

APPENDIX B



Cardboard periscopes for viewing:
Royal Montreal Golf Course, 1975 Canadian Open



Spectator berms, 18th Hole:
Glen Abbey, 2016 Canadian Open

**CULTURAL HERITAGE LANDSCAPE
VALUES AND ATTRIBUTES
OF
THE GLEN ABBEY PROPERTY**

prepared under the terms of the
TOWN OF OAKVILLE
CULTURAL HERITAGE LANDSCAPE STRATEGY



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TABLE OF CONTENTS

I.	INTRODUCTION
I.1	- Mandate
I.2	- Scope
I.3	- Qualifications
I.4	- Literature Review
II.	SUMMARY OF FINDINGS
III.	POLICY FRAMEWORK
III.1	- International context
III.2	- National context
III.3	- Provincial context
III.4	- Local context
IV.	REGULATORY FRAMEWORK
IV.1	- Assessment under Ontario Regulation 9/06
IV.2	- Designation under Part IV of the Ontario Heritage Act
V.	GLEN ABBEY AS A <i>DESIGNED</i> CULTURAL HERITAGE LANDSCAPE
VI.	GLEN ABBEY AS A CULTURAL HERITAGE LANDSCAPE OF SIGNIFICANCE
VI.1	- Determination of significance in an international context
VI.2	- Determination of significance in accordance with the Provincial Policy Statement
VII.	GLEN ABBEY: ASSESSMENT UNDER ONTARIO REGULATION 9/06
VIII.	GLEN ABBEY: POTENTIAL DESIGNATION UNDER PART IV OF THE OHA
VIII.1	- Statement of Cultural Heritage Value
VIII.2	- Description of Heritage Attributes
IX.	CONCLUSIONS

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I. INTRODUCTION

It should be noted that the term 'Glen Abbey' in this report is used to refer to the full scope of the property under consideration, including the golf course, the clubhouse, the RayDor estate remnants, and the various ancillary structures and land areas.

For definitions of words in italics, refer to Appendix I.

I.1 MANDATE

This report has been developed as the result of a request from the Town of Oakville, to put forward a number of recommendations based on the author's past experience with cultural landscape theory and practice. These recommendations are related to the potential municipal designation of Glen Abbey in Oakville as a property of significant cultural heritage value.

I.2 SCOPE

The report begins by looking at the larger policy context for cultural heritage landscapes. This typology has been introduced into the field in the last 25 years, and is part of a larger shift towards ecological and landscape-based ways of understanding cultural heritage.

The report then addresses the regulatory framework in Ontario, which is defined both by the Provincial Policy Statement and the Ontario Heritage Act.

The report then turns to the specific situation of Glen Abbey, first addressing the question of which category of cultural heritage landscape is most appropriate, and then looking at the potential significance of the property in both an international and more local context.

The final sections of the report provide a formal evaluation of the property under Ontario Regulation 9/06, a Statement of Cultural Heritage Value, and a Description of Heritage Attributes. These are intended for the use of the Town of Oakville in developing the material required in moving towards potential designation.

I.3 QUALIFICATIONS

The author, Julian Smith, is the principal of Julian Smith & Associates Architects. He became involved in the cultural landscape field early in his career, stimulated in part by his responsibility for both the architecture and landscape architecture fields within the National Historic Sites program of Parks Canada, in his role as Chief Architect. In the late 1980s, soon after establishing his own consulting practice, he authored a Built Heritage Policy for the National Capital Commission that committed that organization to the identification and management of significant cultural landscapes. This was the first government policy document anywhere in the world to introduce the cultural landscape category.

The author continued to work on the application of cultural landscape theory to specific areas, including both *designed* cultural landscapes such as those at Rideau Hall and Parliament Hill, and *evolved* cultural landscapes in areas such as the Byward Market in Ottawa and Kensington Market in Toronto. On the policy side, he advised the Quebec government on their new heritage policy in the 1990s, co-wrote the first *Code of Practice* for the Federal Heritage Buildings program, contributed to the federal-provincial *Standards and Guidelines for the Protection of Historic Places in Canada*, and consulted with the Ontario government on their guidelines for heritage conservation districts. In 2009, he was invited by UNESCO to be one of the contributing authors for the 2011 UNESCO Recommendation on the Historic Urban Landscape. He has written several articles and book chapters for UNESCO and for academic publications in Australia and Germany on the application of cultural landscape theory to urban areas.

The author is the Past President of ICOMOS Canada, the Canadian chapter of the organization of heritage professionals that advises UNESCO on cultural landscapes. The ICOMOS Canada *Appleton Charter* was written with ICOMOS Canada colleagues at his home in Appleton, Ontario.

The author is an honorary member of the Canadian Society of Landscape Architects, in part in recognition of his work on cultural landscapes. He was recently appointed as a member of the Order of Canada. The citation begins "One of Canada's leading heritage architects and planners, Julian Smith has helped to ensure that our most iconic monuments and cultural landscapes are preserved for generations to come".

I.4 LITERATURE REVIEW

The literature consulted for this report is included in Appendix II.

II. SUMMARY OF FINDINGS

Based on the evidence, Glen Abbey is a property worthy of designation under the *Ontario Heritage Act*. The following is a summary of the findings, which are spelled out in more detail in the subsequent sections of this report:

1. International context:

The policy framework for cultural landscapes, at the international level, provides an established basis for assessment, designation and management. Important aspects include the definitions of *designed*, *evolved*, and *associative* landscapes, as well as the criteria of *authenticity* and *integrity*. There have been more than 25 years of applied practice at the international level, particularly in relation to UNESCO and the World Heritage Convention. The recent UNESCO Recommendation on the Historic Urban Landscape is part of a broader shift in the heritage field towards a cultural landscape framework for conservation activity.

2. National context:

The federal government in Canada has limited jurisdiction in the heritage field. However, the federal-provincial *Standards and Guidelines for the Protection of Historic Places* provides a useful reference for cultural landscape assessment.

3. Provincial context:

The UNESCO framework underlies much of the policy and regulatory framework for cultural heritage landscapes in Ontario. It is referenced directly in the policy guidance issued by the Ontario Heritage Trust. The Provincial Policy Statement (PPS) provides the basic definitions and policy intentions. It then refers to the Ontario Heritage Act (OHA) as a vehicle for ensuring proper identification, protection, management and use. The Growth Plan 2017 references both the PPS and the OHA in underlining the importance of conserving cultural heritage resources, including cultural heritage landscapes. As in the international arena, the province is moving more towards a cultural landscape framework when addressing cultural heritage issues.

4. Local context:

The Region of Halton and the Town of Oakville have made commitments to the identification, designation and conservation of significant cultural heritage landscapes. The Town of Oakville adopted, in 2014, a *Cultural Heritage Landscape Strategy*. This strategy makes specific reference to the PPS, the OHA, the Ontario Heritage Trust guidance and the federal *Standards and Guidelines for the Protection of Historic Places in Canada*, as well as the UNESCO categories. It sets out the key phases and tools for identifying, assessing, designating and conserving landscapes of significant cultural heritage value.

5: Regulatory framework:

The regulatory process in Ontario begins with the identification of cultural heritage value. The framework is provided by Ontario Regulation 9/06. For properties with significant value, municipal designation is then possible under Part IV of the OHA. The statement of cultural heritage value and the description of heritage attributes are important aspects of this process. The PPS details the application of OHA definitions of value, identifying the importance of interrelationships, meanings and associations, and also clarifies the definition of heritage attributes to explicitly include cultural landscape features.

6. Glen Abbey as a *designed* cultural heritage landscape

As a property with a single integrated design vision, Glen Abbey Golf Course fits the *designed* cultural heritage landscape category. This is important for understanding, assessing and conserving its value. Within this design are remnants of earlier cultural landscapes with various characteristics. These remnants sustain some of the heritage values of these earlier layers, but they are fully incorporated into the existing design. The *designed* category of cultural heritage landscape is the most straightforward in terms of designation under Ontario's existing regulatory framework.

7. Glen Abbey as a potential cultural heritage landscape of significance:

Looked at from an international perspective, Glen Abbey meets the key criteria for value, as well as for *authenticity* and *integrity*. It ranks strongly under the special criteria developed by English Heritage for golf courses, as a significant type of *designed* cultural landscape. The Cultural Landscape Foundation in North America also uses the *designed* cultural landscape category for golf courses. It is noted that many golf courses in the U.S. have been designated for their heritage value.

In the Ontario context, Glen Abbey meets the key criteria in the PPS definitions, for evaluation as a potential cultural heritage landscape. In order to move towards a notice of intention to designate, the OHA requires a detailed assessment against the criteria set out in Ontario Regulation 9/06.

8. Glen Abbey: Assessment under Ontario Regulation 9/06

As shown in the detailed assessment, Glen Abbey scores strongly against the regulatory criteria for establishing significant cultural heritage value. The property is remarkable across all three categories of significance - its design value, its historical value, and its contextual value. This value is created by the interrelationship of its components, as well as by individual features.

9. Glen Abbey: Municipal Designation under Part IV of the Ontario Heritage Act

Given the significant cultural heritage value of Glen Abbey, it is important to consider the option of municipal designation. For an individual property, the relevant framework is set out in Part IV of the Ontario Heritage Act. In order to proceed with a notice of intention to designate, there is a requirement for both a statement of cultural heritage value or interest, and a description of heritage attributes.

10. Glen Abbey: Statement of Cultural Heritage Value or Interest

Glen Abbey is one of the most significant works by one of golf's most significant figures, Jack Nicklaus. It ushered in a new era in tournament golf course design with its stadium and hub-and-spoke features. Its design is remarkable for the integration of artistry and craftsmanship, with many iconic stretches including the challenge and beauty of the valley holes and the drama of the final three holes. Its association with the Canadian Open has given it international significance and ties to many of the leading figures in the sport. It is a landmark not only within the Town of Oakville, but across Canada and abroad. The property also contains associations with some previous landscape layers, through surviving remnants or features.

