**8. Development of Policy – Opportunities and Constraints**

**8.1 Implications Arising from Significance**

Based on the statement of significance for Anzac Parade presented in Chapter 7, the following management implications arise.

The following attributes should be conserved:

* Anzac Parade overall;
* commemorative activities, at each memorial and in Anzac Parade as a whole;
* Anzac Parade as a public and accessible space;
* individual memorials, including as designed spaces that engage those who enter;
* New Zealand Memorial;
* relationship to the overall Land Axis and Australian War Memorial;
* formal symbolic landscape, including symmetry and plant use/selection to express this;
* openness of the Parade;
* views up and down the Parade along the Land Axis;
* the red colour of the median, both visually and symbolically, including the crushed brick paving;
* the contrast between the openness of the Parade and the tall, enclosing eucalypts that edge the Parade; and
* street lighting.

These implications do not automatically lead to a given conservation policy in Chapter 9. There are a range of other factors that must also be considered in the development of policy, and these are considered in the rest of this chapter. Such factors may modify the implications listed above to produce a different policy outcome.

**8.2 Legislative Requirements**

The management of Anzac Parade operates within a legislative and quasi-legislative framework which includes the:

* *Australian Capital Territory (Planning and Land Management) Act 1988* (Commonwealth);
* *Public Unleased Land Act 2013* (ACT);
* *Environment Protection and Biodiversity Conservation Act 1999* (Commonwealth);
* *National Memorials Ordinance 1928* (Commonwealth);
* *Copyright Amendment (Moral Rights) Act 2000* (Commonwealth)*;* and
* *Building Code of Australia.*

In addition, there are a range of relevant subsidiary plans and policies. This framework and relevant elements are briefly described below.

**Australian Capital Territory (Planning and Land Management) Act 1988 (Commonwealth)**



***Overview***

The Act establishes the National Capital Authority, and requires the NCA to prepare and administer a *National Capital Plan* (National Capital Authority 2016). The *National Capital Plan* defines Designated Areas and sets out detailed policies for land use and detailed conditions for planning, design and development within them. Works approval must be obtained from the NCA for all ‘works’ proposed within a Designated Area.

Anzac Parade is part of the Central National Area – Constitution Avenue and Anzac Parade Precinct, and the area is a Designated Area as defined in the *National Capital Plan*. Therefore all ‘works’ affecting the area require written approval from the NCA.

As noted in Section 2.1, the street verges on Anzac Park East and West are contiguous with Anzac Park although they are not part of the National Heritage place, and these areas are Territory Land subject to the *Public Unleased Land Act 2013* (ACT) discussed below.

The following section provides a brief overview of the *National Capital Plan*. However, the NCA also has an asset management role and this is separately described in Section 8.4.

It should be noted that the NCA is subject to the scrutiny of the Joint Standing Committee on the National Capital and External Territories of the Commonwealth Parliament. The Committee has the power to inquire into the NCA.

***National Capital Authority and National Capital Plan***

The object of the plan (National Capital Authority 2016) is to ensure that Canberra and the ACT are planned and developed in accordance with their national significance. In particular, the plan seeks to preserve and enhance the special characteristics and those qualities of the National Capital which are of national significance.

The plan describes the broad pattern of land use to be adopted in the development of Canberra and other relevant matters of broad policy. The plan also sets out detailed conditions for the planning, design and development of National Land which includes Anzac Parade. As noted above, works within a Designated Area require written approval from the NCA and must meet these detailed conditions. Such works include:

* the construction, alteration, extension or demolition of buildings or structures;
* landscaping;
* tree removal; and
* excavations.

Specific relevant sections of the plan include:

* general heritage objectives and principles (*National Capital Plan*, Sections 2.4.3-2.4.4);
* principles and policies for the Central National Area, and the Parliamentary Zone and its Setting (*National Capital Plan,* Sections 4.1 and 4.2);
* detailed conditions of planning, design and development for these areas (*National Capital Plan,* Sections 4.1 and 4.2);
* Constitution Avenue and Anzac Parade Precinct Code, also including detailed conditions of planning, design and development (*National Capital Plan,* Section 4.8);
* design and siting general code (*National Capital Plan*, Section 4.19); and
* signs general code (*National Capital Plan*, Section 4.20).

Key extracts from the plan are provided below or reproduced at Appendix E.

The plan provides extensive and detailed guidance on a wide variety of matters. It is difficult to distill the relevant guidance however, its scope includes:

* the role of the capital;
* preferred uses;
* character to be achieved/maintained;
* hydraulics and water quality;
* access;
* development conditions, including scale of development;
* parking and traffic arrangements;
* standard and nature of building, and urban design and siting, including landscaping;
* management planning for features;
* heritage places;
* signage;
* maintenance and management of the lake; and
* infrastructure.

***Key principles and policies***

Key principles provided in the plan include,

‘The planning and development of the National Capital will seek to respect and enhance the main principles of Walter Burley Griffins’ formally adopted plan for Canberra…

The Parliamentary Zone and its setting remain the heart of the National Capital. In this area, priority will be given to the development of buildings and associated structures which have activities and functions that symbolise the Capital and through it the nation. Other developments in the area should be sited and designed to support the prominence of these national functions and reinforce the character of the area.’ (NCA 2016, p. 49)

It also provides a number of policies, of which a key one is as follows.

‘Major national functions and activities that are closely connected with workings of Parliament or are of major national significance should be located in or adjacent to the National Triangle…’ (NCA 2016, p. 49)

***Land uses***

Land use in Anzac Parade is Open Space, in the case of Anzac Park, and otherwise road reservations (NCA 2016, p. 117, reproduced in Appendix E).

***Constitution Avenue and Anzac Parade Indicative Development Plan***

An indicative development plan for Constitution Avenue and Anzac Parade is also provided in the *National Capital Plan* (NCA 2016, p. 129). The plan provides a vision for development consistent with the *National Capital Plan*, however much of it relates to Constitution Avenue rather than Anzac Parade. None the less, a few points to note include:

* extensive and largely continuous multi-storey buildings in the land between Parkes Way and Constitution Avenue, including possibly 7-8 storey development on land to the east of Anzac Parade on Constitution Avenue; and
* Anzac Parade will continue to operate as a main avenue.

**Figure 112. Indicative Development Plan for Constitution Avenue and Anzac Parade**

Source: NCA 2016, p. 129

North ArrowA close up of a map

Description automatically generated

**Public Unleased Land Act 2013 (ACT)**

This Act protects the amenity and natural value of public unleased Territory land, and facilitates the use of public unleased land. It also relates to public roads. The Act does not apply to National land.

This Act deals with the management and protection of the Anzac Park East and West road verges which are outside of but contiguous with Anzac Park and the National Heritage place.

**Environment Protection and Biodiversity Conservation Act 1999**

***Overview***

This Act has certain relevant provisions relating to heritage places generally, and especially relating to places on the National Heritage List. The Australian War Memorial and the Memorial Parade is entered in the National Heritage List. As part of the Parliament House Vista, the Parade is also on the Commonwealth Heritage List. Given the focus of this heritage management plan, only matters arising from the National Heritage listing are considered.

The EPBC Act requires approval from the Minister for the Environment for all actions likely to have a significant impact on matters protected under Part 3 of the Act. This includes National Heritage (sections 15B and 15C), Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by the National Capital Authority may be Commonwealth actions and the Anzac Parade is Commonwealth land for the purposes of the Act.

The Act provides that actions:

* taken which have, will have, or is likely to have a significant impact on National Heritage values will require the approval of the Minister for the Environment;
* taken on Commonwealth land which are likely to have a significant impact on the environment will require the approval of the Minister;
* taken outside Commonwealth land which are likely to have a significant impact on the environment on Commonwealth land, will require the approval of the Minister; and
* taken by the Commonwealth or its agencies which are likely to have a significant impact on the environment anywhere will require approval by the Minister.

Significant impact in the case of National Heritage is defined as follows.

‘A ‘significant impact’ is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts. You should consider all of these factors when determining whether an action is likely to have a significant impact on matters of national environmental significance.’ (DoE 2013, p. 2)

The definition of 'environment' in the EPBC Actincludes the heritage values of places, and this is understood to include those identified in the National Heritage List and possibly in other authoritative heritage lists. The definition of ‘action’ is also important. Action includes:

* a project;
* a development;
* an undertaking;
* an activity or series of activities; and
* an alteration of any of the things mentioned.

However, a decision by a government body to grant a governmental authorisation, however described, for another person to take an action is not an action for the purposes of the Act. It is generally considered that a government authorisation entails, but is not limited to, the issuing of a license or permit under a legislative instrument. (EPBC Act, Sections 523-4)

If a proposed action relating to National Heritage, on Commonwealth land or by a Commonwealth agency is likely to have a significant impact on National Heritage Values/the environment, it is necessary to make a referral under sections 68 or 71 of the EPBC Act. The Minister is then required to decide whether or not the action needs approval under the Act, and to notify the person proposing to take the action of his or her decision.

In deciding the question of significant impact, section 75(2) of the EPBC Act states that the Minister can only take into account the adverse impacts of an action, and must not consider the beneficial impacts. Accordingly, the benefits of a proposed action are not relevant in considering the question of significant impact and whether or not a referral should be made.

It is possible to obtain an exemption from seeking approval for an action if an accredited management plan is in place. This plan is not an accredited management plan.

Other specific heritage provisions under the Act include:

* the creation of a Commonwealth Heritage List and a National Heritage List; and
* special provisions regarding National Heritage (these are discussed below).

The EPBC Actis complex and significant penalties can apply to breaches of the Act. Accordingly, a cautious approach seems prudent.

***National Heritage listing***

As noted above, this list is established under the EPBC Act. Anzac Parade is listed on the National Heritage List as part of a larger heritage place including the Australian War Memorial (see Appendix A).

National Heritage places are protected under specific provisions of the EPBC Act, and in addition there are other provisions related to Commonwealth actions and Commonwealth land – as described above. There are also provisions requiring the Minister for the Environment to develop a management plan to manage places on the National Heritage List which are also within Commonwealth areas, consistent with the National Heritage Management Principles and management plan requirements prescribed in regulations to the Act.

Appendix G records how this heritage management plan complies with the various EPBC Actrequirements.

These National Heritage obligations apply to the NCA in addition to the broader protective provisions for heritage places under the EPBC Act.

This plan takes into account the existing National Heritage values of the study area, and provides for the conservation of formally identified attributes. To the extent that the plan provides a refined understanding of the heritage values of the area, it generally encompasses the existing National Heritage values and expands or extends the values. A table in Appendix G notes the policies and strategies in this plan which are relevant to the conservation of the attributes.

A summary of the statutory and other heritage listings relevant to Anzac Parade is provided in the following table.

| **Table 8. Heritage Listings relevant to Anzac Parade** | |
| --- | --- |
| **List and Places** | **Listing Body and Implications** |
| **National Heritage List** | |
| Australian War Memorial and the Memorial Parade  Canberra – Central National Area and Inner Hills (nomination)  Canberra and Surrounding Areas (nomination) | Minister for the Environment.  Listed places are subject to statutory protection and other measures under the EPBC Act 1999. |
| **Commonwealth Heritage List** | |
| Parliament House Vista | Minister for the Environment.  Places are subject to statutory protection and other measures under the EPBC Act 1999. |
| **Register of the National Estate** | |
| Parliament House Vista | Formerly the Australian Heritage Commission.  This register is now archived. It is possible the heritage values identified could be considered under the EPBC Act. |
| **National Trust of Australia (ACT) List of Classified & Registered Places** | |
| Anzac Parade | National Trust of Australia (ACT).  Community listing with no statutory provisions. |

**National Memorials Ordinance 1928 (Commonwealth)**

This Ordinance provides for the location and character of National Memorials in Canberra on National Land. It establishes the Canberra National Memorials Committee which has the role of approving such memorials.

Any new memorials in Anzac Parade would require approval under this Ordinance.

**Copyright Act 1968**

This Act, amended in 2000, protects the moral rights of the creator of an art work (including a building), which includes architects, landscape architects and artists for designed aspects of Anzac Parade. These moral rights are the unassignable personal right of the architects, landscape architects or artists to:

* be acknowledged as the architect, landscape architect or artist for the designed aspects of the place as the case may be (right of attribution); and
* to object to derogatory treatment of the designed aspects, as the case may be (right of integrity).

These rights extend to the members of teams working on a design, where these members contribute to or have some authorship of the design.

**Building Code of Australia**

The Code, formally the National Construction Code, Volume 1, Building Code of Australia, is the definitive regulatory resource for building construction, providing a nationally accepted and uniform approach to technical requirements for the building industry. It specifies matters relating to building work in order to achieve a range of health and safety objectives, including fire safety.

All building work in Anzac Parade should comply with the Code. As far as possible, the NCA aims to achieve compliance with the Code, although this may not be entirely possible because of the nature of and constraints provided by existing circumstances.

**8.3 Stakeholders**

There is a range of stakeholders with an interest in and concern for Anzac Parade. These include the:

* large number of individuals, groups and communities with an association with Anzac Parade overall and/or with specific memorials, including Service Associations;
* parts of the diplomatic community;
* the range of other users of and visitors to the area;
* Australian War Memorial;
* Commonwealth department responsible for heritage, currently the Department of Agriculture, Water and the Environment;
* Australian Heritage Council;
* those people who hold moral rights regarding the designed elements of the area;
* residents of adjacent suburbs, including their representative associations;
* National Trust of Australia (ACT); and
* Walter Burley Griffin Society.

The interests of a few of these stakeholders are related to legislation which is separately described above. The following text provides a brief description of the interests of the other stakeholders listed.

There are or may also be other organisations with an interest in the Parade, such as adjacent owners/managers of property, the Australian Institute of Landscape Architects, Planning Institute of Australia and the Reid Residents’ Association. However, these possible interests have not been explored.

In addition, there may be other stakeholders related to the specific memorials. While to some extent these stakeholders may fall into the general categories noted above, there may also be quite specific stakeholders with a very localised interest who are not. Because this plan does not address the specific memorials in great detail, the full range of stakeholders for each of the memorials has also not been explored.

The National Capital Authority as the managing agency for the Parade and its interests are discussed in the following section.

It should be noted that much of this section derives from research undertaken for the 2013 version of the heritage management plan.

**Individuals, groups and communities with an association with Anzac Parade overall and/or with specific memorials, including Service Associations**

There are many individuals, groups and communities who have a substantial association with Anzac Parade overall, and/or with the specific memorials along its length. They include:

* current and former Defence Force personnel;
* the Royal Australian Navy, Australian Army and Royal Australian Air Force;
* Returned and Services League of Australia (RSL);
* Returned Sisters’ Association;
* Naval Association of Australia, as well as other organisations/associations related to service in the Royal Australian Navy (eg. ship associations);
* organisations/associations related to service in the Australian Army (eg. the Royal Australian Regiment Association);
* RAAF Association, as well as other organisations/associations related to service in the RAAF (eg. squadron associations);
* Australian Korean Council of Veterans;
* Korean and South East Asian Forces Association;
* Kindred Organisation Committee;
* Vietnam Veterans Association of Australia;
* Australian Peacekeeper and Peacemaker Veterans’ Association; and
* National Boer War Memorial Association.

Representatives from a number of these participated in the social and community aesthetic value research for this plan (see Chapter 4). In the course of that research, a number of issues were raised which reflect the range of concerns for these individuals, groups and communities. The issues relate to:

* changes to memorials, including maintenance, which can cause anxiety amongst the armed services community. Such actions should be undertaken after due consultation, and what is being undertaken should be well-communicated on-site (by signage) and through prior contact with the relevant organisations;
* a lack of resources to support events in Anzac Parade that are initiated by the various armed service organisations is of concern, although this is not an issue for events undertaken by the three Defence services;
* at present the groups associated with memorials need to raise funds to hold annual commemorative activities. This can mean they are not able to publicise activities as widely as they would like to. By comparison, the Australian War Memorial is very strong on activities and promotion via its website;
* the level of support offered by the Australian War Memorial and the NCA is quite different, with less active support offered by the NCA. Further, some organisations get active support from foreign governments (eg. the Republic of Korea), and both the Greek community and Embassy and the New Zealand High Commission support activities at specific memorials, and contribute to larger events such as Anzac Day;
* traffic is an issue of concern, although there is an appreciation that access by car is important for those who cannot ‘walk the Parade’. The need to fund traffic management is a major issue (eg. closing roads for ceremonies). The roads interfere with ceremonies. The form of the kerbing limits the area that can be easily used. With long-term thinking could Anzac Parade become a pedestrian mall?
* the failure to play the New Zealand anthem at Anzac Day ceremonies;
* school children and other tours should visit Anzac Parade;
* the split in management responsibilities between Anzac Parade and the Australian War Memorial is a problem – leading to inconsistent interpretation, a failure to link the interpretation across the two places – could the Australian War Memorial manage all events for Anzac Parade but not otherwise manage the place?
* the opportunity to engage members of the armed services community in the interpretation;
* using the memorials more – make it easier to hold commemorations there – it is now easy to hold commemorations in the Australian War Memorial – which may reduce demand for additional memorials along Anzac Parade (eg. Battle of Britain commemorations could be held at the RAAF memorial) – encourage veterans organisations to get behind this idea;
* further memorialisation within Anzac Parade – there is a desire to maintain the valued attributes of the place, a desire to retain memorialisation within a defined area because this offers due respect and recognition, a corresponding dislike of the idea that future memorials could be relegated to another place unless that place had particular relevance, noting that some memorials have been designed to allow the addition of extra information, a general view that the Australian War Memorial is where the Roll of Honour should be, a desire to retain the focus of memorials and Anzac Parade as a place to remember people rather than a ‘service’ or conflict;
* suggestions on future memorialisation included virtual memorials and memorial paving; and
* the need for facilities – water bubblers, covered seating, parking and toilets.

**Parts of the diplomatic community**

Because of the nature of some of the memorials, parts of the diplomatic community have a strong connection to these memorials and possibly to Anzac Parade overall. This includes the:

* New Zealand High Commission;
* Embassy of Greece;
* Turkish Embassy; and
* Embassy of the Republic of Korea.

In general, these parts of the diplomatic community provide support for and participate in commemorative activities, and have an ongoing interest in the memorials and such activities. They also have an interest in the use and interpretation of memorials, and in supporting associated communities and their connections to memorials.

**Other users and visitors**

Anzac Parade attracts a wide range of people for a variety of reasons. Many of these include the stakeholders discussed above. In addition, there are other users and visitors who come to the Parade particularly for sight-seeing and tourism reasons, but also for recreation such as walking or jogging.

General issues likely to be of concern include:

* access to interpretive materials;
* access for users and visitors, including by public and private transport, by car and bus;
* parking for users and visitors;
* facilities for users and visitors (eg. toilets and food outlets);
* coordination in the case of major events; and
* developments or adjacent developments affecting the Parade, including construction-phase impacts.

In addition, Anzac Parade is a significant thoroughfare for commuters passing through the area. While information about their interests have not emerged through the research, it is assumed commuters have at least a utilitarian interest in the Parade associated with travel, perhaps coupled with an appreciation of the aesthetic qualities of the landscape.

**Australian War Memorial**

The Australian War Memorial has a powerful presence at the head of Anzac Parade and has a very strong relationship to the Parade. Anzac Parade forms part of the ceremonial space for major events held at the Australian War Memorial, such as the Anzac Day Veterans’ March. It is also part of the significant vistas to and from the Australian War Memorial. As an organisation, the Australian War Memorial is keenly interested in Anzac Parade.

There is also a strong visitor experience link between the Parade and the AWM – for example veterans’ groups may hold a ceremony at a specific memorial along the Parade and then move up to the AWM for other activities. School groups also tend to start with the Parade and then afterwards visit the AWM.

There is a complementarity of commemorative activities between the Australian War Memorial and Anzac Parade, given the opportunity to place commemorative plaques and other features within the grounds of the AWM. The grounds have become the location for many smaller commemorative features, as well as some larger features, while the Parade is generally the location for more substantial memorials. One recent larger commemorative feature located in the AWM grounds is the National Service Memorial which was dedicated in 2010.

There have been connections between the public programs of the AWM and Anzac Parade in the past, although these have not continued.

