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## 1 Methodoleg Tirweddau Ddiwylliannol LANDMAP

Gellir diffinio diwylliant mewn amryw o ffyrdd. Gall fod yn fynegiant ohonom ni ein hunain neu gall fod yn gyfres o werthoedd yr anelwn tuag atynt. Gall diwylliant lunio rhan o'n hunaniaeth fel unigolion neu grwpiau o fewn cymdeithas, ardaloedd neu wledydd. Gall ymddangos ar lun rhywbeth materol – gwrthrych sy'n deillio o weithgaredd pobl. Mewn manau eraill, defnyddiwyd y term 'tirwedd diwylliannol' i ddiffinio'r tirweddau hynny sy'n arddangos dylanwad pobl, sy'n wahanol i dirweddau 'naturiol'. Ym Mhrydain, nid yw'r diffiniad hwn yn ddefnyddiol iawn, gan fod dyn wedi dylanwadu ar bob tirwedd. Felly mae tuedd yma i ddiffinio tirweddau diwylliannol ychydig yn wahanol. Yn LANDMAP, ystyrir diwylliant i fod yn rhywbeth sy'n cofleidio unrhyw fath o weithgaredd gan bobl sy'n gallu cael ei glymu â'r dirwedd. Mae'n cynnwys y mynegiannau dyfeisgar a digyffelyb a geir weithiau o ddiwylliant, megis celf neu lenyddiaeth, lle caiff y dirwedd ei delweddu neu ei disgrifio, yn ogystal â'r mynegiannau rhyddieithol a chyffredin, megis y deunyddiau adeiladu a gafodd eu dewis, lle mae'n bosib nad oedd bwriad i greu rhywbeth gwerthfawr neu arbennig.

Mae'r berthynas rhwng tirwedd a diwylliant yn gytbwys, yn yr ystyr fod y dirwedd yn ffurfio, ac yn cael ei ffurfio, gan ddiwylliant. Er enghraifft, caiff ffermio, fel gweithgaredd diwylliannol, ei ffurfio gan y dirwedd wrth i wahanol rannau fod yn fwy addas ar gyfer bugeilio neu ar gyfer ffermio cnydau, ond ar yr un pryd caiff tirwedd ei ffurfio gan y ffermio, drwy batrymau gwahanol ar gaeau, steil ffiniau ac adeiladau ac yn y blaen. Ond mae'r berthynas hefyd yn ei hamlygu ei hun mewn ffyrdd anfaterol, yn y ffordd y meddyliwn ni am

dirwedd a'r ffordd yr ydym yn ymateb iddi, a'r modd y cawn ein 'hymdeimlad o fan a lle' a'r ymdeimlad Cymreig hwnnw o fro.

Yn LANDMAP, mae'r Agwedd Ddiwylliannol yn disgrifio'r cysylltiadau rhwng tirwedd â phobl, o'r modd sylfaenol y mae diwylliant neu weithgaredd pobl yn ffurfio'r dirwedd, i'r modd y mae diwylliant hyd yn oed yn llywio'r ffordd y meddyliwn am y dirwedd. Mae LANDMAP yn cydnabod pwysigrwydd a gwerth ystyried yr agwedd hon, nid er ei fwyn ei hunan yn unig, ond hefyd er mwyn codi ymwybyddiaeth, ac fel un o'r ffyrdd y gall pobl ymwneud â'r penderfyniadau ynghylch tirwedd ar draws Cymru gyfan.

Y bwriad yw canolbwyntio ar fapio'r dirwedd lle cafodd, neu lle mae wrthi'n cael, ei llunio'n amlwg ac yn gydnabyddedig gan broses neu weithgaredd ddiwylliannol benodol, neu lle mae wedi cael ei chynrychioli, ei darlunio neu ei disgrifio mewn celf, llenyddiaeth neu lôn gwerin. Dyma'r *hanfod diwylliannol* cyfoes y mae'r Dirwedd ddiwylliannol yn LANDMAP yn ceisio'i ddal, a caiff ei seilio ar gysylltiad amlwg rhwng diwylliant pobl a thirwedd.

Un o'r heriau mwyaf yn yr Agwedd Ddiwylliannol yw i ganfod gwahaniaeth ystyrion rhwng patrymau diwylliannol y dirwedd yn y gorffennol (e.e. hanesyddol) ac yn y cyfnod cyfoes (e.e. heddiw a'r hyn sy'n dal i ddod i'r amlwg). Gall hyn fod yn arbennig o anodd mewn ardaloedd ôl-ddiwydiannol, lle mae'r dirwedd bresennol yn aml wedi ei gwreiddio mor ddwfn yn y gorffennol nes ei bod yn amhosib mesur effaith, neu ddiffyg effaith, unrhyw batrymau diwylliannol cyfoes sy'n dod i'r amlwg er gwaethaf yr hen batrymau.

Nod y Dirwedd Ddiwylliannol, fodd bynnag, yw i adnabod y patrymau diwylliannol hynny sy'n cadw'r dirwedd yn fyw heddiw, yn hytrach na'r patrymau oedd yn cynnal y dirwedd yn y gorffennol. Nid yw hyn yn golygu y dylid dibrisio nac anwybyddu arwyddocâd patrymau diwylliannol y gorffennol, ond yn yr Agwedd Ddiwylliannol yr hyn sy'n bwysig yw eu harwyddocâd heddiw a'u cyfraniad i'r dirwedd bresennol, nid beth arferent ei gyfleu neu eu cyfraniad i'r dirwedd yn y gorffennol. Mae Gwaith Haearn Blaenafon yn Ne Cymru yn enghraifft, y gellid ar yr olwg gyntaf ei gategoreiddio yn ôl y system ddosbarthu hierarchaidd fel:

Lefel 1	Lefel 2	Lefel 3	Lefel 4
Dylanwadau	Mynegiannau materol	Diwydiannol	Mwynau a Chloddio

Byddai hwn yn ddosbarthiad hanesyddol addas, ond er mwyn adlewyrchu hanfod diwylliannol y safle heddiw, byddai'n cael ei gategoreiddio fel hyn:

