much about the risks.

I How about you?

JB No, I don't worry about the risks, we just enjoy living here, enjoying the environment.

I You mentioned fire and you've been in Hobart, so can you tell me any experience that you've had with fire.

JB The '67 fires were horrific. I remember sitting in the lounge room watching the live embers flying past and my parents were certainly very aware and we had spot fires actually happening. We had about an acre of land where we were and there were spot fires actually happening on our land that they would rush out and put out very quickly, but my brother who was a bit older he also went and helped with a fire that was probably only about 4 or 500 meters away that had set fire to a paddock. So he went and helped there but my parents were definitely staying close to home.

Those sorts of experiences certainly put the wind up people and it was interesting we had a fire down here on Bruny probably about 5 or 6 years ago and the smoke all blew across to Adventure Bay and there were a few people like our next door neighbours who actually packed up and headed to the beach even though the fire wasn't anywhere close it was just because of the amount of smoke that was coming across everybody assumed it was a lot closer than perhaps it was. Potentially although our forests are generally fairly wet and we don't think that we are a huge fire risk it does dry out enough for it to burn quite a big area.

I You weren't on Bruny though during the '67 fires.

JB No.

I On the mainland.

JB Northern suburbs in Hobart.

I In Hobart.

JB Yeah.

I Cool. So you said if you can expand a little bit more maybe just on that first memory that you've got of the fire you said around the embers flying. Can you expand on that memory a little bit for me?

JB It was scary to see live embers flying past your windows. We were lucky I think to be where we were but a lot of suburbs some of the houses the fire sort of picked houses in a street. So a street of houses might have one or two burnt and the rest would be fine. Fern Tree was an amazing situation where almost all the buildings in Fern Tree part way up the mountain from Hobart all the buildings in Fern Tree were burnt except for the church and you see this little weatherboard church sitting there now and you think how on earth did that get missed. But a lot in the suburbs of Hobart that were closer to the bush it was the same story. There would be for no reasonable explanation that we had some houses would stay there and some would go.

And then of course after the fires there was this big volunteer operation. So I was down at the Glenorchy Council Chambers helping to sort clothes and doing things. It was during the Uni vacation so I had time to go and do that and then I remember coming down to Cunningham I can't remember how I ended up doing that but down at Cunningham we actually went door to door just to try and give in some sort of survey to look at the impact on individual households and just recording houses that weren't there as well as ones that were there and whether they were the permanent residence or whether they were sheltering someone else or that sort of thing and what facilities they needed what help they needed.

I What sort of information did you get from that? I suppose you would have got quite a broad.

JB It was fairly sobering but it's a long time ago but it certainly made a big impression on me to be talking to people who had been in fire prone areas. Snug was another area that was really devastated by the fires. There's a memorial in Snug down by the beach to people who had lost their lives in the fire. That includes an aunt of David's. Her house was burnt down in the fires. She's one of the people mentioned on the memorial.

I Can you tell me about how you've seen I suppose the landscape regenerate from that or how you've seen it change again?

JB It's surprising when you walk through the bush for instance on the slopes of Mt Wellington you see when you are walking it on the walking tracks you really don't notice it's all regenerated beautifully. But when you look at a slope from a distance you see all these tall Stags still standing there from the '67 fires and you think and the same in the hills behind Snug and Margate there you see oh yes still '67 fire damage after all this time a lot of those old Stag trees are still standing. But we're lucky in that the climate that we live in is fairly good for regeneration so the bush regenerates pretty quickly and I guess that's one of the reasons why forestry has been such an important industry for Tasmania because of the regeneration is very good.

I Can you tell me a little bit about your memories or I suppose thoughts around forestry. I suppose your experiences with forestry.

JB My husband used to work for forestry's so I guess I give forestry a lot more credit than a lot of the community does for what they did with regeneration and the way that the forests were managed. This was then reinforced when I was actually nominated to go onto the Bruny Island Community Forestry Group which is actually a forestry committee that has forestry personnel on and community members. So Forestry was doing an active education of the community members on this group so that they had an understanding of the processes and the forest practices, authorities' approvals of the harvesting plans and what they were doing.

So that also gave me a better insight into what they were doing. That means I don't necessarily have a lot of patience with some people who think Forestry Tasmania is the worst organisation on earth and they've mismanaged the forests. But some of the forests that have been regenerated they're now putting into reserves wanting to put into reserves. I think that's a good indication that the forests have been well managed on Bruny.

We had a coup down here which the group was very interested in having a look at because they thought there was a lot of minor species that should be allowed to grow for forest industry specialist timbers. So we went and had a look at this coup and the coup on the other side of Bruny that had been actually picked over with just taking the best trees for generations but there hadn't been any good regeneration because they didn't ever do a clear fill, they didn't ever get enough light in there to make the forest regenerate properly.

So we walked over this coup and basically it was rubbish timber for the only thing you could do would be to chip it but the reason that they're interested in doing it was because it gave them an area which they could then regenerate properly for good Eucalypt growth and minor species. And the only decent trees minor species or the Eucalypts the only decent trees in that coup were already reserved in streamside reserves or there was a historic tramway goes through it. So there was so much already being reserved that the coup was very much rubbish and I think that was a bit of an eye opener to a lot of the people who thought that Forestry were doing the wrong thing.

I Can you tell me about maybe could you see when you visited those areas or had a look at them and you say there was an old tramline can you tell me about sort of history that you picked up from stuff that had been there before?

JB There's a lot of old tramways on Bruny where timber was taken out. The slide trackers is one of our most historic tracks that follows an old tramway. It's not well maintained at the moment because nobody's maintaining very much on Bruny that has anything to do with state forests which a lot of them being transferred to parks. So we're in this bit of hiatus where nobody is taking responsibility for them. But that's only one of many tramways that were used to get the timber out. We have an old friend who actually was working in the forests doing assessment lines and they used to walk up the old tramway in the morning but when they were knocking off they would actually ride down on top of the logs which would have been very scary. (Laughs)

I Or an adventure.

JB Yeah.

I Can you tell me how it feels or how it feels for you to be in an area where you can see history in the landscape or do you notice it?

JB Being able to see the history actually adds a lot of depth to your experience of the bush. One of the other things we are also interested in is the native vegetation and we find that if we are bushwalking we pick up things in the vegetation that a lot of other people don't. We have some friends from the mainland who like us to go bushwalking with them interstate as well as Tasmania. We sort of say we don't add much they do a lot of the research as to where we're going and what we're doing and they said ah yes but you make us so much more aware of the vegetation.

And I think you know things like a knowledge of the plants and knowing a bit about the history and seeing evidence of that history adds depth to the experience. I think that's perhaps why Tasmania is such a popular tourist destination and Bruny is certainly a lot of the people who come to Bruny only come on day trips to go on the eco cruise which is a pretty good experience but we think they are missing an awful lot. They should stay on Bruny for a lot longer. (Laughs)

I Actually can you expand a little bit more on your experience on Bruny history or Bruny within the landscape?

JB One of the other things we're involved in is we're members of the Friends of the Bruny Island Quarantine Station which is up on north Bruny and it was originally set up as a quarantine station for human diseases. So things like small pox and can't remember what else now, polio was one thing that they thought they would use it for, and they established buildings on the site. Then it was never really used to any great extent for that. Whenever they thought they might use it they found that it was all in a bit of disrepair and nobody had maintained it as well as they should have done. Then it was used during the First World War it was used for internment of German seamen.

The first naval action of the First World War we were told was actually at Port Huon and there was a German merchant boat loading timber

and so a group of naval reservists from Hobart were sent down to capture the German crew which they did and they sailed the boat with the German crew having had access to the liquor cupboard by the sound of it to Hobart and then those German crewmen were sent down to Bruny to the quarantine station and were there for a couple of years before they were transferred. There were other German people in the community Tasmanian and Bruny who were also interned there. They were cutting firewood for Hobart and whatever.

So that's quite a bit of history there. Then they used it at the end of the First World War because of the influenza epidemic all the soldiers who were coming back to Tasmania had to come and spend a week at the quarantine station. So there was up to 300 at a time were there in tents and whatever. So I mean this quiet little peninsula and then after that it was used for plant quarantine. So anybody who was importing new varieties of crops they had to be grown for a couple of seasons up there before they were released to the rest of Tasmania for the farmers to grow or whatever.

So there's all this history on this little peninsula that's been shut out, the community have been shut out of for generations because it was always quarantine for this or that. Now it's managed by Parks these days and the friends of the quarantine station have done quite a lot of work getting a house ready and we now have volunteer caretakers who stay there for 4 weeks at a time and open it to the public, at the moment only weekends.

But it's a nice wooden peninsula jotting out into Barnes Bay. It's about 130 acres altogether but it's just you have got this combination of a very nice peaceful environment with all this history which we now have a lot of interpretation there thanks to a grant from the commonwealth government. So you have this sort of real sense of history even the site of the original house where the first Europeans were trying to farm is also identified and we have photos a lot of history there. So it just adds that dimension to the environment.

I Can you tell me about or can you feel or actually see that history on the land?

JB You certainly feel it when you're around the buildings and knowing where different things were on the site and some of the buildings are still there. So that helps but also you can still see foundations of some of the other buildings and there's a lot of documentation. Cathy Duncan who's one of the she's president of the Friends Group, she's also an amateur historian. She's written a book about the quarantine station which is very comprehensive and so there's a lot of information available.

There isn't quite so much information easily available about the forestry operations on Bruny but we do have a history room over at Alona and if one does take the trouble to go and look through their files there is a lot of information there about the old tramways but it's not quite so easily presented. But there's a lot of potential there for more information to be presented to the public that would enhance their experience on the environment on Bruny.

I And you sound like you're quite interested in presenting history and more depth almost.

JB More depth yes, I mean one of the problems that Bruny has is that the ferry's quite restrictive so if people come down some people think oh yes we'll go down and they end up in the ferry queue for quite some time and then they only get as far as the cheese factory and you know they then panic that they've got to get back off the island. So they don't ever get any further. So the Kingborough Council does actually have a tourism strategy and Bruny Tourism Inc as an organisation also want to encourage people to come and stay for longer because one it gives you a better experience without putting a lot of extra pressure on the ferry to bring people over just on short day trips.

It's perhaps a difficult thing to sell. Accommodation on Bruny isn't cheap. There's a lot of people who have houses which they rent out but if you look at accommodation on Bruny in terms of the cost people think oh no it's too expensive to stay down here. I don't know what you do about that.

I Can you tell me about your decision to move over here or I suppose the joint decision?

JB Yes we decided to come to Bruny. We were actually visiting an uncle of my husband up at Coals Bay as we were driving up which is probably the first trip we'd done for a long time without kids or extras in the car and so we had this in depth discussion about how moving to Coals Bay had suited them but how we wouldn't move to Coals Bay because it was just that much more isolated and the roads in those days weren't as good. East coast roads are much better than it used to be.

But we decided on that trip perhaps that we didn't have to stay living in the suburbs. It's nice to be able to just go just for a wander. I mean even just out on our own land in the bush without having to go past suburbia and other people's barking dogs and traffic and whatever and Adventure Bay does get quite busy in the summer season. But up here in this little valley the world can go past without you knowing. Go down to the shop to buy the newspaper and you get a bit of culture shock sometimes. You think oh where do all these people come from.

But we were looking for somewhere that was in a nice environment, we're still walking distance to the beach and the shop and it was Bruny well this particular property seemed to suit our requirements. So that's what we ended up doing with no regrets. I think the bonus also is in the community. I think we have the sort of lifestyle that we anticipated although it's a lot busier than we anticipated but I think that the bonus is the community and that's probably why it ends up being so busy because we certainly get involved in community stuff.

I Can you tell me about the community?

JB I think because of the isolation of the ferry people perhaps feel more isolated than they are. So people tend to get involved in things. I mean there's so many different organisations on Bruny for the size of the population.

We go singing every Sunday, every Monday sorry and David plays badminton on Tuesday nights and Men Shed he goes to Wednesday mornings and of course we have to fit in trips to town to visit our grandchildren and do things in Hobart as well.

So life does get very busy. There's a lot of things happening on Bruny that we don't have anything to do with. But just little groups like Friends of Adventure Bay their group has done a lot of work on the foreshore rehabilitation and the exercise equipment and picnic area barbeque area down near the hall. That's all been organised by Friends of Adventure Bay and there's different other friends groups doing different projects. Yeah there's just a lot happening down here.

And we also get quite a lot there's a lot of artists live on the island and we have quite a lot of musicians down here. So every the last Friday in every month they have something called Hoppy's Jamboree which is an invitation to any musicians who want to go and perform down at the Lunawanna Hall. That's something we actually haven't been to but we've got a film society down here and they show films down at the Adventure Bay hall. So we get involved with that as well. Just so much happening.

I Busy little yeah it sounds great.

JB It's a busy community.

I Can you tell me about the history you see in this particular piece of land.

JB History of this land, it has been clear filled we hear from somebody who was here in the '50s. It also somebody was trying to grow quality pasture even on the very wet section over there but I don't think I don't know much about the history of it really but when we bought it, it was mostly paddock this section. So we were pretty determined to only build houses on areas that were already cleared. Having said that we did have to take a couple of trees down but since then the bush has encroached onto the cleared area and so yeah we find ourselves more in the bush than perhaps we anticipated but we love that. The birds are

beautiful. It's interesting we have different birds on the bush side of the house to what we do on the more cleared side and then the next door neighbours have more of the grass seed eaters than we do. So it's quite interesting looking at the different strata's of birds that you get between the bush and the cleared land.

I So, were you present when I suppose because you built the place obviously and obviously had laid foundations but were you around when the clearing of the land like actually just before clearing it?

JB No it was pasture when we bought it.

I But at that point were you physically here?

JB Oh yes we used to camp down here.

I to the grass level down.

JB We certainly used to come down here and camp before anything happened and our excavation for the house site was pretty minimal really. You can just sort of see the cut out so us building the house here has resulted in more vegetation in this immediate area than was here before. And over the other side of the road which is part of land that we also have an interest in that we've done quite a lot of planting over there both more Blue gum which is what the endangered parrots need and also some viminalis, the white peppermint, which is what the forty-spotted pardalote need – and both those species of birds are endangered. So we think we've at least planted some of each of those because they are very specific in their requirements.

I Do you see those endangered birds much?

JB We don't see a lot of them in this area but we have seen them and the Blue gums the Frith parrots only feed in the Blue gums when the Blue gums are relatively tall and flowering. So we do have some mature Blue gums around us. So we do see them flying in there. We don't have big colonies of them but they're endangered anyway.

The forty-spotted pardalote have traditionally been on north Bruny but with climate change their numbers have gone down and so the thought is that they will move further south and we actually have a guy who lives about a kilometre further north who planted some of the trees that they like about 20 years ago and he has a whole huge colony in one of his trees which are quite because it was a tree that he also took the top out when it was young. The foliage grows right to the ground and the birds are almost right to the ground too.

So that's a lovely opportunity to actually see them which you otherwise don't necessarily do. But there's a lot of studies have been happening and continued monitoring of the species.

I Can you tell me what the soil was like when you have scraped it back, were there layers?

JB it goes down through a bit of yucky clay and sandstone underneath that but the top is very sandy. It's taken a few years to build up a reasonable veggie patch because the soil the top soil is very sandy it drains very quickly.

I That's interesting, I just find it very interesting the different make up of things like that you know what we work with.

JB Sand stone base but a bit of horrible clay in between.

I Can you tell me where you (inaudible).

JB Here definitely here, we do have a place in Hobart which we call our town shack, a little tumble down cottage in the middle of Hobart which is very convenient but no we only spend a minimum time, get back to Bruny as soon as we can.

I It's absolutely lovely this trip down to Bruny Island it is lovely it is really beautiful. How long have we been going?

Scott You've been going now for 45 minutes.

JB You've probably got enough umms (laughs).

I No it's really interesting. I'm just trying to get because my project is based on how we reuse the land and can see history in the land. So I liken my art project is around liking it to ancient manuscripts where you scrape off layers of writing the humans have written on the land or the environment has written on the land. You scrape off we rewrite but it's so precious you scrape it off again but you can always see something underneath the history and sort of also looking at adaptation. I suppose that could be a question for you maybe a final question is how do you think adaptation plays in dealing with things moving forward?

JB I think people do adapt. I mean the landscape will always try to adapt back to what was there before. So there's always this balance between what the landscapes trying to do and what people are trying to do to the landscape.

And I guess in this environment you've got the bush continually encroaching and then people trying also to clear their fire protection zones and it seems a pity to me when people do actually make a decision to move to the bush the first thing they want to do is then to clear a safe area and so there has to be some sort of balance. We're not a very good example of that balance because we don't like clearing the bush so we tend to let things encroach.

I Yeah and I suppose from what you said before it's almost as if it's not necessarily just the fire where an ember might drop you know.

JB Yes we have a fire pump we have a water pump which we can run with petrol to pump water. We have got a couple of sources of water quite close that we can pump out of as well as more tank water than we need for normal use. So if we've got spot fires caused by embers we can certainly cope with those but if there was a fire front coming through then we just pack up and go.

I How do you feel about that?

JB Oh we've had some pretty good years here if anything happens it happens.

I That's good, that's brilliant. Do you have any questions for me?

Jenny Not really (laughs).

I Cool thank you for that I really appreciate it.

(End of interview)

6 INTERVIEW TRANSCRIPT OF JON DOOLE

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 12 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3

Transcribed by: Lynette France

Interviewer: I

Interviewee: JD

I Because I'm interviewing lots of people can I just get you to state your name, rank, serial number, just a brief introduction of who you are.

JD I'm Jon Doole manager of environmental services at Kingborough Council but also a local resident at Kingston Beach.

I Have you always lived in this area?

JD No I'm actually from Victoria well I'm actually from England originally but from Victoria and probably spent the last 30 years or so here in Kingston because of my good wife.

I It's always a good start.

JD It is.

I Actually in that case can you tell me about your first memory because you are an import from England.

JD Yes.

I Can you tell me about your first memory of Australia and then your first memory of Tasmania?

JD First memory of Victoria was living in a hostel with the family which was sort of like a half turned up oil drum with all these families from all over the world because it was a ten pound scheme where they brought people from all over the world and living there with just hordes of other kids most of them sick and going to a canteen for meals and stuff like that. That was the downside but early on also going to the beach and stuff like that was the good side of coming here.

I And can you tell me about your first experience of Tasmania?

JD I first came to Tasmania when I had come back from an overseas trip I'd never even been here and I put in for a job here and actually got it and I actually had no idea what to expect and it was such a fantastic place that I've sort of had two stints here now always in this sort of southern area. But mainly for work hadn't even been here as a tourist before that.

I Can you tell me about your first experience like what's your first memory?

JD Probably just how wild it appeared to be compared to, I'm just from Geelong in Victoria which is sort of bush but here it was just how close up the environment was to you. Everywhere you looked there was the bush there was the hills things like this. So it was really in your face straight from the start you got a real feel for the environment here.

I Can you give me an indication of when that was?

JD That would probably be mid '90s now I reckon yeah.

I You've been here a while.

JD Yeah.

I And can you tell me what you have seen changed since you've been here?

JD In Kingston itself around this area the changes have been related to I suppose because there's so much build-up of population not compared to the mainland or other areas but compared to what we're used to. So a lot of housing developments up on the hills and things like this but also a lot of changes to the shopping and things like this and the amount of traffic. It's still nothing by mainland standards but the amount of traffic has changed a lot in terms of going to Hobart and banking up and accidents and all this kind of stuff. That side of it has changed but it's still when I go to anywhere else you still realise how actually quiet it is here but it has changed a lot and Kingston has become a really good place to live because everything is sort of here, it's the place.

I For Kingston so you've been living obviously your wife is from Kingston.

JD Yes.

I So you said you applied for a job but you had not been here. Was that a job in Kingston?

JD Yes it was a previous stint with Kingborough Council when I came here when I was first qualified. It was my first job and I was really lucky because I actually got to do the job for the whole south of the State. I was actually hired out to the 3 southern councils so I went as far south as you could. So I got to some really interesting areas down there politically and environmentally. But for a young guy in his first job it was really interesting that kind of work.

I So what's your background?

JD Well the background I've got is in applied science but in environmental health. So that's public health, mainly public health in the early days but then a lot recently more of environmental management and stuff like that. But early on it was things to do with food safety, immunisation, water supply stuff like that. But now I tended to go more into the environmental side of things in recent years.

I When did you go to Victoria?

JD '63 I think it was.

I How old were you?

JD Six probably doesn't add up I was probably five actually but yes yeah and that was sort of an amazing experience I can talk about. Well it was always as my parents come to their end of their life it makes me realise what an amazing decision it was you know two young people with three very young kids with no money. Dad worked for Fords and they said well we'll move you overseas where would you like to go South Africa, Canada or Australia and he had no idea about any of them. Mum only intended coming for two years but it was a con job because he never intended going back. But it was just a really brave decision. They had nothing and to come out with three kids that's just hard to imagine to a place that you don't even know.

I What's your first memory of coming across or on the boat or…

JD No we came on a plane, we were one of the first ones on the planes actually before that it was six weeks in a boat with three young kids would have been absolutely wonderful wouldn't it?

No we came out on a plane and as I said the first sort of memories was we were really sick. Apparently as kids because we were in a hostel environment we just got everything straight off do you know what I mean. So mum's early memories were just us sick all of the time. Fords was across the road, dad was working all the hours under the sun just to establish himself and it must have been a nightmare for her but I do have good memories of fishing and the beach and stuff like that with the old man when he had time. So no it's good.

I What's Fords?

JD Sorry Ford Motor Company which ironically is about to close in Geelong completely forever and go back to America which is amazing really considering it's been the life blood of Geelong where I come from and that's over. The timings amazing really.

I It is fascinating yeah really interesting. So everything was based around the industrial Ford thing.

JD Oh very much so in Geelong especially it was a very industrial town. International harvester all the stuff related to Ford, (inaudible) all of those companies are either gone or going now. So the whole face of that town is completely changed now. It's quite amazing really.So if I was still there the changes there would be so much more radical than being here.

I Do you think I suppose do you go back?

JD Yes because my family my mother and father and my brother and sister are all still there. So I go back about twice a year.

I And how have things changed?

JD It's funny because I drive around and I know exactly where to go. So it's never left me that that's actually home and it's ingrained into me. But it's changed a lot really because it's been tidied up a lot and made to look nice because I think because it was suffering so much economically the various governments have pumped money to grow it as a university town and make the foreshore look nice. So it actually looks a lot nicer than it used to when I was there and things like the major access roads to Torque and things like that and the bypass around for the Melbourne people that side of things has really changed a lot. So once again in terms of liveability it's actually become quite a nice place if you have got a job but that's become a bit of a problem apart from how close you are to Melbourne if you want to travel.

I That's quite cool. Sorry I won't always be focusing on sort of like a journey. So when you, you know, you made the decision to move away from Victoria can you tell me about the decision apart no actually can you tell me about the decision to come here.

JD Well it's interesting my wife and I had the conversation the other day. I'd actually been away a long time. I was a traveller from a young age so I went away myself a lot away from the family. I went to university in Melbourne on my own and they never came to see me there even though it was only an hour away. So coming here wasn't a radical change for me really. I was used to being away and as I said we had the conversation the other day that my mother and father are getting towards the end of their life and it's kind of weird because we sort of haven't known each other closely for quite a period of time but I mean this is home and this is where my family is and that's the focus. But it's always good to go back and see them but it isn't the same I must admit.

I It's interesting because you call two places home so far.

JD Yeah but this is home to my mind home is where your family is and this is home and as soon as I leave here to go anywhere even when I go to Geelong it feels weird you know I just want to get back. I enjoy when I'm away but I do this is home and this is where I love to live and do what I do.

I Cool and tell me about some of the other places you have travelled.

JD Well I mean I've travelled a fair bit. I spent a year in Europe and America, a year in India and that sort of area but the greatest travelling that I did was when I worked overseas for Red Cross in Northern Iraq which is really torn at me today I must admit in that where I worked in Kurdistan is now under siege again and about to be invaded yet again and I'm just really torn about that, you know what I mean, that really sort of hurts because that was the place where I really lived it, I really felt it because I was involved. I was actually doing something and yeah it was professionally fantastic and personally as well. But India I loved and funny enough I don't know how it comes through to your kids but my daughter went in her gap year she went for four months to India and she loved it too and she went to the same places and it's funny how I don't preach to her about it, it just seems to be an engrained type of thing. But I do love that kind of travelling.

I How do you think about or can you tell me about histories that you've seen in the land like can you see in your travels or even working for the Red Cross overseas have you been able to see the history of conflict within there or have you been able like actually with the land and the people and the community. Can you tell me about?

JD Especially when you go to Northern Iraq and it's just etched onto the landscape you can still see where it was very fresh, I was between gulf war's so it was still very fresh and you can see how scarred the landscape is compared to what it used to look like. It looked like no trees you know just like the moon, minefields all over the place. But you can also see it in the people. My field officer who helped me in the refugee camps was actually a chemical engineer who you know was just working for the Red Cross because that's all he could get to do. So to see those communities and see how whole families had to migrate in winter over the mountains into Iran then come back again and they were city people they weren't even country people. They were city people living in tents and under plastic in these valleys hundreds and thousands of them and you know an incredible experience.

In fact the first time they greet you the first time you go into the valley where these people are it takes your breath away because you cannot believe what it's actually like the noise, the smells yeah it's just an amazing thing. So yeah a place like that. That's what hurts me so much now to know that it's all going to happen again you know and it's going to be bad this time and you just get a feeling for it and you just think well how much more, how much more of this can go on. Once again no one will go and help them because they never have with the Kurds it's always the same story. That's getting really off track isn't it?

I It is in a way but yet at the same time it's not because it's part of, you know, the journey that's brought you here.

JD Yeah.

I And more you think about it, it's quite often the journey and experience of land doesn't necessarily have to be about one place. Can you tell me a little bit about I suppose thinking about those places while you are still here?

JD Yes it does it sort of sometimes it really comes back to you thinking about the various places because my real love is travelling in third world type places. Interestingly I mean Iraq funny enough isn't particularly a third world place I mean it's not like that. It's very sophisticated and especially Baghdad but travelling and seeing how it had become it was really interesting but it also brings you back to here to just how lucky we are to have what we have and this is quite often a polling booth on election day and people hate election day. I've got to go down there and vote what a pain in the arse that is. Why do they make me do this are they going to fine me if I don't.