Current or past issues have included:

* pedestrian access between the AWM and Anzac Parade, and the need to cross the wide and reasonably busy Fairbairn and Limestone Avenues. The pedestrian lights create a bottleneck;
* some variability in maintenance standards for the Parade over time, especially compared to the AWM;
* a past proposal for new First World War and Second World War memorials in Anzac Parade;
* the design of traffic infrastructure in Anzac Parade;
* development of Section 5, Campbell, adjacent to the study area; and
* provision of visitor facilities in Anzac Parade, especially toilets.

In an inquiry about National Memorials, the AWM made the following general recommendation regarding Anzac Parade,

‘The Australian War Memorial would welcome being consulted and its advice sought for any device being contemplated along and beyond the ANZAC Parade axis.’ (Australian War Memorial submission to the Joint Standing Committee on the National Capital and External Territories Inquiry into the administration of the National Memorials Ordinance 1928, September 2011)

**Moral rights holders**

There are a range of architects, landscape architects, artists and possibly other designers who may hold moral rights over Anzac Parade overall or specific parts of it.

The full list of potential moral rights holders has not been researched, in particular regarding the many individual memorials.

**Residents of adjacent suburbs, including their representative associations**

The residents of Reid and Campbell live adjacent to Anzac Parade, many close to or immediately opposite it. Accordingly, activities within the parade can be of considerable interest to these residents.

In a similar way, the representative associations of residents from these suburbs may be considered as focal points for these interests. The relevant associations are the Reid Residents’ Association and Campbell Community Association.

**National Trust of Australia (ACT)**

The Trust is a community-based heritage conservation organisation. It maintains a register of heritage places, and generally operates as an advocate for heritage conservation. Listing on the Trust's register carries no statutory power, though the Trust is an effective public advocate in the cause of heritage.

The Trust has registered Anzac Parade.

The Trust is keenly interested in developments within Anzac Parade as well as developments outside the Parade which might have an impact on the place itself. It has been active in commenting on such developments.

**Walter Burley Griffin Society**

The Society commemorates the lives and works of Walter Burley Griffin and Marion Mahony Griffin, and promotes the environmental ideals and community life they fostered in Australia. It also actively promotes the conservation of the Griffins' legacy in its diverse forms and on three continents – America, Australia and India. This includes places they designed that were built and survive, their designs, unrealised projects, plans, articles and talks given.

The Society has been keenly interested in developments within Anzac Parade, as an important element of the Griffin plan for Canberra, as well as developments outside the Parade which might have an impact on the place itself. It has previously been active in commenting on such developments.

**8.4 Management Context, Requirements and Aspirations**

This section deals with:

* current NCA management structure and systems;
* uses and users of Anzac Parade;
* interpretation;
* management issues, including traffic and the road system; and
* future requirements and aspirations.

**Current NCA management structure and systems**

Anzac Parade and its memorials are generally the responsibility of and managed by the National Capital Authority.

***General management framework***

The NCA is an Australian Government statutory authority established under the *Australian Capital Territory (Planning and Land Management) Act 1988*. This Act is briefly described in Section 8.2 above, especially with regard to the *National Capital Plan* and the works approval role of the NCA.

The NCA undertakes design, development and asset management for some of the National Capital's most culturally significant landscapes and national attractions, including Anzac Parade, as well as for other assets located on National Land. Asset management is a key aspect in meeting the NCA’s commitment to maintaining high-quality public facilities across the National Capital Estate.

The NCA has an asset management policy underpinned by a strategic asset management plan. Asset management plans for each asset class are updated regularly and provide more detailed tasks and activities that are undertaken by the NCA.

In managing its assets, the NCA aims to ensure that maintenance and repair are consistent with their design intent, and support the objectives of the *National Capital Plan*.

The NCA has a management structure relevant to Anzac Parade. In the 2018-19 financial year the NCA’s overall expenditure was $57.9 million and it had 69 ongoing and non-ongoing employees.

***Day-to-day management, maintenance and operation***

The Estate Management Unit has responsibility for all aspects of asset management on National Land. The Design and Construction Unit delivers the NCA's capital works program. Works can include regular maintenance, works to enhance or protect national assets, construction of public infrastructure, and development of the landscape settings for new building sites, public parks and places, commemoration and celebration.

The Estate Management Unit has responsibility for the management and maintenance of Anzac Parade. The Parade is maintained under contracts for various components or classes of work, and relate to the:

* landscape (irrigation systems, hard surfaces, plants, lawn and garden areas);
* treescape;
* cleaning; and
* memorials, artworks and fountains.

The NCA has appointed a managing contractor for achieving service standards for maintenance across all NCA managed buildings, roads, paths, lighting and utilities to ensure community safety is protected. This includes for the Parade.

The National Capital Activation and Events Unit manages events undertaken by others on the Parade, which are mostly related to commemorative activities.

***Works approval***

The Statutory Planning and Heritage Unit has a role in assessing and, where appropriate, providing works approval under the *National Capital Plan*, as discussed in Section 8.2 above.

***Heritage management plans and Guidelines for Commemorative Works***

Another layer of management guidance for significant places relevant to the Parade are several heritage management plans. The relevant plans are for the:

* Parliament House Vista (Marshall and others 2010b), which includes Anzac Parade; and
* for the Australian War Memorial (GML Heritage 2022), being adjacent to the Parade and the other part of the single National Heritage place which includes the Parade.

The guidance provided in these plans has been taken into account in the development of conservation policies and strategies in Section 9.3 below, with the aim of achieving consistency and compatibility.

In addition, the NCA has developed guidelines for commemorative works in the National Capital (NCA 2002). These guidelines provide a range of objectives, values and general criteria for commemorative subjects, as well as defining the type of memorials that can be sited in Anzac Parade,

‘Memorials that commemorate Australian Defence Force service in all wars or warlike operations.’ (NCA 2002, p. 13)

**Uses and users of Anzac Parade**

The study area is used by a range of users for a range of uses, and these are described in the preceding section regarding stakeholders. There are individuals, groups and communities who use either part of the Parade, such as an individual memorial, or those who use the whole space for commemorative activities. Apart from the major events such as Anzac Day ceremonies, about five other smaller commemorative activities take place each year which require NCA involvement. Some small activities may not involve the NCA.

There are others who are tourists, as well as recreational users, who visit or use the Parade and its memorials.

Many of these uses have formed strong associations that are now recognised as part of the significance of the study area, as discussed in Chapter 4.

**Interpretation**

Overall, Anzac Parade, as well as its component memorials, are major public attractions in Canberra. They are also the focus of several simple interpretive activities provided by the National Capital Authority. These include:

* information on the NCA’s website;
* guided walking tours, promoted on the NCA’s and Visit Canberra website;
* inclusion of material in a secondary education kit; and
* a self-guided walking tour brochure available from various outlets as well as the NCA’s website;

|  |  |
| --- | --- |
| A self-guided walking tour from the steps of the Australian War Memorial along the National Capital’s major commemorative way.  The term ‘ANZAC’ stands for ‘Australian and New Zealand Army Corps’. The Anzac legend has its roots in Gallipoli and the First World War, when Australian and New Zealand soldiers landed on the Gallipoli Peninsula in Turkey on 25 April 1915.  Anzac Parade (the Parade) is set along Canberra’s magnificent Land Axis, a key feature of the Griffins’ original 1912 plan of the city. The Land Axis is now bookended by Parliament House at one end and the Australian War Memorial at the other.  The Parade is visually powerful, with a red gravel central strip and dark eucalypt ‘walls’. The red gravel of the central strip was originally made from crushed Canberra house bricks and was chosen in part for the similarity to the ‘crunch’ made by military boots during a parade. The ‘walls’ are created by the Victorian Blue Gum, Eucalyptus bicostata, and the central planter boxes feature the native New Zealand Hebe ‘Autumn Glory’ (symbolising the ANZAC connection).  The Parade was completed in 1965, to coincide with the 50th Anniversary of the ANZAC landing at Gallipoli.  To gain the optimum effect, the first memorial – the Australian Hellenic Memorial – should be approached from the back as if entering an amphitheatre. All other memorials should be approached from Anzac Parade. | **Figure 113. Part of the Anzac Parade Walking Tour Brochure**  Source: NCA |

**Key management issues**

The NCA is aware of a range of management issues relating to Anzac Parade. These include:

* managing the range of issues related to current and possible future memorials, including the limited current number of memorial niches, and possible changes and upgrades to existing memorials;
* tree management including occasional replacement plantings, and ensuring screening of the memorials from developments adjacent to the Parade (see below);
* addressing the poor condition of the *Hebe* species in the planter beds along Anzac Parade (see below);
* visitor safety issues;
* environmental sustainability of the landscape, including water use and weed management;
* access for visitors, including by public and private transport, by car and bus;
* pathway access to the memorials from Anzac Park East and West;
* parking for visitors;
* facilities for visitors (eg. toilets, water points and rest places);
* the use of temporary tent structures on the Parade related to commemorative activities;
* signage, including traffic, tourism and interpretive signs;
* outdoor ceremonial functions; and
* construction-phase impacts.

In the case of individual memorials, specialist materials conservators are used as needed. Potential issues relate to the performance of glass panels at the Nurses’ memorial, and the arrangements with the pump equipment at the Navy memorial.

It should be noted that there are no proposals for any divestment of land within the study area, no special security issues or requirements, and no confidential information beyond normal commercial and government activities.

**Tree management**

In the past, it was thought that the plantations would need to be replaced because of the poor health of the trees. However, in 2014 the NCA took a pragmatic approach which lay in basic sustainable horticultural practices, in the hope that this would improve the condition of the trees. A program was undertaken consisting of:

* selective tree removal and replacement;
* removal of wildlings;
* coring and composting the soil; and
* deep mulching of the plantation.

This has resulted in the remaining trees bouncing back to reasonably good health, with only one tree requiring removal in 2019. It is noted that the majority of trees, even in the middle of a drought, are in fair to good condition.

Selective removal and replacement will continue as required, although extensive replacement is not anticipated. This includes the removal of trees in poor condition over the longer term to re-establish the original planting pattern. However, the depth of the mulch layer is diminishing and will require further replenishment soon.

The trees will require more management and maintenance in coming years as they age, and a landscape management plan (detailed below) should be prepared to guide this. At present there are no guidelines for tree management and maintenance, although the health of the plantation is assessed annually.

The NCA is also currently developing a tree management policy which will be a higher level policy document related to the management of all trees within the NCA’s estate. This should also provide a broad framework for management of the plantations.

**Landscape Maintenance Plans**

It is suggested that achieving more consistent maintenance for both the broader landscape and its individual components would require the development of one or more landscape maintenance plans. Such plans, possibly for each type of landscape within the place, would provide clear objectives and outcomes, methods, guidance, predictability, continuity and procedural compliance for both NCA staff and contractors. At present there are no such plans or similar documents.

**8.5 Condition and Integrity**

The condition and integrity of Anzac Parade is discussed in this section. It begins with an overview of its condition and integrity, and this is followed by more detail about the attributes of the study area. After this, there is a discussion about two particular issues.

In this plan, the condition of values is presented in terms of the condition of attributes which embody those values.

**Overview**

Anzac Parade is a reasonably large landscape and in broad terms, the area is in fair condition and displays a high level of integrity. However, there is some variability amongst components, with some being in good condition and others being in poor to very poor condition, and with some variability in the integrity of components.

**Condition and integrity of attributes**

In the following table, condition relates to the state of the attribute, often the physical state – for example an original gravel path which is badly eroded would be a condition issue. Integrity relates to the intactness of the attribute – for example a modern cobblestone path replacing an original gravel path might be an integrity issue irrespective of its condition. It is often useful to distinguish between these matters, especially as integrity relates closely to significance.

Given the reasonably large nature of some of the components listed in the table, the judgments about condition and integrity are made on a broad basis. Within these components there may also be considerable variation in the condition and integrity.

The attributes in the table are listed in the order derived from the statement of significance in Section 7.1. In the case of individual memorials, these were not assessed in detail as part of this plan.

| **Table 9. Condition and Integrity of the Attributes of Anzac Parade** | | | | |
| --- | --- | --- | --- | --- |
| **Criteria** | **Attributes** | **Condition** | | **Integrity** |
| Criterion (a) – History | * Anzac Parade * National commemorative activities * Individual memorials * Relationship to the Australian War Memorial * Relationship to war memorials across Australia | Fair  Good  Not assessed  Good  Not assessed | High  High  Not assessed  High  Not assessed | |
| Criterion (b) – Rarity | * Anzac Parade * Formal symbolic landscape | Fair  Fair | High  High | |
| Criterion (e) – Aesthetic characteris-tics | * Anzac Parade * Openness of the Parade * The overall design and symbolic elements including the red gravel, eucalypts and Hebe plantings, the openness and sweeping vista * The red colour of the median, both visually and symbolically * The contrast between the openness of the Parade and the tall, enclosing eucalypts that edge the Parade * The individual memorials, as designed spaces that engage those who enter * The individual memorials as an expression of public sentiment, carefully designed and crafted as befits the national importance of this place | Fair  Good  Poor-Fair  Good  Good  Not assessed  Not assessed | High  High  High  High  Medium  High  High | |
| Criterion (f) – Technical and creative achievement | * Anzac Parade * Symbolic and formal landscape, including plant use/selection * Relationship to the overall Land Axis and Australian War Memorial * Collection of individual memorials * New Zealand Memorial * Street lighting | Fair  Fair  Good  Not assessed  Not assessed  Good | High  High  High  High  High?  High | |
| Criterion (g) – Social value | * Anzac Parade as a public and accessible space * The overall design and symbolic elements including the red gravel, eucalypts and *Hebe* plantings, the openness and sweeping vista * The individual memorials and their immediate setting as carefully designed spaces, inviting engagement and powerfully triggering memory * The ability to hold commemorative events and take part in remembrance rituals at each memorial and in Anzac Parade as a whole * The ability to represent and continue important armed services traditions | Fair  Poor-Fair  Not assessed  Good  Not assessed | High  High  Not assessed  High  Not assessed | |
| Criterion (h) – Significant associations | * Anzac Parade * Individual memorials * Commemorative activities | Fair  Not assessed  Good | High  Not assessed  High | |

**General condition issues**

A number of general conditions issues were noted during inspections of the place:

* deterioration of bronze memorial identification signs;
* timber seat paintwork deteriorated;
* irrigated grass is patchy in places;
* mulch cover is thin in places; and
* concrete joints sealant deteriorated.

**Plantings**

***Eucalyptus plantations***

A number of issues associated with the plantations (primarily dead, diseased, dying or dangerous trees) and various management issues have been identified in previous reports over the years. There have also been gaps in the plantings because of losses, and wildlings. Many issues have now been addressed.

The condition of the individual Blue Gum trees varies, but in general the tree asset is in a fair to good condition (95%) based on a 2018 survey. Tree health is assessed annually. They have undergone a significant management program since 2014, which has:

* seen their soil cored and enriched with large amounts of composted material;
* the surface mulched extensively to 100 mm;
* wildlings removed; and
* dead trees systematically removed and replaced.

|  |  |
| --- | --- |
| A tree in the middle of a dirt field  Description automatically generated | **Figure 114. Re-planting of Eucalyptus bicostata, 2019**  Source: Amanda Evans |

However, the trees will require a continuous management and maintenance program in coming years as rainfall and temperatures vary and the soil profile breaks down from time to time. This can be achieved by a landscape management plan for the plantation, as at present there are no guidelines for the maintenance or management of the plantation.

***Native grasses***

There has been limited success in the establishment of an understorey of native grasses due to several factors, most notably:

* the lack of sufficient direct sunlight in their chosen locations; and
* the species used.

Establishment has been poor where the tree canopy is heavy and competition is high.

|  |  |
| --- | --- |
| A tree in a forest  Description automatically generated | **Figure 115. Native grasses in shadow are failing to thrive**  Source: Amanda Evans |

***Hebe plantings***

In 2012, the *Hebes* which had previously performed poorly were replaced with a new cultivar namely *Hebe* ‘Otari delight’. This was implemented over a period between late 2011 and November 2012 and handed over to NCA in November 2013 after a 12 month consolidation period.

The replacement cultivar was chosen after a trial was run of two species over a six month period which included the summer months.

In general terms, the re-planting has mostly been unsuccessful, and a separate review has been commissioned by the NCA into the reasons for this outcome. The review has found that the plants have performed poorly because of several soil-borne diseases and other contributing factors.

The NCA will develop a replacement strategy, including a comprehensive manual for ongoing maintenance which will address any lessons learnt from the recent investigation which led to the discovery of the diseases. Further laboratory testing is also proposed to help ascertain the heat tolerance of the plants so that appropriate details can be added to the manual. Protocols to minimise the future introduction of diseases will be documented.

Full replacement of the plants is required due to the diseases being expected to be located throughout the soil profile of each bed, right down to the drainage layer. All materials and equipment will need to be removed and/or sterilised, with careful quality assurance with regards to all replacement materials and products.

A number of the critical lessons learnt from the recent investigation will be documented in the maintenance manual:

* ensuring appropriate irrigation timing, frequency and monitoring;
* ensuring sufficient mulch;
* minimising the opportunity for clay pans to form in the planter bed soil profile;
* ensuring that soil chemistry is correctly balanced;
* ensuring that plant spacing/clearance minimises the opportunity for diseases to flourish;
* ensuring plant pruning is targeted to best enhance plant growth and presentation; and
* documentation and introduction of a long-term and orderly replacement strategy to avert future major plant failures.

The following additional observations were made as a result of the development of this heritage management plan.

***Planter beds***

The planter beds are made of a concrete construction with a cantilevered top surround. It is noted that the top of the planter beds sit approximately 400 mm above the ground. It is understood that the soil within the beds is open to the ground below.

In the planter beds with the remaining plantings from 2012, the soil profile sits at approximately 150 mm below the top of the planter bed surround.

At some stage after 2013, the dripper irrigation system was turned off because of flooding issues and perimeter micro sprays on risers were installed.

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| --- | --- |
| A picture containing ground, tree, outdoor, sky  Description automatically generated | **Figure 116. The Hebes within the planter beds with low soil level**  Source: Amanda Evans |

|  |  |
| --- | --- |
| A group of bushes and trees  Description automatically generated | **Figure 117. Dead and dying etiolated plants, depleted soil, with no mulch**  Source: Amanda Evans |

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| --- | --- |
| A close up of a tree  Description automatically generated | **Figure 118. Plants very close to each other causing etiolation and lack of foliage**  Source: Amanda Evans |

|  |  |
| --- | --- |
| A bench in a garden  Description automatically generated | **Figure 119. Irrigation infrastructure throughout the beds**  Source: Amanda Evans |

|  |  |
| --- | --- |
| A close up of a garden  Description automatically generated | **Figure 120. Spray risers blocked by plants**  Source: Amanda Evans |

In the planter beds with the remaining 2012 plantings, the following was observed;

* Most of the plants are only at 350 to 400 mm centre to centre.
* There are dead and dying plants in the middle and around the edges of the bed.
* Many of the plants are only 75-100 mm from the edge of the planter bed wall.
* The water from the micro sprays cannot reach the base of most plants.
* There is no mulch evident in most beds.
* There is a large amount of irrigation infrastructure impeding good root growth in the beds.

***2019 planted beds***

There are nine planter beds which have been replanted in 2019, and in these, the soil profile sits approximately 75 mm below the top of the planter bed surround, with a thin layer of tan bark as mulch, which sits approximately 50 mm below the top of the planter bed surround.

|  |  |
| --- | --- |
| Newly planted Hebe sp. with irregular planting patterns | **Figure 121. Newly planted *Hebe sp*. with irregular planting patterns**  Source: Amanda Evans |

The planting layout is inconsistent across the nine planter beds. Some beds have plants at 450 to 500 mm centres, planted in a triangular pattern, whilst in others, there are rows

750 mm apart, and others with a linear planting pattern. Additionally some beds have given plants more root space at the edge of the bed, with the planting space close to 350 mm, whilst others are planted at approximately 100 mm from the edge. There are both gaps and overcrowding of plants.