Lefel 1	Lefel 2	Lefel 3	Lefel 4
Dylanwadau	Mynegiannau materol	Isadeiledd	Twristiaeth (e.e. safle treftadaeth)

Her bosib arall i'r Agwedd Ddiwylliannol yw nad yw hi bob amser yn amlwg i ba raddau y gall gwybodaeth ddiwylliannol ddylanwadu neu effeithio ar benderfyniadau ynghylch y dirwedd. Er enghraifft, bydd cysylltiadau Amcanol neu wedi eu Cofnodi (megis celf neu wleidyddiaeth) yn dal i fodoli ar wahân i unrhyw newid datblygiad ffisegol i'r dirwedd. Felly, gall fod agweddau ar gymeriad y dirwedd wedi eu cofnodi, ond eto'n cael eu hystyried i beidio â bod wedi dylanwadu ar benderfyniad i'w newid. Mewn sefyllfaoedd o'r fath, mae

LANDMAP yn ystyried fod gwerth y wybodaeth yn y cofnod a wneir ohono. Gellir gwneud enghraifft o faes brwydr (e.e. Maes Gwenllian yng Nghydwelli) lle byddai datblygiad yn newid ymddangosiad ffisegol y dirwedd ac yn disodli cysylltiadau â chof y werin.

Bydd cofnodi gwybodaeth ddiwylliannol am y dirwedd a fyddai wedi cael ei hanghofio fel arall yn galluogi cynllunwyr, rhai sy'n gyfrifol am benderfyniadau ac eraill i fanteisio ar y wybodaeth er mwyn iddi gael ei defnyddio i ddylanwadu ar ddyluniad, i enwi datblygiadau newydd, i ddyfeisio arwyddluniau ar gyfer strategaethau cymunedol neu dwristaidd, neu mewn ffyrdd eraill a fyddai'n atgyfnerthu hunaniaeth leol.

Bydd nifer o Agweddau Diwylliannol o anian hanesyddol, a gallent orgyffwrdd â chysylltiadau cwbl hanesyddol. Fodd bynnag, ni ddylai hyn atal ystyriaeth ffurfiau modern neu ffurfiau sy'n dod i'r amlwg o ddylanwadau diwylliannol ar y dirwedd. Ni ddylai'r ymarferiad ychwaith ochri'n ormodol â hen ddiwylliant Cymreig ar draul cysylltiadau neu ddylanwadau newydd, rhyngddiwylliannol, neu hyd yn oed amlddiwylliannol, a ellir eu cydnabod yng Nghymru gyfan.

Mae nifer o dirweddau wedi cael eu dynodi neu eu cofrestru'n statudol, er enghraifft Parciau Cenedlaethol, Ardaloedd o Harddwch Naturiol Eithriadol, Arfordiroedd Treftadaeth, Safleoedd o Ddiddordeb Gwyddonol Arbennig, Gwarchodfeydd Natur Cenedlaethol, Parthau Cadwraeth, Tirweddau Cofrestredig o Ddiddordeb Hanesyddol Arbennig neu Eithriadol, Ardaloedd Tirwedd Arbennig, a mwy. Mae dynodiad, cofrestriad neu uniaethiad o'r fath yn adlewyrchu canfyddiadau'r 20fed/21ain ganrif o'r angen am eu gwarchod, boed hynny am resymau ecolegol, esthetig, hanesyddol neu gymdeithasol-ddiwylliannol. Felly dylent gael eu cofrestru yn y wybodaeth arolwg neu'r Adroddiad Technegol o leiaf; neu gellid adnabod ardaloedd dynodedig o'r fath fel Ardaloedd Agwedd ar wahân. Yr Arbenigwr Agwedd sydd i benderfynu ar eu pwysigrwydd diwylliannol. Gall fod rhai ardaloedd eang, megis Ardaloedd o Harddwch Naturiol Eithriadol, Parciau Cenedlaethol neu Dirweddau Hanesyddol Cofrestredig, yn cynnwys Ardaloedd Agwedd diwylliannol sy'n haeddu cydnabyddiaeth yn eu hawl eu hunain.; gall cydnabyddiaeth o'r fath gael ei ddylanwadu gan y ffaith eu bod yn gydrannau o'r ardal eang, neu gan eu gwerth cynhenid yn yr ardal honno.

## 2 Summary

There are many definitions of culture. It can be something we express about ourselves or it can be a set of values that we aspire to. It can form part of our identity as individuals or groups within society, regions or countries. It can be in the form of something material - an object resulting from human activity. Elsewhere the term 'cultural landscapes' has been used to define those landscapes that demonstrate human influence, so as to distinguish them from 'natural' landscapes. In Britain, this definition is not very useful, as man has influenced all our landscapes. So, cultural landscapes here tend to be defined slightly differently. In LANDMAP, culture is taken to embrace any kind of human activity that can be related to landscape. It includes the contrived and sometimes pre-eminent expressions of culture, like art or literature, in which the landscape may be depicted or described, as well as the prosaic and commonplace expressions, like the choice of building materials, which were perhaps not intended to create something valuable or special.

The relationship between landscape and culture is reciprocal, in the sense that, the landscape not only shapes, but is also shaped by, culture. For example, farming as a cultural activity is shaped by the landscape in the way that different areas may be more suited to pastoral or arable practices, but at the same time landscape is being shaped by farming, with the creation of different field patterns, boundary and building styles and so on. But the relationship also manifests itself in immaterial ways, in the way we think of landscape and respond to it, how we describe it, and how we acquire our 'sense of place' and the distinctively Welsh sense of *bro*.

In LANDMAP, The Cultural Aspect describes the links between landscape and people, from the fundamental way in which cultural or human activity shapes the landscape, to the way in which culture even shapes the way we think about landscape. LANDMAP recognises the importance and value of considering this aspect, not just for its own sake, but also to raise awareness, and as one of the ways in which people can engage in landscape decision-making throughout Wales.