11. Glen Abbey: Description of heritage attributes:

The heritage attributes of Glen Abbey can be usefully identified by drawing on the framework provided by the *Standards and Guidelines*. These attributes apply in particular to historical and design values, and include evidence of land use and traditional practice, land patterns, spatial organization, visual relationships, circulation, ecological features, vegetation, landforms, water features, and built features. These attributes are significant both individually and collectively. Additional attributes reflect its contextual value.

12. Conclusions:

Golf Canada, the sport's governing body, identifies Glen Abbey as Canada's most famous golf course. Given the evidence summarized in this report, it is appropriate to recognize Glen Abbey as a significant cultural heritage landscape, and to ensure its conservation.

III. POLICY FRAMEWORK

Cultural landscape theory and practice were introduced into the heritage field in Canada in the 1980s, reflecting an interest in the connections between cultural and natural heritage. Canada then took a leading role in developing the field at the international level, through UNESCO, ICCROM (the International Centre for Conservation in Rome), and other institutions. Susan Buggey, a Parks Canada landscape historian, and Herb Stovel, an Ontario Heritage Foundation architect, were among those playing an active role.

III.1 INTERNATIONAL CONTEXT

Interest at the international level was spurred by developments at UNESCO's World Heritage Centre in the early 1990s. Three significant rural areas in Europe, including the Lake District in England, were submitted for potential designation on UNESCO's World Heritage List. As these did not fit the existing framework, a working committee created the then-new category of 'cultural landscapes'.

UNESCO at the time defined three types of cultural landscapes, which have since become globally accepted as an important tool in distinguishing between the broad range of cultural landscape variations. These three types are *designed*, *evolved* and *associative*, and are important in developing approaches to assessment, designation, and management.

To date, 88 cultural landscapes have been inscribed on the World Heritage List. Some of these, including botanical gardens in the U.K. and Singapore, Persian gardens in Iran, and villas and gardens in Italy, fall into the *designed* cultural landscape category. Others are rural, *organically evolved* landscapes, including rice terraces, vineyards, and early industrial landscapes. The remainder are *associative* cultural landscapes, most of which are related to indigenous cultures, including the Incas in South America and the Maori in New Zealand.

Criteria four, five and six of the ten criteria in the UNESCO system (see Appendix III) have an informal relationship with these categories. Criterion four refers to outstanding examples of a type of building or landscape (most applicable to *designed* cultural landscapes), criterion five refers to traditional human settlements (most applicable to *evolved* cultural landscapes), and criterion six refers to places directly associated with living traditions, ideas and beliefs (most applicable to *associative* cultural landscapes).

The concepts of *authenticity* and *integrity* are important in the international framework. *Authenticity* is used primarily for cultural sites, and relates to how well current meanings and associations continue to reflect traditional understandings and intent. These meanings and associations are sustained by both tangible forms and intangible uses and cultural practices.

Integrity is used for both natural and cultural sites, and is oriented more towards the physical completeness and health of a place.

One other significant development in the international field was the 2011 approval of the UNESCO Recommendation on the Historic Urban Landscape (the H.U.L. Recommendation). This document, the first UNESCO Recommendation on cultural heritage issues in more than 35 years, applies a cultural landscape framework to urban planning and development.

The H.U.L. Recommendation reflects the increasing importance of a landscape perspective in dealing with planning and development issues in both urban and rural settings. This is a move away from the building-focused policy frameworks of the 20th Century.

III.2 NATIONAL CONTEXT

In Canada, federal involvement in the cultural heritage field has been limited by the division of powers between levels of government, which gives jurisdiction over property matters to the provinces. As a result, the significant regulatory systems for heritage conservation have been developed and implemented at the provincial level. The result is some variation in the approach to cultural landscapes from province to province.

The federal government, however, did work collaboratively with the provinces and the territories to produce a reference document entitled *Standards and Guidelines for the Protection of Historic Places in Canada*. This document has become a common reference for heritage professionals across Canada, and contains a section on cultural landscapes.

This section, in its introduction, references the international context and the importance of recognizing the common language and approach that has been developing for dealing with cultural landscapes. It makes specific reference to the UNESCO categories of *designed*, *evolved* and *associative* cultural landscapes.

The *Standards and Guidelines* go on to discuss cultural landscapes under eleven headings: evidence of land use; evidence of traditional practices; land patterns; spatial organization; visual relationships; circulation; ecological features; vegetation; landforms; water features; and built features. This is a useful framework for identifying and understanding the components and heritage attributes that make up individual cultural landscapes.

III.3 PROVINCIAL CONTEXT

The Province of Ontario has made a clear commitment to the conservation of significant cultural heritage landscapes.

As stated in Section 2.6 of the Provincial Policy Statement, on Cultural Heritage and Archaeology:

2.6.1 *Significant built heritage resources and significant cultural heritage landscapes shall be conserved.*

It should be noted that the term 'cultural heritage landscapes' used in the Ontario framework is a variation on the more general term 'cultural landscapes', and recognizes that these have been identified for their 'cultural heritage value'.

The equivalence in Section 2.6.1 of the PPS, between built heritage resources and cultural heritage landscapes, is significant. The Ontario Heritage Act, first passed in 1975 and updated significantly in 2005, has sometimes been interpreted to focus on built heritage. But the Provincial Policy Statement helps ensure an equal focus on cultural heritage landscapes.

This new emphasis on landscapes reflects the same trend in Ontario as the adoption of the UNESCO Recommendation on the Historic Urban Landscape at the international level. In both cases, the shift is not only about larger properties or collections of properties, but also about the integrated nature of natural and cultural elements within these properties. This emphasis on interrelationships is part of an effort to develop a more ecological approach to urban development.

The PPS definition of a cultural heritage landscape is the following (for full text see Appendix I):

a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association.

It is worth noting the last sentence, about cultural and natural elements valued together for their interrelationship, meaning or association. This is significant, because earlier approaches had sometimes evaluated each heritage asset separately, and then missed the interrelationships. One of the definitions of a cultural heritage landscape referred to in Oakville's *Strategy* document is a place where cultural and natural components "together form a significant type of heritage form, distinctive from that of its constituent elements or parts".

It is also significant that the 2014 PPS provides more detail on the definition of *heritage attributes*. The OHA definition is quite short, and defines these as "attributes of the property, buildings and structures that contribute to their cultural heritage value". The PPS is more detailed, and defines heritage attributes as "the principal features or elements that contribute to a protected heritage property's cultural heritage value or interest, and may include the property's built or manufactured elements, as well as natural landforms, vegetation, water features, and its visual setting (including significant views or vistas to or from a protected heritage property)".

The connection between the PPS and the OHA is established by the overriding principle that *cultural heritage landscapes* shall be *conserved*. The word *conserved* is then defined in the PPS as follows:

means the identification, protection, management and use of . . . *cultural heritage landscapes* . . . in a manner that ensures their cultural heritage value or interest is retained under the *Ontario Heritage Act*.

It is the OHA that sets out the procedures for assessing, designating, and protecting heritage resources at the provincial and municipal levels. This includes the use of *Ontario Regulation 9/06* as the means for assessing cultural heritage value.

The Ontario Heritage Trust (the Trust), established under Part II of the OHA, produced a guidance document in 2012 entitled *Cultural Heritage Landscapes - An Introduction*. It notes that the term 'cultural landscapes' was introduced into the heritage field several decades previously, by UNESCO. It goes on to define the three categories of *designed*, *evolved* and *associative* cultural landscapes.

The *Places to Grow - Growth Plan 2017* reinforces the provincial guidance set out in the PPS and the OHA. It states that cultural heritage resources will be conserved, and includes cultural heritage landscapes in its definition of heritage resources. It also borrows the PPS definition of 'conserved', to connect the Growth Plan with the regulatory framework provided by the OHA.

Of particular importance is the directive that cultural resource conservation will be emphasized in 'strategic growth areas'. This is an important qualification to avoid the use of intensification or other policy mandates to undermine important conservation activity.

III.4 LOCAL CONTEXT

Both the Region of Halton and the Town of Oakville have made commitments to the identification, designation and conservation of significant cultural heritage landscapes.

The Town of Oakville adopted its *Cultural Heritage Landscape Strategy* in 2014. This document provides the basis for actions related to existing or potential cultural heritage landscapes in this community.

The *Strategy* document begins by referencing and defining the *designed*, *evolved*, and *associative* categories identified by UNESCO and promoted by the Ontario Heritage Trust. It also references the federal *Standards and Guidelines for the Protection of Historic Places in Canada*, which were formally endorsed by resolution of Council in April 2013.

The *Strategy* document confirms the use of *Ontario Regulation 9/06* as the framework for assessing the significance and cultural heritage value of potential cultural heritage landscapes. If the landscape is judged to be significant against at least one of the three

primary criteria in this regulation, it is then to be considered either for designation under the OHA, or for protection using an Official Plan Amendment under subsection 2(d) of the Planning Act.

When the cultural heritage landscape in question is located entirely within a defined area, designation under Part IV of the OHA is the most suitable approach.

IV. REGULATORY FRAMEWORK

The Provincial Policy Statement "sets out the government's land use vision for how we settle our landscape, create our built environment, and manage our land and resources over the long term to achieve livable and resilient communities".

This vision includes the conservation of significant cultural heritage landscapes.

The PPS then refers to the Ontario Heritage Act as providing the framework for the identification, protection, management and use of cultural heritage landscapes in a manner that ensures their cultural heritage value is retained. These activities are grouped under the heading of 'conservation'.

It is Part IV of the OHA, entitled 'The Conservation of Property of Cultural Heritage Value or Interest', that applies this framework to individual properties.

Under Part IV, there are two prerequisites for designation by a municipality: first, that the property meets the criteria for cultural heritage value as set out in Ontario Regulation 9/06; and second, that a formal process be followed as outlined in the Act. These two prerequisites can be elaborated as follows:

IV.1 ASSESSMENT UNDER ONTARIO REGULATION 9/06

This regulation is very brief and to the point. It provides three primary criteria for determining cultural heritage value, each with three sub-criteria which can be used singly or together to meet the primary criteria. A property is eligible for designation if it meets at least one of these primary criteria.