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| --- | --- |
| Newly planted Hebe sp. with triangular planting pattern with one side planted close to the edge of the bed | **Figure 122. Newly planted *Hebe sp.* with overcrowding in the planter bed, with both sides planted close to the edge**  Source: Amanda Evans |

|  |  |
| --- | --- |
| Newly planted Hebe sp. with triangular planting pattern with one side planted close to the edge of the bed | **Figure 123. Newly planted *Hebe sp.* with triangular planting pattern with one side planted close to the edge of the bed**  Source: Amanda Evans |

|  |  |
| --- | --- |
| Newly planted Hebe sp. with a linear planting pattern and both sides planted close to the edge | **Figure 124. Newly planted *Hebe sp.* with a linear planting pattern and both sides planted close to the edge**  Source: Amanda Evans |

|  |  |
| --- | --- |
| Newly planted Hebe sp. with a linear planting pattern and a large gap along one side | **Figure 125. Newly planted *Hebe sp.* with a linear planting pattern and a large gap along one side**  Source: Amanda Evans |

In the nine newly planted beds, the following was observed:

* Most of the plants are at still 400 mm centres. There are some at between 450 to 500 mm apart.
* There are different planting patterns in all nine beds.
* There are variations in the number of plants in each bed due to different planting layouts.
* The plant spacing is uneven.
* The plants too close to the edge of the planter beds.
* There is a large amount of irrigation infrastructure impeding good root growth in the beds.
* The sprayers will still be blocked by full grown plants.
* Spray will continue to be blown across Anzac Parade.

***General environment for the plantings***

The red gravel parade ground setting, together with the bitumen roads, is an exposed environment. The eucalypts provide some shelter from cross winds. However, in summer it experiences extreme temperatures being affected by hot summer drying northerly winds. In winter it is exposed to cold winds which blow from the southern alpine regions, and the area is exposed to frost.

Aesthetically, the pavement provides the necessary setting and visual cues such as colour, repetition, structure, order and practicality for the purpose for which it exists. However, as an environment in which to grow plants successfully, it is now becoming very challenging.

**Memorials**

Over time the NCA has commissioned condition assessments of the various memorials, and these are generally provided as individual reports. The details in these reports have not been considered in the preparation of this heritage management plan because the plan does not address the memorials in detail.

None the less, a number of observation were made during the course of preparing this plan about the condition of some of memorials:

* Australian National Korean War Memorial – some dead plants/shrubs;
* Australian Vietnam Forces National Memorial – minor damage to concrete ramp wall, broken granite paver;
* Desert Mounted Corps Memorial – cracked, loose and missing slate pavers, rear drain blocked with leaf litter;
* Boer War Memorial – minor cracking to the concrete paving;
* New Zealand Memorial – in need of a minor tidy-up, removal of some weeds, and the recessed light pits cleaned out;
* Australian Service Nurses National Memorial – pavement heaving, trip hazards, joint sealant deteriorated, dead shrubs;
* Royal Australian Navy Memorial – rear screen plantings patchy/in poor condition; and
* Kemal Ataturk Memorial – landscape plantings are patchy.

**Boundary of the place**

The current National Heritage place boundary stops at Constitution Avenue. However, this excludes a section of Anzac Parade between the avenue and Parkes Way. There is an arguable case that this short section should be included in the listed place, even if it is not used for the location of memorials. It is part of Anzac Parade, and shares many of the same values as the remainder of the Parade. Similarly, the street verges in Anzac Park East and West might also be included. There is also an argument that Mount Ainslie should be part of the overall National Heritage listed place.

**8.6 Issues Related to the Broader Setting**

There are several other issues relating to the broader setting of Anzac Parade. The broader setting is important to the values of the study area.

The *National Capital Plan* anticipates substantial change and development along Constitution Avenue, including between the avenue and Parkes Way. As noted above, the nature of the Constitution Avenue roadway is expected to change as it becomes a more substantial road, and more intensive and taller development is planned along the avenue.

**Figure 126. Indicative Development Plan for Constitution Avenue and Anzac Parade**

Source: NCA 2016, p. 129

North Point 3A close up of a map

Description automatically generated

An earlier study related to the proposed developments along Constitution Avenue recommended plantings to help screen the developments (Lester Firth & Associates 2007, p. 14), as indicated below.

|  |  |
| --- | --- |
| North Point 3Planting masses and critical edges required to screen development between Parkes Way and Constitution Avenue | **Figure 127. Planting masses and critical edges required to screen development between Parkes Way and Constitution Avenue**  Source: Lester Firth & Associates 2007, Figure 17, p. 15 |

Consistent with this, development of Section 5 of Campbell, just to the east of Anzac Parade, is proceeding with some buildings already completed.

|  |  |
| --- | --- |
| Illustrative development plan for Section 5 of Campbell | **Figure 128. Illustrative development plan for Section 5 of Campbell**  Source: NCA 2016, p. 130 |

The *National Capital Plan* makes special mention of the Campbell development,

‘Particular attention should be given to the building form/façade at the corner of Anzac Parade East and Constitution Avenue. The design of buildings should be articulated using a variety of messing [sic]; solids and voids; and materials and colours to ameliorate any impacts on the adjacent National and Commonwealth Heritage listed places.

Buildings should not intrude on the public appreciation of the eastern handle of the New Zealand Memorial as the gateway to the Memorial Parade or interrupt the symmetrical characteristics of the East and West portal buildings in framing the Parliament House Vista.

The architectural design of the buildings on Site C must be sympathetic to the heritage values of the adjacent National and Commonwealth Heritage listed places.’ (NCA 2016, p. 133)

The National Capital Plan also includes details of the proposed landscape treatment behind the eastern part of the New Zealand Memorial in order to screen the new development from the Parade and provide a suitable backdrop for the memorial. This is indicated in the following figure.

|  |  |
| --- | --- |
| Landscape treatment for Section 5 of Campbell and Anzac Parade near the eastern part of the New Zealand Memorial | **Figure 129. Landscape treatment for Section 5 of Campbell and Anzac Parade near the eastern part of the New Zealand Memorial**  Source: NCA 2016, p. 134 |

This screening work is yet to be undertaken, and the problem it seeks to address is very noticeable. This problem also arises with several other memorials along the eastern side of the Parade, especially the Peacekeeping and Tobruk memorials, but also with the Navy memorial. The current impact of the new developments along Anzac Park East are significant. The new buildings dominate views from the Parade and diminish the appreciation of the memorials.

|  |  |
| --- | --- |
| Developments along Anzac Park East intruding into Anzac Parade in the vicinity of the Australian Peacekeeping Memorial | **Figure 130. Developments along Anzac Park East intruding into Anzac Parade in the vicinity of the Australian Peacekeeping Memorial**  Source: Amanda Evans |

In addition, Anzac Park East has been demolished in anticipation of redevelopment of the site. The success in preserving the symmetrical portal effect through this redevelopment, and that of Anzac Park West, should be a priority for the NCA as the planning authority for these sites.

There have also been various proposals to change the nature of Parkes Way over time, possibly including the Rond Pond. However, no specific plans have yet been agreed.

**9. Conservation Policy and Implementation Strategies**

**9.1 Objective**

The objective of this policy is to achieve the conservation of the National Heritage values of Anzac Parade, as part of the *Australian War Memorial and the Memorial Parade* National Heritage place.

This policy also seeks to complement the conservation policy provided in the Australian War Memorial Heritage Management Plan (GML Heritage 2022).

**9.2 Definitions**

The definitions for terms used in this plan are those adopted in the *Burra Charter, The Australia ICOMOS Charter for places of cultural significance* (Australia ICOMOS 2013), a copy of which is provided at Appendix F. The *Burra Charter* is the national standard for cultural heritage conservation acknowledged by government heritage agencies around Australia. Key definitions are provided below.

**Place**means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.

**Cultural significance**means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.

**Fabric**means all the physical material of the *place* including elements, fixtures, contents and objects.

**Conservation**means all the processes of looking after a *place* so as to retain its *cultural significance* [as listed below].

**Maintenance**means the continuous protective care of a *place*, and its *setting*. Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*.

**Preservation**means maintaining a *place* in its existing state and retarding deterioration.

**Restoration**means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.

**Reconstruction**means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material.

**Adaptation**means changing a *place* to suit the existing *use* or a proposed use. [Article 7.2 states regarding use that: a place should have a compatible use]

**Compatible use**means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.

**Interpretation**means all the ways of presenting the *cultural significance* of a *place.*

**9.3 Conservation Management Policy and Implementation Strategies**

The following table provides an index to the policies and strategies for Anzac Parade, organised according to the major categories of:

* general policies;
* liaison;
* landscape;
* built elements;
* setting;
* use;
* new development;
* interpretation;
* unforeseen discoveries;
* keeping records; and
* further research.

The table also gives an indication of the priority for the policies and strategies, and a timetable for their implementation. After the table are the policies and strategies.

| **Table 10. Policy and Strategy Index, Priority and Implementation Timetable** | | | | |
| --- | --- | --- | --- | --- |
| **Number** | **Policy Title** | **Strategies** | **Priority** | **Timetable** |
| **General Policies** | | | | |
| Policy 1 | Significance the basis for management, planning and work |  | High | Ongoing |
| Policy 2 | Adoption of Burra Charter |  | High | Ongoing |
| Policy 3 | Adoption of policies | 3.1 Priority and implementation timetable | High | On finalisation of the plan |
| Policy 4 | Compliance with legislation | 4.1 Manage National Heritage values  4.2 Assist Minister regarding the plan  4.3 Boundary issues  4.4 Non-compliance | High  High  Medium  Medium | Ongoing  As needed  6/2023  As needed/ ongoing |
| Policy 5 | Planning documents for or relevant to the Place |  | High | As needed |
| Policy 6 | Integrated management of components | 6.1 Consultation mechanism with AWM | High | 12/2022 |
| Policy 7 | Training and access to expertise | 7.1 Training program  7.2 Access to expertise  7.3 Identification of experts | High  High  Medium | 12/2022  As needed  As needed |
| Policy 8 | Decision making process for works or actions | 8.1 Process  8.2 Log of actions  8.3 Criteria for prioritising work  8.4 Resolving conflicting objectives  8.5 Biennial review of implementation | High  High  Medium  Medium  High | As needed  12/2022  As needed  As needed  Every 2 years |
| Policy 9 | Review of the management plan | 9.1 Reasons to instigate a review | Medium | In 5 years or as needed |
| **Liaison** | | | | |
| Policy 10 | Relationship with DoE | 10.1 Provide HMP to DoE | High | 12/2022 |
| Policy 11 | Relationship with associated groups and communities, and other stakeholders | 11.1 List of stakeholders  11.2 Informing stakeholders  11.3 Consultation regarding interpretation  11.4 Indigenous participation in management  11.5 Consultation regarding adjacent land | Medium  High  Medium  Low  High | Ongoing  As needed  As needed  As needed  As needed |
| **Significant Associations** | | | | |
| Policy 12 | Retaining significant associations |  | High | Ongoing |
| **Landscape** | | | | |
| Policy 13 | Conservation of the landscape | 13.1 Planned approach  13.2 Landscape screen behind memorials  13.3 Issues  13.4 Masterplan | High  High  High  Medium | Ongoing  6/2023  12/2022  12/2023 |
| Policy 14 | Landscape maintenance planning and works | 14.1 Current maintenance planning  14.2 Landscape management plans  14.3 Baseline documentation on memorials | High  Medium  Medium | 12/2022  6/2023  12/2023 |
| Policy 15 | Tree survey, database and management plan |  | High | Ongoing/ 12/2023 |
| Policy 16 | Tree maintenance and replacement | 16.1 Tree replacement  16.2 Tree surgery works  16.3 Removal of inter-row trees  16.4 Berms and mulch  16.5 New Zealand Memorial | High  High  Medium  Medium  High | As needed  As recommended in survey reports  As needed  6/2023  12/2022 |
| Policy 17 | Shrubs | 17.1 Hebe replacement strategy  17.2 Planting template  17.3 Irrigation  17.4 Pruning Hebes | High  Medium  Medium  Medium | 12/2022  6/2023  6/2023  6/2023 |
| Policy 18 | Turf and grass areas |  | Medium | Ongoing |
| Policy 19 | Irrigation |  | High | Ongoing |
| Policy 20 | Landscape condition monitoring | 20.1 Monitoring  20.2 Reporting | Medium  Medium | 12/2022  12/2022 |
| **Built Elements** | | | | |
| Policy 21 | Conservation of memorials | 21.1 Materials conservation  21.2 Issues | High  High | As needed  12/2022 |
| Policy 22 | Minor structural features |  | High | Ongoing |
| Policy 23 | Paths and paving |  | High | Ongoing |
| Policy 24 | Roads | 24.1 Kerbing | Medium | 6/2023 |
| Policy 25 | Car and bus parking | 25.1 Major events  25.2 Temporary parking  25.3 Masterplanning | High  High  Medium | Ongoing  Ongoing  12/2023 |
| Policy 26 | Signs and furniture | 26.1 Seating height | Medium | 6/2023 |
| Policy 27 | Street lighting |  | High | Ongoing |
| Policy 28 | Infrastructure |  | High | Ongoing |
| Policy 29 | Maintenance planning and works | 29.1 Review of existing maintenance planning  29.2 Maintenance and monitoring  29.3 Life-cycle maintenance planning | High  High  Medium | 12/2022  Ongoing  6/2023 |
| Policy 30 | Upgrading and adaptation works |  | Medium | As needed |
| Policy 31 | Condition monitoring | 31.1 Monitoring  31.2 Reporting by contractors | High  High | 12/2022  12/2022 |
| **Setting** | | | | |
| Policy 32 | Protection of the Setting | 32.1 Liaison with ACT Government  32.2 Protection of Mount Ainslie  32.3 Portal Buildings plantations  32.4 Landscape screening  32.5 Portal Buildings | High  High  High  High  High | Ongoing  Ongoing  Ongoing  6/2023  Ongoing |
| Policy 33 | Protection of views to and from the Parade |  | High | Ongoing |
| **Use of the Place** | | | | |
| Policy 34 | Primary and secondary uses | 34.1 Support commemorative activities  34.2 Financial and other support  34.3 Coordination of uses and major events | High  High  Medium | Ongoing  Ongoing  Ongoing |
| Policy 35 | New and continuing uses compatible with significance |  | High | Ongoing |
| Policy 36 | Access |  | Medium | Ongoing |
| **New Development** | | | | |
| Policy 37 | General provisions relating to new development |  | High | As needed |
| Policy 38 | New landscaping, landscape structures and plantings |  | High | As needed |
| Policy 39 | New buildings or structures | 39.1 Public amenities | High | 6/2023 |
| Policy 40 | New memorials |  | High | 6/2023 |
| Policy 41 | New parking |  | High | Ongoing |
| Policy 42 | Temporary changes |  | High | As needed |
| Policy 43 | Signage |  | High | As needed |
| Policy 44 | Furniture |  | Medium | As needed |
| Policy 45 | Paths and paving |  | Medium | As needed |
| Policy 46 | Lighting |  | High | As needed |
| Policy 47 | Infrastructure |  | Medium | As needed |
| **Interpretation** | | | | |
| Policy 48 | Interpreting the significance of Anzac Parade | 48.1 Interpretive strategy  48.2 Review of strategy | High  High | 6/2023  At least every 5 years |
| Policy 49 | Signage | 49.1 Review of existing or proposed signage | Medium | Ongoing |
| **Unforeseen Discoveries** | | | | |
| Policy 50 | Unforeseen discoveries or disturbance of heritage components |  | High | As needed |
| **Keeping Records** | | | | |
| Policy 51 | Records of intervention and maintenance | 51.1 Records about decisions  51.2 Records about maintenance and monitoring  51.3 Summary of changes in heritage register | Medium  Medium  Medium | Ongoing  Ongoing  Ongoing |
| Policy 52 | Sensitive information |  | Low | As needed |
| **Further Research** | | | | |
| Policy 53 | Research to address the limitations of this management plan |  | Low | As the opportunity arises |

**Australian War Memorial Heritage Management Plan**

A review of the conservation policy in this plan for the Australian War Memorial (GML Heritage 2022) found that it complemented the following policy for Anzac Parade. There are no apparent inconsistencies or gaps in policy coverage between the two plans.

**Parliament House Vista Heritage Management Plan**

A review of the conservation policy in this plan for the Vista (Marshall and others 2010) found that it complimented the following policy for Anzac Parade. There are no apparent inconsistencies or gaps in policy coverage between the two plans.

**General Policies**

***Policy 1******Significance as the basis for management, planning and work***

The statement of significance provided in Chapter 7 will be a principal basis for management, future planning and work affecting Anzac Parade.

***Policy 2 Adoption of Burra Charter***

The conservation and management of the place, its fabric and uses, will be carried out in accordance with the principles of the Burra Charter (Australia ICOMOS 2013), and any revisions of the Charter that might occur in the future.

***Policy 3 Adoption of policies***

The policies recommended in this management plan will be endorsed as a primary guide for management, as well as future planning and work for Anzac Parade.

*Implementation Strategies*

3.1 The NCA will adopt the priority and implementation timetable for policies and strategies which is indicated in Table 10.

***Policy 4 Compliance with legislation***

The NCA must comply with all relevant legislation and related instruments as far as possible, including the:

* *Australian Capital Territory (Planning and Land Management) Act 1988;*
* *Environment Protection and Biodiversity Conservation Act 1999;*
* *National Memorials Ordinance 1928;*
* *Copyright Amendment (Moral Rights) Act 2000; and*
* *Building Code of Australia.*

In addition, it must comply with relevant subsidiary requirements arising from this legislation and related instruments.

*Implementation Strategies*

4.1 The NCA will manage the formal National Heritage values of Anzac Parade consistent with the requirements of the EPBC Act.

*Commentary:* The overall suite of policies and strategies in this plan help achieve this strategy.

4.2 The NCA will assist the Minister for the Environment comply with the obligations under section 324S of the EPBC Actand the related regulations to:

* publish a notice about the making, amending or revoking of this plan;
* advise the Minister about the making, amending or revoking of this plan; and
* seek and consider comments.

4.3 The NCA will consult with the Department of Agriculture, Water and the Environment about the apparent need for, and process to review the appropriateness of the current boundaries for Anzac Parade.

*Commentary:* It is apparent the current boundaries of the National Heritage listed area may not be the most appropriate to fully capture the significance of the Parade. The short section between Constitution Avenue and Parkes Way should be considered for inclusion. It may also be desirable to include the street verges on Anzac Park East and West, as well as Mount Ainslie.

4.4 Where the NCA is not able to achieve full compliance with relevant legislation, the non-complying aspect will be noted and the reasons for this situation appropriately documented.

*Commentary:* This might arise, for example, with regard to the *Building Code of Australia*.

***Policy 5 Planning documents for or relevant to the Place***

All planning documents developed for Anzac Parade or parts of the place will refer to this management plan as a primary guide for the conservation of the heritage values of the Parade. The direction given in those documents and in this plan will be mutually compatible.

The NCA will promote acknowledgment and acceptance of the heritage values of the place through any conservation management planning or other planning for areas which are within, include or are adjacent to Anzac Parade.

*Commentary*

Components within Anzac Parade, especially the individual memorials, may at some stage be subject to separate conservation management plans. In addition, the remainder of the National Heritage place, the Australian War Memorial, has a heritage management plan, and there is a plan for the overall Parliament House Vista which includes the Parade.

As noted, the guidance in this plan and in the plans for other relevant places should be compatible.

These other documents might have an impact on this management plan, and therefore lead to revisions in accordance with Policy 9.

It is also noted the Parliament House Vista plan proposes the development of a tree management plan and tree replacement strategy which need to be coordinated with this plan (PHV Policy 19 and Strategy 20.1).

***Policy 6 Integrated management of components***

The NCA will seek to achieve integrated management between the Parade and the Australian War Memorial, to ensure a consistent approach to management and commemoration, and engagement with and support for the armed services community.

*Commentary:* This includes the full range of activities undertaken by management, including planning and interpretation.

*Implementation Strategies*

6.1 The NCA and Australian War Memorial should consider establishing an ongoing consultation mechanism to help achieve integrated management of the National Heritage place.

***Policy 7 Training and access to expertise***

People involved in the conservation, management, maintenance and interpretation of the place will be suitably qualified and receive training about the specific qualities and context of Anzac Parade.

The NCA will also ensure it uses suitable experts to advise on such matters.

*Implementation Strategies*

7.1 The NCA will develop and implement a simple training program for staff and contractors involved in the conservation, management, maintenance and interpretation of Anzac Parade. The program will include information about the specific qualities and context of the place, including its protection under the EPBC Act.

7.2 People with relevant expertise and experience in the management or conservation of heritage properties will be engaged for the:

* provision of advice on the resolution of conservation issues;
* for advice on the design and review of work affecting the significance of the place; and
* to assist the NCA with statutory obligations (eg. heritage impact assessments).