The intention is to focus on mapping the landscape where it has been, or is being, visibly and recognisably fashioned by a particular cultural activity or process, or where it has been directly represented, depicted or described in art, literature or folklore. This is the contemporary *cultural essence* which the Cultural landscape layer in LANDMAP seeks to capture and is based on an evident link between human culture and landscape.

One of the hardest challenges in the Cultural Aspect is to draw a meaningful distinction between past (i.e. historical) and contemporary (i.e. present-day and still emerging) cultural patterns in the landscape. This can be especially difficult in post-industrial areas, where the contemporary landscape is often so firmly rooted in the past that it is impossible to gauge the real significance, or otherwise, of any contemporary cultural patterns that may be emerging in spite of the older patterns.

The aim of the Cultural Landscape, however, should be to identify those cultural patterns that are keeping the landscape alive today, rather than on those that sustained it in the past. This does not mean that the significance of past cultural patterns should be downgraded or ignored but, in the Cultural Aspect, it is their current significance and contribution to the present landscape that is important, not what they might have been or contributed to the landscape in the past. An example is the Blaenavon Ironworks in South

Wales, which might, at first consideration, be classified according to the hierarchical classification system as:

Level 1	Level 2	Level 3	Level 4
Influences	Material expressions	Industrial	Minerals and Mining

This would be an appropriate historical classification, but the correct classification reflecting the site's current cultural essence would be:

Level 1	Level 2	Level 3	Level 4
Influences	Material expressions	Infrastructure	Tourism

Another potential challenge to the Cultural Aspect is that it is not always apparent to what extent cultural information might be capable of influencing or determining decisions relating to landscape. For example, Notional or Recorded associations (such as art or politics) will continue to exist irrespective of a physical development change to the landscape. As such, aspects of the character of the landscape may have been recorded, but may also be seen not to have influenced a decision to change it. In these instances, LANDMAP takes the view that the value of the information lies in the record made of it. An example might be a battlefield (e.g. Maes Gwenllian at Kidwelly) where development would alter the physical appearance of the landscape and overlay folk memory associations.

Recording cultural information about the landscape that might otherwise have been forgotten will allow planners, decision makers and others to capitalize on that information so that it can be used to influence design, name new developments, devise emblems for community or tourist strategies, or other ways in which local identity can be reinforced.

Many Cultural Aspects will be historical in nature, and may overlap with purely historical associations. However, this should not preclude consideration of modern and sometimes still emerging forms of cultural influences in the landscape. Nor should the exercise be biased unduly towards long-established Welsh culture at the expense of newer, cross-cultural, or even multi-cultural, associations or influences that may be identified in Wales as a whole.

Many landscapes have been statutorily designated or registered, for example, National Parks, Areas of Outstanding Natural Beauty, Heritage Coasts, Sites of Special Scientific Interest, National Nature Reserves, Conservation Areas, Registered Landscapes of Outstanding or Special Historic Interest, Special Landscape Areas, and more. Such designation, registration or identification reflects 20<sup>th</sup>/21<sup>st</sup> century perceptions of the need for their protection, whether for ecological, aesthetic, historical or socio-cultural reasons. As such they should be recognised at least in the survey information or Technical Report; or such designated areas may be identified as separate Aspect Areas. It is for the Aspect Specialist to reach a judgement as to their cultural importance. It may be that some large areas, such as Areas of Outstanding Natural Beauty, National Parks or Registered Historic Landscapes, contain cultural Aspect Areas that deserve recognition in their own right; such recognition may be influenced by their being components of the larger area, or by their intrinsic value within that area.

### 3 Overview of procedure

The process for carrying out the Cultural Landscape aspect is similar to the other evaluated aspects. Initially the study area is classified into different landscape types. These are mapped and survey forms filled out for each. As with all landscape assessments, this is likely to be an iterative process. Desk study derived Aspect Areas will be refined by field assessment which will form the basis for data recording. When the assessment is completed, a technical report is prepared to explain judgements and any deviations from the method. A Quality Assurance procedure is carried out on all assessments to ensure consistency and quality control. In order to maintain the effectiveness and confidence in LANDMAP as the key landscape information resource in Wales, the mapping and survey information is periodically updated. The methodology is described in full in the LANDMAP Guidance for Wales Monitoring Methodology (2016).

The compilation of the LANDMAP Cultural Landscape aspect therefore involves five main processes:

1. Classifying and mapping Cultural Landscape Aspect Areas
2. Aspect Area data capture
3. Compilation of a Technical Report
4. Quality Assurance
5. Monitoring and updating
6. Quality Assurance of updates

Cultural Landscape Aspect Specialists are responsible for 1, 2, 3 and 5 in this process. To maintain nationally consistent standards, LANDMAP datasets are quality assured before they are made available as verified LANDMAP Information. The Quality Assurance assessor is therefore responsible for 4 and 6.

### 4 Classification and Mapping

The LANDMAP methodology relies on good information sources and so the gathering of relevant data is essential.

#### 4.1 Sources of information

The key objective is to compile cultural and landscape information for the study area from existing information sources and begin the process of mapping and data capture. Key information sources include:

- Ordnance Survey maps
- Aerial photographs
- Designated site information
- Local Authority and National Park contacts

It is important to be as comprehensive as possible and to compile a record of consultations and data sources used as part of the Quality Assurance procedure. This is requested as a standard component of LANDMAP Technical Reports.



## 4.2 Cultural Landscape Classification

The Cultural Landscape aspect is organised according to a hierarchical classification system. It is not an attempt to produce a finite ‘typology’ of cultural landscapes but to manage the data created by the study to enable a uniform recording system across Wales, thus enabling better comparison of similar data and analysis of the national picture, and ensuring consistent use. This system aims to classify the landscape into Aspect Areas of distinct cultural landscape character; it is based on a hierarchy of four levels providing increasing levels of detail.