Yet over there that's what they die for you know what I mean and any form of democracy would be a wonderful thing. So just the comparisons are just it's just incredible really and sometimes you take a step back and you go this person is worried about that branch of that tree hanging over their fence and that's the biggest issue they have got in their life and that's why they're ringing me 5 times a day and you go, this is really hard to come to grips with.

You really feel like telling them sometimes but you can't. So yeah that's what it quite often is. The other thing though in India what I found amazing was how even under the most dire circumstances they did manage to have a really happy life quite often. They appreciated what they had and that just doesn't seem to be the case here. It seems to be too easy to just whinge about stuff the whole time and this is a great place to live regardless of what you think of the politics of it.

It's just disappointing sometimes, human nature is sometimes just disappointing but that's as you get older you think of that.

That's why I like it when my kids do show signs of thinking about some of this stuff. That is a good feeling if you can ingrain some of that

into them.

I Cool, can you tell me a little bit about maybe how you see…tell me a little bit more about this land or why do you think this is a great place.

JD Tasmania why I think Tasmania is a great place.

I Yeah.

JD I think I mean Donovan and I are going to America to talk about triggers for change in the safest place on earth and that's not a title I thought up flippantly because this is the safest yeah is just that. That's a double edged sword too because it is security safe down here, environmentally it's safe, climate change wise it's going to be relatively safe. But once again we just don't seem to get that so that's what I find frustrating as well that it's a huge responsibility even in my small local government to know that where you went Bruny Island that ultimately I have a degree of responsibility of trying to keep it like it is and that's really hard to know that but it's the kind of thing I've been doing this job for 20 years now that's kept me going because the job has always been interesting and it's just a fantastic place.

It's also an awesome responsibility and sort of climate change has sort of added to that now. There was enough environmental pressures anyway with the development and stuff like this but now with the added one of climate change as well it is never a dull moment let's put it that way. But it is an awesome environment, it's just a fantastic place to be.

I Can you tell me a little bit about the phrase you used just before trying to keep it like it is? Can you tell me a little bit about that what you mean?

JD There is so much that's gone on in the way things have developed in Tasmania that are kind of unfortunate I think like the deforestation of certain areas and the denuding of the coastline and things like that, over fishing things like this. So sometimes the best we can hope for is going well let's try and not let it get any worse. It's really hard to know how we can take it back to what it was to some extent.

So yeah it's sort of a philosophy of just trying to yeah let's just try and minimise the damage here and I suppose once again climate change adaptation is a bit like that. It's trying to minimise the damage you can't go back and that's what frustrates me sometimes about green politics. They have a win and then they just move the goal posts and that's why I think the public sometimes gets the perception that they are aiming for a utopia that will never happen. I am more realistic than that I just like to think let's just try and fight the fights we can win and try and minimise the damage of human interaction with the environment.

I You talked about safe like this area or Tasmania safe. Can you tell me about safety a little bit?

JD Yeah it's kind of funny you know anecdotally I can tell you quite often go to football in Melbourne, go to a pub on the way, go to the urinal stand there having a leak you talk to the guy next door to you and in Melbourne he looks like you're frigging mad or he's going to take you out. You go that's right I'm not in Tasmania, you know what I mean. I mean it's changing I mean there's an element up in night life in Hobart and stuff like that where you worry about the kids up there but inherently you never really feel unsafe here. You walk wherever you like, whenever you like. There's not a lot of crime really relatively and as I said you just get a different vibe when you are in some different areas.

I How about with regards to the landscape because you were saying I think the title was climate adaptation (inaudible) in the safest place. Was that safety you were talking about around community based safety or was it around adaptation safety or safety as in less impacts on environment.

JD Yeah I think climate change is probably going to have a lesser impact here because I suppose because it just is because where we are but also we have a smaller sort of population and amount of infrastructure at risk and stuff like that. So we do have the opportunity to not only minimise the problems for the existing population but plan for any growth in population to make it in a place where we can maximise resilience. So we do have the advantage of having room to move I think whereas a lot of places don't have that luxury which is going to be a real problem for them.

I Can you tell me I'm going to ask you to tell me your first memory again. I'm going to take the assumption here because you've been in South Australia or Victoria and this southern end of Australia since you were six. Can you tell me about your first experience with fire?

JD It would have been my first experience with fire would have been when I was young in Geelong which is kind of different because around Geelong there's bush but a lot of it is grassland too and there was times where Geelong was totally ringed by fire and you didn't feel unsafe because you were right in the middle of quite a big city. So yeah that was just looking around and seeing smoke completely surrounding the whole place and knowing you couldn't go anywhere but you were relatively safe.

And I had sort of limited experience with it down here but I have been involved coming round the road to Taroona there and fire coming down the hill towards us and yeah it's quite daunting but I haven't had the experience that my wife had for example when she was young in the '67 fires where it was right down on the fence line and mum carting the kids down to the beach because that was the only safe place. I haven't had that kind of experience.

I I find it really interesting just generally Australian fires seem to have a relationship.

JD Yeah definitely people especially down here I mean '67 was massive for the community down here. So it's left a mark on a lot of people and that's I suppose what makes them think now we are for example having a bad fire this year yeah it just gets them thinking back to what it could be like.

I I suppose keeping that in mind fire or anything else.

Can you see a history in the land around here of things that were before your experience?

JD To some extent I mean yeah you can see I mean just the amount of clearing in various bits of land and the age of the bush and things like this. You can see that some of it was cleared a lot more but some of it has grown back again and things like that. That's the main thing I notice mainly from my staff who are good at this stuff just from an ecosystem point of view weather, bush is actually old and good ecosystem stuff or whether it's regrowth and that's kind of different and the sort of corridors and things like that. That's what I mainly notice how much clearing of bush land has gone on in the past and the changes there.

I How far back do you think?

JD Oh gee it would go way back to early eighteen hundreds I would think around some of this area especially around Hobart but around here yeah. This started off as just a tiny little village with a road around the coast. It didn't really grow I think until, oh my wife would know better than me, the '60s or '70s when they put the major road through to Hobart and it just changed the whole nature of the place. It went from a little shack type place to a satellite town and it's just gone on from there. So she for example would see huge changes in her life here and what the places looks like.

I Can you tell me about when do you spend the most time or noticing the environment around you?

JD Funny enough because the kids are the age they are I don't get much time at all. The first thing in the morning out running and stuff like that you see the sun rise on the beach, yeah it tends to be in small snapshots now. I mean the big times I've noticed it in recent years is when I do go on longer bush walks and you are in wilderness areas and like at Frenchman's Cap you really know you are a long way from anywhere and this is the wilderness even though a few people

get out there. But at the moment now in day to day life that's the thing about being here. You go down to the beach at sunrise there's no one around you are looking across the water, yeah you are in the environment that's what it's like, do you know what I mean, but it is in small snippets these days because I'm just mindlessly busy running the bloody kids everywhere.

I Can you tell me about running?

JD Yeah well I've got two kinds of running. I was just saying I've got two kinds of running which is kind of interesting and I've done them both this year. One of them was building up to track running 400 meters at National championship for Masters and I'm not a 400 meter runner I'm a 100 meter runner but I decided if I was going to come back it would be hardest thing I could do because I don't know whether you know 400 but it is an awful experience and it was funny I digress for a minute.

When I trained the kids I used to say to them you do this, you do this, you get to the 300 and then you push and you go really hard and the first time the kids saw me do it they go we noticed at the 300 dad you didn't push. Yeah now I know why because it's just bloody awful.

So the training for that was really sort of structured but I did kind of enjoy it. I'm not a fanatic but I did enjoy it. But now I just like going out there and rolling along the cliff tops or out on the roads early in the morning and stuff like that. Yeah I've done the two different kinds at the moment on the track and then this to aim for something specific like a specific one minute race and train sort of 10 months for 1 minute is really kind of interesting and visualize how it's going to pan out and then it does. Yes it's a good feeling.

I Apparently it's really good training to run away from bears as well.

JD Yes it's a fundamental flaw in his philosophy (Debbie) pointed that out he says I will just have to run faster than Jon and she says you know that he's a runner that's never going to work and he's right it's never going to work. I'll make sure of that.

I Can you tell me about some of the things you see or think about well actually as you are running around the cliff? What comes to mind?

JD Yeah it's interesting. When running gets really hard, I don't think about a lot at all quite often I just switch off, but in the training for the 400 and when running gets really hard it's going to sound corny but I think about a friend's wife who died and I think about this is really hard but no it isn't really hard. Her last few months were really hard and funny enough I visualise her and yeah it's just a strange thing but I was close to her and close to him and yeah it's just a strange thing. And funny enough in that 400 I came to the bend and that is what I was going to think about and that's what I did think about. Yeah but normal thinking no I just switch off and drift along which is great.

I Can you tell me about the feeling you have when you are drifting along say if you are doing the cliff run what is that feeling like?

JD Oh occasionally I drift in and out and thinking how wonderful it is and stuff like that but at times it is almost a form of funny enough of meditation. I'm not really thinking, I drift in and out of thoughts about work and stuff like that but quite often…

I …are you aware?

JD sometimes not and look and things like the marathon I talked about the Great Ocean Road Marathon I don't even remember the last 15ks I had to switch off and I did. I don't remember any of it and there's times in runs here where I get up at 5.30 or 5 in the morning and I can get home and I've done a good time and I don't even remember it. In fact I've probably been half asleep thank God a car didn't come. Yeah and we were talking about the Point to Pinnacle Run and there's certain sections of that where you just unless you are a real gun runner who you know that's what you do I'm not you just have to switch off for prolonged periods of time. There's no point because it's just hurting and there's no point dwelling on it – it is just hurting. There's sections of that I don't remember too. When I came down in the bus I can't even remember this bit.

I That's a nice view you missed it.

JD That's it yeah.

I Can you tell me about anything that you see yourself because you weren't here for the '67 bushfire but do you see any resemblance of that?

JD Yes when I'm bush walking for example I can see whole sections of the bush that are dead, large trees dead and they're completely different species to what is there now. So it was like whole pencil pine forest and now it's Eucalypt and I can see that fire was so bad and so intense that nothing could come back and has actually been seeded by trees that are actually more tolerant and sort of takeover like weeds, but the actual original inhabitants which were actually thousands of years old never came back and I'm thinking that's one hell of a fire. And it was one hell of a fire, you know, yeah that's where I notice it most.

I So are you quite aware of botany.

JD Oh only what I pick up from my staff. I mean I work in the natural resource management section some of them are really good on botany and bush care and all this kind of stuff. So I pick up bits and pieces but no only the key species and stuff like that and what I've picked up from them. I've had no real training or skills myself in it.

I Can you tell me about where you think adaptation is going to go or what do you think of adaptation? Can you tell me about adaptation?

JD Well adaptation to climate change we are talking mainly. When I think of that there are a few different spheres of it. There's a human adaptation to what it might be like and the social side of it people thinking well this is what Kingston Beach looks like now and us sort of saying to them well unfortunately that's not how it's going to look and getting their heads around that.

The one I find really interesting though going back to the bush fire stuff is the ecological stuff. What species will be able to survive this and what species will dominate and what is going to completely change ecologically. There's just not a lot of work being done on that. The same as the ocean currents stuff and how that's going to affect the ecosystem out there and the channel and also the sea food industries and stuff like that.

It's really daunting and most people just don't like to think about it but the best thing I think we can do in local government for example is just facilitate the conversation and get people make them understand that things are going to be different and we just have to get used to how we are going to manage that and it's not even going to be our personal circumstances because we'll be dead and gone. What are we going to do for future generations to at least make adaptation possible?

I Can you tell me about why you are interested yourself firstly in adaptation?

JD I haven't thought about that. It's interesting because politically and physically it is so hard to actually get any. I don't know, sometimes I wonder whether it seems to be the ultimate challenge really because to actually and maybe it's a legacy type thing. Maybe I would like to you know you spend 30 years in local government and really you think Jesus I walk away and what have I actually done. You know I've built a couple of wetlands and stuff like this so what but if you could leave something that really was a great mark in terms of the way the community and the whole organisation is able to cope with climate change maybe that is what it is. Maybe I'm thinking getting towards the end of the career this is a way of actually doing something really meaningful.

Because my ultimate career point was in Northern Iraq where I was representing my country, the Red Cross and I was doing something that really, really made a difference to people's lives right then and there. That doesn't come along too often maybe this is my you know this is the equivalent. The wife won't let me go back to Iraq so maybe this is it.

I Yeah I suppose can you tell me about that thought though for doing it is as you say quite different as opposed to having that instant effect it's something that as you say you may not live to see the effect. Can you tell me a bit about that?

JD Well it's also I think a combination of loving and valuing this place so much as well and wanting to know that and I suppose now I've got the kids you know what I mean and even though I don't think about it that way it's doing something for them and their kids. So I think as you grow older and you've got the kids you tend to even inadvertently focus on future generations and they're part of it and you really want it to be the place you love or the best equivalent you can make it.

I Where do you want to grow old?

JD Pretty cold here, no probably I would love to travel. I would love to travel until I couldn't travel and to places I mean I would love to walk into Machu Picchu things like this. There's still lots of things I'd love to get done. I'd love to get back to India but I think in terms of really old probably 6 months of the year here, 6 months of the year in somewhere like Port Douglas somewhere like that. Which one again Port Douglas I love the environment up there. It wasn't so much about the place it's more about the vibe and just the general environment and the look of it. It was sort of like here but only real warm. So that's what I did love. So that would be an ideal with stints of travel.

I So winter here summer there.

JD No, no, no I don't think so. No I couldn't stand it oh gee the tropics would kill me a bit too hard to go running in it was hard enough as it was.

I That's awesome, how long have we been going Scotty?

Scot We have been going for just over half an hour.

I What other questions can I throw at you? Is there anything you want to tell me?

JD Yeah my kids I mean parents say this but my kids are amazing and quite often I mean my daughter's doing second year medicine and I'm just in awe you could do if you had your time again because her work ethic and the amount she's learning and how she's learning I thought they say you only ever use 10% of your brain and now I look at her and I go yeah that's the truth that is the truth. Jesus why didn't I even try you know what I mean. I breezed through applied science and had a hell of a good time. Spent 30 years in local government and you go probably could have tried a bit harder at some point here.

And then my young bloke who's sort of different because he's a guy you know loves his sport, he's actually cleverer than her but you'd never know it it's never going to show through is just a fascinating sort of study in human nature but also my wife and I aren't particularly smart. Everyone says to us how the hell did you produce these kids, you know what I mean. Yeah the freaks of nature but it is just amazing to me though as I said these young people in med for example they are just guns you know what I mean. And the work that they put in its just seven days a week and 12 hours a day and stuff like this and of course when they cut loose they do it big time.

But it's just really interesting to me and that's the interesting part about having a family and being a family. And you said about going back to Geelong and seeing my family it tends to be so all encompassing. It's really hard to get time, don't go bush walking, I go fly fishing, five am running down the beach that's my time you know what I mean because no one else is up, you know, what I mean and then it gets hectic. It's just interesting but this is a great place to do it all. I can't imagine what it would be like in a big city where you are trying to cart them around all over the place in the traffic and traffic to work and traffic back in an office block. I don't know how people do it and not to mention the expense because down here you can live a bit cheaper in theory.

I Fly fishing, can you fly fish around here, are you any good?

JD No I was bad but I loved it because it had nothing to do with catching fish. It was like bush walking with a rod in your hand and getting to these great spots and if you saw a fish you got the fly roughly in the right direction or you hooked it in the tree behind you and I've only ever caught 2 fish fly fishing. I don't know who was the most shocked me or the fish, you know, but it is a fantastic experience.

New Zealand is just awesome for it. I mean I did it once or twice there but that was it I got eaten alive by sand flies that killed me. But I do love it but I haven't been for years and years and years but the gears still there so one day I will and there's great spots in Tassie you can actually hike into these lakes where it takes you a day to get there and then it's just lake, lake, lake all over the place with no one around and they've all got fish in them. Yeah it's a great experience. It's like bush walking with fly fishing thrown in.

I Can you tell me your first memory from fly fishing?

JD It was a disaster I ended up with the line all wrapped. It was actually in a real situation, practising in the back yard actually it's bloody hard can you do it?

It is really hard do you know what I mean and you sort of start getting going and it is going really well and then suddenly it's either wrapped around your ear or it's hooked in a tree 30 meters behind you. Oh it's really frustrating but when you get it right it's great but it's not about catching fish, you know. And the people who really get into it who tie their own flies. That sounds corny but it must be really awesome to tie a fly see an insect in the water yeah that's the one I want put it on, catch a fish and go wow that's pretty smart that's pretty good, pretty good feeling.

I Can you tell me about some of the places you've been here.

JD Fly fishing.

I Yes.

JD Oh look a lot of the sort of small rivers like Tianna River and Sticks River and these really messy rivers where you actually get to a point and because you've got the waders on you just walk up the river for as far as you like and you don't see anyone, you don't see anything, you fish these little holes in the river. It is really good and then you just sit on a rock have your lunch. It is a great experience, haven't done it for a long time though.

I Can you tell me do you feel history in that area.

JD Yeah, yeah because history as in it feels really ancient, that's when you get in the wilderness too it feels like no one's ever been there even though you know they have. It feels like it's been there for ever. That's the thing about the wilderness of Tasmania and probably lots of New Zealand too it feels really ancient. There's no signs of the Aboriginal people here in most areas. I've never seen that but to actually yeah you just get a feeling of it. You sit up on an outcrop or something like that and look out and go I can imagine there's hardly ever been anyone there ever. It just feels yeah it's a great feeling.

I still feel history.

JD Oh yeah definitely, definitely right back to the start of time and some of the trees here Huon Pines thousands of years old. You just come across some beside the river there you know amazing.

I Can you tell me about maybe the comparison of that sort of history and the history that you feel here.

JD In Kingston here.

I Yeah.

JD Oh look yeah as I said out in the wilderness and those sorts of areas it just looks so ancient. Here there's a lot of it does look but a lot of it looks new too but it's not like being in a city or anything. You can see the hills and the bush around here. I mean you can see some of it's been undisturbed for ever but it's not the same as being out there where you know it's never really been touched. That's just an amazing

sort of feeling.

I I think that's it.

Scott I wanted to know how your interaction with nature and your experience over the years with your running and just obviously the things you do within nature affect the way you operate on a day to day basis personally and within your professional career.

I Well I mean wherever I go I love to go running and some of the places like Bryon Bay where I ran along the beach up the track across the Bluff there and things like that. To me it's an ultimate way to experience it and the run I love doing here is along the cliff tops, you know, down near Taroona down that way and yeah I think it does colour your whole…as I said you go down to the beach you run along the beach, you get to the end, you look at that sun rising and it does set you up for the whole day. It gets you thinking particularly when you know you think about someone important like I said you have a think about my friend's wife and stuff like that and you think about well I'm here she would love this but I'm here and going to make it a good day, and until you get to the office it is a good day.

So yeah it does colour the way you look at things. You do realise how lucky you are and there's no reason not to. Is that an answer?

I Yeah awesome.

Scott Does it change the way you feel about being here opposed to other places?

JD No probably not, I mean I had the same feeling in Port Douglas when we were holidaying up there and I went for the run in the morning and I got to the cliff and the sun was rising and it was frigging hot and I was sweating a lot but it was still the same feeling that I think early morning running can give you in terms of how you look at what's around you.

I must admit I ran from Darling Harbour one day through the Rocks around the Opera House out to Garden Island and back and I had the same feeling there too even though I was in the middle of a city. It was just a great feeling, it wasn't nature but you were in a great place and this was one great run, you know, and I felt that a lot. So yeah I think running is a great way to connect and especially as I said early morning running it's a great way to get a real feel for the place but also set yourself up for the day.

Scott Have you ever thought about what you are doing when you are running or walking or whatever you are actually putting a bit of history into the place that you are living? Did you realise you are becoming a piece of history every day.

JD Jesus sometimes I feel like I'm about to become total history sometimes.

Yeah I do sometimes but as I said a lot of the time I mean the environment has changed a lot and even where I'm going has changed a lot but yeah I do, I do get that feeling at times but as I said it gets harder all the time too some mornings I do feel like I am going to be part of history and my wife thinks I am too because she says you go out there five am in the morning I never know which direction you've gone so if you don't come back I've got no idea where to start looking. But to some extent you hear about these famous photographers here like Don Broskey who died out on the track taking his photos would have been a happy man. Would he have been happy in a nursing home I don't think so. He died out in the wilderness with his camera in his hand. Deaths coming soon but if I died on the Allen Cliffs track and it was my turn well that's just the way that's not a bad thing, it was quick.

I Awesome.

JD Thanks guys.

(End of interview)

7 INTERVIEW TRANSCRIPT OF KATRINA GRAHAM

Interviewer:	Rene Burton
Cameraman/Audio:	Scott Douglas
Location:	Kingston Beach Hall, Kingston Beach, Tasmania, Australia
Date:	12 June 2014
Recording device:	(Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3
Transcribed by:	Lynette France
Interviewer:	I
Interviewee:	KG

I Can you please say your name and what you do and where you're from just so I can remember who you are.

KG My name is Katrina Graham. I live in Kettering, I've been in Tasmania since 2000 and I work in local government on climate change in Hobart but I do a lot of work with all the other councils around. I have 2 children and 1 partner, lots of chickens, some sheep and a couple of ducks.

I Ducks are always fun. Where were you born?

KG Townsville that's north in Queensland but I grew up in Victoria. I've lived all over the place. Almost 10 years right 10 years it's about time to move on now.

I So the questions I'm going to ask are going to be conversational and will take us on a little route and may not necessarily be related to Kingborough – it's just going to be a little journey.

KG Ok exploration yeah of our coastal bits and I spent a lot of time living on yachts and working on yachts as well.

I That's awesome. Can you tell me your first memory of Kingborough?

KG My first memory of Kingborough was I had arrived here, my partner hadn't arrived because I drove from Townsville to Tasmania to start work and he sailed our yacht down and turned up 3 or 4 months later going oh it was such a tough sail it was so hard and blah, blah, blah but I had to live in a house and do house things with other people and a girlfriend at the time and I went for a drive and we drove down here and we got lost and we came past Kingston Beach and

then we ended up going around Howden and all that area there and back and that was my first time I had been to Kingborough Kingston and it was a nice sunny day and I remember stopping at a little beach and there being big oysters on the beach. Nothing special other than that jumps out at me.

I That's pretty special if you ask me. Where was your partner sailing from?

KG Townsville to here with his mates.

I Via Tonga.

KG Yes could have been could have fitted in a quick trip into Auckland then down but you know. Actually I didn't mind because I actually got to drive inland. I love desert country as much as someone loves beaches and yachts and lives on yachts and all that sort of thing I also love desert country. So I spent a week, 2 weeks driving through the desert.

I Can you tell me about that?

KG Yeah I just come off the tail end of a cyclone. So I was car camping and you couldn't drive off the roads. I went out via Charters Towers and then dropped down and went out along the Darling River and down the Darling River and down the back out through Kumunga (spelling?).

I had this plan because in Townsville they had this beautiful on the waterfront the sea wall there they had all these lovely old 1950s swimming pools that they had built all over Australia and I had this plan that I would drive through all these country towns and go for swims in all these swimming pools because I swam every day in this beautiful pool the Brooke Pool and when I got to all these outback towns all the pools were closed and empty which was really sad because all the communities had moved away and because there had been a big downturn in the wool industry probably about 5 years 10 years before that and essentially communities were dying. And so they had all these lovely old pools but they had no water in them so I just wistfully looked at them and drove on to the next dry pool until I got down to the boat to come here.

I Where did you swim?

KG I didn't get a swim. So once I left Townsville that was it and I swam every day in Townsville and I got to Tasmania and up until just recently when I got a wet suit I hardly went in the water which is very, very strange.

I wow awesome that's quite cool but really quite sad.

KG It's quite cold in the water down here there are real reasons why I don't go in the water.

I Are there not pools.

KG Yeah there are pools. One of the reasons when I did accept the job here was because there was a swimming pool in Hobart and oh I've got to tell you about this. So I work at the Hobart City Council and so Hobart has a swimming pool and I swam there when we lived in town before we had children and moved down here which was from a year. But the Hobart swimming pool is actually heated from treated effluent that comes from Selfs Point and goes down past Blinking Billy Point. So actually rather than having to use electricity in Tasmania because most of our power down here is from hydro so we think can use as much as we want. It is actually is heated from treated effluent through a heat exchanger that goes past. So you can actually say that Hobart aquatic centre is shit hot because it really is.

I I might have to go for a swim there.

KG You have to go for a swim there.

I I brought my speedos but I didn't bring my goggles.

KG Actually you really need your goggles, chlorine water pool, yeah is bad. It is a good pool, it's a lovely pool and it's an Olympic sized pool and has an Olympic diving pool as well and some funky stuff that kids get to play on in the other pools.

I Big kids.

KG Big kids can go on the slides too, it's a very good slide.

I Can you tell me about swimming.

KG Swimming here.

I Where do you swim?

KG I used to swim because it felt nice and I used to swim because it was a way of keeping fit and now it's just a way of keeping sane I think more than anything. But I don't swim now, I stand up paddle all the time because you don't have to get as wet and it's very nice not getting wet in that super cold water. But we do spend a lot of time at Bicheno Bay surfing and playing in the surf and that is very nice. And it's nice feeling the bubbles and the power and the waves playing with your body and you playing in them.

I Can you tell me if it's left or right.

KG It is a really beach with a very good break and my children learned to surf there and when it's too big my partner goes out and he surfs all the time and we spend a lot of time on stand up paddle boards there.

I was there the other day and I was stand up paddling away and surfing and all that sort of thing and there was this amazing woman on this stand up paddle board catching all these waves and looking really good and I was just learning at that stage and I chatted to her and said oh you are really good and she fell off the board and she said oh maybe I'm not that good. But it turns out it was Shane Gould who is amazing Olympian swimmer who lives at Bicheno. I was like oh I spoke to Shane Gould. So yeah when it breaks well there's left and right but I think it's mainly a right hand break. There are bits further down the beach and there are some lovely left hand breaks. Carlton River Carlton Beach river mouth really good surf over there too because I take it you want to go surfing, you both surf yeah. Carlton is the best from here accessible to go surfing over there.