The primary criteria are design value, historical value, and contextual value. These are well established across Canada and elsewhere as the three most common ways of assessing places of cultural interest.

The first two criteria - design value and historical value - have to do with the property itself. On important properties, they complement each other. As stated in the 1964 *Venice Charter*, widely regarded as the most important international document in the cultural heritage field, the goal of conservation is to preserve culturally-significant properties " no less as works of art than as historical evidence".

The third criterion - contextual value - considers the connection of the property to its surroundings, both physically and culturally.

The following is a summary of these criteria:

1. Design (or physical) value:
 - a rare, unique, representative or early example of a style or type
 - a high degree of craftsmanship or artistic merit, or
 - a high degree of technical achievement.
2. Historical (or associative) value:
 - direct associations with a significant theme
 - information that contributes to an understanding of a community or culture, or
 - the work or ideas of a significant architect, artist, builder, designer or theorist
3. Contextual value:
 - defining, maintaining or supporting the character of an area,
 - physically, functionally, visually or historically linked to its surroundings, or
 - a landmark

The application of these criteria is illustrated in Section VII of this report.

IV.2 MUNICIPAL DESIGNATION UNDER PART IV OF THE OHA

The formal process for designation includes a number of steps:

- consultation with the municipal heritage committee
- issuing of a notice of intention to designate, sent to the owner, the Ontario Heritage Trust, and the public (through a local newspaper), this notice having the following:
 - a description of the property
 - a statement explaining the cultural heritage value
 - for the owner and the Trust, a statement explaining the heritage attributes
 - for the newspaper, an indication that further information is available
 - a statement providing 30 days for objections to be filed
- if no objections, the passing of a by-law designating the property (or withdrawal).
- if there are objections, a hearing by the Conservation Review Board
- a recommendation by the Conservation Review Board within 30 days
- after considering the recommendation, the passing of a by-law designating the property (or withdrawal).

The connection between the application of Ontario Regulation 9/06 and the process of designation is important. The property must meet at least one of the criteria under the Regulation, in order to issue a notice of intention to designate. And the statements

explaining cultural heritage value and heritage attributes must reflect the cultural heritage values identified under the Regulation.

In addition, the PPS provides a unique perspective for cultural heritage landscapes. Cultural and natural components are to be valued together, for their interrelationships. To this are added the intangible qualities of meanings and associations. The definition of heritage attributes is also given more detail. These policy directives help articulate some of the differences between built heritage resources and cultural heritage landscapes.

V. **GLEN ABBEY AS A *DESIGNED* CULTURAL HERITAGE LANDSCAPE**

There have been questions about which cultural landscape category - *designed, evolved, or associative* - applies most appropriately to Glen Abbey.

The three categories are defined by the Town of Oakville, in its *Cultural Heritage Landscape Strategy*. The definitions can be summarized as follows:

- *designed* cultural landscapes - clearly defined and designed intentionally by man.
- *organically evolved* cultural landscapes - a response to an initial cultural imperative, taking on its present form by association with, and in response to, its natural environment
- *associative* cultural landscapes - places where the value arises from powerful religious, artistic or cultural associations with the natural elements, rather than with material cultural evidence (which may be insignificant or absent)

The reason for these categories is to simplify the approach to identification, assessment and management.

A *designed* cultural landscape, such as Versailles, can be understood and treated in ways not so different from those applied to designed buildings or artifacts. Plantings and other natural elements may mature and be replaced over time, but the design intentions that underlie these elements must be understood and respected. Notable works by notable designers are given pride of place in this category, as they represent key achievements in human history. The creations of landscape architect Frederick Law Olmsted are treated not so differently from the creations of building architect Arthur Erickson.

An *evolved* cultural landscape, by contrast, is not the result of any one designer, at any one time, but rather a slow evolution of an urban or rural landscape through thousands of individual design decisions by hundreds of individual property owners. *Evolved* cultural landscapes are the most common form of designated cultural landscapes both in Canada and internationally, and the majority are rural. From rice terraces in the Philippines to the

Loire Valley in France to the Grand Pré landscape in Nova Scotia, these landscapes are anonymous but culturally specific. The definition makes it clear that the *present form* of an evolved cultural landscape must reflect this process of evolution. The full and correct term for this category is *organically evolved* cultural landscape, reflecting this ongoing dynamic.

An *associative* cultural landscape is applied to places where the natural elements are dominant, and where it is the cultural associations that give the place its significance. Ayers Rock, or Uluru, the dramatic sandstone rock formation in central Australia, was one of the first *associative* cultural landscapes on the World Heritage List, and the category has since been applied to other indigenous sites in Canada and around the world.

As the Ontario Heritage Trust guidelines point out, the categories *designed* and *evolved* are both significant and mutually exclusive. To quote the Trust:

A cultural landscape may be designed at a specific time by a specific person or it may have evolved organically over a long period time (and may still be slowly evolving).

Designed cultural landscapes almost always contain remnants of earlier landscapes or natural features, but this does not fit them into the definition of *evolved* cultural landscapes. This is because the remnants of earlier landscapes become consciously integrated into a new design, which establishes a new and defining character.

In an *evolved* cultural landscape, by contrast, the *present form*, as defined in Oakville's *Strategy* document, would itself reflect the process of evolution.

Within this framework, Glen Abbey is clearly a *designed* cultural landscape. It was designed "at a specific time by a specific person."

For Glen Abbey, the 'time' was 1974 to 1976 and the 'person' was the legendary professional golfer and golf course designer, Jack Nicklaus. The course retains almost the entirety of his original and groundbreaking design. Most of the small alterations that have occurred were overseen by Nicklaus himself, confirming the ongoing *integrity* of the original vision. The boundaries he was working with are mostly unchanged today. The interrelationships between its component parts - land uses, land forms, water features, built features, circulation patterns, and so on - were central considerations in Nicklaus' design and remain fundamental to its understanding to this day. These interrelationships encompass the entirety of the site.

These characteristics are what make this a *designed* cultural landscape - a place that is fully formed at a particular point in time, as a result of a conscious design process. Jack Nicklaus himself refers to Glen Abbey Golf Course as his design (and in fact his first solo design), and also refers to the stadium nature and the hub-and-spoke design as features of his work at that time, in that place.

The use of the *designed* cultural landscape category for golf courses is well established. A recent report by English Heritage on historic golf courses is entitled '*Golf Courses as Designed Landscapes of Historic Interest*'. It was prepared by EIGCA, the European Institute of Golf Course Architects. In North America, the Cultural Landscape Foundation uses the *designed* cultural landscape category in its inventory, which includes some 40 golf courses.

As indicated, this term does not mean there is no surviving evidence of earlier layers. In the case of Glen Abbey, Nicklaus made conscious decisions to preserve components of these earlier periods.

The *associative* cultural landscape of the First Nations is evidenced most strongly in the river valley, where Nicklaus remarked on his efforts to maintain the natural forms - rock outcroppings, forested slopes, mature specimen trees - of the valley edges. The river itself has followed various channels throughout its history, depending on flow, and it was once more given a new shape by Nicklaus.

The *organically evolved* cultural landscape of the early settlers is almost entirely gone. There is perhaps one small vestige related to an early sawmill on the east bank of the river valley.

The first of three different *designed* landscapes began with André Dorfman's purchase and reshaping of the area in the 1930s. The landscape character of his estate - the relationships of natural features, water features, built features, and views - does not survive. However, the stone estate house and the stable complex provide evidence of his presence and allow a connection to a nationally-significant figure in the Canadian mining industry.

The second *designed* landscape, that of the Upper Canada golf and country club, was almost entirely erased by the Nicklaus design. There appears to be one small vestige of a former ski lift on the west bank of the river valley.

All these references to earlier layers, however, exist within the *present form* as set out by Nicklaus. He acknowledged the natural power of the river valley in his design. He kept the RayDor estate house and some evidence of its gardens, but discontinued its clubhouse function so that the golf course design could unfold in accordance with a larger vision. He kept the stable complex for maintenance purposes, but describes the bending of one of the fairways to curve around it. His work gave the entire property a new set of interrelationships, meanings and associations.

It is important to note that the criteria under Regulation 9/06 apply in a relatively straightforward way to *designed* cultural landscapes. This is because they tend to be under single ownership, with well-defined boundaries; they often have known designers; and they generally reflect a single overarching vision. In these ways, they are not so different from buildings, structures and complexes more traditionally associated with the

Ontario Heritage Act. In the case of Glen Abbey, the work of a noted golf course designer provides many parallels with the work of a noted building architect.

VI. GLEN ABBEY AS A POTENTIAL CULTURAL HERITAGE LANDSCAPE OF SIGNIFICANCE

Within this existing policy and regulatory framework, it is possible to consider the specific situation of Glen Abbey as a potential cultural heritage landscape.

The question is whether this is a landscape of sufficient significance to warrant designation and conservation.

VI.1. DETERMINATION OF SIGNIFICANCE IN AN INTERNATIONAL CONTEXT

Because Glen Abbey operates at the international level of professional golfing activity, through its association with the Canadian Open, it is worth considering its place within the international context of cultural landscape theory and practice.

Under the UNESCO criteria of *designed*, *evolved* and *associative* landscapes, it falls within the *designed* cultural landscape category. The property has been "clearly defined and designed intentionally by man", in this case by Jack Nicklaus and his associates in the 1970s. And within the UNESCO framework for assessment, it reflects criterion (iv) which speaks of outstanding examples of a type of landscape - in this case, Glen Abbey as an innovative and influential example of golf course design.

Key values in UNESCO's assessments are *authenticity* and *integrity*. Glen Abbey scores high on both counts. In terms of *authenticity*, it continues to host tournament golf and to function as a focal point within Oakville and within the larger national and international golfing community. It remains Canada's best-known course. And in terms of *integrity*, it retains the essence and details of Nicklaus's original design. Nicklaus himself has been consulted over the years on minor changes, to ensure consistency.

In terms of the specific applicability of international criteria to golf courses, it is worth looking at examples in England and the U.S.