Level 1	Level 3	Level 2	Level 4
Principal Cultural Connection	Principal Cultural Expression	Principal Cultural Context	Cultural Medium
<p>What is the principal connection between culture and landscape in this area? Is it via a <i>Cultural Association</i> or a <i>Cultural Influence</i>? <i>Associations</i> are defined by how the landscape has shaped culture in the way the landscape may be depicted, described or recognised in various cultural media, and <i>Influences</i> are defined by how culture has shaped the landscape in the way the landscape may be altered or shaped by cultural activity.</p>	<p>In which way is the above connection expressed? <i>Cultural Influences</i> in the landscape are defined by the <i>material expression</i> pertaining to the broad groups of cultural <i>contexts</i> identified in level 3. <i>Cultural Associations</i> in the landscape are defined by the <i>notional</i> (subjective) or <i>recorded</i> (objective) expressions pertaining to the broad groups of cultural <i>contexts</i> identified in Level 3.</p>	<p>In which context does this cultural expression occur? Cultural Contexts in the landscape are defined by the specific cultural activity, medium or pattern identified in Level 4.</p>	<p>To which activity, site or person does this cultural expression relate? Adds further detail to the information identified at Level 1, 2 &amp; 3. This information is often based in quite small geographical areas (e.g. within the boundaries of towns, villages, waterscapes) or on individual sites (e.g. a coalmine or registered park or garden)</p>

For Cultural Landscape purposes, LANDMAP Aspect Areas must be identified to at least Level 3 with Level 4 Aspect Areas being desirable, but not always possible, although experience has demonstrated that in order to determine a classification at Level 3 it is generally necessary to undertake research to Level 4 in order to be sufficiently certain that the evaluation judgement is sound.

Careful collation and storage by Aspect Specialists of all research information is required. This is because the Aspect Specialist's reasoning in reaching classification decisions and the evidence leading to those decisions, may be required to be submitted to, or challenged at, a Public Inquiry.

The classification system below should be adhered to, as a rule. Any required deviations, further sub-divisions or problems should be resolved in discussion with Natural Resources Wales to promote consistency and be reported as part of the Technical Report.

Level 1	Level 2	Level 3	Level 4
Principal Cultural Connection	Principal Cultural Expression	Principal Cultural Context	Cultural Medium
Influences	Material expressions	Rural	Agriculture
			Rural crafts
			Forestry
			Fishing/Hunting
			Rural settlement
			Sea and Seafaring
			Other rural (specify)
		Industrial	Minerals & mining
			Power generation & distribution
			Heavy industry
			Sea and Seafaring
			Other industrial (specify)
		Urban	Light industry & technology
			Trade, retail & commercial
			Urban settlement
			Sea and Seafaring
			Other urban (specify)
		Infrastructure	Communications & transport Services
			Defence & security
			Education & welfare
Tourism			
Other infrastructure (specify)			
Associations	Notional expressions	Places	Places & place names
			Sense of place
			Other places (specify)
		People	Famous people
			Discoveries
			Other people (specify)
		Institutions	Land holdings
			Land divisions
			Religion and beliefs
			Politics
			Educational movements
			Other institutions
		Customs	Leisure/recreation
			Social events & institutions
			Other customs
	Recorded expressions	Artistic	Art
			Literature
			Music



			Other artistic (specify)
		Oral	Language
			Folklore/Folk memory
			Other oral (specify)
		Media	Press
			TV & radio
			Film

### 4.3 Definitions of classification categories

Level 1	Level 2	Level 3
<b>Principal Cultural Connection</b>	<b>Principal Cultural Expression</b>	<b>Principal Cultural Context</b>
<p><b>Influences</b> All landscape broadly defined by cultural influence that have shaped the landscape, and exactly defined by the combination of its subclasses to Level 4.</p>	<p><b>Material expressions</b> All <i>influences</i> which are primarily defined as material expressions of culture imprinted on the landscape through subsistence, work and occupation, which in turn is defined further by the following classes.</p>	<p><b>Rural</b> All <i>material expressions</i> that define the cultural character in a rural context. This includes: agriculture; rural; crafts; forestry; fishing/hunting and other specified rural contexts.</p>
		<p><b>Industrial</b> All <i>material expressions</i> that define the cultural character in an industrial context. This includes mineral and mining; power generation and distribution; heavy industry and other specified industrial contexts.</p>
		<p><b>Urban</b> All <i>material expressions</i> that define the cultural character in an urban context. This includes: light industry; trade; retail and commercial and other specified contexts.</p>
		<p><b>Infrastructure</b> All <i>material expressions</i> that define the cultural character in the context of society's infrastructure and support systems. This includes: communications; services; defence and security; education and welfare; tourism and other specified infrastructure contexts.</p>
<p><b>Associations</b> All landscapes broadly defined by a cultural association that reflects how that landscape has shaped culture, and exactly defined by the combination of</p>	<p><b>Notional expressions</b> All <i>Associations</i> which are primarily defined as notional or subjective expressions of culture embodied in the landscape through the</p>	<p><b>Places</b> All <i>notional expressions</i> that define the cultural character in terms of a particular place as distinct from any other. This includes specific places and their place-names; 'sense of place'/ 'bro' and any other specified places context.</p>
		<p><b>People</b> All <i>notional expressions</i> that define the cultural character in terms of its association with particular individuals. This includes:</p>

its sub-classes to Level 4.	perception of the following classes	famous people; discoveries and any other specified people context. <b>Institutions</b> All <i>notional expressions</i> that define the cultural character in terms of its associations with society's organisation and institutions. This includes: land holdings; land divisions; religion and beliefs; politics; educational movements and any other specified institution context such as designations (e.g.. AONB, National Parks, Registered Landscapes, RAMSAR, SSSI, Conservation Areas, Special Landscape Areas, Conservation Areas ). <b>Customs</b> All <i>notional expressions</i> that define the cultural character in terms of its associations with society's social institutions and gathering places. This includes: leisure/recreation; social events and institutions and any other specified contexts.
	<b>Recorded expressions</b> All <b>Associations</b> , which are primarily defined as recorded or objective (and mainly material) expressions of culture embodied in the landscape through the medium of the following classes.	<b>Artistic</b> All <i>recorded expressions</i> that define the cultural character in terms of artistic associations. This includes art, literature, music, drama, and any other specified artistic context. <b>Oral</b> All <i>recorded expressions</i> that define the cultural character in terms of oral associations. This includes language, folklore, and any other specified oral context. <b>Media</b> All <i>recorded expressions</i> that define the cultural character in terms of media associations. This includes: press & publicity, TV and radio, film and any other specified media context.
<b>Other</b>	<b>Other</b>	<b>Other</b> It is possible that the hierarchical classification system given above has not considered every possible cultural landscape class. This may especially be the case with unique local circumstances. Where this is apparently the case there is an option to enter Aspect Areas as <b>other</b> .