I How cold is it there?

KG I think the water temperatures probably 10/12 degrees. If you've got a wet suit you'll be fine.

I Speedos.

KG No not unless you are my children who have been raised here who swim all the time in the middle of winter in their nudie. We go to the beach in the morning like when we are staying at Bicheno and we'll be walking along the beach and be rugged up jacket pants all that sort of thing and then I turn around the socks are off, the shoes are off, the pants are off, they are in the water to here, then it's to here, then it's to here and then they're blue and then they're whinging and we all race back and jump in the bath together and I make hot chocolate. But kids do that adults aren't not quite as resilient I would say.

I I suppose getting a little bit back on track. Can you tell me a little bit about your moves was it from Victoria to Townsville and the reasons or can you give me just a real quick overview of why?

KG there's a bloke, there was a boat who went to Queensland and decided that he was going to sail away. Well we kind of got together because he was always going to sail off around the world you never take the girl from your home port. He was always going to sail off so we had this sort of thing that was always going to end and so he sailed off but I kind of didn't realise that he was sailing off without me so I was heartbroken. Then he sailed off and actually realised that he couldn't find anybody else that he liked and so he said come up and by that stage I was doing some other stuff and went ok and finally I did and I got there and then he goes to Antarctica all the time. So he spends half his time going to Antarctica on a big red ship and so I

got up there and he was there for a month and he went to Antarctica for 9 months and then came back down, backwards and forwards, backwards and forwards.

Then it was his grand idea when I had a job well actually you will need to cut and edit this. So when he left he sailed to the Whitsundays and lived on Hamilton Island which is one of those resort island sort of things which I don't really approve of but anyway. It's good to have all the bad people or all the bad stuff concentrated on one island so all the other islands are protected and they can go out and maybe increase their awareness and appreciation of how we should look after our beautiful continental islands and waterways and oceans.

Anyway so we lived there. He would go to Antarctica and we worked on yachts but I didn't really like working as a hostess on yachts. I was very good at it and we basically worked for tips and worked on the 5 start yachts and things but it's quite shallow in terms of what you are doing is serving people. They are really there just to have their egos pampered and have some really lovely food and quite a decadent lifestyle which is not really contributing much to the overall being of everybody.

So I got a job with the Townsville City Council so when he was in Antarctica I took our yacht my girlfriend and I took our yacht up to Townsville and then he came back to there and I worked there for a couple of years and then my job got split into two and I applied for both jobs and got both and I also got the job in Hobart and then I didn't know what to do so I said please, please take the Hobart job and I said yes. So I took the Hobart job and we moved to Tasmania because he wanted and the agreement was is when he got down here is that he could we move to Tasmania if I had a vege garden, some chickens and he didn't go to Antarctica again.

So finally he turns up after 3 or 4 months sailing down which people can sail between there in less than a week and we then within a month he was working at the Antarctica division doing the carpentry for the huts that were going into Herd Island for expedition and for 3 months he was going to Herd Island and I said what and he said it doesn't count it's a sub Antarctic island. But actually I had come to the conclusion after so long together our relationship works perfectly well when he is going and doing his Antarctic stuff and coming back. Because we lived on a yacht up until we had children so for 12 years and it was always nice to have that space for 6 months 9 months whatever how long he was gone and I am on a boat by myself. So that is how we ended up down here and then we had kids and after one child we went and let's move off into a house. We were going to have lots of chickens and big vege garden.

I Can you tell me a little bit around your interest in working in climate change. Can you tell me why you are interested in that area?

KG It's kind of one of those things I fell into in terms of a job and ultimately now just I work in local government because I really believe in local government. I think local government is probably the most important level of governance that we have and it is in local government that you can actually do the most to benefit your community and society.

And I work in climate change well it was something that I sort of fell into and became part of my portfolio. I was an environmental planner and picked up climate change work around mitigation back in 2000 as part of my job and since then it's evolved and it's just become such an important issue that is going to affect everything that we do as community, society, every function. It's going to affect impact on everything that local government does. There isn't one aspect of local government that won't be affected. And it's also going to impact on our communities and society on everything we do the way that we shape, feel, think, behave, share, move. Everything is going to be impacted by climate change and is going to be rewritten by climate change and I think we are in a position now where we can be starting to get ready to help people start to make the changes that are necessary and to start to get their heads around some of the things that need to be done.

Unfortunately because it does require such monumental change and rethink of everything that constructs us as communities, societies particularly around how much we waste in terms of energy and resources that people are very resistant. It really means we can't be quite as I was going to say squanderful but there's no such word as squanderful. Squandering our resources there. We just need to be a lot more effective and efficient in how we use them. So yeah that's why I work in climate change and I just think it is the most important issue that we face as humanity faces and to be able to try and do something to change it and help us to better manage it is a good thing.

I I am going to ask the most evasive question I've ever asked.

KG It probably won't be but.

I Can you expand or can you tell me about everything well you said everything it is going to affect everything.

KG It is going to affect everything, it's going to affect how we what we eat, how we live, how we communicate, how we live how we make our houses, how our houses are made, how we access and move around communities, how we recreate, how we entire economic base is going to restructure that and how we use that. There's some really interesting stuff done a few years ago I think it was Ian Lowe and Brisbane City Council they did these sort of future scenarios and basically looking at how under a climate constraint on a carbon constrained world what life would be like.

So it wouldn't be things would be rationed. It would almost be like going back after the First World War and when everything was rationed after the war and during the war potentially how it is going to change everything.

There isn't a quick fix for us the ozone hole quick fix there isn't a nice quick fix for climate change. So yeah we are very much shaped by the resources and the energy and stuff that we have available to us as a society now and it gets us to be quite indulgent in terms of our artistic and community cultural type experiences under those things will change and more expressive things will change in a climate changed world.

I How do you think they'll change?

KG I don't know, I don't know what new technologies information what people will be sharing through their art that reflects. I mean art is an extension of us that is reflected back at us. So it might be elements of it will be wistful in terms of looking back at what we had and what we squandered. There will be other bits interpreting the new climate that we live under. So increased extreme weather events, increased intensity and frequency of things like bush fires, storms, flooding. All those sorts of things, they'll give us a whole new medium of I think of shapes, colours and feelings that will be expressed back at us and that will encourage us to be maybe more respectful and humble in the way that we approach this planet if we haven't all gone extinct.

I Would that be such a bad thing?

KG My 11 year old seems to think everybody should leave Tasmania it should just be a national park and nobody should be allowed to live here.

I Really.

KG Really he's come at that through his own.

I Can you tell me about that a little bit?

KG Well I get not disturbed I'm quite proud of him, some people find it quite disturbing that an 11 year old actually thinks that. But he has I have 2 children one is 11 and one is 8 and the 11 year old has asked me questions about life the universe and everything in a way that the other one hasn't. He's just been so engaged and so observant of everything that goes on and wanting to know the how and the why, the how and the why and the how and the why of everything. And I have explained as much as my knowledge is very honestly and as honestly and as openly as I can everything he's wanted to know. I've never given him a fantasy fairy tale type explanation. It's always been a very honest real science based as much as I know type explanation.

And he's come to his own conclusion that particularly because we live on 50 acres which is mainly bush and he lives in a natural world. He's come to his own conclusion that we are basically screwing it up plus they're probably brought up in a very healthy diet of David Attenborough and all that sort of thing. But yes and has decided that people shouldn't be allowed to live here, the animals have the place to themselves and maybe that there shouldn't be people even at all. He's a very deep big thinker. It's a shame he can't read but he's a very deep big thinker.

I It doesn't matter about reading that's reading landscapes. Do you read landscapes like that or can you tell me about maybe what do you see in reading landscapes.

KG I mean landscapes do tell us a story and I remember flying from Darwin to Melbourne and being quite distressed and I get distressed every time that I fly and look out a window because there is so little of our landscape that is unchanged by humans that really is in its natural state. I had expected to fly over these amazing vast open expanses and there was just modifications and changes and human impact everywhere and I just think at a global scale local scale we have just gone too far. There is too little of the earth left at times I think to be able to effectively heal itself to maintain itself in its current form. It doesn't mean that it won't evolve into something else and maybe we are part of this big evolutionary journey and we are doing what we are supposed to make a new shift to a new status ecological being sort of thing.

But yeah I do get very you know just looking out and seeing it you can look at it and say it's beautiful, it's amazing and some people look out and see if you are flying into a city at night just seeing all the lights and everything and finding those quite beautiful the patterns and the shapes and things that they make and I think that reflects their control and they need to control and dominate the natural world. Whereas I just find it very worrisome and distressing that we have such there is so little left. And particularly you go back to places you grew up in you just see the landscapes chomping over what was once rural landscapes and what was before that was even more natural landscape. I just find it very distressing.

I Can you tell me about where you grew up and have you seen that?

KG Well I grew up in the lovely town of Seaford in Frankston which yeah it's one of those places you say you either stay there for ever or you leave and you never go back. But I did grow up in areas where I did see that and was part of I'm human and I grew up in a little urban subdivision it was once behind as we backed onto dairy farms and those dairy farms became urban suburban landscapes and we moved on when that had happened.

We moved into suburbia sort of thing. But I've just grown up observing and noticing those changes going on as they do and having a concern and sense of loss of habitat, loss of time, loss of I don't know what the words are but yeah just a real sense of we are losing something and I don't think we know what it is we are losing. But there is a loss there.

I Can you tell me about that sense of time?

KG More in I find the natural world is timeless and the more urban world that we create is very time bound is very restricted in time it is dates, it is limited, it has life cycles, it doesn't have a natural world has a slow natural progression where as ours is a very abrupt progression and change. The whole idea that buildings have a certain lifetime on them and that life time is becoming shorter and shorter and more expandable I find that a strange thing. I like the permanence I think of the natural world what it offers and possibly some older building techniques and styles and considerations where things are actually built for longevity and for purpose and built well to last as we seem to have lost that.

I Can you tell me about your thoughts on I suppose the building connected to land is there a relationship?

KG There is we're about to build and actually I do find it really…I went to New York with a friend and we stayed on with some friends of hers on the 23rd floor of some building and I found that really disturbing not having your feet on the real ground like that connection with the ground and I find houses that are elevated house sort of thing I kind of feel like it's almost that vertigo thing a little bit potentially like I could fall over or tip out of the house. You need that earth under your feet to ground you, the house needs to be grounded into the earth and I find it a bit disturbing when that is not there. Silly little things that everybody has I do find it yeah.

I So you said you were just about to build, is that correct?

KG Well we probably we won't discuss the building thing because we've been trying to build for the last 10 years and what we are going to build we might be there.

I Have you got the land?

KG Yeah we've got lovely 50 acres beautiful stunning vegetation frame views across to Bruny Island and to Cape Well behind and there's this gorgeous little stone cottage there which is one room which is 5 meters by 10 metres but my partner, a 11 year old and a 8 year old all squished in there together. So it goes like bunks, bed, shower, bookcase, tiny little couch, wood stove and then we are at the end of the house. It is very tight. I mean living on a yacht I thought I'd stepped up into the world when we moved in there but yeah it's very tight. So we can't agree on what we want to build and so until we do that we are stuck in this tiny little thing and the toilets 50 meters down the track which is fun in the middle of winter when it is so cold like it has been in the last couple of days.

I Can you tell me if you see any history in that particular plot of land that you've got?

KG It's that reflecting on it now the area if I had the knowledge I had then that I have now we may not have chosen to buy there. We bought 50 acres we didn't really know a lot about the history but I'd always said that I would never buy bush to clear to make land because I had a horse by that stage which is a bit incongruent having the yacht and having a horse but anyway.

You go to Antarctica I get the horse was the deal. So we bought this land and when we bought it in April it had been logged and we bought it in September. It cost them $12,000 to put in this road and extension of this road to get the trees out but they made $12,000 from the trees. So they couldn't get rid of the place fast enough.

And I always kind of felt with it that we were there to try and protect and enhance and all that sort of thing. I have land care groups but we did create where they had logged turned it into pasture. The house that was built in 1980 is this beautiful sandstone well it's not a house it's a shed but it's got sandstone brook leaf around the outside, it's a cottage, sandstone brook leaf around the outside, so walls that are this thick and then brick on the inside. It's very cosy but the more time that I am there the more I start to understand the changes that have happened in that landscape and what has been appropriate and inappropriate changes and how some of the political decisions are made to make these changes and it's kind of a bit sad but we are stuck with it.

Because it has the subdivision this is effectively part (inaudible) 50 acres has meant that there's been lots of smaller ones along the bordering road to us and these people 10 acres bump onto us. But people's expectation when they move to these areas is not to look after what is there but is to clear it and to modify to make comfortable for them to live in and they came for these values and then they destroy the values and I don't and then they see things that they consider to be values so they might have lots of macro pods like wallabies and pattymalons and things hopping around but they've totally changed the ecosystem and all the other things that were implicit and inherent and integral to it they've gone and they see just because there's furry thing sort of hopping around that that's ok but they actually don't see the larger changes, the more significant changes that had been brought. And I just see that happening we are incrementally chewing up these lovely little pristine areas and we are part of it and we've done

it and we're guilty. So in terms of landscape and changes how I see it I kind of try and do my bit down there to protect and to enhance what is there.

I A lot of it sort of comes to mind to me is 50 acres of bush and getting pretty close to Snug?…that's where the ferry is eh it's pretty close to Snug? The history of fire can you tell me how you feel about fire?

KG Interesting you should ask that because today I have just spent the morning I took the morning off work to walk around my property and the other properties that were part of the Land Care group that me and another woman and I set up in our area that are all heavily vegetated to look at how we do fire management plans and do mosaic biodiversity field reduction burns across the properties. So in 2010 through my Land Care group I put in a grant application to develop land management plans and do fuel reduction biodiversity burns and at that stage they didn't fund management plan work and so they said we can fund you to for the herbicides and all that thing but we can't after the fire to do the clean-up, well not do the clean-up but to manage weeds but we can't fund you, but we think what you have done in terms you have engaged with at least 8 properties got them on board, you are covering a reasonably big area it is a very good project and we will hold it over until there's an opportunity to fund it later.

I just thought oh ok and didn't hear anything until last year and they rang me and said can you put an expression of interest around that we would like to try and fund your project. And so after about six months of wrangling backwards and forwards between Tas Fire Service, Land Care and myself a little bit but not so much they've finally funded the project but what they have said is that we have to use a professional private consultant to do the fire management planning and do the implementation which I was a little bit disappointed about at first because I had actually got our local fire brigade on board.

So we were actually going to do it for ourselves but in retrospect and having thought about it a lot more it's a really smart thing but he has all the indemnity and he has the knowledge and skills. So today it was our first preliminary wander around my place and all our neighbouring properties just to have a look and see where and how and what we would do in terms of fire burn, fire management and yeah.

Unfortunately we won't get the burn done until next year. So I've got another year of going through summer just keeping my fingers crossed that we don't get a bush fire. Our property the way it's set up at the moment our little cottage is reasonably it's not protected but it has reasonable low hazard because the way the fire would come from and where the clear areas and all that sort of thing are. We also have several dams but fire is a big concern it is a huge concern where we are and we didn't have that level of knowledge when we bought the place but in the ensuing years I have rapidly developed a very big appreciation and knowledge of fire bush fire.

So we are hoping also with the project we just got funding for it will set a bit of a precedent because we are actually looking at managing fire not at an individual scale. So everybody goes and clears up their own properties. What we've said is we really need to be and the aim of it was we were looking at this more of a landscape scale. So we are actually looking at how do we best manage this across landscape so we are all protected and all have and also get the really good biodiversity outcomes.

Because a lot of people just go in they want to clear everything and denude basically the place but then in doing that there's a lot of the habitat and plants and things that are lost and a lot of people have been doing this interesting thing where they think they go around and pick up all the sticks and take it off into little piles and burn it but they actually don't realise that what they're doing is increasing the flammable grasses, the saglamandras (spelling?) and things. So they're actually taking and getting a bit of a hold.

They're also not allowing the regeneration so the seed to be germinated through fire and smoke to be able to germinate. So you have got a lot of middle story stuff that's an essence so it's got too old it really needs a fire to burn it and there's also a lot of eucalypts and things they also need a fire to germinate their seed stock as well. So by not having a fire for so long we are actually creating a bit of a problem for ourselves. But hopefully doing it at this level and then we will be able to embed that knowledge across the community so we can actually have a whole community approach to it rather than just individually.

I Can you see any history of previous fires on your land?

KG Yes you can all around where we are so you look there's the bush and then sticking up through the top are the old trees from the '67 bush fire which are these big white skeletons that stick up above and we've got quite a few trees where they have been burnt out and they are still alive. So you've got the big hollows up the middle of them from where they've been burnt out previously. And I've also talked to a lot of the locals, old locals who have lived their entire lives there and talked about their experiences with the bush fires and '67 bush fires in particular and their knowledge too of how things have changed in that area over time and how it's evolved and has been very interesting.

I The Australian fire is…

KG It's different.

I Yeah did you have anything like in Victoria when you were there fire when you were younger any experiences.

KG Yeah there's well '83 there was big bush fires up in the Dandenong yeah that all went up big time. I remember it was the first time I was ever going to get to go on a school overnight camping sort of thing. I was so excited it was my leaving year and the bush fires come and I didn't get to go. I was like just once in my entire school career life I would have liked to have gone on a school camp and I never got to go on one because there was always a bush fire or there was a bush fire on the one time it was going to happen.

But yeah there was I remember sitting in the bath had been out doing something it was really hot. I remember sitting in the bath in Frankston where we had lived. I think I had been out riding my horse or something all day and it smelt like the back yard was on fire and everything just went grey and black and there were cinders in the air. It was very eerie, very spooky and then I spent a lot of time I walked down to the beach in the morning and go for a run on the beach and things in those days yeah all the ash and everything washing up on the beach for weeks and weeks afterwards. Yeah it was quite sobering and grounding experience I would say. I did feel quite a lot for those people and we had friends of course who had their properties and things burnt out and stuff in the Dandenong yeah.

I've seen a few bush fires and also my grandparents are in New South Wales up near Bulahdelah on the Mile Lakes and been up there and been a few bush fires. So I actually lived on their property for quite a few years and there was a bush fire had gone through and we went through later where it had been so the property across the road and there was a caravan and when I say it was melted I'm not kidding. It was melted down to nothing, yeah it was quite scary thing to look at and just think oh my goodness the power, the force yeah it's very imposing on one's mind.

I Yeah it would be obviously in New Zealand we don't get as much burn nothing like that nothing like that at all. Yet at the same time you've got that conflict of cold weather but also rising sea levels and storm surges and fire water.

KG Yeah the whole lot mixed together we got it all.

I Yeah where do you things will…can you tell me how you've adapted so far?

KG That's a really interesting question how have I adapted. See I remember putting the question bit. I think in my learning and knowledge and looking for information is possibly how I've adapted. I heard some people speaking recently about mentally preparing so where communities there's been a resilience in communities where there is more psychological appreciation of what is going to happen there's psychological impacts aren't that bad when it happens.

So I think exposing yourself and starting to consider how you are

going to manage that risk is a really good way of starting to sort of adapt. It's being pragmatic about things. So trying to understand them as best you can and be realistic in looking for evidence based information rather than some more emotional based stuff is really key.

Yeah it's hard I had to think about that one a lot more to work out how I've adapted. I try and do a lot of community based things and I also do things like I'm a fire guard person for my area. So I get the phone call and would start the fire trend ring everybody.

I'm on the Kingborough Council emergency risk assessment panel. So I represent the Southern Channel area. So I come and talk about how we as communities down there are finding risk and adapting to risk and starting to address risk issues and consider them as part of our lifestyle down there. Get communities more engaged and hopefully through doing that get them more prepared and networked to support one another because we know when something like this happens that's it we are on our own no one is going to come and save us. It's going to be a very ugly experience. That's probably how I've adapted or adapting it's mentally getting yourself engaged and participating.

I Can you just tell me maybe explain a little bit more about the involvement in the community resilience programme?

KG It's very new at this point in time we've had two meetings and it is doing risk assessment new community based risk base assessment model for how council's going to manage emergency management in the future. Because local government's role is effectively under the axe is really around or the emergency management is really around what we do in the actual emergency but local government's role tends to be or is more in getting communities prepared and recovering. That's where local government really gets involved.

So it's very early days. It's been interesting getting more information and knowledge about the local area and how prepared it is for climate to address climate issues and hazards all emergency risks and hazards. It's still early I could feel quite proud because I'm actually on there doing something.

I Why do you feel proud can you explain about that?

KG Just I feel I'm doing something good for my community, I'm doing something that's responsible and yeah helping us to get a bit more organised well hopefully get us a bit more organised and getting better engagement. Engagement with hopefully communities and councils. I think communities have become really disengaged from governance process and local government and I hope that this is just another of the little things that we are going to be doing that actually gets people to think a little bit more and to want to participate more in those governance processes is what I'm hoping and that's why I feel proud about it. I might be quite wrong it might just be my head.

I No it sounds like a real cool project and I think it could have a huge amount of promise. It will have its own barriers, can you tell me about those barriers?

KG There's always going to be barriers around all sorts of barriers. There's going to be resourcing barriers, so the capacity, the council has only so much capacity to do what it is going to do and there's the expectation that there might be more. There will be political barriers about the willingness of council laws to actually want to be able to fund and maybe take some of these things further.

There will be barriers within the council itself in terms of how it's going to effectively be able to resource such a programme out into the future. I mean it does require a significant investment and that also and another barrier is I think around it's going to require changes organisational changes really looking at the way of local government at an organisational level if you consider local government to be a being a beast then it needs to actually think about how it reorganises itself structurally to be able to better engage and facilitate the outputs of the project around increased resilience. So yeah a few barriers along those lines. There'll be also community barriers because I think the community actually really wanting to engage in something like in something like this potentially is also going to be another one where they'll be wanting their expectations met which might not be met so therefore they disengage from the process. Yeah there are a few.

I There is always is for barriers it can be very interesting. How long have we been going Scotty?

Scott I think we've been going just over 40 minutes.

KG This is where you whip the wine out and go here have a wine. Lessen the vocal chords.

I My other recorder is dead this is yeah.

KG We are down to you.

I No backups now.

Scott I have a question for you if you don't mind.

KG Yeah.

I Just address this one to Ren. Just going on your conversation sorry your comment before about people you know burning some of the sticks on the land. It almost seems there is either a lack of knowledge or a lack of awareness about how to deal with the land in this particular environment.

So in your opinion is there a desperate need to educate people in how best you go about doing that, just answer to Ren.

KG Yeah there is a real need to engage with people and educate them on how what is the best way to manage your landscapes for fire. In some incidences it might be people wanting to do now which is collect up sticks and make piles and burn them off in corners but in a lot of cases there needs to be other ways. They need to be educated around how those ecosystems actually function and what they need to be able to effectively carry on in their biodiversity capacity. So what is needed with them to regenerate?

But I also think at a bureaucratic sort of at a governance level we don't have that knowledge and understanding ourselves so there's a lot of work in this area that needs to happen. We tend to go in that reactive something burn burning is good so we are going to burn entire landscapes or we are going to manage them in ways that aren't actually conducive to them being healthy and there really hasn't been enough effort and thought put into what is the best way to do it. But I think this little project that we're working on because it is really about empowering communities to get involved and to hopefully understand their landscapes better it will be a nice model to be used elsewhere as a case study elsewhere to help people to start to think about I need to understand this landscape what makes it tick and then how do I effectively manage it rather than just going with our either burn or conserve type approaches which aren't really healthy in the long term.

I Yeah also at the same time on top of that you have got inherent knowledge, intrinsic knowledge within the community that you can tap into.

KG You do yeah and it's hard trying to tap into that sometimes or tap it and channel it the way that it needs to be channelled yeah.

I I think that's it got any more Scotty.

Scot No I was just thinking of management of stuff like that seems quite unique to places like this and there's a lot of places in the world that has fires but we were talking yesterday about New Mexico and Hobart having the potential for mega fire management would be slightly different here compared to somewhere like Sydney where you've got fires but maybe not the same potential that places like this have. Could be wrong but that was my thinking.

KG No that is true because we are one of the few places where we actually we have the vegetation right up to the urban boundaries really and you don't have that to the same extent in Sydney although

you do see Canberra burn and Canberra you wouldn't have thought would burn in that same way but it just needs the right conditions, the right wick to be lit effectively and anything can burn which is quite terrifying and we are very conscious of it down here simply because of the '67 bush fires and it did burn into Hobart and it did burn through a lot of our small communities but I think most communities on the eastern seaboard of Australia are also just as vulnerable potentially to bush fire hazard and risk something we haven't quite got to yet.

I Yeah New Zealand will burn at some stage if we get dry enough you know because we've got...

KG It's actually really interesting talking to people who don't have you see I just assumed trees well you don't have snakes, you don't have spiders but you also don't have bush fire. I just assumed because you have trees that you'd have fire.

I Not true.

KG And you don't have fires.

I Not much we do we have scrub fires but that's because we've cleared the trees.

KG But it's not part of the ecology of the area which is really yeah I just assumed that it would be.

I We've had a few ones but they've always…

KG See once you naturalised into part of our culture you just assume where there's trees there's fire and you might be wrong I obviously was about New Zealand.

I That's pretty fascinating it's quite cool.

KG And also you don't have any snakes. See I don't want to go to Africa because I don't want to get eaten by a lion. I am quite happy if there are snakes that's fine I don't have a problem with snakes, deadly snakes they are fine because they are not going to eat you, they are over there they are not interested in you.

I I don't want to go to Africa because I don't want to die of malaria, mosquitoes scare me more.

KG I don't want to go to Indonesia because I don't want to die of malaria or something else even though we have to because we've got family over there. Isn't it amazing what you get the risk that you know and understand and you've got all these other risks out there and quite terrifying? Mind you I wouldn't mind going to Darwin and I'm not worried about being eaten by a crocodile.

I I don't know about that crocodiles scare me, well actually they excite me as well because they actually make humans still be part of the food chain which I think is interesting.