English Heritage is the official government agency responsible for culturally significant properties in England. Its 2007 publication, referred to above - *Golf Courses as Designed Landscapes of Historic Interest* - sets out the importance of golf courses within the framework of cultural heritage landscapes. It uses the *designed* cultural landscape category as its starting point, and then provides more specific criteria for golf course evaluation.

The criteria can be summarized as follows:

- representing a key era in the history of golf course design
- influential in golf course aesthetics and playing strategy
- early or representative examples of a style of layout
- early or representative examples of a type of site
- early or representative examples of a designer or architect of national importance
- having an association with significant persons or historical events
- having a strong group value

In a Canadian, North American, or even international context, Glen Abbey scores strongly in almost all of these categories. It is widely acknowledged that Glen Abbey helped usher in a whole new era in golf course design, focused on tournament golf and a new balance between the golfer and spectator experiences. It helped emphasize Jack Nicklaus's preference for finesse rather than pure strength in playing strategy. It was an early, and perhaps the first, major example of the hub-and-spoke layout. It is associated with one of the world's most celebrated golfers and golf course architects. It has a particular association with the Canadian Open, an event of international significance, and through that event has associations with most of golf's most significant figures of the last forty years.

The only criterion not particularly relevant to Glen Abbey is 'strong group value', which is used by English Heritage to identify courses with little individual value but significant as part of a group of golf courses of one era or style.

These criteria highlight some of the ways in which Glen Abbey needs to be considered within a wide historical perspective. Although set within the jurisdiction of Ontario, its legacy is significant on a much broader scale.

Golf courses in North America are inventoried as significant cultural heritage properties by the Cultural Landscape Foundation, based in Washington, D.C. It is North America's pre-eminent advocate for the identification of important cultural landscapes. Augusta National Golf Course is one of more than 40 golf courses in its inventory.

More than 60 golf courses in the U.S. have been listed on the U.S. National Register of Historic Places. 4 of these have been listed as National Historic Landmarks, the highest form of recognition in the U.S. cultural heritage system.

VI.2. DETERMINATION OF SIGNIFICANCE IN ACCORDANCE WITH THE PPS

Moving from the international context to the situation in Ontario, Glen Abbey can be compared first against the definition of *cultural heritage landscapes* contained in the Provincial Policy Statement, as well as its definition of *significant*.

This definition of *cultural heritage landscapes* highlights a number of factors:

- the property is a defined geographical area
- the community has identified it as a place of cultural value or interest
- it contains cultural and natural elements that are valued together for their interrelationships
- it may also be valued for its meanings and associations.

Before getting to the more specific criteria under Regulation 9/06, it can be said that these more general qualities are strongly reflected in Glen Abbey. It is a clearly defined geographical area, reflecting in part the fact that it is a *designed* cultural heritage landscape with a single property owner. It has been identified by the Town of Oakville, as a result of Phases I and II of the *Cultural Heritage Landscape Strategy*, as a place of cultural value and interest. Its importance as a golf course is tied directly to the creative interrelationship of its natural and cultural dimensions. And it has meanings and associations for a variety of groups, including the local, national and international communities of golfers and their followers, as well as local residents, visitors, and business people.

The PPS defines *significant* as:

resources that have been determined to have cultural heritage value or interest for the important contribution they make to our understanding of the history of a place, an event, or a people".

Again the formal process for this determination is Regulation 9/06. However, as a general comment it can be said that the history of the place is understood most importantly by those aspects of the golf course that sustain the original vision of Jack Nicklaus. Additional understanding are provided by the remnants of earlier layers incorporated into the present landscape, including some of the valley features and the RayDor house and stables. This understanding is reflected most clearly in the Regulation 9/06 criteria for design value.

The history of an event is understood most importantly by those aspects of the site related to the Canadian Open. This understanding is reflected most clearly in the Regulation 9/06 criteria for historical value.

And the history of a people is understood most importantly by those aspects of the site related to its various communities of interest, including the global golfing community and the residents of Oakville. And as pointed out above, there are additional associations with First Nations people, particularly through the valley lands, and with André Dorfman through the RayDor remnants. This understanding is reflected most clearly in the Regulation 9/06 criteria for contextual value.

VII. **GLEN ABBEY: ASSESSMENT UNDER ONTARIO REGULATION 9/06**

For properties such as Glen Abbey, of cultural heritage interest from both an international and a provincial perspective, the formal assessment is carried out under Regulation 9/06.

In keeping with the Provincial Policy Statement, the value of Glen Abbey is assessed not just in terms of its component parts, but in terms of their interrelationships. And these interrelationships in turn produce meanings and associations that need to be assessed as well.

The formal evaluation is set out below. Following each statement are some supporting excerpts from various reports, documents, website references, and historical sources.

ONTARIO REGULATION 9/06

1. The property has design value or physical value because it,

1.i. is a rare, unique, representative or early example of a style, type, expression, material or construction method

YES **Glen Abbey is one of the world's earliest and most significant examples of a stadium-type golf course design, combined with the first known use of a hub-and-spoke layout. By pioneering this combination of features, the course is credited with ushering in a new era for tournament golf course design, both in Canada and around the world, where the golfer and spectator experiences are given equal consideration.**

Glen Abbey is a very good representative of the emphasis on finesse rather than pure strength, in the 'strategic' tradition of golf course design. This success stems from the designer's intimate knowledge of Augusta National and other outstanding courses around the world, in his role as perhaps the world's greatest tournament golfer of all time.

The clubhouse building, both in its original form and with its matching wings, demonstrated a new relationship between architecture and landforms in heightening the drama of finishing play for spectators.

The RayDor estate house, in the relatively rare French eclectic style, is a high quality example of early 20th Century estate homes in Oakville. The stable building is a good example of estate outbuildings from that era.

Relevant excerpts from literature review:

Jack Nicklaus, 2016: "one of the more creative golf courses I've ever done. It puts the spectator experience on par with the golf experience. To reiterate our design philosophy, we went out from the clubhouse sort of like the spokes of a wheel. You can view the golf course and the tournament from the clubhouse. You have a second row from which you can view it. You then have an outer circle from which you can view. You can follow the round, you can watch it from the top of the hill, down into the valley. There are many ways you can view an event at Glen Abbey. The mounds of Glen Abbey give great vistas down onto the golf course. I'm very proud of Glen Abbey. I think it's a great golf course, I think it's a great venue for the Canadian Open, and I can only say I'm very proud to be a part of it."

Golf.com, 'Birth of the Stadium: TPC Sawgrass allowed fans to see golf in a whole new way', 2013: Serious golf fans will never forget the 1982 PLAYERS Championship, the first ever contested at the TPC Sawgrass. We remember the tiny, terrifying, island-green 17th, the players' comments and the post-round splash by winner Jerry Pate.

The legacy of the 1982 event is memorable as well for the legion of other TPC facilities and events it spawned. In many respects, the growth of the TPC network was profit-driven -- but it didn't really concern me, or my dad or my sister, for that matter. But it changed how we felt about attending a golf tournament.

Take my hometown event in Phoenix, for example. From the first tournament I attended in 1979 through 1986, our PGA Tour event took place at venerable old Phoenix Country Club, a layout that was as flat as the desk my laptop sits on. Few of the greens had grandstands, let alone the fairways, so mostly you couldn't see much of anything at crunch time. If you were lucky, you purchased one of those cardboard periscopes -- and if the mirrors adjusted just right, you could actually witness a golf shot.

Stadium golf changed all that. In 1987, Paul Azinger captured the Phoenix Open at the new TPC Scottsdale Stadium course, where every hole had hillsides at fairways and greens to let you see all the action. On a sunny Saturday in January this year, the Tour's one-day attendance record was shattered. More than 179,000 people dropped by that day, and they witnessed all of the golf shots they wanted to see.

Deane Beman had the initial vision for Stadium golf. He first discussed the topic with then-commissioner Joe Dey in the 1960s, and he ultimately chose Pete Dye to execute that vision, mainly because he liked what Pete had done on similarly flat, swampy ground up the coast at Hilton Head's Harbour Town.

Pete and his wife Alice traveled up to Toronto to see Glen Abbey, site of the Canadian Open. Jack Nicklaus, Dye's design consultant at Harbour Town, created Glen Abbey in 1976 and it was the first course to have specially constructed spectator mounds. The TPC Sawgrass Stadium course took the concept into the stratosphere.

Glen Abbey Past and Present: Visiting the 1972 Open at Cherry Hill, McIsaac [CEO of Great Northern Capital, owner of the future Glen Abbey site], not a tall man, walked to the fourth tee to get a glimpse of Gary Player. But all he could see was Player's head, and while he may have learned something of the man's determination from his expression, saw nothing of his golf swing.

Upon his return to Toronto, his creative juices were fired by an article by Toronto sportswriter Jim Vipond that mentioned the idea of a permanent site for the Open. McIsaac approached Dick Grimm, then vice-president of the Royal Canadian Golf Association, with his feeling that spectators got a good view of neither the play nor the players nor the golf course. Since one could hardly

build a country club with spectator in mind, this brought up the idea of a permanent site, but one that would be open to the public, as the idea was to make the course available to all, thereby giving the Open a popular appeal that it had never enjoyed. To build a course for the tournament player and for the average golfer while meeting the needs of the spectator for clear viewing posed quite a challenge to whoever would take on the task.

Ken McKee, Star Sports, 1974: The basic concept he presented is a course designed to challenge the best and be playable by the masses; and which will give primary consideration to tournament golf's biggest problem - spectator viewing.

James A. Barclay: 'Golf in Canada: A History', 1992. Here is Trent Frayne of *The Globe and Mail*, writing in 1974 about the Open at Mississauga: "Even on the sunniest days, the tournament buff's lot is not much. He's rapped \$3 for parking up to a mile from the course entrance and, once inside, he discovers that the superstars he's seeking have been swallowed up by their galleries. They probably can't be seen driving because the crowds form a dense horsehoe around the tees, and they often can't be seen putting because waiting crowds are packed a dozen deep at the greens."

Andy O'Brien, Weekend Magazine, 1975: Jack Nicklaus: "... nowhere else in the world will you find a course so adapted to tournament play that 10 of the 18 holes may be clearly seen by spectators within the area of a football field - 10 holes plus bits of several others.