7.3 The NCA will identify the names of people with relevant expertise and experience in the management or conservation of heritage properties, for actions implementing or extending this plan, and for other heritage related tasks.

*Commentary:* Such names may be identified through professional bodies and the Commonwealth department responsible for heritage.

***Policy 8******Decision making process for works or actions***

The NCA will ensure that it has an effective and consistent decision-making process for works or actions affecting the place, which takes full account of the heritage significance of the place. All such decisions will be suitably documented and these records kept for future reference.

*Implementation Strategies*

8.1 The process will involve:

* early consultation with internal and external stakeholders relevant to the particular decision, including consideration of the values held by associated communities not able to be directly consulted;
* an understanding of the original and subsequent designs, and later changes to the place involved;
* documentation of the proposed use or operational requirements justifying the works or action; and
* identification of relevant statutory obligations and steps undertaken to ensure compliance.

*Commentary:* See Policy 11 regarding stakeholders.

8.2 The NCA will consider maintaining a log of actions with cross-referencing to relevant documentation.

8.3 Where some work is not able to be undertaken because of resource constraints, work will be re-prioritised according to the following criteria to enable highest priority work to be undertaken within the available resources. Prioritising work to heritage components or elements will be decided on the basis of:

* in general terms, the descending order of priority for work will be maintenance, restoration, reconstruction, adaptation and new work, where such work is appropriate. However, this priority order may be influenced by conditions attached to funding (eg. government decisions may tie funding to particular works);
* work related to alleviating a high level of threat to significant aspects, or poor condition will be given the highest priority followed by work related to medium threat/moderate condition then low threat/good condition; and
* the level of threat/condition will be considered in conjunction with the degree of significance (for example aspects in poor condition and of moderate significance might be given a higher priority compared to aspects of moderate condition and high significance).

*Commentary:* It is noted that new work/development by the NCA may be funded with conditions which override this policy.

8.4 If a conflict arises between the achievement of different objectives, the process for resolving this conflict will involve:

* reference to the conflict resolution process outlined in the NCA’s Heritage Strategy;
* implementation of a decision-making process in accordance with Policy 8;
* compliance with the *Burra Charter*, in particular Articles 5.1 and 13;
* possibly involving heritage conservation experts in accordance with Policy 7;
* possibly seeking the advice of the Department of Agriculture, Water and the Environment; and
* possibly seeking a decision from the Minister under the EPBC Act.

In the last case, a decision under Section 15B of the EPBC Act may be necessary because of the nature of the action involved.

*Commentary:* The outcome of this process may be a matter to be recorded in the NCA’s heritage register.

8.5 The implementation of this plan will be reviewed every second year, and the priorities re-assessed depending on resources or any other relevant factors. The review will consider the degree to which policies and strategies have been met or completed in accordance with the timetable, as well as the actual condition of the place (Policies 3, 20 and 31). The *Criteria for Prioritising Work* (Strategy 8.3) will be used if resource constraints do not allow the implementation of actions as programmed.

***Policy 9 Review of the management plan***

This management plan will be reviewed:

* once every five years in accordance with section 324W of the EPBC Act; and
* to take account of new information and ensure consistency with current management circumstances, again at least every five years; or
* whenever major changes to the place are proposed or occur by accident (such as fire or natural disaster); or
* when the management environment changes to the degree that policies are not appropriate to or adequate for changed management circumstances.

*Implementation Strategies*

9.1 The NCA will undertake a review of the management plan if it is found to be out of date with regards to significance assessment, management obligations or policy direction.

*Commentary*

While plans for National Heritage places are made by the Minister responsible for the EPBC Act, effectively the review of this plan will be undertaken by the NCA.

Conservation management planning for places which are part of, include or are adjacent to Anzac Parade may lead to changed circumstances and a need to review this plan.

**Liaison**

The following policies deal with a number of general relationships where liaison or consultation is required. A few other specific consultations are dealt with in other policies (ie. Policies 4, 6, 8, 16, 32 and 40). Importantly, the relationship with the Australian War Memorial is dealt with at Policy 6.

***Policy 10 Relationship with the Commonwealth Department of Agriculture, Water and the Environment***

The NCA will maintain regular contact with this Department, including informal consultations where appropriate, and formally refer any action that potentially impacts on any heritage values or places as required by the EPBC Act, and any amendments to this Act.

*Implementation Strategies*

10.1 The NCA may provide a copy of this plan to the Department for consideration of possible amendments to the National Heritage listing (values and boundaries), to better align that listing with the plan.

***Policy 11 Relationship with associated groups and communities, and other stakeholders***

The NCA will seek to liaise with associated groups and communities, and other relevant stakeholders, including community and professional groups, on developments affecting the place, including on adjacent land. It will seek to actively consult prior to decisions directly impacting on the significance of Anzac Parade or its component parts to associated groups and communities.

Consultation and planning processes should be open/transparent, well-communicated, and able to be understood by the associated groups and communities.

*Commentary:* Refer to Strategy 8.1.

*Implementation Strategies*

11.1 The NCA will maintain a list of relevant stakeholders and the scope of their interests.

*Commentary:* The stakeholders listed in Section 8.3 are relevant stakeholders which will be included in the proposed list.

11.2 Periodically or as developments are proposed, the NCA will seek to inform stakeholders of activities in a timely fashion and provide them with an opportunity to comment on developments.

In particular, in the case of works or actions affecting specific memorials, including significant repairs and maintenance, care should be taken to consult associated stakeholders, and possibly by including temporary site signage to explain what is to happen and providing a contact for more information.

*Commentary:* Stakeholders might include the Canberra and broader community who value the Parade and its components (see the statement of significance at Section 7.1). To some extent, consultation mechanisms under the NCA’s works approval process or the EPBC Act may provide mechanisms for such consultation. However, given public interest in and sensitivity about developments in or adjacent to the place, an earlier, more proactive and iterative mechanism would seem warranted.

11.3 To the extent proposed interpretation relies on information from stakeholders, such stakeholders will be consulted about the interpretation at a draft stage.

11.4 If Indigenous heritage values or cultural traditions are identified in the future in the place, then the NCA will develop appropriate policies and protocols to ensure Indigenous people participate in the management process for it.

*Commentary:* There are currently no Indigenous heritage values or cultural traditions identified in the National Heritage listing for the place.

11.5 The NCA will undertake early and proactive consultation regarding the management and development of adjacent lands to protect the values of Anzac Parade, in particular including with the Australian War Memorial.

**Significant Associations**

***Policy 12 Retaining significant associations***

The NCA will respect and foster the retention of significant associations between the armed services community and Anzac Parade, and with its individual memorials. This includes the sense of custodianship felt by this community.

It should be noted these associations may continue to evolve and change over time.

*Commentary*: These associations are described in the statement of significance (Section 7.1). See also Policies 6, 8, 11 and 34.

**Landscape**

The policies in this section apply to the landscape of the Parade, including the designed landscapes for specific memorials. Policies relating to the *surrounding* landscape are provided in the section below on the setting. Refer also to the policy section on new development.

***Policy 13 Conservation of the landscape***

The overall Anzac Parade landscape character will be conserved.

General qualities of the Parade to be conserved, related to the significant broader landscape, include:

* the underlying geometry and symmetry of the Land Axis, reinforced by the plantings, memorials, hard landscaping and road system;
* the sweeping vistas along the Land Axis – especially in both directions to Old and new Parliament House and the Australian War Memorial. The central part of the Land Axis corridor will be kept spatially open and free of structures, trees, visual or other impediments. The large scale of these views will be conserved; and
* the character of the treescape. The general aim will be to maintain tree plantings to continue an evergreen framework.

The following specific landscape features of Anzac Parade will also be conserved:

* respect and conserve associations;
* conserve the general form and character of the Parade;
* conserve the mass tree planting of eucalypts in rows, to retain the character of the tall, dense bank of evergreen native foliage;
* conserve the use of the crushed red brick paving;
* conserve the mass shrub beds planted with *Hebe* species;
* conserve and continue the use of regularly spaced landscape ‘rooms’ for the location of memorials; and
* future memorials or changes to existing memorials will be wholly contained within the landscape rooms.

The designed landscapes for specific memorials will be conserved.

*Commentary*

Refer to the boundary definition of the Land Axis corridor in Section 1.1. The zone to be kept open is between the rows of trees either side of Anzac Parade.

The designed landscapes for specific memorials have not been studied as part of this heritage management plan. They should be considered as part of detailed planning for each memorial.

Refer to the policies below regarding the built elements of the place.

*Implementation Strategies*

13.1 Changes to the landscape of existing memorials should be undertaken in a planned way consistent with this heritage management plan and a long term approach to individual memorials. Ad hoc changes should be avoided.

*Commentary:* The periodic addition over time of commemorative plantings at the rear of the Kemal Ataturk Memorial might be an example where there is a need for care to ensure consistency with a long term approach. For the future, a planned approach to commemorative plantings is needed, and this may constrain or rule out further plantings at this or other memorials.

13.2 The NCA will explore options to address the lack of a suitable landscape screen behind a number of memorials on the east of the Parade. Suitable options will be implemented.

*Commentary:* This impacts the Peacekeeping, Tobruk and Navy memorials at least. The issue with the New Zealand Memorial has already been identified, and a solution developed (see Strategies 16.5 and 32.4).

13.3 The NCA should address the range of issues with landscapes of specific memorials.

*Commentary:* These issues are:

* Australian National Korean War Memorial – some dead plants/shrubs;
* New Zealand Memorial – in need of a minor tidy-up, removal of some weeds;
* Australian Service Nurses National Memorial – dead shrubs;
* Royal Australian Navy Memorial – rear screen plantings patchy/in poor condition; and
* Kemal Ataturk Memorial – landscape plantings are patchy.

In addition, it is noted that some residents of Reid find the large and visible area of concrete of the rear blade of the Australian Vietnam Forces National Memorial too stark, and would welcome enhanced landscaping to soften the view.

13.4 The NCA should consider whether a masterplan should be developed for the Parade in order to address a number of issues identified in this heritage management plan (eg. weaknesses in the landscape backdrop for some memorials, future memorials, public amenities, parking and additional paths). Such masterplanning should be linked with that for the Australian War Memorial given they are, in effect, one landscape and venue.

*Commentary:* Given there will be a number of anniversaries in 2025, this might be a timely deadline for such a masterplan, or ideally, completion of the works flowing from a masterplan.

***Policy 14******Landscape maintenance planning and works***

The landscape of the Parade and individual memorials will be well maintained to reflect the significance of the place. Maintenance will be based on a maintenance plan that is informed by landscape condition monitoring.

*Implementation Strategies*

14.1 The NCA will ensure the current maintenance planning for the landscape is suitable and consistent with this management plan.

14.2 The NCA will prepare one or several landscape maintenance plans, possibly for each area within Anzac Parade, including for the specific landscapes of individual memorials where these exist. These will guide all managers and contractors in project delivery and maintenance of the landscape. These must be prepared by a suitably qualified landscape architect with an understanding of and experience working within heritage landscape requirements.

*Commentary:* The issue of whether there is one or more such plans is a question of practicality – whether the information can be readily included in a single, easy to use plan, or if it is better presented in several plans. This may also depend on the number of users for plans (eg. one or several contractors).

14.3 Landscape maintenance plans for the individual memorials will be supported by the collation of detailed baseline documentation about each memorial. This documentation will be updated as changes occur.

*Commentary:* This documentation should include:

* history, details about the design and materials used;
* details about changes over time;
* individual significance of the memorial;
* detailed drawings including plantings;
* any detailed condition assessment; and
* a good photographic record.

***Policy 15 Tree survey, database and management plan***

The NCA will continue to maintain a database of trees or, as appropriate, tree groups within the place, including trees which are part of individual memorials. The database will record those trees removed from the place.

The NCA will consider preparing a tree management plan for the trees within the Parade.

*Commentary*

In reality, the tree management plan may in fact be a version of a landscape maintenance plan. The plan may simply extract relevant information about significance and management guidance from this heritage management plan, as well as have details of specific actions proposed within a given timeframe – ideally a timeframe aligned with this plan. It may also foreshadow longer term actions. Tree surveys may also generate recommendations for specific works or actions which could be included.

The NCA is currently developing a tree management policy which will be a higher level policy document related to the management of all trees within the NCA’s estate. This should also provide a broad framework for management of the plantations. Any tree management plan should be consistent with the final tree management policy.

***Policy 16 Tree maintenance and replacement***

The NCA will seek to conserve the treescape of the Parade and trees will be selectively replaced as necessary. The design concept for the plantations relevant to Anzac Parade will be maintained (ie. offset row plantings).

Trees within the area will be maintained, including periodic tree surgery as necessary.

In the case of dead, dying or dangerous trees, those in poor health unlikely to recover, or those displaying such poor characteristics as to substantially detract from the landscape, such trees will be removed. Trees will be replaced with the same species. Every effort will be made to use an advanced specimen.

*Commentary:*

The aim is to continue the ongoing careful management of the trees which has been successfully undertaken in recent years, rather than to contemplate wholesale replacements.

Trees which are part of the designed landscapes for specific memorials have not been specifically studied as part of this plan. While the general approach contained in the above policy is likely to be suitable for such trees, additional considerations may be important (eg. special associations). These considerations are best understood through detailed planning for each memorial.

*Implementation Strategies*

16.1 While generally any trees removed will be replaced, in some cases it may not be practical to replace trees given competition with other existing trees.

16.2 The NCA will seek to undertake tree surgery works as identified in relevant tree surveys.

16.3 The NCA will continue to remove all inter-row trees (wildling or planted) of 150 mm diameter at breast height (DBH) and less, throughout the whole plantation area. The aim is to re-establish the original planting pattern over the longer term.

16.4 The NCA should consider using watering berms and continue to use mulching for trees, even though this may involve some minor changes to the immediate landscape character around trees. Such techniques may be used selectively depending on tree health and the risk of decline.

*Commentary:*

These actions are intended to better retain rainfall and soil moisture. Generally, previous issues with runoff have been addressed with composting and mulching of the soil profile under the trees. None the less, some runoff is still apparent.

Ongoing soil composting is required as part of an overall strategy, however, should this not have the expected result, then the following two options should be considered. The first option would be to look at the slopes within the existing plantations and assess the possibility for low berms on the existing ground level (such as not to place stress on the trees by excavation) to slow and retain water at least in the places it is feasible to do so in the plantations. The second option would be a more substantial examination of on-site retention possibly involving re-grading if, for example, there is sufficient space to do so.

16.5 The NCA will undertake replacement plantings behind the eastern part of the New Zealand Memorial to provide a suitable backdrop for the memorial.

***Policy 17 Shrubs***

The *Hebe* shrubs are important elements within the Parade, and the NCA will maintain them, and replace if dead, dying or in poor health. If possible, advanced specimens will be used.

Shrubs within individual memorials will be maintained, or replaced if dead, dying or in poor health.

*Commentary:*

The NCA has reviewed the performance of the current *Hebe* plantings, determined the cause of their poor performance, and intends to develop a replacement strategy and maintenance manual. Full replacement of the plantings is required because of the problems identified.

It would also appear that a more suitable dripper irrigation system is required to properly maintain healthy plants in this difficult environment.

Higher levels of regular maintenance must be achieved to ensure good performance of the plantings. Otherwise, it is highly likely that the *Hebes* will need to be replaced every five years or so.

*Implementation Strategies*

17.1 The NCA should develop and implement a *Hebe* replacement strategy and maintenance manual consistent with this plan. This strategy should involve:

* defining the timeframe, sequence and broad pattern of replanting, giving consideration to the short-term visual impacts as well as long-term objectives;
* consideration of using plants no smaller than 200 mm pot size; and
* preparation of planting beds to maximise healthy growth.

The strategy should be implemented using expert horticultural advice.

The strategy should be undertaken only after consultation with the range of stakeholders, including the Canberra community.

*Commentary:* The maintenance manual could be a landscape maintenance plan under Policy 14, or part of such a plan.

17.2 The NCA should prepare a planting template to ensure consistent planting in all planter beds.

*Commentary:*

It is important that all beds are planted with the same pattern, and that each plant has sufficient soil root space, light, water and fertiliser (good horticultural practice) to thrive.

The template could be made of a firm but flexible material such as rubber, which can be rolled out on each bed to enable a spray marker to set the pattern through a hole in the template.

17.3 The NCA should consider trialling different dripper watering systems to best deliver water to all plants within the planter beds.

17.4 The NCA should consider the possibility of pruning the perimeter *Hebe* plants in each bed to a lower height to reconstruct the original design intention.

*Commentary:* As noted in the landscape history in Section 3.3 above, the rectangular planter beds originally contained three sections of higher growing *Hebe* species and were surrounded by a lower growing species. This allowed those plants in the middle better access to light and water. If a single species is to be used, then differential pruning may be possible to achieve the desired effect.

***Policy 18 Turf and grass areas***

The turf areas will continue to be managed to conserve their contribution to the heritage values of the Parade.

The NCA will continue to monitor grass trials with species new to Canberra which require less water while remaining wear resistant.

In general, the remnant native grasses within the plantation areas will be removed and not replaced (the plantations are to be mulched). Where grasses are part of the designed landscape for specific memorials, this may be maintained.

*Commentary*

The irrigated turf provides an important contrast with the red gravel of the median.

The overshadowing of the native grasses by mature trees has generally led to poor performance by the former. While the grasses are an aspect of the designed landscape with some symbolic resonance, the competition with the trees is such that their continued use is problematic.

***Policy 19 Irrigation***

The NCA will maintain irrigation systems where these currently exist and are being used. The NCA may introduce new irrigation to areas not previously irrigated, however if mature trees are present then this will only be undertaken with the agreement of an expert arborist after consideration of any adverse impact on the mature trees.

*Commentary:* Refer to Policy 18 regarding turf areas, and Strategy 17.3 regarding the *Hebe* plantings.

***Policy 20******Landscape condition monitoring***

Monitor the condition of the landscape on an ongoing basis, including the landscape of individual memorials. Monitoring will inform maintenance planning.

*Implementation Strategies*

20.1 The NCA will develop and implement monitoring for the landscape. Monitoring will particularly consider:

* the impact of any dry/drought conditions; and
* progress of ageing of trees and shrubs.

20.2 Mechanisms will be put in place to ensure timely reporting by maintenance contractors to a coordinating officer with overall responsibility for the maintenance of the Parade.

**Built Elements**

The policies in this section apply to the constructed or built elements within the Parade, although not the broad landscape or soft landscape elements. A separate section above deals with these latter elements. Refer also to the policy section below on new development.

***Policy 21 Conservation of Memorials***

Existing memorials will be conserved, subject to any management planning which may be specifically developed for memorials. (Refer to Policy 40 in the case of new memorials.) Memorials have significant associations with specific groups of people, and these associations will need to be documented, respected, and the significance understood as part of future management planning.

The character of memorials may be changed or supplemented if desired by the relevant associated groups and/or communities. Such change should be undertaken with due respect to the individual significance of the particular memorial, and otherwise be consistent with this heritage management plan. Any changes should be undertaken as part of a planned long-term approach, and ad hoc changes should be avoided.

*Commentary*

There are currently 13 memorials in Anzac Parade which are all approved National Memorials under the *National Memorials Ordinance 1928*.

There may be some value in detailed conservation management planning being undertaken for each of the memorials, especially if changes are proposed. Any such changes would require approval under the *National Memorials Ordinance 1928* and the EPBC Act. Over time, a few of the memorials have been changed, such as the RAAF Memorial.

Refer to the landscape policies above regarding individual memorials.

*Implementation Strategies*

21.1 Specialist materials conservators should continue to be used as needed to assist with the conservation of individual memorials.

21.2 The NCA should address the range of issues with built aspects of specific memorials.

*Commentary:* These issues are:

* Australian Vietnam Forces National Memorial – minor damage to concrete ramp wall, broken granite paver;
* Desert Mounted Corps Memorial – cracked, loose and missing slate pavers, rear drain blocked with leaf litter;
* Boer War Memorial – minor cracking to the concrete paving;
* New Zealand Memorial – recessed light pits cleaned out; and
* Australian Service Nurses National Memorial – pavement heaving, trip hazards, joint sealant deteriorated.