#### 4.4 Mapping of Aspect Areas

Having reached a judgement on the Cultural Landscape special qualities or *cultural essence* of an area maps are prepared defining the area, extent and boundary of each Aspect Area. The boundaries must be justified in the survey form for each Aspect Area. Aspect Area boundaries are digitised in a GIS using a 1:10,000 or 1:25,000 OS digital topographical base map. Each Aspect Area requires an appropriate geographical name and unique identifier. Mapping of areas is an iterative process.

The following could help inform the cultural essence of an Aspect Area:

- What was the landscape used for in the past?
- How has it evolved through human intervention?
- What remains of its evolved use survive today?
- How important are the relics of the past in relation to modern cultural identity?
- To what use is the landscape, or the relics, put now?
- How is the landscape presently evolving?
- What are the threats to and potential cultural benefits of different plans for it?
- What are the distinctive attributes of the cultural elements of the Aspect Area?

When identifying Aspect Areas the Aspect Specialist must record the reasons (the justification) for selecting a particular area and the accuracy of its boundary in the survey form for individual Aspect Areas. In some instances, especially in relation to Notional Expressions, the *cultural essence* may be dispersed or diffused over an area whose precise boundary definition may be difficult or even inappropriate, and therefore accuracy is less easy to determine. It is for this reason that the justification given for the selection of a boundary is important and must be recorded on the survey form. Some culturally important features are long and linear (e.g. roads, canals, railways).

#### Cultural Landscape Aspect Area map for Ynys Môn (Anglesey)



Produced by NRW on: 3 October 2013

Scale 1:208274

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Cyfoeth Naturiol Cymru  
Natural Resources Wales

## 5 Surveys

The survey form provides a structured summary of the key characteristics of each identified Aspect Area, together with an evaluation of its significance and a summary of its management requirements.

Survey entries should be accurate and concise and should convey the essence of the culturally important features that led to the Aspect Area being selected. Great care is needed in the distillation of information or attributes in order for the principal justification to be immediately apparent.

In practice, the filling-in of surveys will not be isolated from the initial classification process. This will be an iterative process whereby the Aspect Specialist may need to adjust lines around Aspect Areas, or amalgamate Areas that were originally separate, or even create new areas.

### 5.1 Cultural Landscape Survey

Survey Number:	Generate
Aspect Area Name:	Insert
Unitary Authority or NPA:	Select
Aspect:	Select
Date Survey Conducted:	Insert

#### Classification

Level 1	Principal Cultural Connection	Select
Level 2	Principal Cultural Expression	Select
Level 3	Principal Cultural Context	Select
Level 4	Cultural Medium	Select

#### Monitoring

1. Date of monitoring?

1a. Monitoring undertaken by

1b. Has this record been updated following monitoring work?
This record has been updated following monitoring work as more up to date information is available
This record has been updated following monitoring work, there was a real change in the Aspect Area
This record remains unchanged following monitoring work

1c. Change indicated by		
OSData, Aerial Photographs	Satellite Imagery Interpretation	Phase 1 Habitat Survey & Seasonal Change Maps
Policies, plans & information resources	Fieldwork	

1d. What has changed?		
Classification	Description	Evaluation

Condition & Trend	Recommendations	Boundaries
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1e. Has the information been verified in the field? If yes, at what scale has this been verified?

2. Does this area have a special or functional link with an adjacent area? Which area and what is the nature of the link?

## Description

3. If Classification is "other" please specify

4. The classification at Level 3 describes the dominant cultural context, but which other contexts are important to the cultural landscape of this area?

Rural	Industrial	Urban
Infrastructure	Places	People
Institutions	Customs	Artistic
Oral	Media	Other, please specify

5a. Which level 4 classes are particularly significant to the cultural landscape character of this area – Influences?

Agricultural	Rural Crafts	Forestry
Fishing	Rural Settlement	Other Rural
Minerals & Mining	Power Generation & Distribution	Heavy Industry
Other Industry	Light Industry & Technology	Trade, Retail & Commercial
Urban Settlement	Other Urban	Communications & Transport
Services	Defence & Security	Education & Welfare
Tourism	Other Infrastructure, specify	Sea and Seafaring

5b. Which level 4 classes are particularly significant to the cultural landscape character of this area – Associations?

Places & Place Names	Sense of Place	Other Places
Famous People	Discoveries	Other People
Land Holdings	Land Divisions	Religions & Beliefs
Politics	Educational Movements	Other Institutions
Leisure/ Recreation	Social Events & Institutions	Other Customs
Art	Literature	Music
Other Artistic (specify)	Language	Folklore
Other Oral (specify)	Press	TV & Radio
Film	Other Film (specify)	Other (specify)

6. To what extent do the context and level 4 details selected contribute to the cultural identity, local distinctiveness or sense of place of the area? Explain (no more than 20 words)

Very Strong	Strong	Moderate
Weak		

7. To what extent is the cultural information widely recognised or appreciated? Explain (no more than 20 words)

Nationally	Regionally	Locally
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Specialist		
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**8. Are there any artistic expressions that are particularly famous or associated with the Aspect Area? Specify**

Not known	Yes	No
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**9. Are there any people/ movements/ institutions that are particularly famous or associated with the Aspect Area? Specify**