KG A bit like sharks and worms and bacteria they make us be part of the food chain we just don't appreciate it.

Scott Slugs freak me out a little bit.

KG Slugs they are slimy and they stick to you.

Scott The reason why they are moving they're a moving organism but they're just cells they are joined together so in theory what slugs you can't kill them you can chop them up but those cells just divide and they can at any time can join back together. Now that's scary.

KG Do you know we have Leopard slugs down here they're big.

Scott I can pick them up and I can touch them it doesn't bother me but the thought of the fact that there are all these cells that in theory work together to join to make it bigger.

KG What about those kind of jelly fish amoeba sponge sort yeah.

I Did Donovan tell you about my … he probably didn't get a chance to read my information sheet and even that might probably not fully…

KG explain what you are doing.

I Yeah because part of it is I am learning as I go along what I'm doing as well but I'm doing something in regards to likening the landscape which is an ancient manuscript which is you know where the paper or the animal skin was more valuable than the writing on it so scrape it back and write on it again scrape it back write on it again but the fact is you can still see remnants of what was underneath and the fact is that you can't scrape it too much otherwise…

KG you scrape through its gone.

I And what are we doing to the world we are scraping back and rewriting on it again and very interesting around the time aspect and I find that really the thing as well I feel time in landscapes natural landscapes you can feel time.

KG Yeah you can it's compressed and it's stilted and it's not evolving time in a healthy way I find it's quite bizarre. So how are you going to do this, you don't know yet, you've got all this information and all these pictures.

I What I've done so far is I'm doing a whole lot of experiments and… [camera turned off].

KG No you kind of get the idea of people this city being connected to the land because they have history and length of tenure with the land in a cultural sense but they also have something else which I think that "western" people have lost and western people have one god that separates them and require them to be disconnected from the land and gives them a totally different exploited relationship with that land than we have.

Whereas I find most if you want to say people who have almost indigenous type people they actually have much more gods that relate or stories that relate back to the land where ours make us go away from that and it's all about how do we exploit and I really do blame a lot our disconnectedness as you were saying to the land comes back to the fact that our society is based on a Christian monolithstic based one god society that is disconnected from land and also disconnected from femininity. I see it based in a very male adversarial aggressive type mind-set that is not about having that real connection and real participation and softness that comes with I think many indigenous peoples and the relationship. Even though in a lot of respects there are some aspects of indigenous people's lives that might seem quite harsh I think they are actually quite soft and respectful in a way that we have just lost respect for the way we treat land, the way we treat animals, the way we treat each other. Very good point, very true.

I And even if we haven't you know we became the gods even when we got rid…

KG The gods that got in the way of having control and power.

Scott You can even see that too when places got colonised you know the native Americans even the Maori when the westerners came over you know there was not ownership of land, land was something you may have been a caretaker of the land and obviously you have little tribes and stuff and that is your area this is our area but you never actually owned the land. You belonged to the land.

KG You belonged to the land and you were alive on that land if you didn't look after that land it didn't look after you and you died and your people died.

Scott Bring in a western influence and obviously they are just going on what happened to them in the last sort of thousand years and they come and colonise a culture and say hey we are going to buy this land off you and the person that doesn't know about buying land goes yeah that's cool set up over there no worries and when they come back hang on we are going to use that land, no you sold it to us and that way you are actually getting pulled apart from you know where you are from and it's interesting now as we become almost more educated in how our world's reacting you are talking about the hole in the ozone layer you know it's not a quick fix. So now everybody gets the

entire world has happened to become educated on how to look after the land. So it's a big turn from the last (inaudible) you know.

KG It is and I hope that we can turn it around, I hope that we can make those changes but I just see there are so many people we have created these urban bubbles everywhere where you are the whole thing if you become connected to the land you disengage from the whole economy which keeps you in that urban bubble which is all about capitalism continuing to consume continuing to use to continuing, continuing whereas there are limits on what we can do.

I Or you just live in a virtual world.

KG Well yes have you read Cloud Atlas by David Mitchell, have you?

Scott No.

KG You should it's very interesting.

Scott You were going to say disturbing.

KG There are bits that are disturbing. Bits of it you can actually see I think there are about six stories in each one has two chapters in the book and each one is so … there is one I swear is New Zealand based and they are set back from the 17th to 18th century through to probably 2100 or beyond even and it's quite very interesting. All I can say is David Mitchell Cloud Atlas you should read it because I think there are some really good metaphors in there that you would find applicable for these conversations we've had today about how what happens to us as people and humans when we mistreat and misuse the land and misuse other people. It's very interesting.

I I'll look that up.

(End of interview)

8 INTERVIEW TRANSCRIPT OF MARIE GIBLIN

Interviewer: Rene Burton

Cameraman/Audio: Kim Annan

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 12 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Canon 5D MarkIII

Transcribed by: Lynette France

Interviewer: I

Interviewee: MG

MG Caulder who was a surveyor and he used to ride all around Tasmania and he's written his story as he would ride his horse from Hobart through to Northwest Bay he wrote what happened on the way, you know. Bridge missing from Northwest Bay after recent floods. So it was enough to take out quite big bridges you know.

So yeah we've got those old documentaries and a lot of the time we've got letters from what I've been getting too from people in the Margate area is letters written by family members and I've got one a little 16 year old boy writing to his aunt and uncle asking to come and stay and he talks about what the weather has been like and what they've been doing. That sort of thing is wonderful background to support this stuff you know. So yeah it's very complex. Did you enjoy the Heritage centre down there?

I Yeah went through the whole thing and had a look at the maps that they had in the library and just had a look and it is obviously all over the place not categorised but yeah really fascinating.

MG All this has got to go down there you see.

I Well I really like the way they set it out. They sectioned out what the land had been used for you know milling, small crops, tobacco everything the fires, good all round history. It was really quite (inaudible) and then one of the guys camera was quite amazing.

MG Oh Don Doyle dear old Don.

I Because I'm a photographer and Cam is as well we had quite an interesting…

MG you'd love it, he's starting another one I think he's got another 80 at home. He can't stop himself.

I But he's pretty cool.

MG Yeah see that is indicating that this is a hill (holds up a map). That's very roughly the way they interpreted it then. Some of them again were real artists who would do the most beautiful shading with paint water colour, beautiful.

I That's awesome that's really beautiful that is amazing. Do you have any of them scanned in these ones or digital files?

MG I've got those Margate ones I think sent to me as a digital thing.

I I could probably get hold of any?

MG If you went up to the department, the thing is it's going to cost.

I Well I can ask these guys to request it the council. It might not cost much and I'm happy to pay as well.

MG I mean they've got a copy of the book but they don't have any of the digital but I mean the only thing you can do is scan these. The only ones that have sent to me in a digital format I think is the last four I'm showing you with the notes those screen ones that I said were exactly what a chart would look like.

I I'll try and get my hands on, that's quite cool. What's the name of this book because I might try and get a copy of that?

MG Northwest Bay and Margate Tasmania it comes out now that's the one we did for town? That's it and that's got a lot of the stories and all the stuff the ships.

I Copies of the maps on the back still.

MG Yeah but only in small when we did the first thing we did a limited edition of 10 I think it was and having the maps because the little bod that did it up had to hand file all these and then so it couldn't be fitted in to this binding. It was a real nightmare so when they decided to print 100 or whatever they finished up doing they did it with just the maps small. Still ok but depended what you wanted to do with them.

I Yeah I might try and get hold of it.

MG See that this is Margate village and these were the survey notes that I found out and when we got a current surveyor to draft them up we could match exactly what these buildings were all about and where they were.

I That's awesome.

MG Yeah which worked out really well.

I I'm assuming the survey tools have changed a little bit.

MG Yeah well now you don't have the old chain and links. Did you see that big chain hanging up in that first display? Now of course they've all got these GPSs. They just take satellite readings. So it's all very, very different. Aerial photography, you've got 16 these we've got from other places, that's the volcanoes.

I That's awesome, I'd like to get me a copy of that. Next can I get you to sit down and interview you.

MG That's what I'm saying talk about it.

I Let's talk about that but what I want to ask is maybe just as being a cartographer is that all right.

MG I don't know what I can tell you.

I It will just be like a conversational thing is that ok. If you are not I'm fine.

MG No it's just my voice isn't too good, I've been talking, talking, talking all day.

I I might get you to sit on that green chair if that's all right.

MG All right.

MG See for example that's an aerial photograph from way back in 1948.Now all that was orchard all those speckled bits, none of that's there anymore.

I Is that apple?

MG Apples and there was small fruit as well blackcurrants all sorts of things you know and so all of that's been wiped with the grubbing scheme that the government put in place when there were too many people producing apples and the markets weren't established in Asia or in England. So (swish) they wipe it away it's all gone.

I So you are saying it was because there wasn't a market so they actually uprooted it and they planted it in other things?

MG Yes they paid them a grubbing grant it was called and if you had 10,000 trees you got 10,000 times whatever and you just bulldozed it everything went, burnt it in piles and you started off with something new. A lot turned round and put apples straight back in of course anyway, anyway.

I Actually, you probably might be able to answer it but is Tasmania volcanic?

MG Oh yes.

I It is.

MG Oh yes. Right there that's in have you been into Margate now and seen the thing there's a lump on the side of the road they've called a meteorite. It's been there since I was a child, it's not a meteorite at all it's the remains of this a volcano which spat everything out so all the stuff around here and the pile of stuff on this side of the Channel Highway is the remains of the tephra deposits and the plug that goes up through there has been by the Northwest Bay River and it's in under Brookfield somewhere.

But all these deposits from the volcanoes have been crucial in determining in what happened in Margate because from the basalt flows this beautiful brown soil along the Northwest of Tassie. So yeah this is Margate the vent the question marking is there. This is the road the Channel Highway coming round and this is the tephra outcrop with a plaque on it saying No it is not a meteorite which we were told as children that was what it was.

So yes and this all explains all the basalt flows that are all through there. So it's pretty much all in this area were hops and tobacco and seed manufacture. They actually produced seeds in this area and there are hops still a very old hop tobacco drying kiln just there you can still see from the road.

I so obviously fertile soil being volcanic.

MG Yes well that brown soil is some of the best you can get. Potato country normally up on the northwest coast. I want to find you this map I wanted desperately wanted to show you because it's the sort of thing see exactly what you would see if you went into the lands today but when you look at old photography and just see aerial photography which you can go into the Dell department in their photography section and they've got all the flying over the years and can say right what have you got for 1953 and they bring up a thing and you say oh I didn't know that and they can bring you the photographs that they were flying in the plane at that time.

Because now it's very different but it just shows you how things have changed. That is just showing how mapping in the past and then there's another sheet that goes with it shows how they overlay all the things. That might be sort of something that fits into what you were talking about.

(Shows a map) Here (shows map) now if you went into the Lands Department now this is exactly what they'd show you but the original and it's all been scanned now and they run that off on a printer. That plan was probably as long as this table you know but again it's showing you what exactly was on the ground at the time.

Sometimes it refers to something that is growing … here's the chimneys this is the one I'm say there were chimneys the chimneys are here and we don't know what those chimneys were for. We think it was for going down onto the beaches here gathering up shell and burning it for limestone to start making the first mortars and bricks and you know for the first building structures.

I You see the train tracks follow that …

MG It goes off there and that's how we knew that was that was because I'd been thinking it was a road but when we got the survey notes out there's that line there and it usually indicates the tramway and yet on some it is definitely the surveyor depending what his artwork was like it might be a barbwire fence but you've got to have a bit of background knowledge on that, you know, that sort of thing.

I So didn't surveyors have different ways of writing or a key I suppose or a legend?

MG It wasn't necessarily a legend what they did was just on there but some of them it's interesting when they sat around the camp fire at night they would sit and draw the foreshore on the opposite side. They were brilliant artists some of them in fact when I was in Darwin I was just amazed at the number of the talent people in the room that were draughtsmen and skilled people doing this mapping which is sort of pretty boring but we had a jewellery maker, we had paid artists, photographers and so I started running a thing called hidden talents and we used to have a big exhibition every year and sell them and put that into the social club.

And some of these guys were very artistic and if you find these little survey books they are just beautiful. They are a work of their own. They open up this way long ways and you open it up and you wrote down the page like that and down the page like that and that would have a reference to it. It usually says book number and it will tell you what book it came out of.

See notes and there's quite often another sheet of tracing paper and then they'd finish that survey that day, sit down by the camp fire and do a beautiful drawing of a landscape in pencil, you know, sometimes they had other drawing equipment with them. But that's the sort of work that you are looking at when you go in and look at the actual charts which are all now scanned and the originals are going into proper storage. But these I think are all now available you know whereas they hadn't been before they'd been down the bottom of this building to protect them which is good enough. But see how they've

been knocked because originally they did work from them before computers started and scanning. So yeah what else I mean what else can I show you.

I Can you tell me about the process that you did laying over like in these ones where you did layover. Did you actually do the layover yourself of the whole maps onto.

MG No well I'd left the job by then. When I was there I had the facilities and the skills to do some of that but by the time I'd left I only gone back and done this with Peter McPhee with the history book a few years back and I've been gone from there since 1998/1999. So a fair few years now. So one of the cartographers worked with me and he said right what are you doing and I said well I want to know about Kingston (inaudible) Bay how it developed and then I want to see well here is the first ever no this is the line of where they planned to put the first road the proper road, but here's the track that everybody would have ridden on horseback to get down to Western coast where the Aboriginal settlement was where they rounded up the Aboriginals and put them into these buildings down there.

So the road the track went all the way and it was always just spotted like that and I've got it going right through now through Margate. So I can actually trace that but when you go in the field on the ground sometimes you can see remains of it, not always like I found the rest of the convict settlement at Burgess Bay. But by the time you've put a few orchards in like that and bulldozed them and resown and bulldozed and resown a lot of the old history was gone and so quite often the only way you can find out what was happening was to go back to these maps and it might show a barn or a house that doesn't belong there anymore or doesn't exist anymore.

So see this is Soldier Settlement this is where some of the soldiers that were looking after the convicts were given grants of land and then when I put that over there I can find that my block of land is somewhere in here where I actually live. But there's bits and pieces of details of when the road was surveyed and what year it was surveyed and then there's also apart from that this is 2A 192 there will be a plan and I can't see the number off the top of my head there but it will have 2R on 42 and that means a road plan.

So once you understand the system you can find out a whole lot about it. Sometimes it was actually shaded the art work actually showed you what the levels were like. Yeah sometimes they just using a black wash they would show a different elevation.

I Almost like contours.

MG Yes. That's the track going through to west cove right through Margate, this is going over the bridges where the road is roughly now and this is where it came across and if you go there you can find evidence for a crossing. Sometimes they just went through the creek but sometimes there is the remains of a bridge. See this is a car track. This is telling you a lot about what's on the ground. There's about 6 pages for this one I think and it just tells you what is passing.

I So that is the surveyor's map.

MG Yes that's survey notes and this is the folder. So he would do the surveys out in the field, he comes back into the main office and another gentleman usually did this.

I How often would they survey?

MG Every time they needed to if they decided they were going to grant some land to somebody and at the time they took Tasmania over it was all crown land and then if they decided right we better start a township here let's grab some land all the soldiers have been so good to us and looked after our convicts or something. So then they would send the surveyors out to the field and they would decide roughly by looking at what the lay of the land was like, where the best town would be. Sometimes they didn't pick a good place.

When you go through Franklin down the Huon I mean the main part of Franklin is right up on the hill and there's a fully gridded out town with hundreds of blocks that never got sold, nobody ever claimed them. But if you go and buy one of those blocks now when I was doing the mapping and you put it over an aerial photograph the boundary of that block goes straight through the middle of the house and then there's huge ruction happens because they then have to either buy that land if the person will sell it to them. If somebody else is buying that one next door and their sitting room is half on his block all hell breaks loose. But that's what happened because nobody else bought any of these blocks in Franklin people would say that's mind I reckon that's it ok I'll put the house there. Never surveyed it, you should never do that because you never know what's on the ground you know.

So causes problems. [Shows another land map]. This is interesting because there used to be a collary out the back of Margate which shut down in 1920ish around that time and this is where a little train used to come in and send it off there and now there's a whole lot of other buildings there but now we know and that actually still goes through somebody's land and it is still separate title at the moment. So if it can be acquired what we are trying to do is acquire it back from the owner to have a walkway so people can walk right through the hills around here. I get a bit involved with the programme the Tracks programme which is linked to council here.

I So these are all scanned now you said including the overlays?

MG No I asked for the overlay. So what they've got in the system I think up there still maybe I mean I might be wrong is they've got Google photography which is stored there and then they've got all these and so one of the carto's will then try and link up some known points on the plan and on the ground and fiddle them around until you get it right. You've got to get as many of these boundaries connecting as you possibly can and then they sandwich the two together and then print it out for me.

I It's quite amazing the coastline is it does fit but it moved…

MG Well that's one of the things they try and work with but the coast line was quite rough. Like the surveyor knew he was standing somewhere there and it was on the edge of the beach but the beach changes and yeah he didn't have this road it was where they planned to put the highway and there's no saying it went there because in between they did a lot of detours around huge lumps of rock or whatever you know. But Browns River you see has shifted its bed, it reconnects up there but goes I think pretty much there now.

I Because that's dammed the top of Browns River.

MG Well most of the rivers have got dams all the way up Northwest Bay River has. A lot of the water supply comes from up there and that's changed immensely around Margate. We are working in the Lachey group in an area there and from what it sounds like in the past they talk about having these massive floods that wiped out bridges and yet we are talking now about a creek that wide but it's running through a flat area that's 2 to 300 meters wide. So obviously once maybe that river flowed right over that bed and then since then they dammed it further upstream and then they planted hops, well there's hazelnut bushes there, I've taken cuttings off that, I mean put it back as an interpretation garden but you know they just planted along these river flats because it was beautiful soil. Sometimes there's rock underneath it but now you've got a creek this wide that once was probably meters and meters and meters wide.

I Still potential to plant it ... Can I get you to say your name?

MG Maree Giblin.

I Can you tell me about being a cartographer or how you got into it.

MG I left school and I'd been very interested in art and pottery as a school person and didn't fancy going to teaching. So I wanted to go into dress design or something to do with art and 1963 the only thing I found and I got a job straight away there was as a tracer they called them. But I was in the town and country planning commissioner's office where we drew maps and at that time there weren't many town plans done and people just built the town and you could have an

abattoir in your backyard, you could do whatever you liked, you know piggery and that's when the concept and I think it was introduced by the English are very hot on it and my boss was Neil Abercrombie who was an Englishman and that was when they started drawing a town plan and then you do a field check and go and see what was situated in a town and then you coloured up the town plan with each residential block coloured red, commercial was coloured yellow, noxious industry was purple stripes on a white background and so then you could open up the whole town plan for that town and look and see exactly what was going along the ground. And my job was to draw the town plans and then to colour them and that's what I liked most was doing the colours because you actually painted each individual block somewhat minute. Yes so I started there.

I Can you tell me about I suppose the colouring so would you see patterns, would you see was it quite interesting seeing the layout of I suppose towns and industries was it because did you do multiple towns I'm assuming?

MG Oh yes you start they'd say this week we are doing Spreydon up in the north west coast and then we'd travel up and do the field check they called it and then as you were driving around with a copy of your map on your lap you'd actually write oh piggery, oh carbine works, oh whatever and then the commissioner would decide what that was going to be coloured and the head draftsman would probably do up a basic one but then would hand it back to the tracer to finish not just one copy but one for the commission, one for council and another one somewhere for public display. So you would have to do 3 of the same which got a bit boring but yeah so that's what you did.

I So you were writing on top of the maps, or did you recreate the map first?

MG No they did a dyeline print when you drew the map you drew it onto a plastic film that ran through a dyeline machine and you'd have that dyeline that you would then work on but most residential plus residential area you obviously wouldn't have noxious industry in the middle of it. That would be over in the industrial so and so, industrial was one thing, noxious industry was probably at the back of that, but commercial meaning shops yeah commercial that was close to where the town was. Hospitals was something else, the police station was something else. So everything had its special colour. But I'm going back a long way this is 1963.

I so would it be the same for things like I suppose like the hotel that used to be down here the Australasian so that would be commercial?

MG I think commercial was anything to do with a business. Now I think they are separate in recent planning schemes. If you went out and looked at that one out there on the counter you can ask for it and see it and now we've got environmental management zones, we've got you know areas that are for public purposes.

There are areas for oh it's completely changed. I wouldn't even know half the categories at the moment.

I Can you tell me a little bit about actually going out in the field and trying and especially around seeing the history or I suppose that's more later what you are doing now isn't it you are looking for evidence?

MG We would note for example churches and quite often they were heritage churches and then there was accompanying the planning scheme which was just the flat map with the colours on it there was always a volume or a book that explained all this out in written text. So you could read that as well.

But yeah we would just be in a car and we would just drive every street that we mapped and me as a youngster always had one of the draftsmen with me and they would say right this block here colour that such and such or note down that is such and such. So he would be making notes. So it was a collaborative effort. When we got back the commissioner took over from us and it all went from there.

I That's quite cool. Can you tell me about the process of because you also did was it more detail so you would have a larger map and go into more detail. Is that correct because you said you worked to a certain range of measurements. Is that correct, thinking scales is that probably a better word?

MG Oh different scales yes but in those days we had a different scale for every different plan. Now it's completely uniform everything that is in that computer it's got all the cadastral information about that's all now to oh you've got 1 to 5 sheets but now you can just change it just putting it into the computer you can change the scale for anything you want. Once it's plotted in at a certain thing it's hard to explain.

I but originally they were different scales.

MG They were all different yeah.

I It must have made life a bit interesting.

MG Yeah but you had a series of rulers with different scales on them. So you would look at the scale at the top of the map and then you'd say oh where's my and you'd get the appropriate scale out so you would then measure off more and know exactly what was on the ground.

I Those pyramid rulers…

MG Just flat we had about 8 or 10 of them.

I That's awesome. Can you tell me a little bit about how you because you go out in the field still now a little bit to look at the history or not?

MG No for me now as a cartographer, oh yeah I'm always getting myself into trouble trying to find things.

I Can you tell me a little bit about that?

MG Oh well once I found that I had a whole lot of information and once I got involved with Channel Heritage centre and became very aware of my local history. I was born in Hobart but moved to Geeveston and then came back up to Margate 26 years ago and I've lived there ever since then and just because I get involved in community I tend to yeah look at what surrounds me and I'm involved in Land Care so that took me back to maps which took me back to what historically was there. So how can I protect that I've just been now with Parks and Wildlife because I found I was saying that convict settlement and there was a wall going into the water where there was obviously I looked at an old map and it had a jetty there.

But the convicts were there and they had store huts and I went up on the bank and where it was marked store huts on the map I found all these old concrete built bricks. So it's the foundations of the stores hut. Well now that's been eroded away with whatever climate change or rough seas and so I've been back in there today seeing what we can do to protect that because it's all going to be washed away you see. And that's just me I can't let go of the history and the maps and what they are telling me.

I Can you tell me about actually how you go about once you find an area because obviously you've identified an area of interest maybe on a map and then you go into the area. Can you tell me about how you interact with the landscape to actually find that area? What signs are you looking for?

MG Well you know from your maps what the land grant was and where the boundary finished. You must never go on private property obviously but if you are on say Crown Land which in this case is on the foreshore which is owned by the Crown Lands people I can walk on that and look which I did and found the bricks and found the stone wall and then I can sight off and look where it said on the thing the men's barracks might have been and where a mill once was and where Mr Munroe's cottage was over to the left.

So you can't go onto those people's lands because people now live there because we've gone from 1820s up to the current day. But at least you can go ask that person and I've done that in the past and said look I'm just a bit interested are you interested in this and they're very interested in and so everybody's happy to come and have a look you see and then you write it down and send it back to the Channel

Heritage Centre.

I I'm assuming quite often there's not that apparent I think you'd have to have an eye to see it would that be correct.

MG Yeah.

I Can you tell me about how you develop that eye or how do you?

MG Well on the land I own at Burgess Bay which is 50 acres I could see that there was once a house there because there's all these tubes growing where there's only native forest and yet there's these tubes and thought there must have been a house, looked yeah saw foundations. Went down over the side away from the house they always had a tip site just no tips in the sense of the council tips and sure enough there's all this broken china and bits of copper lamps and all that sort of stuff which I collect. I collected boxes of them.

So then you can look at it all and say right this must have been about the year 19 whatever, 18 whatever, china looks like that. So you then build up an image of what that house was. So you do the same thing on not on public land but where you are allowed to go on somebody else's land as well.

I It sounds like a really fascinating process to go through.

MG It is it's exciting it's like doing an archaeological dig really.

I Yeah I watched Taylor Robinson's Time (inaudible).

MG Yes that's it that's what you're doing and the way he interpreted too by what he sees and what he knows but I'm just not that good at all. The bigger history like politics of the era I know a lot about the convict era. For example they were saying at Birch's Bay where I found the old stores hut the reason they had the jetty there was because the ships used to come in, off load their stores but at the same time as the area got burnt out and there wasn't any more timber they had already accumulated a pile of timber which they built prefabricated cottages which is what we do now and send it somewhere and just pop a house up in one day. And all the first shelter for the convicts at Port Arthur were built in Birch's Bay prefabricated put on a ship, sailed across the bay and they set them up in a couple of days to take the convicts.

I that's awesome that's really cool. Can you tell me about your tacit knowledge in mapping and how that do you visualise it when you do you visualise the map when you are in the landscape?

MG Oh yes to a degree yes because well you can look and think well why is that road straight up there because but then you remember that the boundary of that grant lot went in that direction and quite often the roads weren't put through a grant that somebody was given. They went along the boundary of it you know. As time goes on they didn't necessarily follow infrastructure or was there before a new road would go off the side of a grant but yeah.

I've got it in my head what that map looks like, what that county chart looks like. The county's chart is when they compile all those first grants together and they are a rough map but they are totally different. For example one of these grant lot individual grant lots yeah and I just had in my mind what that that mapped looked like.

I Can you tell me about the grant lots I don't actually know any of the history. So that was the lots were given to soldiers you said.