In the case of the Royal Australian Navy Memorial, there is an issue with undertaking maintenance and repair in the enclosed and confined pump room. It seems possible that the pump equipment could be relocated into a small above-ground enclosure or new sub-surface pit enclosure with a large openable lid, sensitively located in the surrounds of the memorial. The quality of the finish of any new facility should be carefully considered, especially if it is above-ground.

***Policy 22 Minor structural features***

The NCA will conserve the minor structural features in Anzac Parade that contribute to the overall heritage values of the place.

*Commentary:* Such features include the raised planter bed walls in the median, and other retaining walls.

***Policy 23 Paths and paving***

The red crushed brick gravel paved median will be conserved, and this should be consistent with the treatment of the Australian War Memorial’s parade ground.

Other paths and paved areas may generally be conserved or upgraded if desired. However, care will be taken if paths are widened or extended to maintain the balance of soft and hard landscaping (see Policy 45 regarding new paths or paving). In addition, careful consideration will be given to the palette of finishes for paths and paving including:

* the desirability of a consistent approach throughout Anzac Parade;
* a sympathetic selection given the character of the landscaping in the vicinity of the paths or paving; and
* any hierarchy of paths.

***Policy 24 Roads***

Generally, conserve the form and character of roads within the study area, including any upgrading of the road pavement that may be needed.

Every effort will be made to minimise the number of traffic lights in the Parade.

*Implementation Strategies*

24.1 The NCA should explore options to change the kerbing or ways to overcome the access barrier for commemorative activities presented by the kerbing.

*Commentary:* Stakeholders have expressed an interest in possibly changing the kerbing to overcome the barrier presented to access.

***Policy 25 Car and bus parking***

Drop-off and short term parking along Anzac Parade may continue, but medium and long term parking will not be permitted.

*Implementation Strategies*

25.1 All major events will have a traffic management/carparking plan including consideration of:

* the need for barriers to protect fragile areas;
* the need for on-ground traffic wardens; and
* overflow arrangements.

*Commentary:* As part of managing events in Canberra, the NCA has defined the range of possible events, including major events.

‘A major event is an organised gathering involving a significant number of people (generally more than 5,000) that requires a specific venue and has significant associated structures and involves changes to normal traffic and parking conditions. Major events may require exclusive access to a venue and other facilities for a number of days.’ (NCA 2003, p. 12)

25.2 Temporary parking on grass areas or in the plantations will not be permitted.

25.3 The NCA should consider masterplanning for future car and bus access and parking related to the Parade.

***Policy 26 Signs and furniture***

Existing signs and furniture may be maintained or removed. (Refer to Policies 43 and 44 in the case of new signs and furniture.)

*Implementation Strategies*

26.1 The existing seating should be reviewed to confirm it is of a suitable height. If necessary, this may be adapted to achieve a suitable height.

*Commentary:* Some of the seats integrated with concrete walls appear to be very high off the ground, and unsuitable for many users.

***Policy 27 Street lighting***

The specially designed street lighting in Anzac Parade will be conserved. (Refer to Policy 46 regarding new lighting.)

***Policy 28 Infrastructure***

Generally maintain existing infrastructure, such as services, unless they fail to meet current or projected needs or standards. Infrastructure may be upgraded or adapted but this should involve no increase in impact. (Refer to Policy 47 in the case of new infrastructure.)

***Policy 29 Maintenance planning and works***

Anzac Parade will be well maintained and all maintenance and repair work should respect the significance of the place. Maintenance and repair will be based on a maintenance plan that is informed by:

* a sound knowledge of each part of the place and its heritage significance; and
* regular inspection/monitoring.

It will also include provision for timely preventive maintenance and prompt repair in the event of damage or breakdown.

*Commentary:*

Some stakeholders have noted the occasional difference between the well-maintained grounds of the Australian War Memorial, and the standard of maintenance achieved in the Parade. Ideally, both would be maintained to the same standard.

See also Strategies 13.3 and 21.1 regarding works to memorials.

*Implementation Strategies*

29.1 The NCA will review existing maintenance planning to ensure consistency with this management plan.

29.2 The NCA will ensure maintenance planning is periodically informed by a monitoring program (refer to Policy 31).

29.3 The NCA will consider developing a life-cycle maintenance plan for the place, and this should complement the suite of maintenance planning.

***Policy 30 Upgrading and adaptation works***

The NCA will replace or upgrade fabric and services, or undertake adaptation works as required by their condition or changed standards. Such works will not compromise significance unless there is no alternative, in which case every effort will be made to minimise the impact on significance.

*Commentary:* Adaptation in this plan involves no, or minimal impact on significance, in accordance with the *Burra Charter* (Australia ICOMOS 2013).

***Policy 31******Condition monitoring***

The condition of fabric will be monitored on a periodic basis. This will be distinct from maintenance but should be linked to it for implementation. The information gained will identify components experiencing deterioration, which should in turn inform maintenance planning.

*Implementation Strategies*

31.1 The NCA will develop and implement monitoring to identify changes in the condition of the place. Priority will be given to components in high use or vulnerability.

31.2 Mechanisms will be put in place to ensure timely reporting by maintenance contractors to a coordinating officer with overall responsibility for the maintenance of the Parade.

**Setting**

The policies in this section apply to the area around Anzac Parade, including along the Land Axis.

***Policy 32 Protection of the Setting***

The NCA will protect the setting of Anzac Parade to the extent possible within its powers. Beyond this, the NCA will encourage such protection for those areas which fall outside its responsibilities.

The NCA will protect the forested character of Mount Ainslie, and will protect or encourage protection of views to the hills from within Anzac Parade.

*Implementation Strategies*

32.1 The NCA will liaise with the ACT Government to encourage protection of any part of the setting within the control of the ACT Government.

32.2 The NCA will take particular care to ensure the protection of the forested character of Mount Ainslie, especially in views along the Land Axis. Any new development on Mount Ainslie should have, at most, minimal visual impact from within the Parade, and be subject to an impact study.

32.3 The NCA will manage the remnant sections of plantations in front of the sites of the former Anzac Park East and current Anzac Park West Buildings (the Portal Buildings) within that part of the verge it manages, consistent with the management of the other plantations in Anzac Parade.

The NCA will also liaise with the Department of Finance and/or the building owners about management of the remaining areas and plantations in front of the Portal Building sites, consistent with the other plantations along the Parade.

*Commentary:* All of the plantations along Anzac Parade should be managed in a consistent manner. For example, when tree replacement for the major part of the Parade is undertaken, this should also include the trees in front of the Portal Building sites.

32.4 The NCA will ensure implementation of the landscape screening measures for developments east of the Parade on Constitution Avenue, as indicated in the *National Capital Plan*.

32.5 The NCA should seek to preserve the symmetrical portal effect of the former Anzac Park East and current Anzac Park West buildings.

***Policy 33 Protection of views to and from the Parade***

The significant views to and from the Parade will be protected. The significant views include:

* to and from the Australian War Memorial;
* to the surrounding hills, especially Mount Ainslie;
* to the Parliamentary Zone; and
* from Mount Ainslie and Parliament House.

*Commentary:* The NCA has planning responsibility for all of the important viewpoints into Anzac Parade, with maintenance of these viewpoints being the responsibility of the ACT Government or the Commonwealth Department of Parliamentary Services.

**Use of the Place**

***Policy 34 Primary and secondary uses***

The primary and secondary uses of Anzac Parade are detailed in the following table.

| **Table 11. Primary and Secondary Uses for Anzac Parade** | | |
| --- | --- | --- |
| **Precinct** | **Primary Uses** | **Secondary Uses** |
| Anzac Parade | Ceremonial, especially related to war memorialisation, including commemorative activities at individual memorials  Symbolic  Visual/aesthetic  Vehicle traffic on roads | Parking  Bicycle and pedestrian traffic on footpaths  Minor support facilities, preferably in screened locations  Minor services, preferably in screened locations |
| ***Notes***  The uses listed in this table are provided to supplement the formal land use definitions provided in the *National Capital Plan*. | | |

*Commentary:* It should be noted commemorative activities may change over time in response to the perceptions, needs and aspirations of associated individuals, groups and communities. This change should be accommodated.

*Implementation Strategies*

34.1 The NCA should continue to support commemorative activities in Anzac Parade.

34.2 The NCA should foster discussions about financial and other support for commemorative activities, where needed.

*Commentary:* Such discussions should include the Australian War Memorial and the associated communities.

34.3 The NCA will continue to ensure, as far as possible, that mechanisms are in place to coordinate uses in the case of major events.

***Policy 35 New and continuing uses compatible with significance***

Any continuing use or new use proposed for the Paradewill be compatible with the significance of the place, and should ideally be complimentary to the primary uses.

***Policy 36 Access***

The NCA will promote ready public access to the Parade. Temporary restrictions including security measures may apply to parts of the area related to particular events (eg. Anzac Day commemorative events).

There may be occasions when groups with particular associations to a component within the Parade (eg. a memorial) may have exclusive use of the component for commemorative activities for a defined period of time.

*Commentary:* Refer to Strategy 24.1 regarding the physical access barrier provided by road kerbing.

**New development**

***Policy 37 General provisions relating to new development***

The following general provisions will be implemented:

* new permanent developments will not impact on the heritage values of the Parade;
* new permanent development in the area will be part of a planned approach which is in keeping with the values of the Parade. Ad hoc development will be avoided;
* developments will generally maintain public access to parklands and open spaces, and will not close off spaces;
* new structures will be well below the mature tree canopy in the Parade;
* permanent structural or building intrusions to the Land Axis will not be permitted, apart from new memorials located in existing memorial locations;
* permanent intrusions which block or substantially intrude into significant views/vistas will not be permitted – proposals should carefully consider any visual impact; and
* consideration will be given to the impacts of new development on the values attributed to the Parade and its components by specific and broader associated communities, groups associated with specific sites (eg. memorials), and other users and visitors to the Parade. This will include consideration of construction-phase impacts.

***Policy 38 New landscaping, landscape structures and plantings***

New landscaping, landscape structures and plantings, not including replacement plantings, may be permitted subject to the following:

* that it is associated with a memorial and is contained within the landscape room;
* that it is consistent with the general landscape conservation provisions (see Policy 13) and is broadly sympathetic to the character of the Parade;
* that it respects the existing tree planting pattern of the plantations; and
* that it is consistent with any management plan which may exist for the specific component affected.

Proposals for new landscaping associated with memorials should be encouraged to use native grasses.

*Commentary:* Such landscaping may be related to a new memorial or to the re-design of the landscape of an existing memorial.

***Policy 39 New buildings or structures***

In general, new buildings or structures will not be permitted unless part of a proposed memorial.

The exception is the possible provision of new toilet facilities within the Anzac Parade area. Such facilities will be of a high quality design and materials consistent with the Parade, be single storey, as small as possible and be unobtrusive (eg. finished in muted colours) from within the central section of the Parade. Such facilities may only be sited towards the outer edges of the boundaries of the place and at the northeast end where the area of landscape and trees is wider.

*Commentary:* See Policy 38 regarding landscape structures. There is a need for public amenities in the Parade area for those attending commemorative events, and for other visitors (eg. toilets, water points), although there are no current proposals.

*Implementation Strategies*

39.1 The NCA should explore the possibility of enhanced public amenities within the Parade. Ideally, this should be undertaken with the Australian War Memorial, with such amenities being considered as part of masterplanning for both the Parade and AWM as one venue.

***Policy 40 New memorials***

New memorials may be installed in the existing vacant landscape rooms.

Planning should be undertaken to anticipate the possibility of future additional memorials beyond the current capacity of Anzac Parade.

Memorials should be contained within the landscape rooms, and should not extend beyond, including beyond the footpath line.

*Commentary*

Two memorial locations remain unallocated.

As noted above, proposals for landscaping associated with new memorials should be encouraged to use native grasses.

With regard to future additional memorials beyond the current capacity:

* this may require consideration of potential sites outside of Anzac Parade;
* this should involve consultations with the Australian War Memorial, armed services community and probably other stakeholders as well;
* including more memorial locations within Anzac Parade, similar to the existing, is not desirable in terms of the design values of the place, although some stakeholders may be in favour. However, other forms of memorials, or smaller memorials may be possible. It may also be possible to consider reserving the two remaining vacant memorial niches to house many smaller memorials rather than just large single memorials; and
* the park/plantation areas in front of Anzac Park East and West facing the Parade may be considered suitable locations, however, this will conflict with the sense of the New Zealand Memorial being the formal start of the memorial parade.

***Policy 41 New parking***

No new surface or above ground parking will be permitted within Anzac Parade.

***Policy 42 Temporary changes***

Temporary changes of short duration may be permitted subject to the range of policies in this plan, in particular Policy 36 regarding access. (See also Strategy 25.2 regarding temporary parking.)

Temporary tent/shelter structures for commemorative events may be permitted subject to the following:

* there is a strong demonstrated need for such a structure, rather than it simply being a desired amenity;
* the size of the structure is kept to the minimum possible;
* the tent/shade material is a neutral colour with no advertising, signage or logos;
* the duration of the structure is as short as possible, and in principle no longer than three days; and
* if the structure is located on the median, then it should be as close to the road edge as possible.

***Policy 43 Signage***

New signage may be permitted provided that:

* every effort is made to provide good quality signage, consistent with the overall area;
* signs will be carefully sited, especially in the case of signs in major vistas;
* every effort will be made to avoid having signs or to minimise the number of signs; and
* no large signs will be permitted in Anzac Parade.

*Commentary:* In this policy, signs include freestanding and attached signs, as well as banners and flags. The policy also relates to temporary and permanent signs.

***Policy 44 Furniture***

New street or park furniture may be permitted provided that:

* every effort is made to provide good quality furniture, consistent for the overall area;
* furniture will be carefully sited and grouped, especially in the case of furniture in major vistas; and
* furniture will generally be sited to the sides of the Land Axis corridor.

***Policy 45 Paths and paving***

Limited new paths and paving may be permitted provided that:

* every effort is made to provide good quality paths or paving, consistent with the overall area;
* it is carefully sited, especially in the case of major vistas;
* it pays careful regard to and is sympathetic with the geometry of the Parade;
* it responds to a substantial demonstrated need or requirement; and
* it is consistent with the guidance provided in Policy 23.

Ideally, new paths would be undertaken as part of an overall masterplanning exercise for the Parade, rather than as an ad hoc response.

*Commentary:* This may include new paths from Anzac Park East and West.

***Policy 46 Lighting***

Limited new lighting may be permitted provided that:

* it is part of a memorial design;
* it does not detract from the street lighting;
* every effort is made to provide good quality lighting, consistent with the overall area;
* it is carefully sited, especially in the case of major vistas;
* it responds to a substantial demonstrated need or requirement; and
* it is consistent with the guidance provided in Policy 27.

Memorial lighting should be carefully modulated with regard to the suite of memorials along the Parade. Individual memorials should not be lit too brightly compared to other memorials, or use coloured lighting in a way that creates a jarring contrast with existing memorials.

***Policy 47 Infrastructure***

Limited new infrastructure may be permitted provided that:

* where possible, such infrastructure is included as part of existing or new memorials;
* every effort is made to provide good quality publicly visible finishes for infrastructure, consistent with the overall area;
* it is carefully sited, especially in the case of major vistas; and
* it responds to a substantial demonstrated need or requirement.

**Interpretation**

***Policy 48 Interpreting the significance of Anzac Parade***

The significance of the place will be interpreted to the range of visitors who use the Parade, and to NCA staff responsible for the place in any way. This interpretation will include reference to the broader setting.

*Implementation Strategies*

48.1 The NCA will develop and implement a simple interpretive strategy considering the range of possible messages, audiences and communication techniques. The interpretation will focus on the heritage values of the place, and this will include the specific memorials.

Audiences will include the local Canberra community, visitors, school children, as well as Australians living in other parts of the country.

*Commentary:* Substantial interpretation is already provided such as through guided and self-guided walking tours, and the NCA’s website. Other options might include:

* using members of the armed services community in interpretive activities;
* greater use of oral histories to provide stories linking individuals with the larger national stories, or to tell stories not obvious in the Parade; and
* improved interpretation panels within and outside the Parade, subject to careful design and siting, such as at the major viewing points inside and outside the area.

Coordination with the Australian War Memorial is also highly desirable, including the possibility of better sharing interpretation of the Parade.

Refer to Strategy 11.3 regarding consultation with stakeholders about interpretation.

48.2 The interpretive strategy will be periodically reviewed as part of the review of this management plan (see Policy 9).

***Policy 49 Signage***

Appropriate, consistent and good quality directional, interpretive and information signage will be provided.

*Commentary:* See Policy 43 regarding new signage.

*Implementation Strategies*

49.1 Existing or proposed signage will be reviewed to ensure consistency with this policy and also in the light of the interpretive strategy (Strategy 48.1).

**Unforeseen Discoveries**

***Policy 50 Unforeseen discoveries or disturbance of heritage components***

If the unforeseen discovery of new evidence or the unforeseen disturbance of heritage fabric or values requires major management or conservation decisions not envisaged by this heritage management plan, the plan will be reviewed and revised (see Policy 9).

If management action is required before the management plan can be revised, a heritage impact statement will be prepared that:

* assesses the likely impact of the proposed management action on the existing assessed significance of the place;
* assesses the impact on any additional significance revealed by the new discovery;
* considers feasible and prudent alternatives; and
* if there are no such alternatives, then considers ways to minimise the impact.

If action is required before a heritage impact statement can be developed, the NCA will seek relevant expert heritage advice before taking urgent action.

Urgent management actions shall not diminish the significance of the place unless there is no feasible and prudent alternative.

*Commentary*

Unforeseen discoveries may be related to location of new documentary or physical evidence about the place or specific heritage values that are not known at the time of this report, and that might impact on the management and conservation of the place. Discovery of new heritage values, or the discovery of evidence casting doubt on existing assessed significance, would be examples.

Discovery of potential threats to heritage values may also not be adequately canvassed in the existing policies. Potential threats might include the need to upgrade services or other operational infrastructure to meet current standards, the discovery of hazardous substances that require removal, or the physical deterioration of fabric.

Unforeseen disturbance might be related to accidental damage to fabric, or disastrous events such as fire or flood.

Such actions may be referable matters under the EPBC Act.

**Keeping Records**

***Policy 51 Records of intervention and maintenance***

The NCA will maintain records related to any substantial intervention or change in the place, including records about maintenance.

*Commentary:* Refer to the NCA’s Heritage Strategy and heritage register regarding provisions about records.

*Implementation strategies*

51.1 The NCA will retain records relating to actions taken in accordance with Policy 8 – Decision making process for works or actions.

51.2 The NCA will retain copies of all maintenance plans prepared for the place, including superseded plans, and records about monitoring. (Refer to Policies 14, 20, 29 and 31)

51.3 A summary of substantial interventions, changes and maintenance will be included in the NCA heritage register entry for the place, including a reference to where further details may be found.

***Policy 52 Sensitive information***

The NCA will develop protocols for the management of sensitive information, should any such information emerge.

*Commentary*: At the current time there is no known sensitive information, beyond normal government and commercial information, which is already subject to standard protection procedures.

Further Research

***Policy 53 Research to address the limitations of this management plan***

Opportunities to undertake research to address the limitations imposed on this plan (see Section 1.4) should be taken if possible, and the results used to revise the management plan.

**9.5 Implementation Plan**

**Responsibility for Implementation**

The person with overall responsibility for implementing this management plan is the person holding the position of Chief Executive, National Capital Authority.

**Commitment to Best Practice**

The NCA is committed to achieving best practice in heritage conservation, in accordance with its legislative responsibilities and Government policy, and in the context of its other specific and general obligations and responsibilities. This is reflected in the preparation of this management plan and in the adoption of:

* Policy 1 – Significance the basis for management, planning and work;
* Policy 2 – Adoption of Burra Charter; and
* Policy 7 – Expert heritage conservation advice.

**Works Program**

Refer to Strategy 3.1 and Table 10 in the preceding section.

**Criteria for Prioritising Work**

See Strategy 8.3.

**Resolving Conflicting Objectives**

See Strategy 8.4.

**Annual Review**

Refer to Strategy 8.5.

**Resources for Implementation**

It is difficult to be precise about the budget for maintenance of Anzac Parade because funding details are not kept for just the study area. Accordingly, it is not currently possible to isolate the maintenance budget for just this area. In addition, the future budgetary situation of the NCA is uncertain.