Ian Hutchison, GNN, 2012: It's wonderful to have it at places such as Shaughnessy, Hamilton, St. George's and Royal Montreal, which seems certain to host the 2014 Open, but the Abbey is a fine golf course with the added bonus of enhancing the fan experience with easy access from a major highway, good sightlines, crowd movement and options such as the concert series the Open ran the last time it was at the Abbey.

Lorne Rubenstein, The Globe and Mail, 2011: The Players Championship begins Thursday at the Stadium course in Ponte Vedra Beach, Fla. The course is one of the most famous in the game, but what's not as well known is that Glen Abbey Golf Club in Oakville, Ont., had a lot to do with why that is. Maybe that will change now that Adam Schupak's new book *Deane Beman: Golf's Driving Force* is out. . . A senior writer for Golfweek magazine, Schupak has written a strong book about a strong-minded man. Schupak interviewed more than 200 people, had access to Beman's complete files, and examined minutes of the PGA Tour's policy board meetings. The PGA Tour wouldn't be what it is today if not for Beman. He was a visionary who didn't mind making waves and alienating people if need be. . . The story of the Stadium course at TPC Sawgrass is central to the book. The reader learns that it's possible the course wouldn't have been built had Jack Nicklaus not designed Glen Abbey for the Royal Canadian Golf Association (now known as Golf Canada). One can debate day and night as to whether the Canadian Open should move around the country, which it's doing now. But one thing is certain: There's no better place for spectators to watch tournament golf in Canada. Glen Abbey was the Canadian Open's all-but-permanent home from 1977 through 2000 and a few times thereafter.

James A. Barclay: 'Golf in Canada: A History, 1992: Jack Nicklaus did what he set out to do: he gave Canada one of the finest spectator courses in the world.

1.ii. displays a high degree of craftsmanship or artistic merit

YES **The crafting of the Glen Abbey course involved the moving of more than one million cubic feet of soil, in the tradition of the great park designers including Frederick Law Olmsted in North America and his 18th Century predecessors in the English parkland tradition. This was done in such a way as to create a seamless relationship between landforms, water features, plantings and circulation patterns, to enhance the experience of the course for both golfers and spectators.**

The result is highly successful in combining the functional challenges of tournament golf layout with the artistic potential of both the property's valley lands and its reshaped table lands. The valley holes have been referred to as one of the most iconic stretches on the tour. The other holes were consciously crafted to enhance the pressure and excitement of tournament golf, in their design and sequence. The 16th, 17th and 18th holes have been recognized as among the most successful finishing holes in international tournament play. The craftsmanship evident in the original design has been carefully maintained over the years.

For spectators, Glen Abbey was a key example of how fully integrated berms could add to both the artistic effect and the visitor experience.

The RayDor estate house exhibits artistry and craftsmanship in its symmetry, its steeply pitched roof, and its impressive chimney and stonework. The stable building exhibits a symmetrical and artistic Colonial revival style composition unusual for outbuildings.

Relevant excerpts from literature review:

Jack Nicklaus: All first-class golf courses and all outstanding golf holes have one thing in common to the golfer's eye - they look absolutely natural, as if the terrain had always been that way, waiting to be discovered for golf"

Lorne Rubinstein, Globe and Mail, 2008: Glen Abbey was built purposely for the Canadian Open. Jack Nicklaus designed the course, the first on his own, to challenge tour players and offer excellent viewing for spectators. The course held its own four years ago, when Singh and Weir shot nine-under-par 275 for regulation play. Its final three holes offer the best chance of high drama of any Canadian course.

Tom Weiskopf: "The last three holes at Glen Abbey are the finest closing holes in golf"

PGATour.com, 'Inside the course: Glen Abbey Golf Club', 2017: No. 11 is the first of the spectacular "Valley Holes" and is recognized as one of the most beautiful holes in all of golf.

TravelingGolfer.Net, 'Ontario's Top 25 Public Access Courses': A rare opportunity for public players to test a PGA Tour course, this longtime Canadian Open host is famed for its photogenic valley holes, but features a variety of demanding greensites throughout and can simultaneously host high-handicappers while challenging the world's best—a testament to the inspiration of Jack Nicklaus' first solo design.

Toronto Star, 1975: Nicklaus said he approached Glen Abbey with the idea of building a "championship golf course, a tough but fair course, but most of all an easily viewable golf course. The Glen Abbey property as I saw it, had two distinct areas - a basically open and flat 'upper level' and a deep river gorge 'lower level'. The upper level was flat, and approximately one million cubic yards of earth had to be moved to create a panorama of gently rolling fairways . . . The use of the lower level was somewhat complicated due to the severe elevation changes from the upper level. . . I decided to make the play down into the valley at the eastern boundary and into the flow of the Sixteen Mile Creek. Since the terrain in the valley is spectacular, with the river, the steep canyon walls and magnificent trees, it was evident that the holes placed in the valley should be in the back nine. There is excellent viewing over the entire valley from the edges of the cliffs.

1.iii. demonstrates a high degree of technical or scientific achievement

NO

Note:

An argument could be made for the high degree of technical achievement in creating Glen Abbey. It involved major reshaping of the landscape to create an innovative parkland setting, while respecting the ecology of the area with its significant watercourse. And within these landforms and water features were created the virtually flawless tees, fairways and greens that greet professional golfers at Glen Abbey. However, these technical achievements build on centuries of landscaping and gardening practice, from Capability Brown onwards, and it can be argued that they are not unusual or specific to Glen Abbey.

Relevant excerpts from literature review:

Jack Nicklaus: "With the valley holes, you really had more of an environmental and water issue than anything else. The valley is a watershed. You had to make sure the water could still move through there, and you had restrictions. There was also the utilization of, I think, a 13- or 16-mile creek or some water feature. You also had sun issues. You had a lot of issues in the valley that were environmental in nature, whether water issues or flood-plain issues. You just try to bring the golf into that and best use the valley. We decided going up the valley was the best way to play the valley."

2. The property has historical value or associative value because it:
- 2.i. has direct associations with a theme, event, belief, person, activity, organization, or institution that is significant to a community

YES **Glen Abbey has become one of Canada's most famous golf courses in part because of its association with the Canadian Open. This national championship, considered part of the informal 'Triple Crown' together with the British Open and the U.S. Open, has been played 29 times at Glen Abbey.**

The course has also become associated with famous individual golfers. These include Hall of Fame winners of the Canadian Open at Glen Abbey: Lee Trevino, Curtis Strange, Greg Norman, Nick Price, Mark O'Meara and Vijay Singh. It is also associated with specific plays, including Tiger Woods' dramatic shot on the final hole of the 2000 Canadian Open.

The Canadian Open provides the Town of Oakville with a sense of pride as host to an important annual national sporting event.

Additional direct but subtle associations with earlier eras in the property's history are provided by remnant vestiges of previous land uses. The valley lands retain some of the qualities associated with First Nations occupation. The RayDor estate house and outbuildings, notably the stables, reflect its early 20th Century era as the private estate of André Dorfman, a significant person in the history of mining in Canada.

Relevant excerpts from literature review:

Columbus Citizen-Journal, 1974: Jack Nicklaus' Golfcourse Company based in Columbus and North Palm Beach, Florida, has contracted to design and construct a permanent home for the revered Canadian Open.

PGATour.com, 2014: The graphic below highlights the connection among the U.S. Open, The Open Championship and the RBC Canadian Open, collectively known as golf's Triple Crown. Just five players have won all three national championships in their careers, and only two players have done it in a single season.

Robert Thompson, Global News, 2015: While Toronto's St. George's Golf and Country Club or the remote Cabot Links in Cape Breton may eclipse Glen Abbey in the minds of critics, no other course can claim to have been witness to so many great moments in Canadian golf.

Peter Robinson, CBC Sports, 'Glen Abbey Home to Great Canadian Open Moments' 2013: The RBC Canadian Open is returning "home" this week. That is, Canada's national golf championship is being held at Glen Abbey in Oakville, Ont., its de facto home from 1976 and 2000, and the occasional host since that time. . . it's no surprise that some of Canada's most seminal golf

moments have taken place on a course that was designed by Jack Nicklaus, even if the game's greatest player was never able to win the tournament during his career, at the Abbey or elsewhere.

There is no better example than what took place in 2000 when Tiger Woods won. At the time, Woods was in possession of three consecutive major championships -- the U.S. and British opens and the PGA Championship -- and turned up at Glen Abbey in part because it gave him an opportunity to match an unofficial record held by Lee Trevino as the only players to hold the three oldest national championships at the same time. Woods's six-iron-from-the-bunker-over-the-water-to-a-tucked-pin on 18 is one of the most famous shots in the modern era. It gave Woods the title by a single stroke over his playing partner, Grant Waite, who today is Mike Weir's swing coach.

Weir's shining moment at Glen Abbey came four years later, but for different reasons. Woods was in the midst of swing changes at the time and had been eclipsed by Vijay Singh as the best player in the world. The crowds following Weir, and four years earlier doing the same with Woods and Waite, were as boisterous as seen on the PGA Tour before or since. One tour official I spoke with in 2004 said that he feared for the competitive integrity of the Abbey layout because the crowds following Weir were literally bursting through the barriers. Sure enough, one fan, imbued with significant amounts of late-summer sauce, thought it would be a good idea to manhandle Weir after he birdied 10, and as he made his way to the 11th green, thinking he was encouraging the Canadian lefty. Weir, clearly rattled, got in trouble off the 11th tee, bogeyed the hole and eventually lost to Singh in a playoff. Having won seven times in a five-year stretch to that point, highlighted by the 2003 Masters, Weir has won just once since.

Greg Norman's win at the 1984 Canadian Open had the opposite effect on the colourful Australian's career. Besting Nicklaus by two shots, it was Norman's second PGA Tour win after he had won the old Kemper Open a couple of months earlier. That season started Norman's arrival as a star and later one of the few golfers who transcended the sport.