MG And settlers is almost like sometimes you bought them and the interesting thing about the first convicts here at Browns River and Northwest Bay and Burgess Bay they were the men weren't in the ball and chain thing like the convict image for Port Arthur is. They just were free but they had supervising soldiers looking after them. And they could go off into the bush and slap up a little bark hut and live there, drop their saw pit outside big pit that they rolled the log over and sawed the timber up and then they moved their timber that they cut down to someone who would have said oh you are bringing me in 26 4 by 2s or something you know and he would have that but he had to work from 8 in the morning until 4 for the government because he had been a naughty boy and that's his punishment. If he chose to stay up until 8 o'clock at night then that was he could keep that for himself but what the naughty boys was start putting a bit more off that pile onto their pile and that's why this strict system kicked in at Port Arthur because they were doing a bit of cheating. Is the way the story goes. Yes the grant lot once the convicts had made a big enough pile and sold it back to the government for themselves for the after 4 o'clock use they accumulated some money and they were able to buy their grant lots.

I so the convicts themselves were able to buy…

MG To buy them that's why we've got so many of them still here today they stayed on and their descendants are still alive today and we are all looking back and trying to find convicts in our past a lot of people and that's exactly why they were still here they had a rough well things were tough in England, came out here because they had been stealing a loaf of bread to keep a child alive, get a lot granted to them once they worked hard enough. Sometimes they were assigned to upper class people who were coming out here purely as settlers. It's quite complex the way it works out. Those people who came out as free settlers were requested to come like some of my descendants came as teachers. They said will you come out to the colony of Hobart and set up a school. So but my descendants had convicts working for them and I don't know if any of them ever accumulated enough money. I know that our family sent some of them back to Scotland because they worked hard for them and they wanted to go back and they paid their ship back once they had done their time. But yeah it's multifaceted the whole convict system.

I It sounds really fascinating especially it did seem…(Heating system making a lot of noise Ren tries turning it off) It seems like all borne out here for such small what we class as insignificant wrongs of stealing as you say a loaf of bread.

MG Oh there were all sorts of things clothing, blankets to keep a baby warm.

I It hardly seems criminal.

MG I know but some of them were hardened criminals but a lot of them it was petty theft and depending on what term they were meant to serve they might have been free within a year given a pardon. If they worked really well they could get a pardon, well now you can go off. I'm no expert on it but I just read what I can find but I know that some of the people that were here as convicts did they were great workers, you know, and they built the whole community up.

I Did you ever look at have any experience or things of pre like the first I suppose explorers that looked at those maps as well, do you have interest in those sorts of maps?

MG Oh yes I'm obsessed with maps. I've got a bookcase with volumes this by this. They came with me south I've got just about every book on cartography that you can imagine. I've got to find somewhere to put them now get rid of it.

I Where are you moving or where are you moving to, are you just downsizing?

MG I'm downsizing yeah. I'm on 6 acres which takes a fair bit of care the bush fire season particularly but I bought it 26 years ago and the reason I've taken a while to get there I've got 27 or 30 different native orchids this big growing on this mudstone soil that quite often, I found one two years ago that's never been seen in Tasmania before and they notice there's 3 plants in Victoria and 3 in South Australia. So I've just been working on getting all this protected so I've got covenance on them now the land at Burgess Bay has the land here at Margate.

I Can you tell me about your orchids, why did you start growing them?

MG You don't grow them they're there.

I Just there.

MG Native orchids.

I Wow.

MG Yeah and you've got tiny ones that big or you can have them that big or you can have them that big and they're interesting because they have a strange relationship. A lot of them don't actually make their own food. A lot of them don't have leaves there's a bulb under the ground which the bandicoots and things just love and will dig up and eat. But yeah they have a symbiotic relationship with a fungal thing which makes the food for them and puts it into their little tuber and then up comes the flower…

MG The relationship they don't even know what pollinates half of them and a friend of mine said oh when you have got nothing to do just sit down watch them and just see what comes. Yeah right I got nothing to do. But again the thing because I was an artist and a pottery teacher for years is the shapes and the names that get me. I can't go with the long Latin names but if you say the power horn orchid straight away I've got an image of exactly what it looks like. I know the colour, there's the you know the sun orchids there's golden moths and they look just like a little golden moth. They're the most fascinating things and my block has got masses of them.

I So are they actually native to Tasmania?

MG Yes there's a whole different lot in Australia as well yeah.

I It's really interesting cool. And I suppose well as you said with the fire do you see like lots of remnants of fire when you've been.

MG Oh yeah.

I Can you tell me a little bit about that?

MG Well I mean its wiped towns out as in Snug as you would have seen in the Channel Heritage Centre. But the convicts yes because the Aboriginals used to use it I don't know if you are aware but they would move into an area and they would burn and then the grass comes back. Some of the smaller native grasses which brings the wallabies out to the clearing to eat it and then the Aboriginals would be waiting and would kill them. So it was making getting their food easier because if the wallabies hopped off into the… they would never be able to find them, you know.

So they did a lot of burning and when you go like at Burgess Bay up into the bush there was a big fire I think in 1930 and another one in 1903 and that's what sent the convict group over to Port Arthur because it got burnt out. So they sent some fellows down saying where's the next lot of good timber and they finished over in the peninsula and so came back and said right the timber you've got there make some huts we are going over there. So yeah it's been very important in the development oh from what I'm reading it's been important in the development of where we've lived, where we've set up our towns, and how often we've had to set them up. So it's very important.

I Yeah you know coming from New Zealand the bush doesn't burn so easily. It seems to burn quite readily here and seems to be inherently harder and someone was telling me another person I had interviewed where you got this required to germinate and it has to burn to get used to fire.

MG And when a trunk burns all the new growth comes from behind the burnt bark. They all get fluffy all the way up all around the trunk they get this scree. You can see some of it in the places that have just been burnt.

I So when you've been out I suppose one of my questions is we've got it documented I suppose Snug and the '67 fires were obviously a large one but can you see remnants of previous things. You said there was large fires in 19…

MG Yeah when photographs of looking at Burgess Bay up onto the hill you can see all these white dead trees that didn't make it or hadn't got sprouted but some of them are very old and yeah they all had gone.

I It's definitely been around for quite a while. And when you are in looking at the history do you see much Aboriginal remnants or within the land itself?

MG Yeah from time to time you come across middens, areas where they've been preparing spearheads and make their own little quarries where they would bring chunks of a certain kind of rock there but not as often not down in the areas I've been most interested. Here there are middens down there on Drew Point but no I haven't seen as much of the Aboriginal stuff. A lot on the northwest coast I think.

I I don't know that much about the history. Yeah what's your main interest in land and mapping I suppose what draws you to it?

MG I came to it really by accident because there wasn't anything else I could do that did involve drawing and art until I went and lived in Jeeves for 21 years and then I became an art and pottery teacher down there but so in 1963 it was either take a girl or change your mind do something like typing. Can't do typing it's just doesn't interest me because I've got to be seeing something and a lot of it as I say about the orchids I love them because I can see them and I can see something in them from their common names because they will use the Latin names but my head works differently. I've got to have pictures and colour there.

So that's why I suppose I got into mapping by mistake in the sense I couldn't get anything art design, advertising was limited then. I mean they didn't use many artists, graphic designers weren't around much. So I was just lucky that I got into this Town and Country planning where I was colouring, drawing the whole time. Then had the years away as an art and pottery teacher and then came back and fortunately came up to Hobart and was able to get back into mapping again. But it was completely different. I used parallelograms and a slide rule and none of that's used anymore just a computer you put it in here and out there a table way over the other side of the building suddenly starts drawing the map.

I How do you find that?

MG It freaked me right out, couldn't handle it, nearly had a nervous breakdown because one of the things was you would type into this computer all those directions on the survey notes, right. Then you would say print and but before you said print you had to go over and put your piece of tracing paper in the appropriate spot on the table this big table that had this big long arm and you set it there and the little pen thing was sitting there and then you'd say right you would put a magnetic strip along that side, that side, that side and that side of the piece of film. You'd go back to your computer and say right now print and this little pen ran up and down a bar just to see where the paper was and then it would go back to its station and then it would start doing dots and lines what I'd told the computer to do.

Well what I was doing wrong was I was putting the magnetic strip in a little bit too close so that the little pen would come and bump against it and not know where it was so it would fly back up to its leaving point and it would take off and it would fly all over the table, screeching, it would fly along to the end of bar and go and spit out and fly across the drafting floor. And all the boys said wow how did you do that and I said I don't know.

Do it again, so I'd do it again and they would sit and watch and the same thing happened again and I said I'm going to have to leave the job I can't do this. Anyway they sat and watched and they said it's just touching on the magnetic strip so it's lost its direction it doesn't know where it is. So it was flying off to try and find where it was meant to be.

But that was just totally new to me and I didn't have to hardly draw one line you know. I mean you did once but you plotted it out first and then you brought that back to your transparent film and put it in underneath it and then you traced it off with a very fine black pen and doing contours was fun too because you had a contouring pen that actually wiggled on a stem like that.

(End of interview)

9 INTERVIEW TRANSCRIPT OF SKEY HARVEY

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 11 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Canon 5D MarkIII

Transcribed by: Lynette France

Interviewer: I

Interviewee: SH

I Hopefully Don may or may not have given you an information sheet. This is just a questionnaire sheet I will show you that afterwards some information. So can I just get you because I'm interviewing a few people first state your name, what you do.

SH My name is Skey Harvey I'm a resident at Torino, I've been a resident in Torino for a year and a half now since I arrived here from WA and since I've arrived here I've gone back into studying again so I'm a student.

I Student is good.

SH Can you tell me then about your first time you visited this area?

I The first time I visited Tasmania was probably 10 years ago. We came over for a holiday from Western Australia with my wife visiting friends for a 2 week holiday.

Scott Can I stop you guys? Can you speak again? (Fixes the mic – much better) lost that first part, sorry mate. Maybe just go from the top again just to be safe.

I Can you tell me about the first memory you have got of this area?

SH Oh Tasmania, when you say this area do you mean Hobart itself or Kingston.

I Both.

SH Well this area particularly Kingston is where we first arrived and I was driving to Blackman's Bay where we were staying at the time. I do distinctively remember the little beach area it's just beautiful, just looked pristine. Beautiful water, beautiful scenery, nice and green lush rolling hills and looked like just a quaint almost a village feel to it. Yeah quite impressed just looked beautiful clean. I was discussing it earlier with your colleague it was just pristine yeah it's a beautiful place.

I Can you tell me about coming here or your decisions for coming here?

SH The decisions coming here well I've got a young family, I've got a four and a three year old. So would have been three and two at the time. We came here because we've been here before and we had good friends that lived here. Fell in love with it about 10 years ago. Took us about 10 years to get out here. It is a lifestyle choice really. It is a very easy place to live.

I Can you tell me about falling in live with it 10 years ago.

SH Falling in love with it, it's just like going back into time warp in a good sense we probably you are not really missing out on anything but you get to appreciate almost you know natural beauty, you know what I mean, it's just a beautiful place. It just seemed everything was accessible, everything was easy and coming from Western Australia which was flat it's not very undulating sort of landscape coming to this landscape where it's green, it's lush, it's rolling, it's undulating, it's raw, it's natural and it's beautiful. So it's hard to single to focus on any sort of one aspect of what I fell in love with and I certainly fell in love with the whole of the place yeah.

I So you are talking a lot about the actual landscape as well which I find quite intriguing where the love is of the landscape. Can you tell me about your relationship with land or if you have a relationship with landscape how would you describe it?

SH Yeah I'm not probably sort of hands on land person such to speak. I've drove up transients I've come from a military family, I was in the military myself. So kind of like moved from area to area so I never really got to experience growing up on one single piece of land or getting to know a particular piece of land intimately or in its unique sense being able to sense different seasons. I haven't I've never got to appreciate that. But I've been lucky to visit many places where I can appreciate different places and different landscapes and different beauty.

I Can you tell me a little bit about your transient sort of history?

SH Yeah I mainly grew up and spent the majority of my growing up years my primary school years in Melbourne in Victoria in Robie (spelling?) which is a western suburb out on the way to Geelong and then we lived in Queensland for a little while and then we went to America for a couple of years and then came back to Melbourne. I was born in Penang Malaysia and ended up in Perth, WA.

I Can you tell me about some of those experiences of moving through the different areas or stories?

SH Anything in particular?

I No what's the first thing that comes to mind when you think about moving through different areas or different places.

SH It was always oh geez my most memorable thing was probably having to leave. Dreading the move and then having to dread it all over again. You sort of redevelop friends, get used to them, get used to the area and you know you would always hate the move but you would arrive at the same place when it was time to move again. The emotions are exactly the same leaving friends and the place itself and yeah and I suppose no regret about going to a different place and experiencing it because you always arrive at the same place. Always equal amount of regret of having to leave this particular place yeah.

I Can you walk me through some of those movements that you did.

SH Walk you through as in what level?

I Just I suppose what really comes to mind, what is the most moving thing for you maybe a few places or just because it sounds like you had a very almost transient sort of going in and out of places a lot.

SH Yeah.

I Would that be…

SH Yeah that's what it feels like looking back now because the longer you've been away from it the still more brief the memory is. You know I suppose you know memories are like in Raff? Base dad was an electronic engineer in the air force and living near Raff bases there was always things the barest sort of cheapest land where they situate the air force bases in I remember that. I have fond memories of when we lived in Queensland Amberley Base dad used to work on F1 Elevens and the school was just outside the air force base and sorry (gets emotional) gee, I don't know what it is just thinking about dad.

Yeah after school going meeting my dad at the RAF Base used to sit in the cockpit of a F1 eleven it just been captured jettison the pilot and waiting for dad to finish work and going (cries) sorry mate.

I No just take your time it's all good.

SH I don't know what brought this on I've got a good relationship with dad, dad's still alive it's still it's nothing no I suppose I've never really thought back what was special about a particular place. They

were special times yeah.

Sorry to be a souk.

I No this is the sort of stuff that I'm trying to look for is that connection with land and going back through memories.

SH Yeah obviously that was a fond memory of mine and I had an older brother and we'd both meet dad there and we would just ride home and it was a pretty unique sort of lifestyle at that time. The school was pretty much it was off the base but on the base yeah and we sort of lived right on the base and it was pretty exciting with your dad being involved with planes as a kid and you know and knowing it's so special to dad. Dad used to love flying aircraft in general.

I So your dad was a pilot?

SH Not by trade he's an engineer but yeah he's a signal pilot air licence yeah.

I Can you almost I suppose touching on the memories of places that you go to do you relate them to the landscape itself or the imagery in your head is it the imagery of the landscape, or the people or a mixture of both?

SH It depends on the people and the landscape whereas Tasmania that's always been the sort of landscape you know. Leaving Tasmania my recollection of Tasmania was when we first arrived 10 years ago everywhere we looked sort of like a sort of postcard it was just magical.

So that memory before I arrived in Tasmania to live was how I remember Tasmania.

Obviously what I talked about just before my memory of Amberley in Queensland is different. I remember what I just told you about was a capture of a F1 Eleven it's got my memory, but yeah America when we lived in America as a 16 year old my memory of that was just like a movie. The high school where we went to the jocks are cheerleaders and all that sort of thing.

But people always associated as well in the memory yeah people yeah I think you always associated with people. I do.

I Coming to Tasmania and I suppose you have now settled here for a year and a half do you see that as a transiency do you think it's permanent?

SH Look I like to think it is, I like to think it is for my children because you know not that I have any regrets about the way I grew up but you know my daughter I've just put in to a school and it's a really good school. I would hate to think that she would ever have to leave it and she seems quite nice she's in pre-kindy. I'm getting a bit ahead of myself here but she seems quite settled and she loves it and we love the school and we found a good school for my son. He's 3 years old.

And we love the lifestyle, we love where we live, we love our community from what we are learning about it and as much as we can learn about where we live. We seem to fall more in love with it.

I like to think we will be here for the duration of the kids schooling at least and we'll see where we go, we'll see where the kids head out probably follow the kids around yeah.

I Can you tell me about the things you've learnt about you say you've learned about the community and I suppose about the land itself and you know getting to know the place. Can you tell me about what it's been like getting to know or what you've learnt about this area?

SH Yeah like other states I've lived in say Perth and Melbourne are a lot more polished. The area seems a lot more raw. It is certainly more community based. The interaction seems to occur more often in a positive way. There's an atmosphere there's a feeling of a community spirit which I think is more alive here or I have experienced it more here than other places.

Yeah as far as learning about look where I live I mean geographically I can't really expand on that obviously I'm learning everyday where I live and where it's situated and what's new and discovering new things.

I One of the things that I'm doing I will just tell you a little bit about the work that I'm doing is around how we reuse landscapes and how you can quite often look at memory and history within a landscape.

What time do you have to pick up your kids?

SH No, no we've got heaps of time.

I Is so I suppose this is my next question is going to be have you felt like or can you tell me about anything that you can read in the landscape or so you have learnt some stuff by being here but can you read any of the history in this landscape?

What do you feel, what do you get from it?

SH You can certainly sense the history, you can sense from the building ruins and the old buildings and the old fence lines and the cleared vegetation. So you can sense the history of it being populated and you can certainly understand that you know it was colonised you know in agreeance of when you know from the history books when it was colonised you can see that. You can see a lot of the history of the place.

My interaction I don't think I've been here long enough to actually feel as part of it I still see myself as a bystander. I feel I've got a good understanding of nature. I've got a degree in environmental science but I yeah I suppose I'm still that bystander you know just admiring it at the moment yeah.

I And you've become part of the community resilience thing are you part of that?

SH Yeah part of council's emergency committee yeah.

I Can you tell me about that?

SH I think it's a fantastic idea I think the council is brilliant in what they're doing. You don't see many other councils introducing or having the community to be part of it or representing their particular community being part of some an emergency management committee like they have before. The concepts sensational yeah it really is a good idea.

Yeah hopefully it continues and it continues with potential it could and hopefully other councils adopt it and you know what we learn from this episode you know can get developed in the best practice and yeah used by others.

I How do you feel being I suppose you describe yourself almost as an outsider looking in but yet you've got such an active and important role in the protection of it. Can you talk about that a little bit?

SH Yeah look I suppose I'm just a small part of a greater thing in respect. I'm not really yeah it's hard to talk about actually I can put suggestions forward and you know that's the best I can do. It's very intimidating because a lot of the all the other representatives have been in their region for a long time whereas I haven't. So yeah you do feel that and you know sometimes I think I found wanting in a lot of regard and to developing that knowledge in that particular area and being able to bring that forward. So it's impetuous on me I suppose to go out and try and discover.

I How about what you bring in?

SH Well what I bring I could look on the brighter side I could probably you can say that might be a positive is not having that relationship and looking at it you know from an outsider's perspective and yeah and sometimes not having relationships can allows a different perspective. Yeah it's…but I think it's for me it's to get out there and start learning more about the communities. It would be nice go out and actually do a risk assessment like be empowered to go out and do risk assessment for your particular community and then come in and meet. Whereas at the moment I feel very exposed because I do not have that long term relationship like the others in that intimate

knowledge. I'm not sort of bringing anything into a group it would be nice to start in your community and then come in as a group. But it's for me to play catch up yeah.

I Can you tell me the driver for you getting involved in that?

SH Yeah oh look it was part of a Uni project I got exposed to adaptation that the councils going through at the moment. I got exposed to it yeah through that exposure I got to meet Donovan Burn and he's obviously very passionate about it and you can see his passion and see how worthwhile it is and how important it is and so yeah I did want to become involved.

I You said you were in the armed forces can you…

SH Oh a long time ago.

I Can you tell me about what that sort of gives you I'm assuming I just find it sort of interesting around I suppose a structure where you are always in the land within the armed forces. What did you do?

SH What did I do?

I Yeah what did you do in the armed forces?

SH I was a soldier, I was in the army.

I On the ground.

SH Yeah a lot of it was it's on the ground out in the field. So a lot of training in Northern Queensland in the tropical rainforests, you know, we went everywhere really around Australia and the deserts yeah. It was sort of pretty intense sort of training.

I Can you tell me about the I suppose the rawness of it just being if you are in the infantry the foot soldier on the ground, the rawness of that connection between because you become quite intimate with the dirt crawling around with it or whatever. Is there a level of that?

SH Oh I suppose well you are trying to camouflage yourself in it amongst it so you are trying to in a way it's becoming part of that in a way in a sense is a defence is part of your survival mechanisms. But look my memory of what I took away from the military is more of the yeah we got memories of places but it's the mate ships and being able to share those experiences in different places and with good friends yeah the mates and the comradery ship that it brings. A lot of it was hard environments and has been challenged by those environments and being able to progress as a team in that environment was pretty special.

I Next question I'm going to ask I'm just going to ask you to do one favour is maybe incorporate part of the question just to contextualise it when you give the answer.

SH Sorry yes.

I In this regard it might be another military one if that's cool. Because one of the things that happened here was obviously fire, bush fire. Have you had any experience within I suppose throughout Australia and fire within the landscape and perhaps mainly within your army training?

SH No, no direct experience no. I've joined the local volunteers so I'm learning so I'm part of the Taroona Volunteer Brigade which I joined up in April of this year but I haven't actively fought a fire or been a victim or as such or had to support someone who was a victim of fire. But I understand that it is a great threat and I do understand the science at the moment is suggesting that you know it is a massive threat. The consequences are going to be severe and the likelihood is very high.

I Can you tell me about that feeling?

SH Well having young children it's a great fear. You just it's more of an understanding that you have just got to appreciate that it's a threat and it's a realistic threat and it's highly probable and just to enact yourself to come out with a fire plan and best prepare for it as much as you can, yeah.

I Can you tell me an old story about your time in the army?

SH What would you like to hear?

I As part of your training did you ever have to spend time just by yourself or have you spent a lot of time anywhere, it doesn't actually have to be in the army. But if you can contextualise it have you spent time in the landscape by yourself for long periods of time or you know going for long bush walks or anything like that?

SH By myself no, no. I've always been at least with one other person so you know I used to do reconnaissance I was in a reconnaissance sort of section. We used to work in small man groups I was part of cell so to speak but I suppose you know we had a purpose to do something and we just engaged with the land as we needed to, to achieve that purpose.

Yeah you know we got put in different areas all the time and training in different areas, you know, I genuinely feel you know a pure connection to the land because the terrain we operates in was also vastly different as it is and you know I suppose the connection was the comradery ship that used to develop when working in such different areas and vast areas and hostile areas remote areas.

Yeah look I mean I certainly have fond memories of you know like particularly like in deserts and working in Northern western Australia in particular just lying on the ground in the sleeping bag and having obviously no roof just being in the outdoors and just looking up and watching light shows in the sky the stars was just incredible absolutely awesome and you know I remember being mesmerised by things like that. You know the wild life you used to see and stuff like that as well. Yeah I mean look you know as far as the light shows and stuff like that in north western Australia it's hard to describe you have to see yourself it's just incredible.

I Have you seen the light shows down here?

SH No the auroras I keep missing out yeah and it's hard with 2 young kids breaking away. But no I would love to.

I (Inaudible)

SH Yeah.

I Can you tell me a bit where you think things might go in this area with regards to obviously you are looking at risk and adaptation or how do you think people will start to adapt to things the changing climate or can you tell me about the changing climate?

SH Look it's frustrating because you know I'm in sort of agreeance with the science and the climate is changing, it is more and it's frustrating little is done about it. Not that we can do much about it that it's still a question you know still an argument and it's still not taken as how it should be but when you have that many scientists in agreeance on certain things you are not yeah going ahead with it I suppose it is very frustrating. It's very frustrating, it's very frustrating to see you know your premier science organisation like the CSRI being striped apart and the climate change council is no longer. It is very frustrating. It is very frustrating. It is like anything we are only going to learn by experience when it happens yeah.

I Can you maybe give us a quick indication of where you think we or you even you in yourself how you will adapt to the changes?

SH Probably living in Tasmania we are pretty fortunate if you by the model. Like some of the Pacific Islanders are going to lose their whole livelihood we are not going to get up and run basically. So adapting I mean what we are going to have to adapt to is obviously the frequency and the higher temperatures and stuff like that is going well what I'm trying to say is we're going to have to adapt to you know to scenarios of you know the mega bush fires.

I When you compare that to the Pacific Islands where they going to have to get up and run I'm guessing can you get up and run from bush fires.

SH Yeah I can come back and rebuild my house I'm not going to lose you know my place of being and get up and you know the fire will sweep through we will rebuild but at least I've got something to come back to. At least I've got somewhere to rebuild. So I think as far as adaptation goes the consequences of global warming and climate change is I'm in a lot better position living in Tasmania than other places so I'm extremely fortunate.

But having said that too the danger of fire is a huge risk here, it's massive. You have climate change coupled with you know the burning practices that haven't occurred that once did occur and whereas natural fires don't sort of reap through areas and take care of fuel loads as they once did and you look at different scenarios different events that are occurring climatically you have to agree with scientists we are due for a big fire. But look having said that you know it's just a matter of being prepared.

I Cool that's about it.

(End of interview)

10 INTERVIEW TRANSCRIPT OF GRAHAM BURY

Interviewer: Rene Burton

Cameraman/Audio: Scott Douglas

Location: Kingston Beach Hall, Kingston Beach, Tasmania, Australia

Date: 11 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Sony EX3

Transcribed by: Lynette France

Interviewer: I

Interviewee: GB

I Can you just say your name and what your name is and what your role is in regard to Kingborough.

GB My name is Graham Bury I am mayor of Kingborough council. I have been for the past 9 years I have been on council for 13 years and I live in the area, I live down at Tinderbox which is about 5 kilometres towards the mouth of the Derwent River.

I Can you tell me were you born in this area as well have you always lived in this area?

GB No I was a ten pound pom. I was born in England and had most of my education in England, I did medicine and came out to Australia in 1964 and travelled around for a while. Came to Tasmania first in 1965 and I worked in general practice for 2 years in a place called New Norfolk up the Derwent Valley and then after 2 years I decided I want to finish my specialist training as a paediatrician. So I went to work in Sydney for 4 years, I did Melbourne for a year. There was always a job back here as a paediatrician. So I worked with the paediatrician in Hobart the last 13 years I ran the paediatric and new born intensive care unit at the Royal Hobart hospital and retired from the hospital I had a big administrative load that I was getting a bit sick of nearly 10 years ago and got elected to local government before I left the hospital. I've always been interested in politics but never been a party member and was interested doing something for my local community. I had no intention ambition to be mayor when I got on but there we are.