None the less, funding has been provided in previous years in a range of categories relevant to the Parade, including:

* maintenance of civil infrastructure on National Land;
* Anzac Parade/Australian War Memorial open space maintenance;
* irrigation water; and
* memorials, fountains and artworks.

As noted in Section 8.4, the NCA has staff who undertake management of the maintenance contracts, interpretation planning, new works planning, events management, and the NCA otherwise uses contractors to undertake actual maintenance. These staff and contractors will, to some extent, be involved in implementing aspects of this plan.

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**Appendix A: Key Heritage Citations**

**Australian War Memorial and the Memorial Parade, Anzac Parade, Campbell, ACT**

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| **List** | National Heritage List |
| **Class** | Historic |
| **Legal Status** | Listed place (25/04/2006) |
| **Place ID** | 105889 |
| **Place File No** | 8/01/000/0131 |
| **Summary Statement of Significance** | |
| The Australian War Memorial (AWM) is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and their families including the Returned & Services League of Australia. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade.   The AWM in its setting was a direct consequence of the First World War, one of the seminal events in Australian history. Official war correspondent, Charles Bean, believed that the war would have a strong influence on the creation of a sense of nationhood and a distinctly Australian character and identity. Bean’s vision of a war memorial as a place to house the objects made sacred by their direct association with the events and sacrifice of Australians at war was embodied in the establishment of the AWM. A purpose built repository, the AWM is a place where the nature of commemoration was based on an integral relationship between the building, commemorative spaces and the collections of objects and records. This is rare in Australia and uncommon in the world. The AWM has a unique and important function in collecting and displaying objects and records of Australians’ experience of war. It has the potential to yield information that will contribute to Australia’s social, political and military history.   The role of the AWM with its central location in the nation’s capital is an important landmark in Australia and a popular national icon. Although the AWM was not part of the original design for Canberra, Walter Burley Griffin agreed that it would be a fitting structure for its prominent position. The surrounding landscape design, indigenous and exotic plantings and setting and sympathetic location of associated structures and the symmetry of land axis have maintained the importance of the views of the AWM and its dominance in the landscape. As the terminating building at the northern end of the land axis of Griffin's plan for Canberra, the AWM makes a major contribution to the principal views from both Parliament Houses and from Mount Ainslie. Major features of the original site include: the main building; the external fabric; the ceremonial landscape including indigenous and exotic plantings immediately in front of the main building; the Lone Pine tree; and displays and sculptures. The Hall of Memory with the Tomb of the Unknown Australian Soldier and in conjunction with aspects of its setting, demonstrates changing and evolving concepts of commemoration. The courtyard and its honour colonnade, the reflection pool and plantings contribute to its outstanding significance.   The AWM in its setting is of outstanding importance for its aesthetic characteristics. The place is highly valued for its great beauty by the Australian community and veteran groups. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history. The AWM triggers disturbing and poignant responses from the vast majority of visitors and has also inspired artistic works such as paintings and photographs.   The AWM and Anzac Parade have special associations with Australia’s military forces and with veterans as represented by the Returned & Services League of Australia and community groups. Anzac Parade was opened on ANZAC Day 1965, the fiftieth anniversary of the landing of the ANZAC's at Gallipoli. It is the setting for a series of memorials commemorating Australian service and sacrifice in war and is the major national venue for the ANZAC Day march and other ceremonies to commemorate those who served Australia in times of conflict. Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, has a deep symbolism for many Australians, and has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia and Anzac Parade is nationally important for its public and commemorative functions. The memorials along Anzac Parade also demonstrate changing and evolving concepts of commemoration, under the influence of veteran, community and migrant groups and the armed forces. The AWM has special associations with Charles Bean, John Treloar and Sir Henry Gullett who contributed to building the national identity through their work. | |
| **Official Values** | |
| |  | | --- | | **Criterion A Events, Processes** | | The AWM is an outstanding national museum and memorial, as expressed through the main building, the courtyard fabric, interior spaces, the Sculpture Garden and the collections. The AWM was established as a direct consequence of the First World War, one of the seminal events in Australian history. It embodied the vision of Charles Bean – Official First World War correspondent – that the war would be instrumental in creating a sense of nationhood and a distinctly Australian identity. The institution plays a pivotal role in helping Australians to commemorate and understand the sacrifice and loss of Australians during war.  The AWM together with Anzac Parade is an important national icon. Its major features include: the main building; the medieval stone lions at the entrance; the ceremonial landscape including the Lone Pine tree; and displays and sculptures. The AWM and Anzac Parade are major venues for national commemorative services and events such as the ANZAC Day march.  Anzac Parade, as part of the Parliamentary Vista and an extension of the AWM, is part of one of the major designed landscapes of Australia. A ceremonial space of this grandeur is unique in Australia.  The AWM and the memorials along Anzac Parade represent changing concepts of commemoration in Australia, influenced by the armed forces and community groups. The Hall of Memory with the Tomb of the Unknown Australian Soldier, and aspects of its setting are notable. | | **Criterion B Rarity** | | The AWM building is a purpose built repository, reflecting the integral relationship between the building, commemorative spaces and the collections. This is unique in Australia and rare elsewhere in the world. The values are expressed in the fabric of the main building, the entrance, the Hall of Memory, the collections and the surrounding landscape.  The AWM collection contains unique objects including a Lancaster bomber and the largest collection of Victoria Crosses in the world. The building contains rare elements, notably the medieval stone lions at the entrance and the Hall of Memory with its largest mosaics in the world.  Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, is part of one of the major cultural landscapes of Australia. The grandeur of the ceremonial space is not found elsewhere in Australia. Anzac Parade is nationally important for its public and commemorative functions. | | **Criterion C Research** | | The AWM has a unique and important function in the nation in collecting and displaying objects and records on Australians’ experience of war. The AWM and other institutions have used these materials to produce research on social, political and military history. The place has the potential to yield further substantial information on Australians’ experience of war. These values are expressed through the collections. | | **Criterion E Aesthetic characteristics** | | The AWM in its setting is of outstanding importance for its aesthetic characteristics, valued as a place of great beauty by the Australian community and veteran groups (as represented by the Returned & Services League of Australia). The place has evoked strong emotional and artistic responses from Australian and overseas visitors. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history and trigger disturbing and poignant responses from the vast majority of visitors.  The AWM together with Anzac Parade form an important national landmark that is highly valued by the Australian community. As part of the Parliamentary Vista, the AWM makes a major contribution to the principal views from both Parliament Houses and Mount Ainslie. Views from Anzac Parade to the Hall of Memory, and from the Hall of Memory along the land axis are outstanding. Its prominent position is important due to its relative visual isolation on the Griffin land axis, amid the backdrop of the forested slopes of Mount Ainslie. The visual impact of the AWM when viewed from Parliament House and other points along Griffin's land axis including Mount Ainslie; and the fabric of Anzac Parade including the memorials, plantings and lighting is far more distinctive and dramatic compared to the other principal war memorials in Australia | | **Criterion G Social value** | | The AWM is the national war museum and national shrine, and together with Anzac Park, has special associations for the Australian community, particularly veterans and their families. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade. The AWM and the Anzac Parade memorials are the nation’s major focal point for commemoration including the ANZAC Day march and other ceremonies and events. These values are expressed through: the AWM building (including the Hall of Memory); the collection; the surrounding landscape (including the Sculpture Garden); and Anzac Parade including the memorials. | | **Criterion H Significant people** | | The AWM building and the Anzac Parade memorials have special associations with Australia’s military forces and veterans represented by the Returned & Services League of Australia.  The AWM's success as a shrine, a museum, an architectural form and part of Canberra's urban plan is partly the result of its special associations with the lives and works of people who have been significant in Australia's history. These include the AWM’s founders Charles Bean, John Treloar and Sir Henry Gullett.  The values are expressed in the fabric of the place which includes: the main building; the Hall of Memory; the collections; the surrounding landscape; and Anzac Parade. |   **Description** | |
| **Planning context**  Griffin’s plans for the central national area of Canberra included a basic framework which survives to the present. An alignment of land and water axes and avenues defined Griffin's city plan. The axes together with the triangle bounded by Commonwealth Avenue, Constitution Avenue and Kings Avenue were the basic elements that established Canberra's geometric design pattern. The design represented Griffin's interpretation of democracy and created three urban centres connected by its main avenues: Capital Hill as the place for the people; Mount Vernon as the municipal centre; and Mount Pleasant as the market centre. The northern avenue, Constitution Avenue, was the municipal axis. The AWM is located at the northern end of the land axis, the major planning axis that runs from Parliament House, through Federation Mall and Parkes Place and along Anzac Parade to Mount Ainslie. The AWM has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background. It is a powerful form within the axial landscape of Canberra (Pearson & Crocket 1995: 42-44; Freeman, 2004: 4). Australian planners have followed Griffin’s vision but with minor changes in terms of impact to reflect historical events and Australian political and social life.  **Australian War Memorial**  The site of the AWM is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The AWM is part of a larger landscape which is structured by Griffin’s land axis and includes Anzac Park, Anzac Parade, Remembrance Park on the slopes of Mount Ainslie behind the AWM, Mount Pleasant and Black Mountain. The AWM is closely associated with memorials along Anzac Parade that commemorate important aspects of Australia's involvement in war.  The AWM is a unique commemorative institution that functions as a memorial, a museum, an archive and a centre for research. The complex includes commemorative areas, a Sculpture Garden, gallery exhibits, research facilities, an administration building and a kiosk. The major commemorative spaces are the grand entrance, the central courtyard and Pool of Remembrance, the flanking cloisters with the Roll of Honour and the copper domed Hall of Memory.  The main building is stone faced, designed in the art deco style and has a cruciform plan with two floors of galleries, a library, war records storage, office space and workshop facilities. The building displays Byzantine modelling in its interpenetrating forms and the front entrance shows Egyptian influences in its pylons and massing. Important features of the style include: a stepped skyline; concentration of ornament on the upper part of the building; a tower feature; and a monumental entrance. Two medieval stone lions, donated by the city of Ypres in 1936, are located in the entrance area. The lions previously stood at the gateway of the Menin road at Ypres and were damaged during the First World War. The Hall of Memory, with its stepped cubic forms and copper dome, is the key architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from within the courtyard and is a prominent terminating feature of the land axis and Canberra’s landscape setting. The mosaics and stained glass windows within the hall are outstanding pieces of monumental applied art in the art deco style. The Roll of Honour is an important historical monument and visual statement of Australians who died in war. It is a key element of the founding concept for the AWM, even though it was not installed until the 1960s.  **Hall of Memory**  The Hall of Memory is an important symbolic space in the AWM comprising several outstanding pieces. It was originally conceived by Sodersteen as containing a roll of honour but funds were not available to build a dome that could house all the names. The design was amended to include the names in a commemorative courtyard. In 1937 the AWM Board agreed to complete the hall by installing a sculpture, stained glass windows and mosaics. Designed by Napier Waller, the windows reflect the First World War and the mosaics on the dome pendentives represent the four arms of the services, including women's services. The mosaic inside the dome depicts the souls of the dead rising from the earth towards their spiritual home, represented by a glowing sun within the Southern Cross. The figures on the walls – a soldier, a sailor, an airman and a servicewoman – recall the Australian experience of the Second World War. Over six million pieces of glass tesserae, or tiles, imported from Italy, were used in the composition; the installation was overseen by Italian craftsmen and took three years to complete. Leslie Bowles was commissioned for the sculpture but his designs were all rejected before he passed away. Ray Ewers later produced a statue of a young soldier which was installed in 1955. The statue was removed and relocated in the Sculpture Garden in 1993 to accommodate the new Tomb of the Unknown Australian Soldier. Four pillars behind the tomb, designed by Janet Laurence, represent the ancient elements of earth, air, fire and water, symbolising the variety of terrain and climate where Australians served and died. The hall has since functioned as a mausoleum, as a quiet place for contemplation of the efforts of ordinary Australians in war and remembrance of those who suffered and died (Pearson & Crocket 1995: 19-24).  **Courtyard and Roll of Honour**  The courtyard with its cloisters, Roll of Honour and Pool of Reflection evolved from Crust's design collaboration with Sodersteen. A stepped granite cascade designed by Robert Woodward was added at the northern end of the pool in 1980 and this was replaced in 1988 by an eternal flame. At the southern end of the pool is the Inauguration Stone and the courtyard is flanked with twenty-six carved sandstone gargoyles designed by Bowles. The Roll of Honour was completed in 1967 and contains the names of over 120,000 Australians killed in war, from the Sudan in 1855 to the Vietnam War in the 1970s. A Commemorative Book was established in 1975 to list Australians who died as a result of any war. Between 1979 and 1988 the names of theatres of war were inscribed in bronze letters on the courtyard walls. Rosemary and Pencil Pines used in the courtyard are symbolically associated with remembrance and sacrifice (Pearson & Crocket 1995: 24-27).  **Galleries and collections**  A series of galleries and displays exhibit artefacts related to Australia's involvement in war and form a major component of the AWM. The galleries are an integral aspect of the AWM’s commemorative and museum functions to remember and increase an understanding of Australians’ involvement in war. This includes outstanding dioramas and picture models dating from 1920 through to 1983. Several dioramas (four large, six small and two very small series) constructed prior to the opening of the AWM have survived with modifications. The building initially made extensive use of skylights for galleries and diorama displays but these were modified after conservation problems arose. In 1968-71 major alterations included the extension of the transept wings which provided additional gallery space and the closing of skylights in favour of artificial lighting. Most of the galleries have been altered significantly since their construction. The Sinai Palestine Gallery, in situ since 1941, is largely intact, including the original ceiling pattern and rubber tile flooring (Pearson & Crocket 1995: 25-27). Internal alterations in 1996-97 retained the Sinai Palestine Gallery.  The AWM houses an extensive and unique collection of artefacts and records on Australians’ experience of war. These comprise: films, photographs and sound recordings (including unedited material taken by official cameramen and private individuals, commercial documentaries, oral histories, radio interviews, period music); printed and ephemeral materials (such as official records, diaries, postcards); military heraldry; tens of thousands military technology objects; dioramas and other models; and artworks including those that originated in the official war art schemes. The AWM has the nation’s largest archive of the writings of ordinary Australians on their experience of war (AWM web site). The First World War dioramas are significant icons as: rare surviving examples of artist created three dimensional display models; documents that were specifically created to record historical events; and highly creative interpretive devices. The Battle of Romani, the last large diorama, and the Transport diorama series are in their original location in the Sinai Gallery.  **ANZAC Hall**  ANZAC Hall was built as a modern, flexible exhibition hall of 3,000 square metres to display the AWM's collection of large technology objects. The design of a high curved wall of aerodynamic plan form some 20 metres behind the main building provided space and retained the view of the original building ‘in the round’, as originally intended by Sodersteen and Crust. The hall sits unobtrusively behind the iconic main building. The fan shaped bulk of the building was excavated in the hillside, so that it would have the minimum impact on views from Anzac Parade, with a large curved metal roof fanning out from the centre point of a dome behind the wall. A simple steel/glass bridge link joins the existing building to the new hall. The stone, concrete, metal and glass of the new hall enable the new forms to ‘meld’ appropriately with the heritage values of the main building and its landscape setting. In 2005, ANZAC Hall received the RAIA’s Sir Zelman Cowen Award for public buildings for its design excellence (Architecture Australia 2005: 56-61).  **C E W Bean Building**  The building, designed by Denton Corker Marshall Architects, was completed in March 2006. The design, the location and external finishes are compatible with other AWM buildings. The building comprises a simple masonry flat roofed block embedded into the landscape behind a stone embankment. It is situated to the east of the AWM and is connected to it by an underground tunnel. Due to the topography, most of the lower storey is below ground level. The building's parapet height aligns with the main mid level parapet of the AWM building. It is set back nine metres from the existing road kerb adjacent to the stone embankment. The building houses paper based collections, facilities for the photographic laboratories, a workshop and staff. The tunnel allows for the safe movement of collections.  **Landscape setting**  The open landscape surrounding the main building and the natural landscape of the Mount Ainslie backdrop are important features of the complex. Eucalypts and wattles are planted to the east of the building, giving an appearance of an extension of the natural vegetation of Mount Ainslie as proposed in the 1952 plans. To the west of the building are mixed exotic plantings of deciduous and coniferous trees including the Lone Pine (Ratcliffe 1993). The Lone Pine tree was planted by the Duke of Gloucester in 1934 in memory of all sons who died in the Lone Pine attack in Gallipoli (1915). An Australian soldier who took part in the campaign in which his brother was killed, collected seed from one of the branches of an Aleppo pine used by the Turks as overhead cover for their trenches. His mother raised a tree from the seed and presented it to the AWM (Pearson & Crocket 1995: 44).  The ceremonial landscape immediately in front of the main building takes the form of an amphitheatre with central steps leading up to the AWM. There are paved and grassed terraces each side of the steps and the focus of the amphitheatre is the Stone of Remembrance. Remembrance Park contains two Victoria Cross memorials and a commemorative plaque marking the end of the Remembrance driveway (2002) that links Canberra to Sydney. Five trees that commemorate various branches of the armed forces were originally planted along the western side of the AWM but have since been relocated to enhance the visual interpretation of the main building. A Sculpture Garden, located to the west of the main building,  features Sir Bertram Mackennal’s famous 1906 War sculpture portraying Bellona, the Roman goddess of war, and the Merchant Seamen Roll of Honour on either side of the sculpture. Other commemorative works include memorial plaques and memorials to the British Commonwealth Occupation Force and to Australian servicewomen and important sculptures such as Simpson and his donkey, Australian serviceman, and Sir Edward "Weary" Dunlop. Further memorials are expected to be located in the area. The surrounding landscape also includes a large gun from HMAS Adelaide and First World War one guns. The courtyard between the AWM building and ANZAC Hall is planted with pencil pines.  **Anzac Parade**  Anzac Parade is one of the major cultural landscapes of Australia. It is a broad ceremonial avenue named in honour of the Australian and New Zealand Army Corps. Set along the land axis – a key feature of Griffin’s 1912 plan – it stretches from near the north shore of Lake Burley Griffin to the foot of the AWM, along the line of sight from Parliament House. Along each side of the road is a row of 11 memorials commemorating specific military campaigns or services. They are mostly sculptures in a variety of styles ranging from naturalistic to Modernist. The memorials relate to Anzac Parade and Anzac Park: both sides of Anzac Parade are bounded by Anzac Park; the tree-covered, sloping grassy strips at the interface of the parade and the park feature 10 symmetrically placed aprons prepared for national memorials. Anzac Parade is a distinguishable landmark, particularly from Mount Ainslie. The red gravel (some say symbolising blood) and the mixed plantings of Australian blue gums and New Zealand Hebe species link the parliamentary zone to the northern lakeshore.  **Desert Mounted Corps Memorial (also known as the ‘Light Horse Memorial’, 1968)**  The memorial commemorates Australians and New Zealanders who served in Egypt, Palestine and Syria from 1916-1918. Designed by sculptor Ray Ewers OAM, the memorial is a free-standing, cast bronze figurative sculpture on a granite base. It depicts an Australian Light Horseman defending a New Zealander beside his wounded horse. The memorial is a recreation of a memorial in Port Said in Egypt which was destroyed during the 1956 Suez Crisis.  **Royal Australian Air Force Memorial (1981, altered in 2001)**  The memorial commemorates the Royal Australian Air Force’s 50th anniversary and honours those who served throughout its history. Designed by sculptor Inge King, it features three upward-surging wing shapes in stainless steel, representing endurance, strength and courage of the personnel. The bronze flight image at the centre of the composition embodies the struggle to conquer the elements.  **Rats of Tobruk Memorial (1984)**  The memorial commemorates Australians who fought against the Germans and their allies in the siege of Tobruk in 1941. Designed by architectural firm Denton Corker Marshall Pty Ltd, the memorial takes the form of an obelisk. Surrounding walls portray perimeter defences and the area of the siege. The bronze Eternal Flame was created by Marc Clark. The memorial is a replica of one that was built by Australian soldiers during the siege in the Tobruk War Cemetery which has since been destroyed. An inscription stone, all that survives of the original memorial, is incorporated into the new memorial.  **Kemal Ataturk Memorial (1985)**  The memorial honours Kemal Ataturk and the heroism and self-sacrifice of ANZAC and Turkish troops during the Gallipoli campaign. Designed by architectural firm PDCM Pty Ltd, the memorial consists of a crescent-shaped wall surrounding a cobble paved area. The wall represents the crescent symbol and five pointed star of the Turkish flag. The centre of the memorial includes a capsule of soil from the Gallipoli battlefields. A bronze portrait of Ataturk, designed by Turkish sculptor Huzeyin Gezer, is mounted on the wall. Underneath is an inscription of Ataturk’s words that pay tribute to the ANZACs and reflect on the awful cost of war. Surrounding the memorial are pine trees grown from seed collected from the Gallipoli ‘lone pine’.  **Royal Australian Navy Memorial (also known as ‘Sailors and Ships – Interaction and Interdependence’, 1986)**  The memorial commemorates those serving with the Royal Australian Navy throughout its history including during the First World War, the Second World War, the Malayan Emergency and Korean and the Vietnam and Gulf wars. Designed by Ante Dabro in collaboration with Lester Firth and Associates and Robin Woodward, the memorial comprises bronze figures that represent the daily activities of naval life. Moving water complements the dynamics of the sculpture.  **Australian Hellenic Memorial (1988)**  The memorial commemorates those who died in campaigns in Greece and Crete (1941). Designed by architects Ancher, Mortlock and Woolley Pty Ltd, the marble memorial evokes an amphitheatre set in an olive grove. The short Doric column symbolises the birth of civilisation and is set in a mosaic pavement designed by Mary Hall. Damaged steel fragments echo the futility of war and its destructive effects.    **Australian Army Memorial (1989)**  The memorial recognises the contribution of Australian soldiers for their service and excellence in all theatres of war. Designed by sculptors Charles Smith and Joan Walsh Smith in collaboration with architects Ken Maher and Partners, the memorial comprises two bronze figures representing Australian soldiers facing east towards the rising sun. Seven cylindrical pillars set in water recall the seven major overseas conflicts and the long sea voyages involved in all Australian campaigns. The memorial reminds the visitor of the importance of the Australian ‘digger’ and his role in the formation of the national character and sentiment.  **Australian Vietnam Forces National Memorial (1992)**  The memorial commemorates the 50,000 Australians who fought in the Vietnam War. It was designed by architectural firm Tonkin Zulaikha Harford and sculptor Ken Unsworth AM. Three concrete stellae, rising from a shallow moat, form a dramatic centre and enclose a contemplative space. The wall has inscriptions that recall political and military events and an etched photograph shows Australian troops waiting to be airlifted to Nui Dat, after Operation Ulmarrah. Suspended from pillars is a halo of stones and a scroll, containing the names of Australians who died, is sealed into the stones. Surrounding the memorial are six empty seats dedicated to the six servicemen missing in action.  **Australian Service Nurses Memorial (1999)**  The memorial honours past and present service nurses, who have cared for the sick and wounded since the South African War. Designed by Robin Moorhouse, in conjunction with Monumental Design, the memorial is made of etched glass, with text and images cast into the inner walls that portray the history and contribution of Australian Service Nursing. The memorial includes a collage of photographs and diary extracts and letters in original handwriting. Interlocking glass panels symbolise the nurturing hands of nursing.  **Australian National Korean Memorial (2000)**  The memorial commemorates those who served in the Korean War. It was designed by the ANKWEM Design Group, in conjunction with the architectural firm of Daryl Jackson Pty Ltd, and in accordance with the requirements of the Australia National Korean Memorial Committee. A central walkway leads to a semi-enclosed contemplative space featuring a Korean boulder and a statement in Korean script representing peace and independence. The use of granite, gravel and white and grey tones in the memorial recalls the harsh Korean climate and terrain – the lasting impressions of those who fought there. A scroll represents the 21 countries that were involved in the war and bronze figures represent the involvement of 17,000 Australians. Fields of stainless steel posts symbolise those who died and an obelisk commemorates those who died with no known grave. The inscription, taken from the United Nations memorial Cemetery in Pusan, creates a link with the Australians buried there.  **New Zealand Memorial (2001)**  The memorial commemorates the long co-operation between Australian and New Zealand and the ANZAC experience. A gift from the New Zealand Government, it was designed by Kingsley Baird and Studio Pacific Architecture from New Zealand. The memorial is a bronze representation of the handles of a flax basket, an important element of New Zealand culture. It is 11 metres high and stretches as if to cross Anzac Parade. At the base of each handle is a paved gathering space, that are landscaped areas with Maori and Aboriginal artworks. At the centre of the paving on each side is buried soil from Gallipoli, the birth of the ANZAC tradition, and the names of the campaigns where New Zealanders and Australians fought together are inscribed on the paving. The memorial’s basket handles symbolise cooperation, mutual experiences and sharing the load. | |
| **History** | |
| The concept of a national war museum to commemorate the sacrifice and loss of Australians in the war\* originated in London with Australia’s official war correspondent, Charles Bean, and officers of the AIF during the First World War. The idea took hold while Bean was visiting Pozières in France, where Australia suffered 23,000 casualties in less than seven weeks of fighting in 1916. Bean's idea was to set aside a place in Australia where families and friends could grieve for those buried in places far away and difficult to visit – a place that would also contribute to an understanding of war itself. His vision evolved over the following years for a national memorial to function as both a shrine for those who died in the war and to house relics and trophies from the battlefields. Bean was later commissioned to write the official history of the First World War and was active in establishing a war records body in Australia. Australia gained control of Australia’s war records from 1916 and John Treloar was appointed to head a new Australian War Records Section in May 1917. In early 1917 the Commonwealth Government gave support for Bean's concept of a national war memorial in Canberra. The Australian War Museum Committee (AWMC) was established in 1919 and Henry Gullett was appointed as the Director.  The Federal Capital Territory (later the Australian Capital Territory) was created as the nation’s capital in Canberra in 1911. Walter Burley Griffin won the international competition for the design in 1912 and his design was revised and gazetted in 1918. He proposed a central area featuring a series of artificially modelled lake basins and a land axis extending from Mount Ainslie, through the centre of a group of government buildings on the south side of the proposed central lake basin. A national war memorial/museum was not part of Griffin’s plan. Following Griffin’s departure in 1920, the development of Canberra was taken over by the Federal Capital Advisory Committee, chaired by architect and planner, John Sulman.  A Canberra site for the national war memorial was first considered in about 1919 and the Commonwealth Government later announced the site at the northern end of the land axis below Mount Ainslie. In 1923, Bean and the AWMC indicated their preference to the Federal Capital Advisory Committee for the national war memorial and its collection\* – it should ‘not be colossal in scale, but rather a gem of its kind’. The building should be ‘in the nature of a temple surrounded by a garden of its own’ and the collection should not be massive as might be expected in Britain, France or America (McKernan 1991: 94-95). The Australian War Memorial (AWM) was constituted under the Australian War Memorial Act 1925 and it was given a prominent and symbolic site on Griffin’s land axis, opposite Parliament House and separate from the governmental and civic groups. This was similar to Lutyen’s New Delhi, where the All-India War Memorial Arch (1921-31) and the Viceroy’s Palace were to face each other at opposite ends of a ceremonial avenue. Griffin supported the prominent siting of the AWM. The project was to cost no more than £250,000.  The competition for the AWM was conducted in 1925-26. The entries were assessed by Professor Leslie Wilkinson, Sir Charles Rosenthal and John Smith Murdoch (Commonwealth’s Director-General of Works). Short listed entries were sent to London for adjudication by Sir Reginald Blomfield, designer of works for the Imperial War Graves Commission. None of the entries met all of the competition conditions and no winner was announced. Two competitors, Emil Sodersteen and John Crust, were asked to develop a new collaborative design to incorporate Sodersteen’s architectural style and Crust’s innovative and cost cutting approach. Sodersteen and Crust presented their design in 1927. The architectural style was primarily Sodersteen's and drew on the recent art deco style, while the form of the building was strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour (Pearson & Crocket 1995: 10-11; Inglis 1998: 341). The competition committee also had an influence on the design.  Construction began in early 1928 but was curtailed and postponed by the onset of the Depression. In 1934 work started again in a limited way by builders Simmie and Company. The design underwent many changes throughout its fourteen years of construction and major details were not resolved until 1938. Crust supervised the completion of the building following disputes between Sodersteen and the AWM Board, and Sodersteen and Crust, which resulted in Sodersteen’s resignation in 1938 (McKernan 1991: 10). In 1935, the collections and staff were moved into parts of the building. The AWM was officially opened on 11 November 1941 although some areas were not completed until many years later. At this time, the AWM comprised the main building, a ‘gun park’ enclosure at the rear of the building, the commemorative stone for the building (1929) and the Lone Pine tree (1934). The Roll of Honour was not yet completed in the cloisters, the Hall of Memory was unbuilt and the grounds were not yet landscaped.  The AWM’s role has expanded several times since its opening and extensions were made to the building to reflect this. The legislation was amended in 1941 to include Australia’s involvement in the Second World War and plans to extend the building were prepared from 1947 but these were not built for some years. In 1952, the AWM’s role was expanded to include Australia’s involvement in all armed conflicts, and this was further broadened in 1973 to allow the commemoration of Australians who were not in the armed forces. Key changes to the AWM since its opening have included: the Administration Building designed by Denton Corker and Marshall (1988); installation of stained glass windows in the Hall of Memory (1950); installation of Ewer’s statue in the Hall of Memory (1955); installation of mosaics in the Hall of Memory (1955-58); opening of the Hall of Memory (1959); completion of the Roll of Honour (1967); major extensions (1968-71); alterations including new stairs, theatre, western entrance and a bookshop (1983-84); and removal of Ewer’s stature; and the interment of an AIF soldier into the newly constructed Tomb of the Unknown Australian Soldier in the Hall of Memory (Armistice Day 1993). ANZAC Hall, a new exhibition space to house the AWM’s large technology objects, was designed by Denton Corker and Marshall in 1999 and completed in 2001.  The design and installation of the AWM’s landscaping has undergone substantial changes. The open landscape surrounding the main building initially reflected Crust and Parramore’s 1940 design but this was modified by later works. From 1942-45, the commemorative courtyard was the venue for ANZAC Day and commemorative services. A new setting was needed when it could no longer accommodate everyone who wished to attend. In 1959 Meldrum and Noad designed an amphitheatre and parade ground for commemorative services. Roads and car parks for the AWM were planned in 1965-69 and the paved display area to the west of the building dates from the late 1960s (Pearson & Crocket 1995: 42-44; Freeman 2004: 4). In 1999 a new Sculpture Garden, based on a design by JFW Architects, was opened to the west of the main building.  Anzac Park and Anzac Parade were created in the 1960s and have become important settings for war memorials commemorating Australian’s involvement in war. The National Capital Development Commission (NCDC) architects and landscape architects Gareth Roberts and Richard Clough collaborated on the design of Anzac Parade and its architectural elements, as part of the 1961 wider proposals for Commonwealth Park and Lake Burley Griffin foreshores. Two portal buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. Queen Elizabeth II opened Anzac Parade on ANZAC Day 1965 – the fiftieth anniversary of the landing at Gallipoli. Since the 1960s, a series of memorials have evolved along each side of Anzac Parade under the auspices of the NCDC and the National Capital Authority. Anzac Parade is the major national venue for the Anzac Day march and other ceremonies to commemorate those who served Australia in times of war. The AWM is one of the termini of the Remembrance Driveway from Sydney to Canberra initiated by Queen Elizabeth in 1954 | |
|  | |
| **Condition and Integrity** | |
| **Integrity**  AWM: The design of the building, galleries and displays has evolved over a long period of time, while the overall form of the building has generally not changed. The 1968-71 extension of the transepts is in sympathy with this form. The interior spaces including the galleries have been much altered over the years and the original skylights were modified and then closed. The essential and integrated relationship of the relics, records and memorial spaces, which was part of the early conception for the AWM, remains strongly expressed. Refer to the description and history for further details of the changes.  Anzac Hall: As erected.  **Condition**  AWM: The building is currently in fair to good condition. The conservation management plan (Pearson and Crocket 1995) for Bligh Voller Nield identified several problem areas. Cracks in the masonry and concrete construction appeared before the building's completion and these have continued. Over time, cracking has affected the backgrounds for dioramas (subsequently repaired or replaced) and the Hall of Memory where it is a continuing conservation concern. The building has also suffered stonework deterioration and water leaks. Much of the damage has been restored since 1995. The conservation management plan now requires updating.  ANZAC Hall: The building is in good condition.  Anzac Parade: Refer to National Capital Authority web site and studies. | |
| **Location** | |
| About 25 ha, in Reid and Campbell, comprising the whole of Anzac Parade (including the median strip) from the northern alignment of Constitution Avenue to the southern boundary of Section 39 Reid; Anzac Park (comprising Block 1 Section 41 Reid, Block 4 Section 39 Reid, Block 1 Section 1 Campbell, Block 2 Section 60 Campbell); the whole of Section 39 Campbell; that part of Limestone Avenue to the east of the alignment of the south-eastern most boundary of Block 5 Section 39 Reid; and that part of Fairbairn Avenue to the west of the alignment of the north west boundary of Block 3 Section 60 Campbell | |
| **Bibliography** | |
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**Parliament House Vista, Anzac Parade, Parkes, ACT, Australia**