Not known	Yes	No
-----------	-----	----

**10. Is there any folklore or are there legends that are particularly famous or associated with the Aspect Area? Specify**

Not known	Yes	No
-----------	-----	----

**11. Are there any events/ traditions that are particularly famous or associated with the Aspect Area? Specify**

Not known	Yes	No
-----------	-----	----

**12. Are there any technical / scientific discoveries that are particularly famous or Associated with the Aspect Area? Specify**

Not known	Yes	No
-----------	-----	----

**13. What are the attributes of the cultural elements in the Aspect Area?**

Relict	Evolved	Historic
Well established	Transitional	Modern (20/21st century)
Mixed		

**14. What chronological periods are culturally dominant in the area?**

Post 1950	Inter War	Victorian & Edwardian
Georgian	Late Medieval	Medieval
Early Christian	Roman	Pre-Roman

**15. Are there certain place- names in the area that are particularly significant?**

Yes	No	
-----	----	--

**16. If yes, give examples of the place names & their significance (up to 3)**

--	--	--

**17. Summary Description: (including an assessment of cultural essence)**

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**18. Value**

Outstanding	High	Moderate
Local	Unassessed	Details...

**19. Condition**

Good	Fair	Poor
Unassessed		Details...

**20. Trend**

Improving	Constant	Declining
Unassessed	Details...	



## Recommendations

21	Existing Management	Generally appropriate	Generally inappropriate	Unassessed
22	Existing management remarks			
23	Principal management recommendations			
24	Guidelines (up to 10) and indicate timescale	Immediate	Medium Term	Long Term

23. Are there any significant threats to the current integrity and condition of the Cultural Landscape features of the area? If yes, identify threats and identify an acceptability threshold for any resultant change

Yes	No	Not Known
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## Aspect Area Boundary

24. To what level was this information site-surveyed?

Level 1	Level 2	Level 3
Level 4	Individual Site	None

27. At 1:10,000, how much of the Aspect Area boundary is precise?

All	Some	Most
None	Explain	

28. What baseline information source was used for Aspect Area boundary mapping?

OS Raster	Aerial photographs	OS Landline
Other, specify		

29. If OS Data was used, what was the scale?

1:10,000	1:25,000	1:10,000 and 1:25,000
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30. What is the justification for the Aspect Area Boundaries?

## Evaluation

31	Recognition	Internationally / nationally recognised	Regional recognition	Sub-regional recognition	Local recognition
32	Period	Strongly apparent	Very apparent	Apparent	Weakly apparent
33	Rarity	Very rare	Rare	Representative	Common place
34	Documentation	Exceptional	Substantial	Moderate	Limited
35	Group Value	Exceptional	Substantial	Moderate	Limited
36	Survival	N/A			
37	Vulnerability	Highly tolerant	Tolerant	Vulnerable	Highly vulnerable

38	Complexity (previously diversity)	Highly Complex	Complex	Uncomplicated	Simple
39	Potential	Exceptional	Considerable	Moderate	Un-recognised
40	Overall Evaluation (informed by survey information)	Outstanding	High	Moderate	Low
41	Justification of Overall Evaluation	cultural essence statement			

## Bibliography

42. List the key sources used for this assessment.	
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## Assessment

43. Additional Assessments.	
44. Additional Comments	

## 5.2 Definition of terms

<b>Summary description</b>	This section is available for the Aspect Specialist to add any other comments relating to the Cultural Landscape Character of the Aspect Area. This may be to add emphasis to existing information within the Description section, or it may be to draw attention to descriptive information that this section has not drawn out. The contemporary <i>cultural essence</i> of the Aspect Area should be described.
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<i>The following three phrases from the descriptive section of the form are defined as follows:</i>	
<b>Material expressions</b>	Where the landscape has been shaped by a particular cultural activity e.g. agriculture, industry
<b>Notional expressions</b>	Where the culture is embodied in the landscape through a sense of place, <i>bro</i> , famous people, institutions
<b>Recorded expressions</b>	Where the landscape has been recorded in a cultural medium, e.g. art, oral expression

<i>The following terms from the descriptive section of the form can be identified using the following indicators (i.e. where these indicators are present then this might be a case for ticking the relevant box:</i>	
<b>Rural</b>	Defined by the following activities
agriculture	Arable; pastoral; mixed; horticulture;

rural crafts & industry	Lime burning; peat cutting; spinning & weaving; woodworking; metalworking; food processing; modern crafts
forestry	Semi-natural woodlands; historic plantations; coppicing; charcoal burning; modern forestry
fishing/hunting	Sea; inter-tidal; fish farming; sporting estates; game keeping
rural settlement	All forms and patterns of settlement in a rural context, single, dispersed, hamlets, villages, ornamental parks and gardens, etc.
<b>Industrial</b>	<b>Defined by the following activities</b>
minerals & mining	Quarrying mining or extraction of stone, slate, aggregates, metal ore, coal, oil/gas
power generation & distribution	Energy generation by atomic, oil/gas, coal, wind, water
heavy industry	Steel working; shipbuilding; vehicles; plant & machinery; aeronautical; tin-plate; petrochemical; brick, stone, cement; wood; paper, textile; glass & ceramics
<b>Urban</b>	<b>Defined by the following activities</b>
light industry & technology	Electrical goods; furniture & hardware; textiles & clothing; food & drinks processing; servicing; silicon industries.
trade, retail & commercial	Fairs; street markets; livestock markets; trading estates; shopping centres; garden centres; retail parks.
urban settlement	Large nucleated settlements – towns, cities, conurbations.
<b>Infrastructure</b>	<b>Defined by the following activities</b>
communications & transport	Rail; road; air; sea; canal; tracks; footpaths; cycleways; wireless & telegraphy
service sector	National & local government; private - banking/insurance; mail distribution
defence & security	Army camp; training range; Naval base; airfield; police; rescue services; prison
education & welfare	University; college; school; hospital; spa/health farm
tourism & leisure	Holiday resorts/camps; leisure centre; Heritage centre or site; museum or gallery; craft centre
<b>Places</b>	<b>Defined by the following activities</b>
places & place names	Culturally and linguistically significant place names
sense of place/'bro'	'Cynefin'/home; 'Bro'; 'Plwyf'/parish; 'Ardal'/area; Gwreiddau'/roots; family ties; dress/costume; changes; exotic influences
<b>People</b>	<b>Defined by the following activities</b>
famous people	historical; scientific; 'Dyn y Ddafad Wyllt'/medical; 'DynHysbys'/witchcraft; tinkers/travellers; religious; literary; poet; bard; artist; sculptor; composer; politician; education & welfare; industrialist; sportsman; Pop, TV, film star
discoveries	Geological; botanical; wildlife; scientific & technological; medical
<b>Institutions</b>	<b>Defined by the following activities</b>
land divisions	historic administrative; modern administrative; statutory designations
land holdings	Private - large estate or multiple ownership; commons; <i>hafod</i> and <i>hendre</i> (transhumance); Crown Estate; religious & funerary; utility,