I Can you tell me your first memory of Kingborough area, can you tell me about your first memory.

GB Well the first memory I had really was looking at the block of land that I bought. It's my first recollection that would have been I came back to Hobart in 1970 and that would have been in 1973 and so I bought this block of land about 6 acres of bush when Tinderbox which is a peninsula just down here there weren't many houses there then and loved the idea of possibly building a house there.

I And can you tell me about I suppose as an immigrant moving from another country to Australia can you tell me a little bit how that felt for you or a story around it.

GB Well first of all I married an Australian I did a trip as a trip doctor actually met my first wife on the way back home to England and so we married and lived in England for 18 months and then I wanted to come back to Australia. I liked it and National Health Service was in a bit of a mess at the time. So she actually probably would have preferred to say in Europe in London but anyway so we came back to Australia and stayed with her parents in Melbourne.

So that was my first serious experience of Australia having just been here really as a tourist and stopping off at you know all the big towns on the ship. I was the ship's doctor. There were 2 surgeons on the boat and the fellow in charge he was an alcoholic so I had shore leave he had been on the P & O for years and years. So I got to see lots of Australia, anyway so we had shore leave anyway finished up in Melbourne and I must say I thought it was all going to be the same as living in England everyone spoke the same language. But it was definitely quite a kind of cultural shock.

We arrived in winter and I remember it was a time when the pubs closed at 6 o'clock at night, there was the 6 o'clock swill. I think Lady Chatterley's Lover had just been banned as a book couldn't be read and it took me a while to get used to the fact that Australian Rules was it appeared to be on the only thing that went on in the winter in Melbourne. So yeah it was more of a kind of cultural shock than I imagined it would be to start with quite definitely.

Well I'd seen a bit of Hobart when I was working up at New Norfolk used to come down to the hospital occasionally and decided that Hobart would be a good place to live but I already had a job. A great place to bring up kids and so long as you get away from the place occasionally professionally that is. So I thought when I was at New Norfolk and I spoke to the then there was only one other paediatrician medical school had just been going for 4 years and you know we had a conversation and he said yes come back and work with me, go off and get your post graduate qualification. So I had done a bit in England but it took me I had about another 5 years to finish off my training.

So yeah I liked the look of Hobart, I liked the pace and you know not a great lover of big cities apart from places to visit.

I Can you tell me about how you feel about the Kingborough area

or how you feel about the way that land has changed or how Kingborough has grown in the time you've been here?

GB Well I probably wouldn't have been quite so aware of it if I hadn't been an elected member Mayor you know I would have been aware of the fact there were houses around the place. But having being closely involved Kingborough it had a period for about 10 years of very significant growth.

We had for about 10 years from 2002 to about 2012 we were the fastest growing in municipality in the state on the basis of numbers for sure if there were 100 over there that period of that time if there were 100 our population was increasing in Tasmania at the time. If there were 100 migrants coming to Tasmania 40 of them were finishing up in Kingborough. So we had massive growth but it was we had what I thought a good planning scheme because the growth actually was all around the central focus of Kingston and Blackman's Bay in particular.

So there wasn't so much growth we didn't want this kind of ribbon development down the Channel Highway. There's been quite a bit of growth in Margate but the growth was really confined to the entry areas in the suburban. So it's an amazing natural environment the municipality actually. So you know that contest between growth and the environment is one that we've always been very conscious off and you don't really know that you've buggered it until you've buggered it.

But I wouldn't claim that we've done it perfectly but I do think there still is people still want to come and live here you know because of the natural environment and it's close to Hobart. The majority of the people who live in Kingborough who work, work in Hobart it's mostly by commuter. I think probably for the first if you had asked me for you know 10 years after I first lived here who was the first mayor or something I wouldn't have known. I used to go straight down. I don't know if I'm answering your questions or not.

I It's going to just go. Can you tell me about the natural environment or how you see the natural environment of the area?

GB Well I see it like it is, you know, I suppose it is what a natural environment the environment here is not like if you go to the Florentine valley or [inaudible] valley there's not areas as far as I'm aware. There's one small area on south Bruny that's got a growth forest in it. It's not like it's an unchanged environment you know what I mean. There have been fires, it's been logged, clearly there were more trees you know 200 years ago there were more trees and it was a different place but it's still has a sense that you are very close you are in a natural environment.

I mean we only live 5 kilometres from here and we have petty melons and poteruse (spelling?) pottering around our property. You see the odd spiny anteater and you know not a lot of traffic that goes by and you know and is close.

You know if you considering a water environment we have got a fantastic waterway, D'Entrecasteaux Channel, which is a very well-known sailing place and it's not just the environment of the landscape it's kind of a lot of what happens happens on the water here. So actually you kind of you get a vista of it's part of the reason I am closely involved in setting up a D'Entrecasteaux Channel project that we have to actually look after the channel. We have got to the stage of having a management plan but my view was we had not to just think about the terrestrial environment it was not so much what was going on in the water but kind of what happens between the water and the land was important and to preserve that kind of I don't know the symmetry of water and land and not have lots of housing right on the coastline. So next question.

I Can you tell me how or can you tell me if you can see as an outsider's perspective if you can see history on the land? Do you feel that you can view that on the land?

GB Well if you are talking about Aboriginal history if you are talking about the indigenous sort of history I'm not sure if you are talking about people or talking about the land. I mean Tasmania had a unique answer to its colour problem you know which we are not particularly proud of course, we just drove the Aboriginal people off the island basically. So unfortunately there's not a lot of kind of residual you know you don't walk down the streets and see dark skin you know. But I think there's a respect for the areas and for what the indigenous community have done in the past and sadness and you know sorrow for actually how they were treated.

So yeah I mean white man came there were boat people, we came as boat people. So the irony of what we are doing at the moment is quite interesting. But the landscape I can't even remember what the question was now but the landscape you know I am aware of the fact that it must have changed but it has that sense that when you are in it you know we have some wonderful walks in the bush that it's always been like this.

I mean there are parts of Bruny you can go to that are almost certainly haven't changed very much but there's been farming, there's been apple orchards that have come and gone. There's been forestry that has come and come, scallop farming you know there used to be seals, there used to be whale places, there used to be coal mines one on Bruny. So you know industries have changed which they will do but there's a respect for that history.

So yes the landscape is always changing to some extent but I have a feeling of when I'm in it that it's been like this forever.

I Can you tell me about maybe some stories around interactions or memories around being within the landscape that ring true to you or that hold I suppose a special place in your memory? Can you tell me any stories about any specific landscapes around the area?

GB Well I've done a lot of bush walking but not in our municipality I mean in the sense you know we have lots of walks and half day walks and we don't have many pack on the back and tent and that sort of thing so not much of that. So my connection to the landscape is kind of wider in this municipality and my sort of awareness of it.

I Can you even tell me about that as part of the wider it doesn't have to be narrowed down.

GB Well it's only because of the experience with the places you go. I mean if you want to go to a big forest which we don't have many or don't have many you know you go to the southwest. So you do the south coast track or you can do Cradle mountain and lakes. I've done most of the big bush walks. So I suppose it's the remoteness that is an attraction together with in those parts the kind of sense that this is where it's been for thousands of years and you know don't lets stuff if up. It's a sense of remoteness and I think for me a sense of peace that you get from when you are right out in the bush.

I Can you tell me a little bit more about the water as you seem to have quite an infinity with the water and the channel and the importance of it which I find very interesting and the relationship with the land as it is part of I suppose the piece of paper we have and we work with.

GB yeah well mostly we look at the land we stand on the land and we look at the water, we look at the sea, and we think it's nice that looks nice and all around the beach. We tend to look at water and so but you've really got a connection when you are on the water. So it is a different experience you can actually you don't have to get on a small boat but you will be on the ferry the Bruny Island ferry and you can look sort of if you are coming back from Bruny Island or Caterline and you look towards Caterline and it's kind of a stunning sort of vista that you don't get from the land.

It's like this is way a small fishing village has been for hundreds and hundreds of years you know you just see little boats from a distance and a few houses and hills behind. So it is really important to have that experience kind of reinforced from time to time and actually not make sure it doesn't get too damaged. That's really what the D'Entrecasteaux Channel project is about. I mean it's about the quality of the water as well. I mean we've got the fish farms are involved in this as well because they are acutely interested in what is happening to the water and you know I presume they don't want it to get too warm either.

But yeah so it's just an experiential thing for me that I have that kind of different feeling that when I'm on a boat and think this is important looking towards the land rather than looking the other direction.

I Can you tell me about your first memory of being on a boat on the water?

GB My first experience of being on a boat well it would have been on a pond in England. Had a small boat up at New Norfolk used to sail occasionally down Derwent the upper it was murder it was terrible because the wind it was a narrow river and then when our kids 4 of them actually or 5 were young we always had dinghies and catamarans and little sort of sailing boats. They all learned to sail, you know, I'm not being a passionate sailor myself but I always loved preferably small boats. So they've kind of all grown up around little boats and some of them still like to be on the water, yes.

But it wasn't like you know I've only really come to really sort of realise connection between land and water and what my sort of ideas of you know how important it is sort of fairly recently you know. Just got on and had a sail you know try and get around the iron pot faster than the next guy or something like that or I have fun messing around in boats.

I I suppose can you tell me then about maybe around climate change in relation to rising water and rising sea level where the relationship between the land and water is a tension.

GB Well yes I mean it's a concern. Rising sea levels is going to be hopefully a very slow process hopefully and it is going to disturb all sorts of relationships you know we have beaches here at Coningham the beach at low tide is probably half the width of this floor you know and we have beaches that will disappear. Kingston Beach will be different and so yeah I have concerns about that obviously, you know, I'm very old so it's the next generations that are going to be confronting that problem.

I Can you tell me about those next generations or what your concerns are cares are towards those?

GB My concerns are related more to temperature change because I think rising sea levels are something you can shift up the hill a little bit but temperature change I think is going to be the factors about climate change that is going to be the thing that is going to cause far more problems you know in the marine environment and the terrestrial environment. So you know temperature change and with it well already the changing climate that we seem to have got.

But I mean I think we can probably handle 2 degrees but whether it's going to stay at 2 degrees is kind of problematic particularly since I guess I share concerns of any people that at a political level particularly at the moment in Australia we don't seem to have that as any sort of a priority. I think we just dump, you know, the Australian renewable energy organisation and anyway it's clear that it's not a priority which it should be.

I Obviously this area was greatly affected by '67 bush fires. Were you around then?

GB I was in the…if we are talking about the '67 bush fires.

I Yes.

GB Which were terrible in this area, I was actually in New Norfolk. We were just about to leave New Norfolk to go to Sydney. So we were due to go. So I actually saw we got out of our house the fire actually came down the Derwent valley and stood on the banks of the Derwent River and watched the fire actually just go across the river. It was like it was going across land it just went whoosh. One minute everything was alight on one side of the river and it seemed like seconds later everything was alight on the other side of the river. So we actually saw the valley close up but it didn't extend that far up the Derwent Valley. But of course it caused immense damage here and in Hobart.

I Can you tell me about your experience then of seeing that damage. Did you travel through the area or can you tell me how that affected things?

GB Well I remember I was working in general practice and you know we couldn't get down to Hobart of course and we weren't affected. I mean but it was a devastating experience. We didn't go sticky beaking having a look. Much of what had happened in the immediate aftermath of it certainly went up Mt Wellington and I don't know a week or so later just went up the road and it was just amazing what had happened to Mt Wellington.

I remember this is a bit sort of ringing my own bell but anyway I remember the money I earned that week after the fire I remember donating all that money to the whatever it was fund. But yeah I suppose the encouraging thing about if you look at Mt Wellington for example you wouldn't even know it had ever been looked like a lunar landscape on this side of the mountain, you know, it's amazing regeneration.

I Can you tell me about that process of regeneration or how long that took. Like was that a gradual thing or was it something that you noticed suddenly how you…

GB Well surprisingly soon you see bits of green around, surprisingly soon actually. We've had a couple of minor bush fires at home and actually had the whole of my land actually burnt. The house still standing that was about 25 years ago there weren't so many houses and yeah my wife was out, we had one infant at the time, my second wife, second family and I got they phoned me up and said you better come home.

So I got home and I remember being at the bottom of the drive and thinking there was still smoke and ashes everywhere and thinking oh house has gone, it hadn't. Got up the drive and the house was still there. So I've had personal experience of fire and it's a bit like the experience of the '67 bush fires you know you come from a country like England where there's no such thing as bush fire. You have no idea of the kind of magnitude of actually what is happening and the fact that it doesn't matter how much you do to avoid it when you have got a north wind gusting at 60 and 70 kilometres an hour and you've got a fire, you just have to dive for safety. It doesn't matter what preparations you've made.

I Just my personal thing fire really seems to have an unwithered line an integral part of the landscape in Australia and especially around this area there seems to be fire. Would you agree?

GB Well definitely one understands the Aborigines used to use fire anyway you know I think it was to get animals out so they could actually get the animals. So fires have been a part of our landscape for as long as there have been trees and people probably before I don't know before there were people here but there were fires. Interesting idea isn't it, certainly no body lit fires that's for sure. Yeah fires have been part of our history.

I Just one more quick question if that's alright?

GB Sure.

I How do you think that will end up adapting to our landscape as it changes?

GB Well we'll only adapt to it as well we have the plans and interest and determination to do that. So I hope that we will adapt to the changes and one side of me says well you know we are members of the human race we've managed to get over lots of things in the past, we've lived through ice ages you know, we've lived through lots of different phases so yeah. I remember seeing a programme on television a while ago to do with getting rid of nuclear waste, you know, you shouldn't have I don't know my personal view about nuclear energy is that it's probably a good answer actually rather than burning coal.

Anyway so what do you do with the waste and so and the programme they had a proposal to have you know to build something some and there was a massive outcry and they were actually building one in Scandinavia somewhere. Had some pictures of it and the guy it was a massive concrete bunker that went down a long way and he was being

interviewed and he said yes oh you've built this amazingly strong thing. He said yeah well the stuff is going to be around it's got to get through the next ice age.

It's like we do live in a changing environment and man has managed to adapt to it in the past, you know, because it's the history of climate and it's the history but we're contributing to what is happening at the moment and we need to do something about that pretty quickly.

I All right I think that's it. Thank you very much.

GB A pleasure.

(End of interview)

11 INTERVIEW TRANSCRIPT OF GRAHAM HOWARD

Interviewer: Rene Burton

Cameraman/Audio: Rene Burton

Location: Graham Howard's Residence, Tasmania, Australia

Date: 13 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Canon 5D MarkIII

Transcribed by: Bianka Atlas

Interviewer: I

Interviewee: GH

I Ok, just to start – can I get you to say your name & where you're from originally.

GH Graham Howard, born and bred in Hobart, and lived in Tasmania all my life.

I Can you tell me about the sea wall?

GH The sea wall at Kingston beach?

I Correct.

GH Yes, I could. I designed the sea wall and supervised the construction of it in 1960 when I was appointed as the municipal engineer for Kingborough when I was 24.

I And basically I just want you to talk to me about the history of...so you say you were born in Hobart. Was it in the Kingborough area or not?

GH No.

I Whereabouts was it?

GH Oh, Gretel.

I Ok. Can you tell me your first memory of the Kingborough area or Kingston beach?

GH The first memory really of Kingston beach that stands out was the night that there was a big storm and the whole of Kingston beach was virtually destroyed. The existing little wall vanished, there was something like 30,000 cubic metres of sand excavated off the beach overnight by the wave action, and the waves went over the top of the wall and across the road. And Brigadier Dowry, who was the chairman of the commission for Kingborough gave me the responsibility for designing and building a sea wall. Number one to protect the property that fronted the beach. But number two, which was the big issue, to return the sand onto the beach because the waves as they were at that time were touching the bottom of what was left of the sand which was a 9 foot vertical wall, 2,600 feet long from the Kingston beach sailing club to the outfall of Browns River.

I And can you tell me about the process you went through to build that wall?

GH Oh, I had to do a lot of research on the construction of sea walls, a number of which were built throughout various parts of the world. And the three criteria that I could use that needed to be addressed was: number one, to get rid of the turbulence of the wave when it imposed on vertical walls; number two, to make them as lightweight as possible; and number three, to support them if ever they were undermined.

I Can you tell me did you see, when you were doing that, or when you saw that 9 foot of excavated sand gone...

GH vertical

I vertical, could you see history in that. Could you see time in a way? What did you see within that wall?

GH I don't understand.

I Well, I suppose the question I'm asking is was it washing away the history of the land, could you see the stuff within the land could you see any remnants of previous things that were there before or was it all completely obliterated?

GH No, I don't recall anything like that. There was just a vertical, 9 foot wall of sand. That's all that was left.

I And tell me the story of building it, of what drove you to build it.

GH What drove me was that I wanted to recover the sand onto the beach, which was something like 30,000 cubic metres plus of sand that needed to be returned so as to create a recreational facility for the public and in particular the residents of Kingborough.

I Can you tell me about your memory of the storm event itself – the event of the storm. Was it an extra big storm?

GH It was the most unusual currents to destroy a beach like that. I

mean I certainly didn't see it because it happened overnight and the storm was virtually over by the next day and you don't even know that it ever happened except for the fact that the beach had vanished.

I That's quite amazing. Do you know if any other storms have hit since you've built the sea wall?

GH No, there have been some big seas down there but I don't believe there's ever been one as bad as that. But the idea of building the wall was that it was 9 feet high, but it was constructed so that the top 6 feet of the wall was curved. The idea was that when the wave came in, instead of imposing on a vertical wall which would create turbulence, the curved wall would turn the wave over and send it back out to sea and the oncoming wave, both of which were loaded with sand, there'd be virtual velocity in either direction off the face of the wall and the sand that was in suspension would be deposited, and over time the whole beach would have been recovered. Well, that's exactly what has happened because if you go down there today, I know it's 54 years ago, but if you go down there today, there's only been about 2 feet – we're talking feet – there'd only be 2 feet of that wall protruding out of the sand. So there's something like 6 feet of sand and the beach, the big [waves?] at low tide would be a good 50 metres.

I Yeah, it's beautiful down there, it's such a nice place to be, I really enjoy being there, and all the people walk their dogs down there. Can you tell me about the way you've seen that area change, apart from the sea wall?

GH Oh, I think it's changed because on the beach itself there's tremendous public activity and recreation. The kids have got their boats – they sail off it, they swim off it, people...the site...there's nice facilities there for people to have their lunch. And there's a play area there also which encourages...it's very nice to go down there and see the amenities they've got, compared to what it looked like about 54 years ago.

I Actually I've seen a picture of...this is sort of seguing, but of Australia Day. Is that true – they quite often have an event on Australia Day at Kingston beach?

GH I don't know.

I I don't know, I'm just thinking about the things they do on the beach. Can you tell me about other things that have shaped...because you didn't just deal with Kingston beach, did you, it was the whole Kingborough area because you worked in the Kingborough Council. Is that correct?

GH Oh yeah, I was there as the municipal engineer and the building surveyor, for not only Kingborough but also for Bruny Island. It was a big area – there was something like 320 miles of country road that had to be looked after. A lot of them were gravel. But a lot of them were sealed, and we carried out a sealing programme right throughout the area every year.

I Can you tell me about that – when did that start or what other infrastructure were you involved in bringing into the place?

GH We introduced several sewerage reticulation systems, we build several sewerage treatment plants, and sporting ovals, water supply, all the infrastructure associated with community development. And of course we had a lot of sub-division development going on down there, so there was a lot of infrastructure that was needed to cater for that.

I Cos from what I've heard, it was quite a small village originally, wasn't it?

GH Yes it was, but bear in mind the southern outlet road wasn't there then when I went there. Any access into Kingborough was via the bottom hill from Taroona. But when the southern outlet came into operation, there was a tremendous amount of residential development that took place. Obviously it was close to town, and a good easy route between Kingston and Hobart.

I Can you tell me what was your proudest moment working in that – or your most memorable?

GH A lot of memorable ones...10 years there...the wall, the Kingston beach wall was the most memorable I think, mainly because it provided such a wonderful facility, there's a recreation area for a lot of people to enjoy and that still goes on today it's parked out down there quite often along the length of the beach behind the sea wall. But there was other jobs that we did down there, the dewatering of the whole of the Kingston beach area, so that it could be sewered and to get rid of the discharge of septic tanks, a lot of which infiltrated into Browns River.

I Can you tell me about the layers of the earth that underlie it?

GH Basically it's all sand, the whole of the Kingston beach residential area is all sand and overlain with soil, which people seem to maintain.

I When did you go to Kingston beach?

GH 1960.

I So you would've been there for the fires?

GH No, I wasn't there. I was involved in the fires though, but I had 6 years there and then I was appointed engineer at Glenorchy city and then I was invited back to Kingborough again for another 4 years. And the fires occurred during the latter part of that 4-year period.

I Can you tell me your experience of the fires?

GH Yeah, I can particularly at Glenorchy. I can remember on one occasion there was 18 houses at the top of Tiloser Street were burnt down and the aftermath of the fires was a tremendous amount of smoke. You could only see 3 or 4 metres in front of you, and standing in the middle of Tiloser Street out of smoke arrived this old gentleman in a T-model Ford with a canvas roof that was alight and we sprayed that. And he stepped out of the vehicle and back into the smoke, and thought he must have been disorientated and he stood looking and the next minute out of the smoke emerged his wife carrying a big black greyhound dog. That was the only thing they saved. The dog wouldn't get in the car. She followed him down the road, carrying the dog until they got...

I That must've been an amazing sight.

GH Oh yeah. I got home, I went home and the flames came down behind, the flames were going over the back of the house and it was too hot to stand up so I lay on the ground and sprayed the house and the flames then went down the next door block, across the road, burnt the Taroona Hall to the ground, burnt the doctor's surgery next door to the ground and all the medical records were carted out just before it blew up, and went into the back of an Austin A40 with the boot lid down and the chap driving the car took off down Taroona Crescent and all the medical records blew out and blew all over the countryside.... You could check on a lot of people's health for a long time.

I It would've been quite a depressing time.

GH Oh, it was dreadful, the whole of Snug which is one of the townships below Margate at Kingborough they lost every house down there. No, it wasn't a good time and there were lives lost of course.

I It looks like a bad season this year as well – it's very dry up there.

GH Well, Taroona – I'm terribly troubled about Taroona because the growth of bush throughout Taroona is awful. If ever there was a fire that starts up in there, it's going to be a dreadful thing.

I Fire seems to play...it's a recent scar.

GH Yeah, I'd rather have a flood than a fire.

I New residents wouldn't necessarily know about fire.

GH It's a dreadful business...When we talk about Kingston beach, we also ... oh, I mentioned it earlier, we dewatered it, the dewatering, to

lay the sewer main. That was an exercise on its own, to do it below the water table. To dig the trenches we had a grant and we were supposed to employ unemployed people. We had a team of 16 – they threw all their hammers into Browns River, broke the handles out of the shovels, so they couldn't work and I finally got the farmer an orchardist and he had 3 sons. So we had a team of 4, and we had 4 of our own workforce and we used them to do the work down there, to lay the mains after the dewatering took place. But we still had to keep the unemployed gentlemen onsite because you had to put in returns to the government to get the unemployment money. So they had to sit with their backs up against the fence on the vacant block of land adjacent to the work for something like 3 months.

I That's amazing.

GH And they climbed up the trees down at Margate, pulled the feathers out of the tails of some turkeys that were owned by one of the farmers, and sat up in one of the trees, cooing like doves.

I How surreal.

GH I sacked them all in the tree.

I That's cool, that's quite weird.

GH You could write a book on it. Going back to Kingston beach, the sailing club wanted an area excavated next door to their building where the kids could bring their little boats in and then on a little trolley take them up and store them under the boat shed. Currently you couldn't do it. Brigadier Dowry said to me "what can you do to provide that Graham." And I said "leave it to me" and there was a gentleman by the name of Joe Tate and he'd do anything for children. He had dozers and excavators and he was a real contractor. He actually blew all the sandstone up and made a little harbour where the kids can now bring their boats in. The only problem was that he had all these plugs of jelly. When it went off, I reckon there was 50 cubic metres of rock that went up in the air, came down, went through the roof of the sailing club, sunk one of the boats out the front, landed all round us, how we weren't killed I don't quite know. But at least the kids got their little harbour.

I Is that where they've got the little railway lines?

GH Yeah, it goes down into that gault.

I So those lines were for the trolley? … What other things about that area would you like to tell me about?

GH I've told you about the sewerage treatment plant that we built behind Darcy Collis' Hotel, which we built for $60,000 instead of $2 million and we recovered the whole of the water quality of the Browns River which had 6 million coliform per 100mL of diluted effluent instead of 200. And then there was the tunnel I was going to dig, a 7-foot diameter tunnel right under Milfords Bay and back out to the new treatment plant on the way to Tinderbox. That would've been a good exercise, that was the smallest.

I What happened?

GH I left. I was appointed the city engineer in Hobart. Actually, I was appointed the deputy. Two years later, I was appointed the city engineer. And they were convinced, the council was, instead of reticulating it I'd raised all the tunnels that we were going to go down into it all that...

I Can you tell me about your interest in being an engineer? What interested you?

GH I like to build things. I like to make things happen. It's what I miss ever since I finally retired. Because after I retired, before I retired, I was also the engineer for the new Copping landfill operation. Had 8 years down there and it's been most satisfying at the end of the day to think that you'd made something happen, and that you'd achieved something. But when you retire, that's gone. I had 220 men, and 80 staff at Hobart. So I was virtually the boss for a workforce of men, by the time you include Copping, for something like 48 years. You got used to making things happen and seeing things happen. My God, some of the things that did happen, we had a lot of fun though, yeah, it was very enjoyable. I enjoyed watching those waves break around that point too...you watch...that's what happens with the swell. That's because there's a big wave system running up along the east coast and it reflects up the river. It usually takes about 2 days after the wind's dropped and the sea's gone down, that will happen here – the same used to happen on Sandy Bay beach, where I wanted to put in a sloping sea wall, [Evian?] mattresses flat, so the waves went up, came back, all the energy was dissipated and it meant that you could have access onto the beach anywhere along. I mean as soon as you put a wall up like at Kingston, a 9-foot wall, you can't get onto the beach from the other recreational area – you've got to put a series of steps down. I didn't want to do that at Long Beach. But what we found out down there was that you could have a big sea, usually a southerly blow and then about two days later, you'd have these monstrous waves that used to come in and excavate under the old vertical sea wall at Kingston beach. And yet it would be flat calm, calm like this, see but you've got that swell running. That's reflected waves from the sea.