Joe Passov, 'Canada Golf Trip Guide', GOLF.com., 2017: Great public-access golf isn't limited to the west. Perhaps the most famous Canadian course you can play is Glen Abbey Golf Club in Toronto. This 1976 Jack Nicklaus design has played host to 25 Canadian Opens, among them some of the most memorable in PGA Tour history. Winners at Glen Abbey include Lee Trevino, Greg Norman and Vijay Singh, but perhaps the most unforgettable champ was Tiger Woods, who in 2000 slugged a 6-iron from the sand on the final hole, over a lake to a pin placed at water's edge. His ball finished 12 feet from the cup on the 524-yard par-5 and he two-putted for birdie to win by one, further cementing the Tiger legend.

Glen Abbey's closing hole isn't the only one laced with drama. Among the more striking stretches anywhere are holes 11-15, known as the Valley Holes, which are criss-crossed by 16-Mile Creek. The 457-yard, par-4 14th, which calls for a risk/reward tee shot that flirts with the creek, is the toughest on the course, but many events have been won or lost at the 436-yard, par-4 17th, which features a horseshoe-shaped green. Unlucky is the player who lands on the incorrect side.

Jeff Brooke, Globe and Mail, 2013: The 104th edition of the national championship will be held at Glen Abbey Golf Club, the Oakville Ont., course that has served as the host venue 25 times since opening in 1976. The familiar course, designed by Jack Nicklaus to be the home base of the Canadian Open and located in the backyard of Golf Canada's national headquarters, has produced some of the most dramatic moments in the event's storied history.

No event is likely more associated with Glen Abbey than Tiger Woods' 6-iron shot out of the fairway bunker on No. 18 during the 2000 tournament - one of the most daring and iconic shots of

his career. Sitting some 218 yards away from the hole, Woods was forced to carry a large pond that guards the green and managed to put the ball about 18 feet from the hole. He went on to defeat playing partner Grant Waite to win the tournament in his only appearance at Glen Abbey.

Mike Weir had his best career Canadian Open finish in 2004 but it was still a crushing disappointment both for him and Canadian golf fans. Weir, looking to become the first homegrown winner since 1954, lost to Vijay Singh in a playoff on the third extra hole.

In 2009, Mark Calcavecchia made rain-softened Glen Abbey look like a pitch and putt when he reeled off nine consecutive birdies, setting a PGA Tour record. Playing the back nine first during the second round, Calcavecchia began his historic run at the 12th hole and never had a birdie putt longer than 15 feet.

Little-known Lief Olson made one of golf's most incredible aces when his shot on the 132-yard, par-three 15th in 2009 deflected off the ball of playing partner Kris Blanks, took a 90-degree turn and rolled into the hole. He won a BMW roadster for the feat.

In 1994, John Daly showed off his grip it and rip it style when he attempted to drive the green on the par-four 11th, the signature hole that plays 459 yards from the elevated back tee and is protected by Sixteen Mile Creek in front of the green. A plaque on the tee box commemorates his effort, which came up just short when his ball dunked into the water.

Rick Fraser, 'Trevino loves the challenge of Glen Abbey', Toronto Star, 1986. Ask a dozen competitors in this year's Canadian Open at Glen Abbey what it takes to conquer this piece of real estate that designer Jack Nicklaus turned into an outstanding golf course, and you'll get a dozen different answers . . . Trevino, for one, loves the challenge . . . "When you hit my age (46), you find you play better at courses you like and I like playing in Canada.

One of Greg Norman's many goals is to be the leading money winner this year and a win here would bring him one step closer. "Being the leading money winner would mean a lot to me", he said . . . "This is just a fabulous course.."

2.ii. yields, or has the potential to yield, information that contributes to an understanding of a community or culture

YES **Glen Abbey is an iconic course within the golfing culture of Canada. It represents the imprint of one of golf's most legendary figures on the most important golfing event in the country. It has received millions of visitors over its 40-year history, and has shaped expectations for both the playing and the watching of competitive golf.**

Glen Abbey is also the most important connection between this culture of golf in Canada and the international world of golf.

The property is directly associated with the history of the Royal Canadian Golf Association, now known as Golf Canada, and thus with the larger history of both amateur and professional golf in Canada.

Sixteen Mile Creek has direct associations with the long history of occupation by First Nations, including Haudenosaunee and Mississauga. Glen Abbey also reflects the conscious development of Oakville's identity, as a special community within the greater Toronto metropolitan area. It has brought a valuable profile to both its immediate neighbourhood and the larger Oakville community.

Relevant excerpts from literature review:

Robert Thompson, 'Fan Friendly', 2004: Now 28 years since the course opened and 30 years since he was hired to design Glen Abbey, Nicklaus and his design company are back reworking some features of a course, which has held more Canadian Opens and witnessed more exciting moments in tournament golf than any other course in the country. The course will host its 23rd Bell Canadian Open Sept. 6-12. "I think it has held up very well over time," said Nicklaus in a recent interview with Golf Canada. The changes, which will see the course converted to a par-71, are simply another shift in Glen Abbey's long and notable history.

While Toronto's St. George's Golf & Country Club or the remote Highlands Links in Cape Breton may eclipse Glen Abbey in the minds of critics, no other course can claim to have been witness to so many great moments in Canadian golf. The dramatic finishing hole, protected by a large pond in front of the green, also became world famous when Tiger Woods hit a 218-yard 6-iron out of a bunker on the right of the fairway to claim the 2000 Canadian Open title in a duel with Grant Waite.

James A Barclay: Golf in Canada: A History, 1992: The par fours make Glen Abbey what it is, a long and tough course. They stretch from 414 to 458 yards. In 1984, six Glen Abbey holes were ranked amongst the 105 most difficult holes on the PGA tour.

2.iii. demonstrates or reflects the work or ideas of an architect, artist, builder, designer, or theorist who is significant to a community.

YES Jack Nicklaus, the designer of Glen Abbey, is one of the greatest players in golf history, possibly the best tournament player of all time. His record of 18 majors has never been equaled. He has also become a highly recognized and admired golf course architect.

Jack Nicklaus regards Glen Abbey as one of his most creative and important designs. This makes it one of the most significant works by one of golf's most significant figures.

The relationship of Jack Nicklaus with Glen Abbey did not stop with his original design. After overseeing the construction of the course, he remained an advisor for many years. He was responsible for changes resulting from surrounding intrusions and from more general technological advances in golf. Glen Abbey remains very much the work of this master.

As with the work of Bobby Jones at Augusta, the work of Jack Nicklaus at Glen Abbey very much reflected his philosophy of golf - the need to emphasize finesse over pure power, to create an ongoing balance between risk and reward, to create drama on the finishing holes, to strive always for a seamless match between the aesthetic and the functional.

The original clubhouse was designed by Crang and Boake Inc., a firm founded in 1952 which grew to become one of Canada's largest architectural firms in the late 20th Century.

The RayDor estate house was designed by Marani, Lawson & Morris, an established Toronto firm.

Relevant excerpts from literature review:

Toronto Star, 1976: Jack Nicklaus, regarded by many as the best tournament player in the history of golf, is also making his mark as a course designer.

Jack Nicklaus, 2017: "one of the more creative golf courses I've ever done."

Jack Nicklaus, 1974: "Glen Abbey expresses my belief that golf is basically a game of precision, not power. It places stress on strategic rather than punitive design. The former rewards a golfer in proportion to the precision he uses in his shot while the latter punishes his wayward shot, often too severely."

Jack Nicklaus, 1974: "Many people assume my golf courses will be long monsters, because I'm regarded as a long driver. Actually, I regard the emphasis on length and on huge greens as the two

worst faults of modern golf course design. I consider golf to be a game of precision, not strength. It's a thinking man's game."

Jack Nicklaus, 1974: " I personally like Bob Jones' concept (which the Augusta National dramatizes) of building par 5's that are intrinsically par 4 1/2's, the green within reach in two if the golfer puts a pair of long, accurate shots together."

Ken McKee, Star Sports. March 26, 1974 : Despite his reputation as a big hitter, Nicklaus is well established in his hatred of monster courses with huge greens. He has one primary concept: A good hole should require one good shot to gain par, one great shot to make a birdie. "Huge greens do nothing but increase costs and add to already slow play" he went on. "They eliminate much of the accuracy of the approach shot, and remove considerable chipping and pitching, the finesse shots, from the game."

Jack Nicklaus, 1976: "You can't create a golf course on a piece of paper. The holes never turn out the way the 'paper architect' imagines they will. After a hole is built, the architect must go back to see how it actually plays, and then modify the hole to bring out its golf charm and its shot value. "

Jack Nicklaus, 1974: "I've always been intrigued by what went into the course I played, and I've generally tried to look at them from the architect's point of view. When I played a hole that didn't seem right, I'd try to redesign it in my head. It made golf more fun, and I think it helped my game too."

3. The property has contextual value because it:

3.i is important in defining, maintaining or supporting the character of an area

YES Both Oakville as a whole, and the immediate Glen Abbey neighbourhoods, are defined in part by the presence of the Glen Abbey Golf Course.

For the Town of Oakville, the course and its connection to the Canadian Open have been important in defining the character of this community and giving it a distinct place within the larger Toronto metropolitan area, and beyond.

For the immediate neighbourhoods, the nature of this open space provides an identity different from that given by other parks and natural heritage systems in the area, related to a distinct sporting culture with a unique type of parkland setting. It acts as a key organizing influence in this area. Views into and across Glen Abbey have been enhanced by perimeter road and bridge construction.

Relevant excerpts from literature review:

The Spectator, March 26, 1974: The announcement that Glen Abbey will become the permanent site of the Canadian Open was greeted with enthusiasm by Oakville's Mayor Harry Barrett and Councillor McLean Anderson. "Tremendous, this will make Oakville known all over the world, especially among the sporting fraternity", said Mr. Barrett.