	industry, commercial; MOD; communications; leisure; amenity; historic parks & gardens.
religion & beliefs	Pilgrims route; Quakers; church; chapel; holy wells; shrines
politics & conflict	Chartists; owner & worker; landlord & tenant; riots & commotion; civil disobedience; political campaigns; 20 <sup>th</sup> / 21 <sup>st</sup> C Politics; Welsh language issues
educational movements	Charitable; private; religious; state; agricultural; adult education
<b>Customs</b>	<b>Defined by the following activities</b>
leisure/recreation	Hunting; fishing; hill-walking; birdwatching; rock-climbing; mountaineering; water sports; cycling; horse-riding & pony-trekking; motor sports; light aircraft; hang-gliding; popular walks; picnic sites; rugby; football; cricket; golf; horse racing; athletic & track sports; cross country; marathons; theme parks
social events & institutions	Eisteddfodau; Urdd; Seiat; Sesiynau; Noson Lawen; Twmpath Dawns; son et lumière; pop concerts; raves; circus; air displays; Remembrance Day; agricultural shows; horse shows; country fairs; sheepdog trials; car-boot sales; journeys; pilgrimages.
<b>Artistic</b>	<b>Defined by the following activities</b>
art	painting; sketches; engravings; carvings; reliefs; sculpture; ceramics & glass; film & photography; commercial art; commemorative art; pop art
literature	Narrative; prose; historic tour; local/parish history; poetry; drama; oral
music	Choral; classical; folk; popular; dance
drama	Classical theatre; <i>theatr gwerin</i> ; pageants; processions
<b>Oral</b>	<b>Defined by the following activities</b>
language	Welsh; English; other: vocabulary; dialect; accent; place-name
folklore	Folk tales & stories; myths & legends; traditions & beliefs; superstitions; games; events
<b>Media</b>	<b>Defined by the following activities</b>
press	<i>Papur Bro</i> /community paper;
TV & radio	TV or radio programmes
film	Film studios, sets & locations

How strong is the <b>sense of place</b> or <b>local distinctiveness</b> in the area?	This question aims to elicit the Aspect Specialist's awareness of the degree to which people feel that this area is different because of its special or distinctive cultural qualities. This might include the discernible but intangible cultural essence of the Aspect Area. Aspect Specialists should use their professional judgement to justify their statements in the box provided.
To what extent is the contemporary cultural information <b>widely recognised</b> ?	The answer here is an estimate of, to what extent in the wider, non-professional community, the cultural information recorded is widely known and recognised, as opposed to being known only to specialists or in archive sources

Are any of the following particularly famous or associated with the Aspect Area?	(artistic expression; famous person; folklore or legend; event) Leading on from the following questions, the aim of these questions is to identify which ordinary or lay cultural expression are held to be in high esteem in the area by the wider, non-professional community. Aspect Specialists should justify their statements in the box provided on the basis of their professional judgement.
Are there certain <b>place-names</b> in the area that are particularly important?	Some place names may be particularly important in understanding the cultural associations of an Aspect Area or of the wider study area. The Aspect Specialist should discriminate between commonplace associations and locally distinctive associations.

Criteria	Definition
<b>Recognition</b>	The level to which the cultural elements of a landscape are commonly recognised
<b>Period</b>	How clearly a place shows 'period', either a particular period (historical or contemporary), or may embody multi-period evolution, or may embody flux and change.
<b>Rarity</b>	Some types of association/influence are rare in themselves, or only take place infrequently or at particular times (e.g. Royal Welsh Show, <i>eisteddfodau</i> ) or have become less evident (e.g. coracle fishing). These should be noted. However, selections must also include the typical and commonplace.
<b>Documentation</b>	Significance and importance may be enhanced by the existence of records, descriptions or accounts, which may be written, visual or oral.
<b>Group value</b>	The value of a single association/influence (such as a place-name) may be greatly enhanced by its connection with related associations (such as a folktale or a tradition) or with associations/influences of different periods. In some cases it is preferable to recognise the complete group of associations, including associated and adjacent areas or features, rather than to identify isolated associations within the group.
<b>Vulnerability</b>	Important cultural evidence manifest in an association or practice can be lost or forgotten by indifference, neglect or lack of recording of the area or feature to which it relates; vulnerable associations/influences of this type should be identified.
<b>Complexity</b>	Is the Aspect Area significant because its cultural story / essence is complex or because of its sameness? Some associations may be identified because they represent a diverse cultural essence, others because they represent a single important cultural essence.
<b>Potential</b>	On occasion, the nature of the evidence cannot be specified precisely, but it may still be possible to document reasons anticipating its existence and importance and so to demonstrate the justification for identification. This is confined to indicative areas rather than precisely defined sites or upstanding features. The potential of non-recognised landscapes may therefore be higher over those already recognised.



## 6 Evaluating Aspect Areas

The Aspect Specialist aims to establish an evaluation of intrinsic value based on a professional understanding of the importance of the contemporary cultural essence. This value should be derived from the significance and importance of the association/influence relating to its cultural essence. It is the cultural essence that is evaluated within the Material, Notional or Recorded attributes or classifications of the Aspect Area. The cultural evaluation justification should define what is particularly important or interesting, or otherwise.