I How big does it get just on that point there? How large would those little waves get?

GH Oh, they get bigger than that – the kids surf out there, more round the Point. Usually there's a team of them in that cul-de-sac.

I Good to know for next time I come back, I'm a surfer so...

GH Oh...you'd have to strike it right. There'd be some good waves around there cos you can drive round here into the cul-de-sac and there's a little track and you'll see the waves. They're not monstrous...

I They look nice and clean.

GH Yeah, they do. A lot of people go out there and surf. You got any more questions?

I I've got a couple. Tell me what's your relationship with the landscape and the natural surroundings? Do you fish? Tell me about your experiences in the landscape...what I'm looking for is how do you interact with the environment that shapes the way you do things?

GH Oh, I think you have to have consideration – I mean we've done a lot of engineering work, but you've certainly got to take into account the environmental impact of anything you do, whether you dig a hole in the ground or build something above the ground. I mean the environment has got to be protected and the effect of what you're doing has got to be properly addressed and make certain that you don't leave a lifetime legacy of problems and trouble by destroying the landscape. I mean we had to put reflective glass in those windows there – you know why we had to that? Because the council didn't want the sun to reflect into the eyes of anybody who might be along the beach.

(End of interview)

12 INTERVIEW TRANSCRIPT OF ANN AND IAN HOSKING

Interviewer: Rene Burton

Cameraman/Audio: Rene Burton

Location: Graham Howard's Residence, Tasmania, Australia

Date: 13 June 2014

Recording device: (Audio) Zoom H4N Handy Portable Digital Recorder (Video) Canon 5D MarkIII

Transcribed by: Bianka Atlas

Interviewer: I

Interviewee: Ann (AH) Ian (IH)

I Can I just get both of you to say your names and where you're from originally.

AH I'm Ann Hosking, originally from Tasmania, Hobart.

IH I'm Ian Hosking, originally from Melbourne, Bentley. Now I've been in Tasmania for many years.

I I suppose this is just going to be conversational, so please just join in or jump in, there's no order or anything, but I'd like to start with the simple question I've asked everyone so far and I'll address it to both of you, and if you can both share your memory Can you tell me about your first memory of Kingston beach or anything in the Kingborough region.

AH Well I moved to Kingston beach in 19….no, 61 years ago. That's easier.

I What was your first memory?

AH I was only 13, my parents bought a hotel – an old hotel – on Kingston beach and my brother was born that year, that's how I know how many years ago – he's 61 tomorrow.

I And you?

IH I moved back from Launceston and I moved back to Melbourne for a couple of years to work. And then my son-in-law, um brother-in-law, was keen to get into a business, and my father and a friend of his bought the building or the grocery store opposite the hotel that Ann's father had bought. So I moved back to Hobart, or Kingston beach, and went into the grocery store with him. So we were sort of by the side of the road and…

I Can you tell me about how you met there?

IH Well, virtually that's how we met…

AH That's how we met – by being in the shop opposite…

IH Every night, virtually every night…

AH He was in the pub…

IH Do the tills, lock up, go across the road to see Ann's father and have a couple of brown ales.

I What's your first memory of each other?

AH Oh, I wouldn't have a clue.

AH I would not have a clue. As I say, being in the shop and then he was groomsman at my brother-in-law's wedding and I was bridesmaid, so hmm…

IH And then we…well, I got back into Apex. I'd been in Apex in Launceston when I was 18, and got into Apex in Victoria, got into Apex when I came back here and then gave it up for a while, and then formed a club in Kingston. And we had a lot of social functions because it was just after the '67 bush fires or just at that time when we were trying to form. And there was a lot of work to do in helping the community and everything, and we had a lot of social functions and Ann and her sister and her boyfriend or then husband went to a lot of these functions, so we tended to get around together a bit then, yeah.

I So how old were you in the '67 bushfires?

IH How old?

AH It wasn't then…we were married and had three kids by then, '67…cos the kids were at kindergarten, two of them, we had two, and I was making new curtains in my house with my mother-in-law and sister-in-law and the fires were coming, so they went home to check on their houses. We'd gone down and picked up my children from kindergarten and when we got back, it was pitch black. And for me to ring someone to come and get me, I was dialling Ann's sister on the phone and you had to count – it was the old black phone, and I had to count to go round, that's all I could see to go round them, and I rang the local fire chief.

IH By mistake…

AH By mistake…his daughter was my girlfriend. Because her father was voluntary you see, and her father was out fighting fires so she came and got me and took the kids – we went down to the beach. That was where Ian had the shop and my mother had the milk bar. They'd got out of the hotel by that stage and they had the milk bar there, so we went down on the beach there and Ian was at work in town then.

I How was it during the fires – can you tell me a little bit more…?

IH Oh, terrible – it was. I left work and we went down to the yacht club and we were sort of offering to help if we could because up to Wool Works Road was one of the worst spots but everyone said no, you can't, they've got plenty of volunteers and you'll probably only be in one another's way. At that stage, Kingston, or Kingston beach, was sort of declared as being ok. So we just sort of sat back and then all of a sudden we got word that the fire was hitting Kingston and Kingston beach, so we decided to head home…

AH There was no outlet then, no express way then…

IH No, it was only down the old road. Anyway, they were virtually trying to stop everyone at the Riverview Hotel. And when I went through there was no-one there, and I got to the top of the Bonnet Hill and saw these two petrol tankers there and there was fire each side of the road and I thought "that's nice" petrol tankers, but then I realised afterwards that they were carting water. Got home, Ann wasn't there of course. I had about 2.5 tonnes of firewood stacked against the fence in the right-of-way and that was all burning furiously and scorching the house next door. It virtually burnt around three sides of our house, it was blowing away from our house but fortunately no water cos they'd cut the water off apart from the fire main…fortunately I had about a yard and a half of sand there, so we pushed the wood over and threw the sand over it. It did scorch the place next door a bit… it wasn't good, but nowhere near as bad…I mean Snug was the place that was hit worst, I mean Snug was nearly devastated as was Dunalley in this last one…yeah, as I said, with Apex we went down and helped clean up around Snug, yeah it was pretty awful…

I What's Apex, sorry I don't know…

IH Oh Apex is just a young men's service club. I mean like you've got Rotary, Lion's, JCs. But Apex was really different…

AH Don't they have Apex in New Zealand?

IH I don't know…

AH Well, where did those people come from that stayed with us from Dunedin…

IH Oh yes…Apex is different inasmuch as it's just 18 to 40, so you couldn't join before you were 18 and you had to retire at 40, whereas

Lion's, JC and Rotary you can be 80 and still be a member if you want to.

AH And he's a life member of Apex.

IH Apart from I don't know how many years, I probably had 3 or 4 years in between that I was out of it, but apart from that I was really in it from 18 to 40…or nearly 41 because it depended when your birthday was.

AH And the children didn't suffer…

IH They thoroughly enjoyed it…

AH They had a lovely time…they still talk about the Apex functions we had and…

I No, I haven't actually heard of it…

AH Where these days, dads are expected to stay home and take the kids to sport and things, in those days the mother looked after them and when Ian was busy on the weekends with Apex, we went to a lot of functions with him, helped him a lot.

I So you went through Snug directly after then?

IH Oh yeah, yeah…

I Can you tell me about that?

IH Huh?

I Can you tell me about that?

IH Going through Snug?

I Yeah..

IH Oh, we couldn't do a lot but we just went around and tried to help people clean up and that sort of thing, things like you got scavengers there who were hooking the copper wire from the power lines and the phone lines and everything, but we were just helping clean up things like that. And if the hydro were there doing something or if the local fire brigade were there doing something and we could help them, we did…

AH You organised so many caravans for them too…

IH We helped them organise the local sports ground there into a very large caravan park. Apex on the mainland sent over about 12 vans – organised about 12 vans and sent them over. We organised quite a few from Tasmania and other people did as well, so the people had somewhere to live and a roof over their head in the temporary accommodation. A lot of places got hit, like as I said Water Works Road and Kingston copped a bit. There weren't that many houses lost in Kingston, were there, Kingston beach…

AH No, a couple up behind us…

IH There were a couple up behind us. But Snug I suppose, I don't know…

AH Snug was the worst hit – Snug to Oyster Cove…

IH It's hard to say…probably 75 per cent of the houses went in Snug…

AH I did voluntary – a girlfriend and I that came and picked me up, we went down delivering clothes and food parcels to different houses as far as Oyster Cove, up in the bush in Oyster Cove where they were living.

IH Tasmania's pretty heavily timbered and that's a problem – people build back and back into the bush and something like that happens and you just can't control it.

I And did you say there's been another one since…

AH The Dunalley.

IH Dunalley was just over 12 months ago…

AH On the way to Port Arthur. You can go through Mylanta (spelling?) Road or through Syril (spelling?) towards Port Arthur and it's the town before you get to Port Arthur. Well, Dunalley's where there's a bridge over the river there…

IH The canal…

I And that burned quite badly over there?

AH Oh yes, yes – a lot of them still haven't got their homes…

IH Well, they put temporary classrooms there for the school, but they're hoping to start building the school…rebuilding the school again virtually now.

AH I think those that were insured have rebuilt, but those that weren't insured are still waiting, according to the paper the other day.

I Have you guys been down there to have a look?

AH No, I haven't.

I You haven't seen it?

IH I only went through it when I had my daughter down here, and we did the trip there. But it's devastating. And the trouble is that they've burned quite a few of the businesses like the bakery and those sort of local – the general store and that – burned down. But no, you see what bush fires do. I'd seen them before travelling with my father around Victoria and we struck a few at different times but you know, they're certainly not good…

I No, and it seems to be – I sort of – it's different for a Kiwi growing up in New Zealand, you know, bush you don't really think of bush fires whereas Australians, especially in the South, think bush and think fire quite a lot.

IH It regenerates but you can still tell the gum trees and that which have been burnt. They grow like these out here – they sprout again and they live through it – but they're never sort of the same again.

AH You probably saw as you came up through there today that there was a fire along the side of the road?

I Yep.

AH That's what it would be like at Dunalley, like that because that was recent when a car caught fire and it got into the bush and took off.

I Yeah, and I suppose it's got a lot more populated since back then?

IH Oh yeah…well, Snug probably hasn't grown dramatically. I mean it's moving down there from Kingston, I mean Margate has nearly trebled in size…

AH oh yeah…

IH Certainly since the bush fires, at least trebled. Snug has come back to it. But that's the problem in Dunalley, as Ann said, the places that were insured have rebuilt but half of them weren't insured, so it's reduced the population of Dunalley by about 50 per cent at the moment. So that makes it hard for the business houses…they've all got going again, maybe in temporary accommodation, but it makes it hard for them to make a living when only 50 per cent of the people are there.

AH So part of the school in Snug – that was saved – the old school, I went to that school for a while. But that was saved but when the fire was there, they got the kids hand in hand to take them down to the beach. Cos at Kingston from Taroona, which was on the way to Kingston down the old highway, there was a high school there and they brought the kids back to Kingston by boat to get them back down.

I It certainly must have been a really, I suppose sobering…

AH Well, Graham's old boss was manager of the Kingborough Council. He was president of Apex at the time but he got out because of the bush fires with work commitments then – he was their president…

IH But you talk about land and you know it does, it devastates the land really…as I say, it does regenerate but not like it was, no… Well, Ann was brought up in Margate and as I say, well from the time you lived there…

AH Oh, God yes…it's grown four times as much…

I Can you tell me about the changes you've seen?

AH Well, we used to have a little grocery shop down the street in Margate, and it used to be a way down the street and now it's only 5 minutes away when you drive down there because there are houses everywhere. Deb actually was working at the school at Margate and I'd gone to the school there in the little old school, but it's quite a big school now because of the population, but they've built right up into the bush as well as right down to the water's edge.

I So do you remember Kingston beach before the seawall then?

IH Oh yeah…

AH Yes, it used to be huge seas coming in there and Ian used to sail there ...

IH I used to duck across and have a look at them when they were building the seawall. It was a really interesting structure. Do you know how it was built?

I Vaguely.

IH They had six 8-inch of the cement pipes and at the bigger end, you know, that joined into the pipes, they sealed that off with the thread inside and had the hose going down into that – the fire hydrant hose going down into that – and they sort of blasted it down into the sand. And then pulled the hose out and then filled that with cement, and the wall went on the top of that. I mean, that's a non-engineering description of the way they did it.

AH Graham's was probably different…

I Pretty much word for word, the same.

AH Is it?

I Well yeah, it's just the hydro – it's amazing, the power of the water and the sand, it just shifts it and friction holds it in place.

IH Oh, it was really interesting to watch it being built. And because the concave front of the wall, things to spill it out.

I Do you remember the storm that caused the real big…

IH Oh, it wasn't just one storm – there was nearly a decent storm every year. But I suppose the storm that was maybe two years before they built the wall was probably the worst one. It really ate back into the bank there. And Kingston beach, or on the flat area of Kingston beach, it's fairly low. But it's the same around here. They've got problems with Raspins Beach here and they've done what a lot of them have done and just put rocks there. But it just doesn't work…not to the extent… even Sandy Bay, they've put just a straight cement wall there and that didn't work. They've still got problems with it.

AH Graham tried to get them to do what they did at Kingston beach when he went to Hobart City Council, but they wouldn't do it or didn't have the money to do it.

I Can you tell me about…because obviously you grew up in that area or you've had a long time spent in that area – can you tell me about any history or things that you could read in the land that happened before your time?

AH Not really.

IH [to Ann] Well, you know the Kingston and Margate area…

AH Most of it was farming area, a lot of it was farming area around Blackmans Bay anyway, and Kingston was a fair bit of farming area. But when I arrived there, I suppose it was starting to build up.

IH But most of the houses on the ...

AH …the houses…

IH …the history as I know it on Kingston beach is that in the horse and cart days, most of the houses on the flat there at Kingston beach were the holiday homes of the reasonably well off in Hobart, like the Nettlefolds (spelling?) and the Greys and those sort of people who had the money. And that's why some of those places are…a lot of them have been pulled down and rebuilt, but an awful lot of them have just been done up or they're still in their original…

AH Around Balmoral Road, they're all still in their…most of them from the outside are still in their original state.

IH Yeah.

I Cos there used to be a jetty, didn't there?

IH Yes, the jetty used to go out from around where the shop was…

AH Yes, but the jetty was gone by our time…

IH They had a rotunda in there too. The history goes, not that I ever saw it, but the history goes that the ferry used to come down, pull into the jetty, the band played on the ferry coming down and then they'd get into the rotunda and play there for a few hours, and then back onto the ferry and back to Hobart.

I So your dad owned…what was the hotel called?

AH Australasian.

I And how long was that there? Was that the original?

AH That was the original. Not what's there now, no. He sold it and then they pulled it down. But these days it would never have been pulled it down, but in those days people from Hobart used to go to Kingston beach for their summer holidays and stay at the hotel. They had a big clientele of that, and a big clientele of luncheons.

IH the old licensing laws – you had to go at least seven miles from your residence to be able to drink or drink at a hotel on a Sunday. So Ann's father did a roaring trade for lunches on Sunday.

AH The bus used to come down and pull up outside the shop that Ian had, and then they'd all toddle across to the pub and then they'd go back and catch the bus home.

IH Used to have a full, or virtually a full, dining room every Sunday.

AH Yeah. I finished school at 15, and worked.

I Can you tell me about that – working in the hotel?

AH I was just a waitress…

I Can you tell me some stories?

AH Well no, not really. There was a big old wooden stove that mum cooked on all the time. And then we had an AGA stove there which you fed with wood, and that heated up the water for the place. But it was a big double storey building many years ago…no, it wasn't many years ago, I don't know how old I would've been. My sister was getting married and we had word there was a tidal wave coming, so everyone moved from the flat up to Roslin Avenue where we lived. All these little old ladies with their bird cages and we moved everything from downstairs of [inaudible] upstairs. The tidal wave didn't come, did it? But the rotunda was there when I first came to Kingston.

IH And it was there when I came…

AH And next to the pub, there was a couple of blocks of land, which

were owned by the pub, which dad lent to the sailing club at Kingston Beach.

IH And that was before they build around under the cliffs…

AH There was a big children's home above the cliffs…

IH Clarendon Home…

AH Clarendon Children's Home…

IH And we used to keep our boats in the block next door to the hotel – it was good business for Ann's father. We were always late with launching the boats…

AH And we had the Kingston beach regatta, and that was a big day… from the front of the pub to the bar was at the back – from the front right down through the hallway, it would be wet from one end to the other from the yachties coming in with all their wet gear. There was a bottom pub and a top pub – we had the bottom pub, and the two proprietors didn't like each other much.

I Were they separate proprietors?

AH Yes, and there was always a bit of rivalry between one and the other.

I Naturally, a little bit. That's an interesting sort of make-up of a business, isn't it – that's real rivalry.

AH And in the local hall we had movies on a Friday night and the little shop – I don't know if John took you to the Citrus Moon for coffee did he? Well that used to be a little supermarket…a little grocery shop and the night of the movies I used to go and help out in the grocery shop, serving the lollies and cordials. So that little shop's got a lot of memories for me – it was my mother and father.

IH But there's a lot to be said for smaller communities. I mean Kingston beach particularly was – you nearly knew everyone there in the late '50s, early '60s and even Ann's father – the Australasian, the hotel – Friday nights was a good mob in there and you'd have sort of a games' night and you'd play a round robin of crib, darts and whatever. And it was probably as good if not better than half the clubs you go to these days. But things have changed dramatically, I mean I can't even find my way around Kingston now – I mean I don't know where half the streets are, put it that way. I can find my way around, but the new subdivisions and that sort of thing…

I It's changed a lot…my camera's just died.

AH That's good.

I [leaves room to sort out camera charger]

I How about some stories from your mum and dad? They must have had some great stories. Can you remember them telling you any of these stories?

AH Not really but my mum lived at Sandfly and my dad lived under the mountain at Ferntree. He was one of 15 children - 12 boys and 3 girls - and he was one of the last..he was the last surviving one. Two were killed in the war, in WW1, two boys.

IH The original house - Ann was in Grey and the original house up in Ferntree is in Greys Rd. They named the… Ann's father had the service station and they used to ...

AH ... have trucks…

IH ... a freighting truck business, they used to go down to Queenstown regularly. Round the ...

AH Have you been to Queenstown here?

I No.

AH Terrible - 99 bends into Queenstown.

IH That's the even bit.

AH Narrowsmith and snow ... they used to carry the shovel in the back in his own trucks ... they had a trucking business down in Hobart. Mum and dad met at a dance in Sandfly I think. Mum was one of three, and they married and moved to Margate.

IH Things have changed dramatically. I mean you go back to when apples were the big thing in Tasmania, and you had apple trucks on the road everywhere. They were worse than the log trucks that used to come up here when the woodchip mill was running. But even Port Ewen (spelling?) - fairly big ships used to come in there and they used to load the apples there.

I I got told that a lot of apples burned as well.

AH Some of the apples burned but they pulled a lot out.

IH The government offered an incentive…

AH ... same as they did with the small fruits…

IH ... to clear out the apples and change to something else…

AH ... so they could bring in New Zealand ones ...

IH ... like dairy or fat cattle or whatever…and then it wasn't many years after that that some of them started putting apples back in again.

AH Between Margate and Snug, on one side of the road, there's a huge ... it's all land now but that was all apples. Because when I was 17, I went and picked apples for three years.

IH Well if you go ... do you know Jones & Co. in IXL?

I No.

IH Well, they were big in…

AH ... jams ...

IH ... in canned fruit and jam, and that was where IXL hotel is now in Hobart, on this side of Victoria Dock. They owned an awful lot of land from Triabunna up the coast. Have you been past Triabunna?

I Yeah.

IH All that land on the left-hand side ... well Ross Trevor, just as you're going out of Triabunna, that was one of their big properties. All that land as you're going up to Swansea, or just out of Triabunna, on the left it's nice and flat and then it goes up the hill - that was all fruit trees. Apricots, peaches and everything else - and that's where they used to grow most of their fruit.

I Was it not profitable?

IH Oh, I think it got to the stage where the factory was getting old and in actual fact the story went that when they sold out, the people that bought them out sold a lot of these properties and paid for it and still had half of what they'd bought.

AH Blackman's Bay - quite a bit of that was apricot orchards, fruit trees and market gardens out around that way.

IH We went down to one of dad's best friends who had a big orchard and packing shed. He used to pack his own plus about 20 other orchardists just over the bridge at Huonville there. But no, all of that down near Huonville and Snug…

AH ... you just went through orchards and especially in the apple blossom time. Huonville used to have a big apple blossom fair and things …

IH The two big apple growing areas were the Huon Channel and the Tamar, you know from Launceston down.

AH But I did three years of picking apples. My mum used to pack

apples.

IH That's actually why we moved to Tasmania. Dad used to work for Ramsay & Triggernow (spelling?) in Melbourne and they were agents for ICI chemicals and sprays and that sort of thing. And he started spending more of his time in Tasmania than in Victoria. That's why I travelled around with him in the holidays and that sort of thing – we went up to the Murray, so he sold orchard sprays and weed killers and all that sort of thing. And then decided to move to Tasmania.

I So obviously the agricultural sprays would've made a big impact on farming, wouldn't they?

IH Half of the sprays that they used to sell have now been ... you know like DDT…

AH ... they wouldn't be allowed to sell…

IH ... those sorts of sprays have been wiped now because of their residual effect in the ground. You didn't know that then, and DDT is probably one of the best sprays for about 20 different things – even for corbies (spelling?) and things like that – but you can't use it now, even if you could get it, because of the residual effect that it has.

I I remember actually – one of my memories is playing in the forest and we came across big empty drums of DDT that had just been dumped in this place. It was quite freaky thinking now that we were playing in it – probably wasn't so good for us.

IH Well, that's the controversy with 1080 these days…

I We still use it..

IH Yeah, they're still using it but there's controversy about it. It's evolution I suppose…

AH It's like everything, the way it's all changed.

IH Well, if these things are – and I presume they are with the residual effect they have in the ground – harmful, well it's probably a good thing that they have been banned. But it's hard to control the pests and everything that you now get.

I It's interesting I suppose – there are introduced species ... when I was visiting Bruny Island, I interviewed Jenny Gibbs I think was her name, and she was saying it was a quarantine place – first for humans but then for plants, so they'd have exotic plants there before they were allowed to crop them anywhere else. … What are the biggest changes or impacts on the landscape that you've seen over time?

IH I don't know, I guess it's just development. I think we tend to be sprawling a bit and taking up too much probably of agricultural land, but if you've got a growing population what else do you do? I mean take Victoria – we lived in East Bentley. In those days, it was one of dad's best clients and a good mate, he had a big market garden there. He eventually had to sell up because he was…

AH ... in suburbia ...

IH ... of the development there ... if you look at East Bentley now. When I was born and growing up there, East Bentley was just, as I say, market gardens and farmland. Moved out to Croydon, made a fortune on what he sold the land for. It was only about 5 or 6 years after that that he sold up there and made a fortune again and moved out further. But you know that's all taking up land that's good agricultural land, but what do you do about it. I mean admittedly these days they are, like where we are in Kingston, they have two units in one block – if you can take that to the nth degree, there's an area that they trialled on the Gold Coast where the blocks are just big enough for a house and it really is disgusting. I wouldn't want to live there.

AH You only have to look up around the corner there as you come along Jetty Road – there's a couple of houses and then there's about 5 caravans. They're obviously on little plots – it's a real menagerie of all these caravans, but they're all owned by different people I think and on different blocks…

IH The other thing these days too is that people want to build bigger and bigger houses on blocks that aren't really big enough to build them on.

AH Well, if you go up Sandy Bay – I would love to go up the water on Sandy Bay down the channel – because in Sandy Bay one house is right along the road. Well now if you go along the water, there's probably about three houses below that one house because they've sold off the land below or they've built a big place below and sold off the one above. So they were waterfront places, but they're not anymore.

I Amazing how we layer things.

IH And of course in Tasmania, being so much water around, it tends to be that the sprawl goes along the waterfront and then gradually goes back.

AH If you look at an aerial photo of Huonville – I used to sell postcards and souvenirs as one of my jobs – and the aerial photo of Huon Road going into Huonville, there was just houses on either side of the road. When you drive down there you feel as if there's houses everywhere but there's not – they're just really down the main section until you get to the bridge and then they spread out.

I It's a bit like that in New Zealand as well – we like the coast and…

AH Blackman's Bay, that was all shacks as well but they were a lot more older shacks, well more primitive than the ones at Balmoral Road in Kingston.

IH 50 years ago, you wouldn't want to live in Blackman's Bay because it ...

AH ... there was nothing there…

IH ... was a bit of a shanty town. They were shacks – and old shacks – a lot of them semi-dilapidated. But most of those have been pulled down and… Blackman's Bay is…

AH ... a beautiful piece of beach…

IH ... a pretty respectable suburb these days.

AH And the last old house, yes it would be one of the oldest, has just been pulled down in the last 12 months and something's been built there. It belonged to an aunt of mine – to her father – and I couldn't work out why it was never ever sold, but obviously it's gone right back in the family and it's now finally been sold. But someone's building on it now. But the two restaurants at Blackman's Bay – there was only a supermarket and post office.

IH Yeah, that was all.

AH Cos good friends of ours, when Ian went into the shop, this other guy went into the shop at Blackman's Bay – they were both in Apex together.

I So going back to Kingston, where was the hotel?

AH The hotel on Kingston beach where Beachside is now. When you drive straight down to Kingston beach ... down from Citrus Moon ... Citrus Moon is on the corner and Ian's shop was straight down on the beach from there, and the pub was on the other side.