Chris Stoate, Oakville business owner: The prestige of Glen Abbey is a significant advantage to our community in two ways which are not mentioned in the reports. One, Glen Abbey makes it possible to attract prospective customers to view Oakville companies' facilities or attend business presentations because it is a very desirable place to play golf. For any golfer, the possibility of playing Glen Abbey is a big deal. It is worth arranging one's business schedule around the opportunity. At my 200 employee Oakville company, we brought prospective customers out for demonstrations of our products and services, luring them here with the promise of a round at Glen Abbey afterwards. I am sure we were not alone in this. We also ran tournaments at Glen Abbey to thank our customers for their loyalty, and to reinforce it. Again, I know many other Oakville companies use Glen Abbey in this way, and this contributes to Oakville's prosperity in ways the reports before you do not mention. Other golf courses would not have this impact. This may be difficult to quantify, but it is real and significant nonetheless.

Town of Oakville mural:

1962 Town of Oakville is formed

1967 Canada's Centennial year

1976 Glen Abbey Golf Club opens, with a course designed by golf legend Jack Nicklaus

2007 Oakville celebrates 150 years of being incorporated as a town and sets a new vision -
To be the most livable town in Canada

3.ii. is physically, functionally, visually, or historically linked to its surroundings

YES The course spurred the development of the entire neighbourhood around it, and these subdivisions carry the Glen Abbey namesake. The golf course is also centrally located within the larger urban landscape of Oakville.

The visual connection has been enhanced by the Smith Triller Viaduct.

Relevant excerpts from literature review:

Town of Oakville, 1977: The Glen Abbey Community Secondary Plan was precipitated by an application for entry into the Area of Development by Abbey Glen Properties Limited (now Genstart (Eastern) Canada Limited) in 1971 for their holdings in the Study Area.

De Leuw Cather, 'Glen Abbey Community Secondary Plan', 1976. The 18-hole Glen Abbey Golf Course measures some 205 acres and overlooks the scenic 16-Mile Creek. The course will provide a unique recreation setting for the proposed Glen Abbey Community.

De Leuw Cather, 'Glen Abbey Community Secondary Plan', 1976 4.10.3 Glen Abbey Golf Course: This is an existing privately owned and managed 18 hole golf course, in the north east section of the Study Area along the 16 Mile Creek. The Golf Course measures 205.4 acres and will remain permanently under golf course use or other similar open space recreation use(s).

DTAH, in Letourneau Heritage Consulting, 2017. The viaduct is designed intentionally to facilitate viewing from the pedestrian realm . . . The central belvedere balcony has a bench with the clear purpose of accommodating contemplative viewing. The dramatic uninterrupted panoramic view from this place is characterized as a key view of the course.

3.iii. is a landmark

YES Glen Abbey Golf Course is a prominent feature in the Town of Oakville, defining a well-known point of reference within the urban landscape of this community. Most residents of this area are familiar with the location and character of this site.

In addition, both Glen Abbey Golf Course as an object, and the Canadian Open as an event, mark a point in Oakville's development when the community took on role in the national and international imagination. In a timeline of Oakville's evolution, the opening of Glen Abbey is a significant marker of progress.

If one asks what features of the Town of Oakville define its character and its reputation, Glen Abbey Golf Course would likely be at or near the top of the list.

The course is also a Canadian landmark, acknowledged by many, including Golf Canada, to be the most famous golf course in the country.

This landmark quality exists whether or not one visits the specific component parts of the site, as a golfer or spectator.

Relevant excerpts from literature review:

Chris Stoaate, Oakville business owner: It is obvious to everyone that Glen Abbey has become an integral part of Oakville's identity. While it was a golf course before, its current incarnation as a Jack Nicklaus designed course has been a significant boon to the community, raising the profile of Oakville worldwide, serving as the setting for moments of drama seen by millions, and providing a spectacular amenity for the residents of the community, who regardless of whether they use it themselves, benefit from it in seen and unseen ways.

Clearly, if the golf course is closed, it will be a loss to the community: a loss of an amenity, a blow to its prestige, a loss of one of the elements which makes today's Oakville Oakville.

Town of Oakville, 'Introducing Oakville', 2016: Reasons to invest: Quality of life
A vibrant and impressive community within the Greater Toronto Area (GTA), the Town of Oakville is a beautiful lakeside town with a strong heritage, preserved and celebrated by residents and visitors alike. This striking town has become one of the most coveted residential and business centres in Ontario, and for good reason: ... Theatres, festivals, galleries and over twenty golf courses nearby, including the renowned Glen Abbey Golf.

GolfCanada.com, 'Glen Abbey Golf Club', 2017: Canada's most famous course is open to anyone wishing to challenge Jack Nicklaus' first solo design.

VIII. GLEN ABBEY: POTENTIAL DESIGNATION UNDER PART IV OF THE OHA

The assessment of Glen Abbey against the criteria of Ontario Regulation 9/06 indicate that it is a highly significant cultural heritage landscape. As a *designed* cultural landscape, it fits comfortably within the intent of the Regulation. It scores strongly against all three major criteria - design value, historical value, and contextual value. It is not only of local significance to the Town of Oakville, but carries significance at the provincial, national and international levels.

Given this strong indication of cultural heritage value, it is appropriate for the Town of Oakville to move towards designation of the Glen Abbey property under Part IV of the Ontario Heritage Act.

As part of any Notice of Intention to Designate, it is necessary to include both a Statement of Cultural Heritage Value and a Description of Heritage Attributes. These are set out below:

VIII.1 STATEMENT OF CULTURAL HERITAGE VALUE

Glen Abbey is recognized by Golf Canada, the sport's governing body, as Canada's most famous golf course. It was designed by the legendary golfer and golf course architect, Jack Nicklaus. Considered by many the world's best tournament golfer of all time, his record of 18 majors has never been equaled.

Nicklaus regards Glen Abbey as one of his most creative and important designs. This makes it one of the most significant works by one of golf's most significant figures.

The most significant aspect of Glen Abbey was its new approach to spectator viewing. By combining a full stadium form with a hub-and-spoke layout, Nicklaus transformed the spectator experience and influenced the course of golf design both in Canada and around the world. The spectator berms not only provide for intimate and unobstructed viewing, but also frame the fairways and greens. The design of the clubhouse reinforces the spectator experience and successfully integrates architecture and landscape.

Designed for both tournament and recreational play, Glen Abbey reflects Nicklaus' emphasis on finesse rather than pure strength, in the 'strategic' tradition of golf design. Its combination of artistry and craftsmanship built on his intimate knowledge of Augusta National and other outstanding courses around the world.

The sequence of valley holes are considered among the most beautiful and challenging in the sport. The 16th, 17th and 18th holes have been recognized as among the most dramatic finishing holes in international tournament play.

The historic association of Glen Abbey with the Canadian Open, Canada's pre-eminent golf event, has given the course a significant place in golfing lore at the local, national and international levels. The course has become directly associated with Hall of Fame winners of the Canadian Open at Glen Abbey, including Lee Trevino, Curtis Strange, Greg Norman, Nick Price, Mark O'Meara and Vijay Singh. It is also famous for specific plays, including Tiger Woods' dramatic shot on the final hole of the 2000 Canadian Open.

The golf course is a landmark within the Town of Oakville. The quality of the course, and its connection to the Canadian Open, have been important in defining the character of this community and giving it a distinct place within the larger Toronto metropolitan area, and beyond. It is a defining feature of its immediate neighbourhoods, which were created in response to the construction of the course. It is a landmark course within the national and international golfing community.

The dramatic valley area sustains many of the natural features that connect this property to its long occupation by various First Nations communities. The RayDor estate house and its associated outbuildings, remnants from its early 20th Century estate era, connect the property to André Dorfman, a nationally significant figure in the development of the mining industry in Canada. The association of Glen Abbey with the Royal Canadian Golf Association, now Golf Canada, connects it to the larger amateur and professional golfing community across the country.

Glen Abbey retains a high level of authenticity and integrity, continuing to host tournament golf and still exhibiting the combination of land forms, water features, built features, plantings and circulation patterns that reflect Nicklaus's original and pioneering vision.

VIII.2 DESCRIPTION OF HERITAGE ATTRIBUTES

Based on the foregoing, the following features are attributes that sustain the cultural heritage value of the property:

[LONG FORM]

- **Evidence of Land Use:**
- **The ability of this property to be used for both recreational and tournament golf is a defining feature of its history and its current cultural heritage value. The ancillary uses, including use of the RayDor estate for the headquarters of Golf Canada and the Canadian Golf Hall of Fame, are fully compatible with the primary use but not essential to the value.**
- **Evidence of Traditional Practices:**
- **The hosting of the Canadian Open is a strong part of the site's identity and historical associations. It's continuation, at least on a periodic basis, although not essential to its cultural heritage value, would continue to enhance the meanings and associations of this site.**
- **Land Patterns:**
- **The overall organization of the site to create an 18-hole layout for both recreational and tournament play, with associated spectator areas, is key to understanding Jack Nicklaus's vision. The stadium design with its hub-and-spoke layout is a defining aspect of the site's international significance. Important to this layout is the sequence developed for tournament play, combining open parkland holes, water holes, and valley holes organized both in response to the natural environment and in support of the drama of competitive play.**
- **Spatial organization:**
- **Within the overall layout, the spatial organization of each hole is important. Although subtle changes have been introduced through the years, it is important to sustain the evidence of Nicklaus's vision. This includes his particular ways of emphasizing strategy and risk/reward in the design of the individual tees, fairways and greens. Also important is the spatial quality of the spectator areas, providing both functional use and aesthetic quality.**
- **Visual relationships:**
- **As with any golf course, the unfolding visual relationships for the golfer in playing each hole are fundamental to how the course is understood and how important historical associations have developed. An understanding of these relationships is important as part of ongoing management. Iconic views include those at the 4th, 9th, 11th, 14th, and 18th holes.**
- **Also important are the spectator views related to each of the tees, fairways and greens, related both to the landforms and the pathways.**
- **Circulation:**
- **The circulation patterns for both golfers and spectators form an important part of Nicklaus's design vision. Although subtle changes have been introduced, the integrity of these patterns remains.**