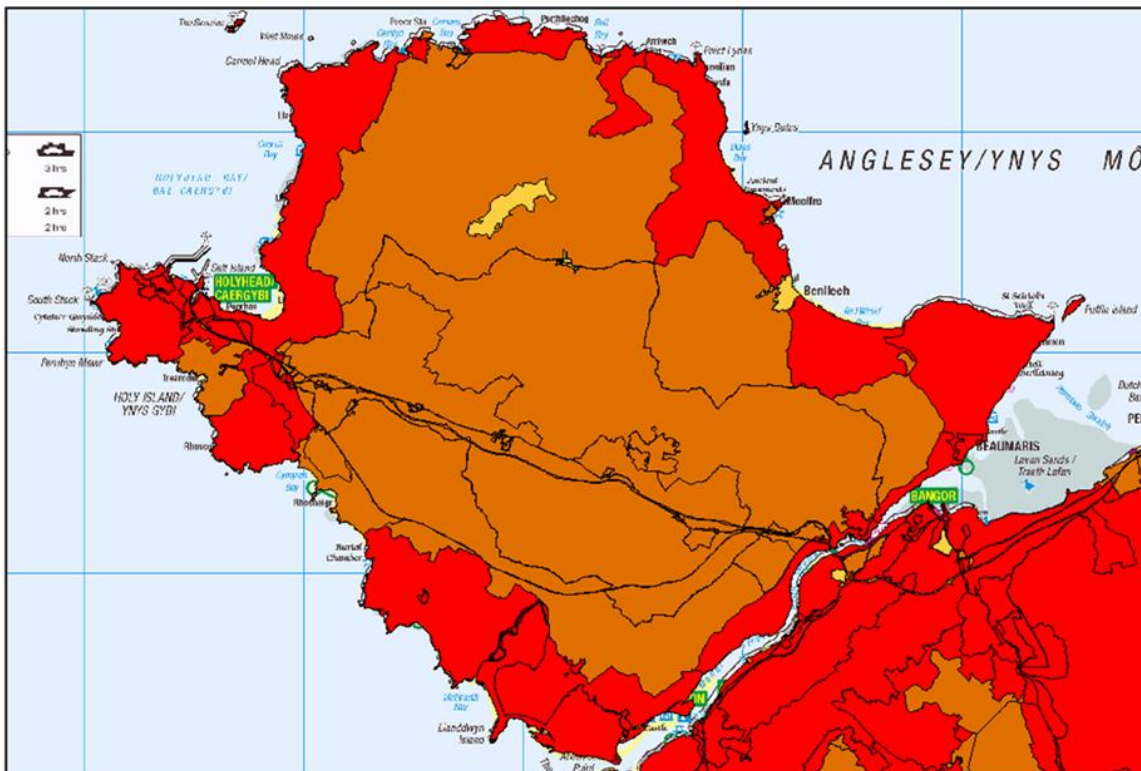
Pre-defined assessment criteria are provided in a matrix. The matrix is completed within the survey form for each Aspect Area after collecting all information on which the evaluation is to be based. The evaluation is then summarised with an overall evaluation and justification. The summary needs to be carefully worded as it may be used for secondary products such as designation or in development management and decisions.

Previously (2008, 2003 and earlier methodologies) the overall evaluation for Cultural Landscape Aspect Areas were derived from nine evaluation criteria (questions 31 to 36) evaluated as outstanding, high, moderate or low. Questions 31 to 35 have become survey questions and question 36 (survival) is deleted. The current overall evaluation still stands.

For the overall evaluation, each Aspect Area is scored on the following scale:

<b>Outstanding</b>	Of international or national importance to the Aspect
<b>High</b>	Of regional or county importance to the Aspect
<b>Moderate</b>	Of sub-regional importance to the Aspect
<b>Local</b>	Of little or no importance to the Aspect

### Cultural Landscape Aspect Evaluation on Ynys Môn (Anglesey)



Produced by NRW on: 3 October 2013

Scale 1:203579

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Cyfoeth Naturiol Cymru  
Natural Resources Wales



## 7 Technical Report

To support the Cultural Landscape survey the Aspect Specialist submits a Technical Report for the Cultural Landscape aspect so that the justification and explanation of key decisions is made transparent.

### Format and content of Technical Reports

- Executive Summary (500 words) in Welsh and English
- Contents page
- Methodology: If the prescribed LANDMAP guidance was followed then the Aspect Specialist does not need to reproduce the methodological description.
- Overview: A summary description of the Cultural Landscape aspect for the whole study area bringing out the most important characteristics and key issues.
- Information sources and data sets used including full details of consultations, date, personnel involved and outcomes
- References
- Justifications and judgements of any decision that may cause confusion. Areas where such texts are likely to be needed include:
  - Justification of approved additions to, or departures from, the prescribed hierarchical classification system, although such deviations are generally not permitted.
  - Explanation of potentially contentious decisions about individual Aspect Areas.
  - Elaboration on the justifications of evaluations for any potentially contentious decisions about individual Aspect Areas.

## 8 Monitoring

A robust, repeatable and standardised monitoring methodology has been developed to facilitate the process of identifying Aspect Areas where significant change has occurred. This methodology is described in full in the LANDMAP Monitoring Methodology (2016) and uses a range of mapped data, including processed information derived from remote sensing, to identify areas of potentially significant landscape change.

## 9 Quality Assurance

To ensure national consistency and high standards, LANDMAP information is Quality Assured before any datasets are approved and made available. The methodology is described in full in the LANDMAP Quality Assurance Methodology.

Aspect Specialists submissions for quality assurance should be comprehensive including:

- A single GIS layer defining Aspect Areas
- Aspect Area surveys
- A comprehensive Technical Report/Monitoring Table.
- Supplementary information as required. Documentation, including correspondence, survey maps and field data sheets should be retained, in the event that they are required.