IH Yeah, where Citrus Moon is there was a small shop and then what did you have, you had…

AH ... a chemist, a butcher shop…

IH ... the chemist, a dress shop, and the shop I was in…

AH ... a barber's shop…

IH …right on the corner and the hotel was opposite that and he owned all the land there, and then the service station was built there.

AH Dad sold land to the service station and then all the land at the back of the pub hasn't been developed - they've used it as a bit of a carpark, nothing's been developed…

IH Well, I think the council bought that didn't they?

AH No.

IH Oh, so it still belongs to the pub, does it?

AH Yeah, it still belongs to David Stewart who's in the Pink Palace, which is the jail.

I The jail?

AH Mmm ... for interfering with young boys ... he was a partner with my brother in a pub. ... But on the other side of the road from Citrus Moon, there were two or three houses, a post office and a big workshop there which the Dutchies had. The post office was there and he was a men's hairdresser. He used to put a pudding bowl on your head and cut around it.

I Traditional bowl cut.

AH Yeah, that's right.

AH And then there was a hairdresser on the other side of the road, and he was called Snifter because he sniffed all the time. Jimmy Foster.

I I've heard stories, I'm not entirely surely when or if it was when your parents owned the hotel, that it got flooded in a storm surge once?

AH Not to my knowledge, no.

IH The hotel, no…

AH Not to my knowledge. Only been drowned with grog. We had our wedding reception there.

IH All of you were married there, weren't you?

AH Not Kaye - she had hers at [inaudible] Bay Golf Club, remember?

IH That's right, yeah.

I How old's the golf club?

AH The golf club's very old. Nettlefold (spelling?) that Ian mentioned had a shack there - I think it was his land, wasn't it? Nettlefold (spelling?) owned Holden Motors in Hobart - a very wealthy man. His granddaughter had a block of land around here as well.

IH Yeah, Kingston beach is if not the oldest, one of the oldest, golf clubs I think.

AH It is. Very picturesque from up the top looking down. …

I Can you tell me your fondest memory?

AH Fondest, I don't know..

I Or the first memory - tell me your first memory that comes to mind.

AH Going to the beach at Margate. There was no beach - well there was beach, but it was mud and crabs. A lot of crabs crawling around everywhere - it was horrible. Well, I was only about 12. And my father came looking for us because we didn't get home on time. But I went to the dances at Margate when I was 12. Because my dad used to like to go to the pub, and when he went to the pub he could drop my sister and I off at the dances, and then he'd come pick us up at 10pm on his way home. You wouldn't let kids go to a dance now at 12.

I So was there a mix of ages at the dances?

AH Oh yeah, it was married couples, young people, beautiful suppers, but a lot of old married couples. Well, not old married couples - married couples - but they were old to us then.

I Did you get in trouble at the dances?

AH No, just made lots of friends. …

IH When Emily - John and Ed's eldest - was at Blackman Bay's school they wanted the grandparents to go and talk to the kids in groups. We got over there and a lot of the grandparents hadn't turned up, so we took a group each and a lot of the kids said "what TV programmes did you watch when you were young?" And I said "there wasn't TV." And they couldn't gel and they said "well, what did you do?" And I said we just listened to radio and my favourite radio show was Biggles. Which was an air force sort of carry-on thing. And they still turned around and said "but what was on TV?" I said "no, there wasn't any TV."

AH They weren't very old kids.

IH It's like Ann said about the dances - we lived in Bentley and dad played golf at Kingswood on Saturday and Sunday, and mum used to go there on Sunday. My sister's three years older than I am and we used to go from Bentley to the St Moritz ice skating or the glaciarium, which is pretty well where the art centre is, just by St Kilda Road where it goes into the city. And we used to go from Bentley to there on a Saturday or Sunday. You wouldn't let your kids do that these days … I mean going to the pictures, we used to go just to the Bentley Theatre. But we did things like that on two or three different modes of transport - train, bus, tram. My mate and I used to go to the footy regularly - we'd catch the train at Bentley, got off at Richmond Station to go to the MCG when we and we were only 12 or so. You couldn't do it now. ...

AH Windsor Street where Citrus Moon is now - right down that street, there were gum trees on either side of the road until maybe the '60s when they pulled them down …

IH Generally speaking the channelled area from Kingston down is a lovely area.

AH Oh it's a lovely area but it's changed over the years. It's more suburban now. For my mum and dad, the drive from Sandfly to Margate was a day's outing by the time you drove round that way. And now it's what half an hour, 20 minutes. And my grandfather had a raspberry farm out there.

I You used to pick raspberries?

AH Yes. Not for him, but I used to like to go and pick raspberries. No we picked apples - I was being paid to pick apples. … I did it for about three years, it was reasonable money. I got paid a man's wage because I was worth it.

I What was it like being out working the land?

AH Cold.

IH Back breaking.

AH You didn't notice it. You'd have the bag around your back. ... it was good. As I said, my mum packed apples for years. I would've liked to learn to pack apples because that was a lot more profitable, a lot more money. …

I Did either or both of you ever spend much time in the bush?

AH I didn't but Ian did a lot of bush walking, particularly for Scouts.

IH Yeah, I did a lot of bush walking in the Scouts. Did the western tiers regularly. We used to ride our bikes to a certain spot and then go bush walking. Did one good trip from ... I think dad took us to Waldheim, which is the northern end of the overland track and we hiked through there, did the overland track. And then he sent our push bikes down to Doonan (spelling?) Bridge and we went Doonan (spelling?) Bridge, Butler's Gorge, Queenstown, Zeehan, through to Burney on the train, back through to Exeter, to Tamar, and down to Lowhead and then back to Launceston. … I haven't really done a lot of real bush walking since I moved south to Hobart or Kingston.

I When you were in Launceston doing the bush walks, what did you feel in the history of the land when you were in the bush?

IH Oh, it's great walking through the bush, and the bush around there is invigorating and it's nice to see the nature that you see when you're walking through it. But when we went through the overland track, it was just track but now it's all boarded, which I guess they need to do with the number of people going through it. But when I went through it, it was all natural which I think was probably better. But form a conservation point of view and to maintain it in a pristine condition, then I guess they had to do what they did.

I So was the track marked when you did it?

IH Oh yeah, it was a pretty well marked track. I guess you could say you could get lost, but you'd have to really do the wrong thing to get lost. But then you'd be a bit buggered and so you'd sit down by a creek, and you'd end up with 20 leeches on you and that sort of thing. But that still happens anyway. But the huts through there in those days were fairly old even then. We took a tent with us in case we needed it ... in those days it was one of the old style tents, damn heavy in comparison with what you've got today.

I Canvas?

IH All canvas, with a fly. We took it in case we needed it, but we managed to find enough room in the huts. In those days if you got to a hut and it was completely chocka block, you either slept on the floor or pitched a tent. But we did a lot of bush walking and thoroughly enjoyed it. …

AH At Kingston beach, we used to swim in Brown's River, where it meets the sea there. There's a walkway over to the dogs' beach, which is disgusting the dogs' beach but that's another thing. We used to swim there, they used to dive off the old jetty that was there into the water there. But that was where we swam, and I still don't like the sea. That's where we swam, in the river … very rarely did we swim in the sea. It was always in Brown's River. But as I say, they've made the dogs' beach round the other side.

I Can you tell me about the dogs' beach?

AH I don't like it.

I Why?

AH A lot of my friends used to go out around there with their kids, and picnic and swim. And that's where they spent their time and not on the main beach. And now all the dogs are there. And even when you go on the main beach, they still walk there.

IH Even if they pick up the dogs' droppings, there's still the smell there.

AH We went to a beach in Queensland on the Gold Coast. Our daughter was living up there, and she lived right on the beach. And we went along and found this other beach. And it was nice, we found ourselves sitting there on the sand, with the bathers on. And it stunk. It was a dogs' beach. We didn't realise it was a dogs' beach. Round the other side of Brown's River, in the morning the dogs that are there – it's just ridiculous. And they don't pick up after themselves. I've got a couple of friends that live in Windsor Street and they don't pick up after themselves. …

IH It's great to get out into the bush … I've always been interested in bush walking, swimming and water sports. I think they're probably two of the healthiest sports you can do, and they're great fun.

I The Kingston sailing club – that had a bit of work done do it too, didn't they create that little harbour?

AH Yes, they moved the rocks out so they can launch their boats in and out of there.

I I hear they did that with dynamite?

AH Yes, with dynamite. They did cos Graham did it. …

I So you sail?

IH I used to, yeah. Even when we moved up here, a couple of the guys at Kingston beach sailing club had old heavyweight sharpies and it was getting to the time when the lightweight sharpie was coming in, so heavyweight sharpies were reasonably cheap on a pro rata basis. … we had 6 or 7 of them in the end and they're good for Kingston beach because you can get a good slop in there and lightweight boats aren't that good in that sort of slop. So we had a good set-up there. And then I sold that and got a Tamar class, that's like a Heron. … The Tamar was a good little sailing boat, a good rowing boat, and a good little boat you could put an outboard motor on. So when we built here, we had that here as our first boat. We used to go sailing or put a motor on and go across the bay, put a couple of nets on until we got a decent boat to go fishing in…

IH [talking about the old pub being pulled down] It's alright to have heritage but you have to draw the line somewhere when it gets that dilapidated, I mean I'm not knocking it.

AH It wasn't dilapidated, it just needed an upgrade.

IH It needed a bit of an upgrade, yeah. It was a pity to pull it down in those days. But I think if it was still there today, I think it would be showing its wear and tear….

I Deb seemed quite upset with the development built at the back with the shopping centres. It changed from a village into a ...

AH Kingston Court? Well, you see Kingston beach was the shopping area, not up where it is now. There was Kingston beach post office and Kingston service station, a butcher, a bakery up there ... and a supermarket where the drycleaners is. And now Kingston beach is dead and Channel Court is ... but the way they've done it, there are too many bits and pieces. Behind the pub on the highway, there's a little shopping centre there. And on the other side of the road, there's Coles, a little centre there. And then on the other side of the road is Channel Court.

IH And then you've got Kingston town.

AH You probably don't know, but where big W are, on the corner, that was the hydro – our power people's office and workshop for the channel area. … we were good friends with the family that came there to work … Where we live now, her sister's family had a big farm there, but it's all houses now where we are. On the other side of the road, there was a farm there and that's full of houses – that's the difference. And where the high school is, that was a good farm, a bit of farmland. So that's the difference – they've gone from farms to housing developments.

IH I used to pick up most of the veggies from Blackman's Bay and down Tinderbox. That's all gone. But, I guess…

AH That's progress I suppose.

IH You gotta have progress but where do you draw the line? I'm not a diehard conservationist by any means, but I believe in conservation and you gotta get the mix right. I mean I believe we still should have a forestry industry, but not desecrating the forest for the sake of wood chipping. You look at the forests around here and you'd be lucky to get probably two trees to the acre which are millable. So they're only rubbish anyhow, but I think you should be able to get enough timber out of the forest to mill to keep an industry going.

AH As you come along the Buckland's Strait, when we first came here, along both sides of the road there were trees. And along Kingston beach were huge pine trees – all along Kingston beach. And over the years they've gone – the last of those went not that long ago. They were getting dangerous…

IH That's the trouble – they do get dangerous…

AH But they haven't replaced them with anything, so it's just bare now really.

I Yeah, I was talking to Jenny Gibbs in Bruny and she was saying that

the forestry industry actually looked after the forestry and kept it cleared for fires…

AH Well, we wouldn't be able get to places to see now if they hadn't made those roads, would we? Not that we go into there and do it, but you wouldn't be able to ...

IH That's like the Mylanta Road - that wouldn't be there if it weren't for the forestry ... but now the forestry has been cut from doing anything down there. They don't want to look after the road. The council really don't want to look after the road…

AH A bridge went out, and has only recently been replaced so we now can use it again. It just wasn't there for a while because no-one wants to put their hand up and say we'll give you some money.

I Yeah, maintenance of land is interesting, isn't it?

AH Well a lot of the farmers up this way now, well a friend of Ian's in Launceston too, they grow a lot of poppies and things to make it viable.

I That's for medicine isn't? Morphine, I'm assuming? Opiates?

AH Yes. ...

IH At the moment they seem to be pushing the dairying, don't they?

AH Well, in our days we had bread delivered every morning, we had milk delivered every morning ... so my kids had fresh bread every morning. These days you have to go to the supermarket… Also Kingston became a very big population for the Dutch people. The Building Society brought the Dutchies out and Kingston beach was a big Dutch community. A lot of Ian's customers were from the Dutch community … we had to have ...

AH 50,000 coffee mugs…

IH 50 coffee mugs for when they called in after church on Sunday.

I Do you know much about the history of Tasmania before ... how long do your ancestors go back?

AH My grandfather came here in ...

IH When we moved to Tasmania, in Launceston we were the only Hosking in the phone book because it was a state-wide one then. Moved to Kingston beach, we were still the only one, built up here in Roslin Avenue and there were the three. Now there's about 25. I haven't got any relations here apart from my cousin - he moved over here some years ago. My mother's brother's boy. But yes, I'm not sorry we moved. I was glad we brought up the kids in Tasmania rather than Melbourne or Sydney or wherever.

AH My maiden name, Ann Grey, goes back to 1875.

I In Tasmania?

AH No, Nottinghamshire in England. And my great grandfather came out as a convict to Port Arthur and ended up here on the east coast in Swansea. …

I It's interesting when you think about that Tasmania is built around the convicts, wasn't it?

IH But basically, apart from the Aborigines, Australia is convict based isn't it, pretty well. Tasmania I'd say is probably a little bit more so. But basically Australia started off ...

I Do you know much about the Aboriginal history ... ?

IH No.

AH I could have some in my family, but I don't know ... could be, but not that I know of…

IH All the Aboriginal side of it was well before we moved here, and I've never gone into Aboriginal history that much…

I Someone brought it up, I don't know who it was, it might have been Donovan ... but it's interesting that we talk about stopping boat people coming in now, but we were ourselves the people coming in. It's interesting how we change perspective of land and when you're there.

IH I think there were a lot of atrocities carried out in those days. But you look at the countries overseas and the atrocities carried out there and they're ten times worse aren't they. And I don't know, where would the Aboriginals be now if the land wasn't settled. I mean there are a lot of Aborigines who have done very well in Australia and they still are…

[recording finishes]

(End of interview)

13 ETHICS APPROVAL LETTER, CONSENT FORM AND INFORMATION SHEET

AUTEC SECRETARIAT

26 March 2014f

Welby Ings
Faculty of Design and Creative Technologies

Dear Welby

Re Ethics Application: **14/41 Climate adaptation as a social and ecological documentary (working title)**

Thank you for providing evidence as requested, which satisfies the points raised by the AUT University Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 26 March 2017.

As part of the ethics approval process, you are required to submit the following to AUTEC:

- A brief annual progress report using form EA2, which is available online throughhttp://www.aut.ac.nz/researchethics. When necessary this form may also be used to request an extension of the approval at least one month prior to its expiry on 26 March 2017;
- A brief report on the status of the project using form EA3, which is available online through http://www.aut.ac.nz/researchethics. This report is to be submitted either when the approval expires on 26 March 2017 or on completion of the project.

It is a condition of approval that AUTEC is notified of any adverse events or if the research does not commence. AUTEC approval needs to be sought for any alteration to the research, including any alteration of or addition to any documents that are provided to participants. You are responsible for ensuring that research undertaken under this approval occurs within the parameters outlined in the approved application.

AUTEC grants ethical approval only. If you require management approval from an institution or organisation for your research, then you will need to obtain this. If your research is undertaken within a jurisdiction outside New Zealand, you will need to make the arrangements necessary to meet the legal and ethical requirements that apply there.

To enable us to provide you with efficient service, please use the application number and study title in all correspondence with us. If you have any enquiries about this application, or anything else, please do contact us at ethics@aut.ac.nz.

All the very best with your research,

Kate O'Connor
Executive Secretary
Auckland University of Technology Ethics Committee

Cc: Rene Burton anybody@xtra.co.nz

Auckland University of Technology Ethics Committee
WA505F Level 5 WA Building City Campus
Private Bag 92006 Auckland 1142 Ph: +64-9-921-9999 ext 8316 email ethics@aut.ac.nz

Consent and Release form - For use when interviews are involved.

Project title: *Climate Adaptation as a social and ecological documentary (Working title)*

Researcher: Rene Burton
Project Supervisor: Professor Welby Ings

- I have read and understood the information provided about this research project in the Information Sheet dated 5/02/2014
- I understand that I may withdraw myself or any information that I have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.
- I have had an opportunity to ask questions and to have them answered.
- I understand that interviews will be video-taped and sections may be transcribed for use in the written component of the thesis.
- I understand that recorded and edited footage will be stored securely as a digital file on a computer accessible only by a password known to Rene Burton.
- The final documentary will be submitted as a DVD to AUT University as part of Rene Burton's Master of Art & Design thesis and a copy will be stored in the AUT library.
- An additional copy will also be held in the Faculty office.
- The final version of the documentary may be distributed to film festivals and used in exhibition settings related to the design and dissemination of site-specific creative documentary.
- I understand that because I will be filmed my identity will be evident in the work produced in this thesis, and confidentiality cannot be maintained.
- I understand that the copyright of the film and images of me within the documentary shall be the property of the researcher.

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- If I withdraw, I understand that all relevant information including tapes and transcripts, or parts thereof, will be destroyed.
- I agree to take part in this research.

I wish to receive a copy of the documentary that forms the creative outcome of this research (please tick one):

Yes [ ] No [ ]

I wish to receive a copy of raw footage shot of me for this project (please tick one):

Yes [ ] No [ ]

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

……..

……..

……..

……..

Date:

Approved by the Auckland University of Technology Ethics Committee on 17 March 2014 AUTEC Reference number: 14/41

Note: The Participant should retain a copy of this form.

AUT UNIVERSITY
TE WĀNANGA ARONUI O TAMAKI MAKAU RAU

Participant Information Sheet

Date Information Sheet Produced: 5/02/14

Project title:

Climate Adaptation as a social and ecological documentary (Working title)

Invitation:

I am inviting you to be part of a Master of Art & Design project I am undertaking in the hope that your personal or professional reflections might add some rich insights that will be part of a short documentary. The aim of the documentary is to creatively consider social and ecological adaptation to climate change [with reference to Kingston Beach].

Your reflections and opinions will be supplemented with landscape video footage of the local environment.

This project will become an independent artistic response to an adaptation plan (Triggers for Change) authored by Donovan Burton (the researchers brother). In most cases Donovan will facilitate the initial introduction.

What is this project about?

This project looks at how the landscape of Kingston Beach has changed over time and how individuals, communities and government bodies have adapted, and continue to adapt to this change.

What is the purpose of this research?

The research will enable me to create a documentary that considers Kingston beach as a place that has ecologically and socially changed over time. This is an artistic work that is designed for festivals and exhibitions both locally and internationally.

How are the people chosen to be part of this research?

You have been invited, based on either your involvement in the "Triggers for Change" project or your experiences of living in Kingston Beach.

What happens in this research?

Gathering your opinion will involve a conversation where either notes will be taken or a filmed interview will occur. A mutually appropriate time will be agreed for this. I will conduct the interview and record your responses.
The interviews will use industry-standard equipment. Once all the material is gathered, it will be edited so the documentary can be constructed.

What are the benefits?

You will be involved in a unique research project. You will be given a copy of the final documentary on a DVD and will be acknowledged in the credits of the work and the accompanying academic exegesis. If you wish, you may also receive a DVD containing all shot footage of your interview.

How will my privacy be protected?

Your privacy will be protected in so far as you will have the right to ask for the removal of any section of the interview you feel unhappy with up until the end of the data collecting process. Because this is a documentary about changes in the landscape of Kingston Beach and how people and government bodies have adapted, and continue to adapt to this change, you will be identified and confidentiality cannot be maintained.

If at any time during the filming or conversations you feel uncomfortable, you are free to say so and the process will be stopped and the footage will be destroyed.

What are the costs of participating in this research?

The cost to you will be your time. Times will be agreed by prior agreement and planned well ahead so you will have plenty of time to prepare. Most shooting will occur between April 2014 July 2014. Each session will take between 30-60 minutes

What will happen to the footage taken of me?

This will be considered during the editing process for its relevance and use in the documentary.

The final documentary will be submitted as a DVD to AUT University as part of my Master of Art & Design thesis and a copy will be stored in the AUT library and in the Faculty office.

What opportunity do I have to consider this invitation?

I would be seeking confirmation of your involvement by April 2014. A week in advance of the interview you will be provided with a small number of focus questions. You will be able to withdraw yourself or any information that you have provided for this project at any time prior to completion of data collection, without being disadvantaged in any way.

How do I agree to participate in this research?

You would sign an AUT consent form.

Will I receive feedback on the results of this project?

You are invited to ask any questions or raise any concerns about the project at any stage. Once the off-line edit is complete, if you wish, you will be able to view the piece before it is finalized. You will also be provided with a copy of your interview on DVD for your personal archives. Ultimately you will receive a high definition copy of the documentary on DVD or on a USB stick format for your personal archives.

"***Is there someone other than the researcher who I can contact (confidentially) should this become necessary?"***

Should you wish to discuss any aspect of this research with an independent body you are free to contact Professor Welby Ings (the project's primary supervisor). You are free to discuss any concerns you might have or to seek clarification on any issue related to the project. Any discussion will be processed in confidence.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the project Supervisor, Professor Welby Ings,
welby.ings@aut.ac.nz (+64) 9 921 9999 ext: 8621

Concerns regarding the conduct of the research should be notified to the Executive Secretary, AUTEC, Kate O'Connor, ethics@aut.ac.nz, (+64) 9 921 9999 ext 6038.

Who do I contact for further information about this research:

Researcher Contact Details:
Rene Burton:
Email : anybody@xtra.co.nz
Phone: +64 21 362672

Project Supervisor Contact Details:
Professor Welby Ings: welby.ings@aut.ac.nz +64 (09) 921 9999 ext: 8621

Approved by the Auckland University of Technology Ethics Committee on 17 March 2014

AUTEC Reference number: 14/41

AUT UNIVERSITY **POSTGRADUATE**

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Student ID No	9904038	**Name**	Rene Burton
Faculty	Design and Creative Technologies	**School/Dept**	Art and Design
Programme	Master of Art and Design	**Year of submission** (for examination)	2015
Research Output	**Exegesis** ☒	☐	**Points Value** **120**
Thesis Title	A Creative Consideration of Climate Adaptation as a Social and Ecological Palimpsest		

DECLARATION

I hereby deposit a print and digital copy of my thesis/exegesis with the Auckland University of Technology Library. I confirm that any changes required by the examiners have been carried out to the satisfaction of my primary supervisor and that the content of the digital copy corresponds exactly to the content of the print copy in its entirety.

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Student's Signature ..... **Date** 03/09/2015

14 TRIGGERS FOR CHANGE EXECUTIVE SUMMARY

Triggers for Change Project Exec Summary

The reality of climate change is indisputable. The impacts are already manifesting in many parts of the world through increases in extreme events, population displacement, damage to infrastructure, species shifts, regulatory changes and challenges to insurance availability and affordability. The latest scientific projections see the world heading towards a global average 4°C increase by 2100, compared to pre-industrial times.

Although there is an imperative to reduce the global carbon footprint to avoid the unmanageable, there is also a critical need to adapt to the changing climate that is unavoidable. Local governments should not think of climate change adaptation solely as an environmental issue that requires an environmental response. In fact, the most likely felt impacts of climate change on local councils will arrive from issues associated with litigation, regulatory compliance, asset depreciation, land use planning and financial management. For communities the impacts will predominantly materialise in economic loss and social dislocation. Importantly the degree of impacts will be, in part, determined by how local governments respond to the issue.

Local government is at the coalface of climate impacts and are best placed to implement effective community wide responses. However developing responses to climate change impacts presents complex challenges for local governments associated with data and knowledge availability, resource constraints, community buy in, legal risks and political positioning. These challenges can exacerbate or are exacerbated by other existing issues and emerging trends (e.g. demographic changes). Local government organisations have to work within a shifting State and Commonwealth policy milieu as well as policy changes that may result from four yearly local government elections.

Kingborough Council commissioned Donovan Burton (Climate Planning) to pilot its unique climate change adaptation governance indicators and to map out a pathway towards mainstreaming climate change adaptation. The project was managed by Jon Doole (Manager of Environmental Services at Council) who saw that Climate Planning's climate change adaptation governance indicators had the potential to ensure that climate change adaptation was embedded into the DNA of Council. The process and outputs of this project are presented below and themed by originality, efficiency, effectiveness and potential benefit.

This unique proprietary process developed by Climate Planning has stemmed from ten years of adaptation experience working with a broad range of clients in Australia and overseas. Identifying the key indicators has come through a combination of applied and academic research (working with governments, the private sector, academic institutions and a broad array of nongovernment

organisations). The scoring process was tested in a pilot project for Kingborough Council in Tasmania. To refine the identification of the indicators Climate Planning was embedded within the local government for approximately one week a month for a year. Kingborough Council has for a number of years commissioned innovative climate change research projects with a particular focus on bushfire vulnerability and its extensive coastline where community, assets and ecosystem risk exposure is most evident. Council had however reached an impasse as to how to plan its response to the potential impacts of climate change. This is where the climate change governance focus advocated by Climate Planning proved to be a game changer.

Effectively managing the impacts of climate change requires the need to go beyond exploring direct responses (e.g. engineering solutions to sea level rise) to exploring systems based responses that foster resilience and allow for the capitalisation of opportunities as they emerge. Climate change adaptation is a complex system issue that should be treated as a core organisational risk and not classed as an environmental issue. This differs from most other climate change adaptation projects in Australia that tend to primarily focus on responding to specific issues.

At its core this project was about increasing the efficiency of Council's response to climate change. Council recognised that an approach that was based on a project and consultancy-based was inherently inefficient as it limited the organisation's own ability to increase its own internal response capacity.

This approach has ensured that climate considerations have become the norm in all aspects of Council's business and operations by providing guidance and clear methodologies for all staff to follow to minimise risk and maximise opportunities. The project has received funding from the Tasmanian Office of Climate Change through Climate Connect Grant program, together with direct funding from Kingborough Council