- **Ecological features:**
- **The river valley is an ecologically sensitive component that helps create one of the most iconic series of golf holes on the international professional tour. The balance in this area between natural features and the culture of golf was orchestrated initially by Nicklaus and remains important.**
- **Vegetation:**
- **Thousands of trees, plus special grasses for the playing surfaces, were planted as part of implementing the original Nicklaus design. These, together with the existing vegetation, particularly in the valley, constitute an important legacy. The Nicklaus intentions, as reflected in the placement and character of these plantings, are key to managing the visual and functional character of the course.**
- **Landforms:**
- **In the parkland tradition of golf course design, landforms play a critical role in defining the heritage character. Nicklaus's use of landforms in a pioneering way, to create spectator mounds while also enhancing the aesthetic and functional value of the course for golfers, are key to the site's international significance.**
- **Water features:**
- **The design of the valley holes and their relationship with Sixteen Mile Creek are central to the cultural heritage value. This area is equally iconic for golfers, spectators, and passersby. Also important are the use of water features for five of the tableland holes, including the long view on the 4th hole.**
- **Built features:**
- **The clubhouse is an excellent example of integrating architecture and landscape to achieve a further connection between golfers, spectators and visitors. The additions are sympathetic to the original design.**
- **The Raydor estate house and stable building provide important examples of early 20th Century estate era design and craftsmanship, and an important connection to André Dorfman, a nationally significant figure.**
- **Neighbourhood connections:**
- **The property remains an integral part of its residential neighbourhood, enhanced by the iconic views from the Smith Triller Viaduct.**
- **Integrated design:**
- **The property's meanings and associations have evolved over time from its unique and innovative integration of land use, land patterns, spatial organization, visual relationships, circulation, vegetation, landforms, water features, and built features. This integrated approach is key to its ongoing survival as landmark property, locally, nationally and internationally.**

[SHORT FORM]

ATTRIBUTES SUPPORTING HISTORICAL AND ASSOCIATIVE VALUE:

- 1. The ongoing ability of the property to be used for both recreational and tournament golf**
- 2. The potential for continued periodic hosting of the Canadian Open**
- 3. The close and ongoing association of the course design with Jack Nicklaus**

ATTRIBUTES SUPPORTING DESIGN AND PHYSICAL VALUE:

- 4. The pioneering 18-hole stadium parkland design with its hub and spoke layout**
- 5. The organization of the various open parkland holes, water holes and valley holes to create a dramatic tournament sequence.**
- 6. The spatial organization of each tee, fairway and green as evidence of Nicklaus's philosophy of strategy and risk/reward.**
- 7. The carefully-designed visual unfolding of each hole as part of the golfing experience, both aesthetic and functional.**
- 8. The integrated spectator experience**
- 9. The circulation patterns during both recreational and tournament play, for golfers, spectators and visitors.**
- 10. The ecology of the river valley as a delicate balance between natural features and the landscape of golf.**
- 11. The landforms and their role in shaping a new era in golf course design**
- 12. The subtle use of water features to achieve both aesthetic pleasure and challenging hazards.**
- 13. The clubhouse and its relationship to both the landscape of the 18th hole and the overall hub-and-spoke layout.**
- 14. The RayDor estate house and stable buildings.**

ATTRIBUTES SUPPORTING CONTEXTUAL VALUES:

- 15. The visual overview from the Smith Triller Viaduct.**
- 16. The meanings and associations developed over forty years by Jack Nicklaus's unique integration of land use, traditional practices, land patterns, spatial organization, visual relationships, circulation, ecological features, vegetation, landforms, water features, and built features.**

IX. CONCLUSIONS

The cultural heritage field in Ontario evolved in a significant way in 2005, with the stronger definition of Cultural Heritage Landscapes in that year's Provincial Policy Statement. The commitment of the Government of Ontario to the protection of landscapes of significant cultural heritage value is today strong and clear.

The key question confronting the Town of Oakville, the owners of Glen Abbey, and the various communities of interest is whether Glen Abbey, in its present form, constitutes a cultural heritage landscape of enough significance to be preserved.

If Glen Abbey were a building, designed by someone as notable as Jack Nicklaus, and was considered to be one of that designer's most creative and important works, it would almost certainly be designated and conserved. That idea, of designating privately-owned property because of its cultural heritage value, was new and challenging when first introduced in the Ontario Heritage Act of 1975. Since then the principles behind this legislation have been largely accepted.

Glen Abbey provides a similar challenge, but in the newer category of cultural heritage landscapes. The response to this challenge is important in a broader historical sense, as well as critical to the debate about the future of this property.

As acknowledged by Golf Canada, Glen Abbey is Canada's most famous golf course. It provides a clear and compelling example of a *designed* cultural landscape with high design, historical and contextual value. It retains very high levels of authenticity and integrity, continuing to serve as a challenging setting for championship golf in tune with its original design intentions.

Given the evidence summarized in this report, it is appropriate to recognize Glen Abbey as a significant cultural heritage landscape, and to ensure its conservation.

APPENDIX I

DEFINITIONS

I. UNESCO (for additional detail, refer to Operational Guidelines)

authenticity Depending on the type of cultural heritage, and its cultural context, properties may be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes including:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling;
- and other internal and external factors.

integrity Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property:

- includes all elements necessary to express its Outstanding Universal Value;
- is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- does not suffer from adverse effects of development and/or neglect.

II. PROVINCIAL POLICY STATEMENT 2014

conserved means the identification, protection, management and use of built heritage resources, cultural heritage landscapes and archaeological resources in a manner that ensures their cultural heritage value or interest is retained under the Ontario Heritage Act. This may be achieved by the implementation of recommendations set out in a conservation plan, archaeological assessment, and/or heritage impact assessment. Mitigative measures and/or alternative development approaches can be included in these plans and assessments.

cultural heritage landscape means a defined geographical area that may have been modified by human activity and is identified as having cultural heritage value or interest by a community, including an Aboriginal community. The area may involve features such as structures, spaces, archaeological sites or natural elements that are valued together for their interrelationship, meaning or association. Examples may include, but are not limited to, heritage conservation districts designated under the *Ontario Heritage Act*; villages, parks, gardens, battlefields, mainstreets and neighbourhoods, cemeteries, trailways, viewsheds, natural areas and industrial complexes of heritage significance; and areas recognized by federal or international designation authorities (e.g. a National Historic Site or District designation, or a UNESCO World Heritage Site).

heritage attributes means the principal features or elements that contribute to a protected heritage property's cultural heritage value or interest, and may include the property's built or manufactured elements, as well as natural landforms, vegetation, water features, and its visual setting (including significant views or vistas to or from a protected heritage property).

III. PLACES TO GROW - GROWTH PLAN FOR THE GREATER GOLDEN HORSHOE 2017

cultural heritage resources Built heritage resources, cultural heritage landscapes and archaeological resources that have been determined to have cultural heritage value or interest for the important contribution they make to our understanding of the history of a place, an event, or a people. While some cultural heritage resources may already be identified and inventoried by official sources, the significance of others can only be determined after evaluation. (Greenbelt Plan)

IV. ONTARIO HERITAGE ACT

heritage attributes means, in relation to real property, and to the buildings and structures on the real property, the attributes of the property, buildings and structures that contribute to their cultural heritage value or interest

V. TOWN OF OAKVILLE CULTURAL HERITAGE LANDSCAPES STRATEGY

Categories of cultural heritage landscapes:

designed the “clearly defined landscape designed and created intentionally by man.”

organically evolved the landscape - that “results from an initial social, economic, administrative, and/or religious imperative and has developed in its present form in response to its natural environment”.

Within this category two sub-categories are identified:

- a) Relict landscape, “in which an evolutionary process came to an end at some time in the past”, and for which “significant distinguishing features, are, however still visible in material form.”
- b) Continuing landscape which “retains an active social role in contemporary society closely associated with the traditional way of life, and which the evolutionary process is still in progress.”

associative the landscape which is “justifiable by virtue of the powerful religious, artistic, or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.”

APPENDIX II

DOCUMENTS CONSULTED:

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Cultural Heritage Landscape Assessment & Heritage Impact Assessment: Proposed Redevelopment of the Glen Abbey Golf Club, Oakville. Report prepared for ClubLink. 2016.

English Heritage / European Institute of Golf Course Architects (EIGCA)

Golf Courses as Designed Landscapes of Historic Interest. 2007

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Venice Charter. 1964

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Appleton Charter. 1983

Letourneau Heritage Consulting

Final Report: Cultural Heritage Landscape Strategy Implementation, Phase II: Cultural Heritage Evaluation Report. 2017

Ministry of Culture

Heritage Resources in the Land Use Planning Process. 2006

Moodie, Ken

Glen Abbey Golf Course: Heritage Review. 2017

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Nicklaus, J. & C. Millard, *Nicklaus by Design: Golf Course Strategy and Architecture.* 2002

Ontario Heritage Trust

Cultural Heritage Landscapes - An Introduction. 2012

Parks Canada

The Standards and Guidelines for the Conservation of Historic Places in Canada. 2nd Edition. 2010

Province of Ontario

Ontario Heritage Act, R.S.O. 1990, c. 0.18, 2009

Ontario Regulation 9/06: Criteria for Determining Cultural Heritage Value or Interest under Ontario Heritage Act, R.S.O. 1990, c. 0.18 2006

Provincial Policy Statement under the Planning Act. 2014

Places to Grow - Growth Plan for the Greater Golden Horseshoe. 2017

Town of Oakville

Livable Oakville, Town of Oakville Official Plan. 2009.

Cultural Heritage Landscapes Strategy. 2014

UNESCO (United Nations Educational Scientific and Cultural Organization)

Operational Guidelines for the Implementation of the World Heritage Convention. 2016

Recommendation on the Historic Urban Landscape. 2011

World Heritage Centre: Cultural Landscapes. 2017

Also: websites related to current and past media coverage, blogs, and activities related to Glen Abbey.

APPENDIX III

UNESCO CRITERIA FOR INSCRIPTION ON THE WORLD HERITAGE LIST

for sites of cultural and/or natural value

- (i) represent a masterpiece of human creative genius;
- (ii) exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design;
- (iii) bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- (iv) be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- (v) be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- (vi) be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance;
- (vii) contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- (viii) be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- (ix) be outstanding examples representing significant on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals;
- (x) contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of Outstanding Universal Value from the point of view of science or conservation.