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| **List:** | | | Commonwealth Heritage List |
| **Class:** | | | Historic |
| **Legal Status:** | | | Listed place (22/06/2004) |
| **Place ID:** | | | 105466 |
| **Place File No:** | | | 8/01/000/0075 |
| **Summary Statement of Significance:** | | | |
| Design Importance  The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place (Criterion F.1)  (Australian Historic Themes 7.4 Federating Australia, 8.10 , Pursuing excellence in the arts and sciences)  The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane (Criterion F.1).  The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade (Criterion F.1).  Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums (Criterion F.1).  The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial (Criteria F.1 and A3).  Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative Gardens), important for expressing their history in plantings, sports facilities, modest features and layout pattern. Also important is the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use (Criteria F.1 and A3.)  Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site (Criteria F.1 and A3).  Historic Importance  The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers (Criterion A.4, Australian Historic Themes: 7.2 Developing institutions of self-government and democracy).  The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. (Criterion A.4) (Australian Historic Themes: 4.1 Planning urban settlement, 7.2 Developing institutions of self-government and democracy, 7.3 Federating Australia).  The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians (Criterion A.4, Australian Historic Themes 8.8 Remembering the Fallen).  Social Importance  The area has strong and special associations with the broad Australian community because of its social values as a symbol of Australia and Federal Government. The values have developed over many years since Canberra's creation and the relocation of the Parliament in 1927 gave them a special focus. The special association is reflected in the use of the area as the location for national memorials, the number of tourists who have and continue to visit the area, the media portrayal of Canberra and federal politics and the continuing use of the area as the venue for occasional ceremonies and political protests by sections of the community. Memorial features include sculptures, plaques, commemorative trees, water features and gardens. The collection of sculptures, associated art and design which comprise the Anzac Parade Memorials, give expression to key aspects of the history of Australia's armed forces and Australia's war involvement, and possess high social value (Criterion G.1, Australian Historic Themes 8.8 Remembering the fallen, 8.9 Commemorating significant events and people).  The special association for the community is also the use of the area by people demonstrating against government decisions. The central national area, particularly Parkes Place in front of Old Parliament House, has been used for countless demonstrations (Criterion G.1).  The landscape spaces are important for social activities of visitors and Canberra residents and these include Canberra festivals, water events, national events and parades such as Anzac Day Parade and the Dawn Service, and other commemorative services (Criterion G.1).  Aesthetic Value  The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features (Criterion E1).  Associational Value  The central national area has a special association with its designer, Walter Burley Griffin. Griffin is an important figure in Australia's cultural history for his overall design of Canberra as the Nation's Capital. The special association between the central national area and Griffin results from the area being the centrepiece of the planning geometry for Canberra and perhaps the only part of his Canberra plan to survive relatively intact. The area has a strong association with Marion Mahoney Griffin who prepared the perspective drawings of the Vista. The Vista area has a strong association with numerous architects and planners, in particular John Smith Murdoch, Chief architect of the Commonwealth Government, and Thomas Charles Weston, Superintendent of Parks, Gardens and Afforestation in Canberra, and notable planners of the National Capital Development Commission such as Sir John Overall, Peter Harrison and Paul Reid (Criterion H.1). | | | |
| **Official Values:** | | | |
| **Criteria** | **Values** | |
| A Processes | The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers.  The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life.  The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians.  The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.  Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative Gardens) with their surviving layout, the Sculpture Garden of the National Gallery, the National Rose Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park .  Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.  Attributes  The concentration of buildings, parklands and gardens that support Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, King George V Memorial, Sculpture Garden of the National Gallery, the National Rose Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park and the Aboriginal Embassy site. | |
| E Aesthetic characteristics | The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features.  Attributes  The extensive vista along the land axis, the forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water features and tree plantings, art works, the terminal features plus the interplay of scale and texture in the designed landscape. | |
| F Technical achievement | The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place.  The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane.  The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade.  Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums.  Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.  Within the area are important parklands and gardens enhancing the significance of the landscape setting that include the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use.  Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.  Attributes  The whole of the vista, including all elements and features contained within it, as well as the natural wooded hills beyond. | |
| G Social value | The area has strong and special associations with the broad Australian community because of its social values as a symbol of Australia and Federal Government. The values have developed over many years since Canberra's creation and the relocation of the Parliament in 1927 gave them a special focus. The special association is reflected in the use of the area as the location for national memorials, the number of tourists who have and continue to visit the area, the media portrayal of Canberra and federal politics and the continuing use of the area as the venue for occasional ceremonies and political protests by sections of the community. Memorial features include sculptures, plaques, commemorative trees, water features and gardens. The collection of sculptures, associated art and design which comprise the Anzac Parade Memorials, give expression to key aspects of the history of Australia's armed forces and Australia's war involvement, and possess high social value.  The special association for the community is also the use of the area by people demonstrating against government decisions. The central national area, particularly Parkes Place in front of Old Parliament House, has been used for countless demonstrations.  The landscape spaces are important for social activities of visitors and Canberra residents and these include Canberra festivals, water events, national events and parades such as Anzac Day Parade and the Dawn Service, and other commemorative services.  Attributes  Memorial features including sculptures, plaques, commemorative trees, water features and gardens. Also, recreational landscape spaces and gathering spaces in which the community may demonstrate. | |
| H Significant people | The central national area has a special association with its designer, Walter Burley Griffin. Griffin is an important figure in Australia's cultural history for his overall design of Canberra as the Nation's Capital. The special association between the central national area and Griffin results from the area being the centrepiece of the planning geometry for Canberra and perhaps the only part of his Canberra plan to survive relatively intact. The area has a strong association with Marion Mahoney Griffin who prepared the perspective drawings of the Vista. The Vista area has a strong association with numerous architects and planners, in particular John Smith Murdoch, Chief architect of the Commonwealth Government, and Thomas Charles Weston, Superintendent of Parks, Gardens and Afforestation in Canberra, and notable planners of the National Capital Development Commission such as Sir John Overall, Peter Harrison and Paul Reid.  Attributes  The whole of the vista, its planned layout, and the view from the top of Mount Ainslie which illustrates the realisation of Marion Mahoney Griffin's perspective drawing. | |
| HISTORY  The Australian Constitution left the location of the Capital to be decided by the new Federal Parliament. It declared that Melbourne would be the temporary home for the Federal Parliament and public servants until a new city was built at least 100 miles from Sydney. An agreed territory of 903 square miles included the water catchment of the Cotter River and the river valley of the Molonglo for the setting for the city. The Department of Home Affairs commenced works for services and city planning. In 1910 the Secretary of the Federal Department of Home Affairs, David Miller requested permission of Minister O'Malley to conduct a design competition to elicit ideas for the city.  At the time the Federal Capital area was proclaimed, the river flats of the Molonglo, Mount Ainslie, Camp Hill and Kurrajong Hill had been extensively denuded of vegetation from a long period of clearing and grazing. Some exotic trees were established in parts of the area, around structures such as Blundell's cottage and St Johns Church and graveyard.  The Canberra Plan  Walter Burley Griffin won the competition for the design of Canberra in 1912. The plan was expressed in beautifully rendered illustrations prepared by Griffin's wife Marion Mahoney Griffin as plans, elevations and sections painted on silk.  The order of the city was for a great triangle aligned with the mountains which rose above the site. The triangle was to be defined by tree-lined avenues and spanned the central basin of an impounded lake. The triangle would consist of a series of terraces arranged in the functions of government and representing democracy. It was a synthesis of function and design where the Order of the Site (the natural environment) and the Order of Functions (the needs of the people) are perfectly integrated by specific geometry (Reid 2002). The Capitol was a main feature of the design  In terms of vistas, the Griffin vision was represented in two renderings drawn by Marion Mahony Griffin. In the rendering looking from Mt Ainslie towards the Capitol, the drama of the vista focuses on the Capitol, the building representing the aspirational forces in Australian national life, with the final termination in the mountains beyond. Below the Capitol, the Parliament House and the Government departments are terraced down to the Lake providing a symbol of a transparent democracy in action. The observer is standing at Mt Ainslie, a point representative of the power and influence of nature and the highest point of the vista. Griffin's plan for the ideal city, the philosophical triumvirate of humanity, democracy and nature is iconographed along the land axis which together with the water axis is the ordering geometry of the vista and the city. Griffin envisaged a dense city with a coming together of the population in a Casino (something akin to the recreational city gardens in pre war Berlin, Copenhagen, and Stockholm) and Plaisance descending from the foot of Mt Ainslie. Intersected by a busy commercial street, Constitution Avenue, the Plaisance unfolded to the area designated for cultural activity from which the people could look across the lake (or water axis) to the area of national government that was climaxed by the building symbolic of national achievement and aspiration, the Capitol.  Griffin's 1913 land use plan for the central National area indicates his intentions. Moving from north to south along the land axis, he proposed a park at the northern end of the land axis, public gardens on the north side of the lake, the lake itself (now Lake Burley Griffin), government buildings flanking a central terrace court to the south of the lake, Parliament House on Camp Hill, the Capitol building on Capital Hill flanked by the Governor General's residence to the west and the Prime Minister's residence to the east. The Capitol building was not intended to be the Parliament but rather to be for popular reception and ceremonial activities or for archives or otherwise to commemorate Australian achievements. Griffin's philosophical vision expressed in a remarkable urban planning form has been affected by the realities of Australian political and cultural life as well as by the circumstances and juxtapositions of historic events. Australian planners following Griffin have rearranged the icons to reflect the dominant realities and meanings of Australian life.  Griffin's various plans for the central National area of Canberra all included a basic planning framework, which has been constructed and survives to the present. This framework includes the land axis, joining Capital Hill and Mount Ainslie, the water axis, the radiating avenues from Capital Hill, Commonwealth and Kings Avenues, the arc of Parkes Way, the northern punctuation of the land axis by the Australian War Memorial, the roads encircling Capital Hill, State and Capital Circles and the southern punctuation of the land axis by the Parliament House of 1988. In addition to the alignment of axes and avenues which defined Griffin's city plan the triangle was a basic element on which the whole city was built. In his design Griffin had created three urban centres connected by main avenues. Capital Hill as the government centre, Mt Vernon as the municipal centre and Mt Pleasant as the market centre were integral to the plan. The northern avenue, Constitution Avenue, was the municipal axis.  Griffin prepared a preliminary plan in 1913 and a revised plan in 1918 following which the Official Plan was gazetted in 1925. Griffin left in 1920 leaving development under the control of the Federal Capital Advisory Committee (FCAC) chaired by the planner, John Sulman. The Committee had been appointed to complete sufficient permanent buildings to enable Parliament to move from Melbourne to Canberra.  Development  Tree planting began in the early years of Canberra's development, and by 1921 some 17,000 trees were planted (Hendry). Within the Vista area tree planting commenced around 1923 in Prospect Parkway, now known as Anzac Parade. Early images show tree planting in a scalloped arrangement along the length of the avenue  For 3 years from 1925, trees were planted in association with the construction of the Provisional Parliament House. The formal structural planting around the House including Cedars, Cypresses and Lombardy Poplars was completed for the opening (Hendry). The planting proposals were finalised by Charles Weston, Superintendent of Parks, Gardens and Afforestation, and from 1926, carried out by his successor Alexander Bruce. The planting design aimed to create through the use of a balanced mix of evergreen and deciduous trees, formally shaped grassed vistas and 'outdoor rooms' in scale with the Provisional Parliament House. The formally arranged groups of Lombardy Poplars to achieve 'sentinel' features at the entrances and the pedestrian reference points in the landscape, is attributed to the involvement of John Smith Murdoch, Chief Architect for the Commonwealth Government, in the design. Cedars were used at right angles to the Land Axis. Most of the trees planted in Parkes Place were exotics with the only eucalypts planted adjacent to the Senate and House of Representatives Gardens (Gray 1995).  The first major structure to be placed within the area was the Old Parliament House, then called the Provisional Parliament House. In 1923 the Commonwealth Parliament agreed to the proposed building which was sited in front of Camp Hill, Griffin's intended location of the permanent Parliament House. At the time, Griffin protested recognising that if built, the provisional building would remove any possibility of a permanent Parliament House being built on Camp Hill. Nonetheless the Commonwealth proceeded. In 1925 the Federal Capital Commission (FCC) was established under Sir John Butters. The Commission replaced the FCAC. The FCC was responsible for moving the public service to Canberra and otherwise establishing the city in time for the opening of Parliament House.  A number of other significant projects were undertaken at the same time as the construction of (Old) Parliament House, which was designed by John Smith Murdoch and completed in 1927. Either side of the Parliament House, private gardens were established for the use of Members of Parliament. On either side of Camp Hill, two government office buildings were constructed, known as East and West Blocks and these were also completed in 1927. East and West Blocks were also designed by Murdoch in a similar style to Old Parliament House.  In 1926 a delegation of the Empire Parliamentary Association visited the new Parliament House and planted an avenue of 12 commemorative trees, to mark the event of the first use of the House of Representatives. Ten Roman Cypresses (CUPRESSUS SEMPERVIRENS 'STRICTA') were planted at right angles to the House with each tree planted by a delegate and marked by a brass plaque. To commemorate the opening of Parliament House in 1927, the Duke of York planted a Bunya Pine (ARUACARIA BIDWILLI) near Kings Avenue. The Marquis of Salisbury and Mr Arthur Henderson planted the Lombardy poplars in the courtyards of the Provisional Parliament House (Pryor and Banks 1991, Gray 1995).  In 1927 the Canberra National Memorials Committee named the area in front of Parliament House - Parkes Place, to commemorate Sir Henry Parkes. King Edward, King George and Queen Victoria Terraces, and Langton and Walpole Crescents were named for links to the first 50 years of Federation (Gray 1995).  The Gardens designed and constructed as part of the Old Parliament House Complex was conceived by the Federal Capital Advisory Committee in the early 1920s and constructed by the Federal Capital Commission from the mid 1920s in time for the opening of Parliament in May 1927. Formal enclosed gardens were the style of the time and James Orwin of the Sydney office of the Director of Works for NSW prepared sketch plans that were finalised by Murdoch. Most of the trees for the Parliamentary gardens were planted by late 1925. Around the same time road patterns for the Parliamentary area following Griffin's concepts were prepared.  Formal rose gardens in front of the House were first proposed by Weston in 1924. The idea was finally realised when the National Rose Gardens were established in 1933 by the Canberra Horticultural Society in association with the Department of the Interior. The design was developed by A. Bruce based on the plan of petals of an open bloom with colours arranged from deep red in the central area progressing through yellow, white pink and coppery shades. Rose gardens were also commenced around the same time in the Senate and House of Representatives Gardens. By 1938, these gardens were established with formal garden beds and recreation courts, and surrounded by young cypresses which were later clipped into hedges (Patrick and Wallace).  Following the opening of the Provisional Parliament House by the Duke of York on 9 May 1927, the area in front of the House was used for official ceremonies for Anzac and Remembrance Days with a temporary cenotaph, until the opening of the Australian War Memorial in 1941. Initially this area had simple landscaping treatment of lawns. Rose gardens were added in the 1950s, and the car parking area in the forecourt added in the 1960s.  Weston and Murdoch were both given British Empire Awards in 1927 for their contribution to the nation.  In 1946 a major tree thinning of the Parliamentary Zone was initiated by Lindsay Pryor, Superintendent, Parks and Gardens. All the golden cypresses, white poplars, pin oaks and Lawson's cypress on King George Terrace were removed (Gray 1995).  In order to accommodate other government departments, a competition was held in 1924 for the design of the Administrative building, flanking the land axis in Parkes, which was to house about eight departments. The building was to be the first in the Parliamentary Triangle and its design was considered important because it would influence future buildings in the central National area. In 1924, G Sydney Jones won the competition. Work started in 1927 and the foundations were completed in 1928. However, work was stopped at this point because of the Depression. There were then many delays. The design of the proposed building was modified in 1946, construction started again in 1947 and the new design required the demolition of the original foundations. The building was substantially completed in 1956. The building is claimed to have been the largest Australian office building when completed. It was renamed as the John Gorton Building in 1999.  The major development at the northern end of the land axis was the construction of the Australian War Memorial. The site was agreed in 1923 and in 1928 Griffin expressed the view that the proposed site was suitable for the memorial. Construction began in 1928 but was not completed until 1941.  Although a memorial to King George V was proposed in 1936 it was not until 1941 that the architectural part was constructed but the bronze figure was not developed until after World War II. It was unveiled in 1953 but attracted criticism for blocking the vista to the Australian War Memorial. In 1968 King George Terrace was realigned and the memorial was moved to its current location west of the land axis, on a corner of the western part of the National Rose Garden.  In 1955 a Select Senate Committee of Inquiry urged tree planting and landscape works to be undertaken in Canberra under the direction of the National Capital Development Commission. The Commission sought guidance from landscape designers including Lord William Holford and Dame Sylvia Crowe. Holford recommended that a predominantly Australian character be retained around Lake Burley Griffin with autumn coloured foliage trees used in a dramatic way. Parliament House was to be built on the lakeside with a great forecourt. In 1968 the lakeshore location was rejected in favour of Camp Hill or Capital Hill. During the 1960s, the landscaping of the Parliamentary Triangle was modified to create more formality in Parkes Place. This included realigning roads, installing the four fountains in the pools in the land axis, paving and the relocation King George V statue.  The National Capital Development Commission (NCDC) Act of 1957 set in motion a significant phase in the development of Canberra with the support of Robert Menzies Liberal government. The report of British Town Planner Sir William Holford stressed the need for 'unified design' for Canberra. This view was supported by the Senate Select Committee which propagated Holford's concept of a 'park like landscape...in the heart of Canberra, in which monumental buildings functioned both as symbols of government and of Australian unity'. The visual design of this landscape, the views along the main axial lines and avenues as well as the grouping of monumental buildings were considered to be the elements upon which the success of Canberra as a city of world standing depended. Holford's recommendations included siting the future houses of parliament on the lakeside and developing two monumental buildings on the municipal axis north of a new road connection, which became Parkes Way. The NCDC's acceptance of the Holford vision set the design context for the completion of Anzac Parade and the construction of the Portal Buildings under the direction of NCDC architects and planners. The Portal Buildings have heritage significance.  After a number of schemes for Canberra's lake, detailed planning of the Lake edges was begun in 1954. Lake Burley Griffin was created in 1964 by the damming of the Molonglo River by Scrivener Dam. It reached its predicted level of 556 metres in the same year. The northern shore of the lake between Commonwealth and Kings Avenues was landscaped from about this time to create Commonwealth and Kings Parks. In 1970, two vertical features were opened in the central basin of the lake. The Carillon, located on Aspen Island in the eastern part of the central basin, was a gift from the British Government to mark the fiftieth Jubilee of the founding of Canberra in 1963. In the western part of the central basin is the Captain Cook Memorial water jet commissioned by the National Capital Development Commission as part of the Cook Bicentenary year. In 1968 a small restaurant was built on a corner of the western part of the National Rose Garden.  NCDC architect and landscape architect Gareth Roberts and architect and landscape architect Richard Clough collaborated on the design of Anzac Parade and its architectural elements at this time. The two Portal Buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. With the establishment of the Australian War Memorial in the 1940s, the surrounding landscape was imbued with an associated symbolic character. This included the creation of Anzac Park and Anzac Parade. Anzac Park became the setting for a series of memorials commemorating Australian involvement and sacrifice in war. Anzac Parade was opened by Her Majesty Queen Elizabeth II on Anzac Day 1965, the fiftieth anniversary of the landing of the Anzacs at Gallipoli. It is the setting for a series of memorials commemorating Australian involvement and sacrifice in war and is the major national venue for the Anzac Day March and other ceremonies to commemorate those who served Australia in times of conflict. It has a deep symbolism for many Australians and its vista, linking the Memorial with Parliament House, adds aesthetic and emotional value to the place, which has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia.  Over time the spaces flanking the land axis to the south of the Lake have been filled with government buildings of varying character. These include the Treasury Building established 1967-70, the National Library in 1968, the High Court in 1980, National Gallery in 1982 and the National Science and Technology Centre in 1988. Associated with the Gallery is the extensive and significant Sculpture Garden established in 1982.  In 1972 an informal Aboriginal Embassy was established in front of Old Parliament House. The Embassy became the focus of a campaign for land and other rights for Aboriginal and Torres Strait Islander people. In 1992 the Embassy was re-established.  The most recent major change to the central National area was the construction of a new Parliament House on Capital Hill. In 1974, The site of Capital Hill for Parliament House, was chosen by a joint sitting of both Houses of Parliament. An Act of Parliament extended Parliamentary jurisdiction over work in the Parliamentary Triangle, henceforth known as the Parliamentary Zone. Completed in 1988, the building has resulted in a number of significant changes to the area. The relocation of the Parliament to the new building left the Old Parliament House without its original use. The construction of the building also resulted in the levelling of Camp Hill, Griffin's intended location for a Parliament House and its incorporation into the broader formal landscape of the new Federation Mall. Finally, the new Parliament House involved the construction of a large complex of buildings and extensive new landscape areas. The changes affected most of Capital Hill. The winning design, by Mitchell, Giurgola and Thorp Architects, considered the land axis of Canberra as the fundamental gesture of the City, a line around which all other design has evolved in circular and radial directions (Reid 2002).  During 2001-2002 new designed features were constructed across the Land Axis of the Vista landscape. These are Commonwealth Place and Reconciliation Place. In addition, a rotunda with exhibition, called Magna Carta Place is located to the west of the former Senate Garden.  Following the construction of Parliament House, emphasis was placed on the landscape of the Parliament Zone. The development of Federation Mall with its trees and central space was to balance Anzac Parade and to complete the visual Land Axis from Capital Hill to the War Memorial.  Use  By the turn of the century (2000-2001), the area was used for countless public events. These include memorial services such as the Anzac Day March and the Dawn Service, public protest demonstrations, celebration events, sporting activities, water races, art displays, fireworks and large-sale concerts. In addition it is used by people informally for weddings, picnics, and fairs. The area is a popular destination for tourists and schoolchildren.  DESCRIPTION  The central National area of Canberra is an extensive cultural landscape comprising buildings, roads, parks, tree plantings and a lake. The area is designated for Parliamentary and National Capital uses. The major features of the area include: Parliament House with its gardens and paved areas, State Circle Cutting (geological feature), Old Parliament House and curtilage, East Block, West Block and the Dugout, the John Gorton Building, the National Gallery of Australia, the High Court of Australia, the High Court - National Gallery precinct, National Science and Technology Centre, the National Library of Australia, Treasury Building, National Rose Gardens, The Sculpture Garden of the National Gallery, King George V Memorial, Aboriginal Embassy, the Portal Buildings, Australian War Memorial and memorials along Anzac Parade, Aspen Island, the Carillon, Kings Park, HMAS Canberra Memorial, Merchant Navy Memorial, Blundell's Cottage, Commonwealth Park, Kings Park, the Peace Park, Regatta Point Exhibition Building and Restaurant, Captain Cook Memorial Water Jet, the Lakeshore Promenade, and extensive mature plantings and avenues of trees such as those along Anzac Parade. The area also includes fountains, roads, car parks, landscaped areas, a restaurant, kiosk and the residence of the Catholic Archbishop. The spaces, particularly the Land Axis, are a major feature.  The central National area has a strong sense of symmetry based on the land axis. The Parliament House, Old Parliament House and Australian War Memorial are located on the axis. In addition, the landscape features of Federation Mall, Parkes Place (the landscape feature not the roads) and Anzac Parade are also located on the axis. Other major features in the area are generally balanced about the axis such as: East and West Blocks, the gardens of Old Parliament House, the Portal Buildings, the eastern and western parts of the National Rose Gardens, Administrative and Treasury Buildings, the National Gallery/High Court group and the National Library/National Science and Technology Centre group, as well as the Carillon and Captain Cook Memorial water jet. The road system also generally reflects the symmetrical planning of the area based on the land axis.  The Anzac Parade Memorials comprises two main components, Anzac Parade and Anzac Park. Either side of Anzac Parade is bounded by Anzac Park. Treed sloping grassy strips contain 10 symmetrically placed aprons prepared for national memorials. In 2002 there were 11 memorials on Anzac Parade, tributes to the men and women of the Australian military. These memorials are: (1) the Australian Hellenic Memorial, Limestone Avenue intersection, (2) the Australian Army Memorial, near Currong Street, (3) the Australian National Korean Memorial, near Currong Street, (4) the Australian Vietnam forces National Memorial, opposite Booroondara Street, (5) the Desert Mounted Corps Memorial, opposite Amaroo Street (commonly known as the Light Horse Memorial), (6) the New Zealand Memorial (7) the Rats of Tobruk Memorial , opposite (5), (8) Royal Australian Air Force Memorial, opposite Page Street, (9) the Australian Service Nurses Memorial, (10) the Royal Australian Navy Memorial, and (11) Kemal Ataturk Memorial, Fairbairn Avenue intersection.  The array of mature tree plantings are all regarded as important. Some are classified as notable by Pryor and Banks (1991) and these include CALOCEDRUS DECURRENS on King George Terrace planted in 1927, CUPRESSUS ARIZONICA planted in 1926 on King George Terrace, EUCALYTUS GLOBULUS at the Australian War Memorial, E. MAIDENII group planted c 1927. Commemorative trees in the Parkes area, include the CUPRESSUS SEMPERVIRENS 'Stricta' planted in 1926 by nine members of the Empire Parliamentary Association, ARAUCARIA Bidwilli PLANTED BY THE duke of York in 1927 to commemorate his visit to Canberra to open the first Parliament House and CUPRESSUS ARIZONICA, planted by the wife of the then United States President, Mrs Lady Bird Johnson, at the time of their visit to Canberra in 1966. Within Commonwealth Park are a QUERCUS ROBUR planted by Princess Marina in 1964, and a CURRESSUS GLABRA planted by Mrs Lady Bird Johnson. Within the curtilage of the Australian War Memorial is a PINUS HALPENSIS planted by the Duke of Gloucester in 1934, believed to have been raised from seed from a cone collected from Lone Pine Ridge, Gallipoli in 1915. Also in curtilage is a EUCALYPTUS NICHOLII to replace the E. PAUCOFORA planted by Queen Elizabeth in 1954 to mark the beginning of the Remembrance Driveway to Sydney (Pryor and Banks 1991). | | | |
| **History:** Not Available | | | |
| **Condition and Integrity:** | | | |
| The central National area is an extensive cultural landscape with a variety of landscape and building features. Individual elements vary in their condition and integrity. At a general level, the area is in fair to good condition. The values relating to the cultural landscape design and special association with Griffin are degraded by the changes made over time to Griffin's plan. The location of Old Parliament House, removal of Camp Hill, location of the new Parliament House and parts of the road layout as constructed are all variations from Griffin's plan. Given these changes, the area displays only a poor to medium level of integrity with regard to these values. In 1994 the National Capital Planning Authority released details of the Central National Area Design Study. This includes proposals for significant changes to the area. | | | |
| **Location:** | | | |
| About 260 ha, comprising the whole of the area bounded by the northern alignment of State Circle, the western alignment of Kings Avenue, the southern alignment of Parkes Way and the eastern alignment of Commonwealth Avenue, excluding the Archbishops Residence and grounds being Block 1 Section 2 Parkes; the whole of Anzac Parade and Anzac Park and the whole of Section 39, Campbell. | | | |
| **Bibliography:** | | | |
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**Appendix B: Project Brief**

**SCHEDULE 3 Form of NCA Request for Quotation**

**Request for Quotation in relation to the Deed of Standing Offer for the Estate Services Panel:**

Pursuant to clause 3.2 of the Deed of Standing Offer entered into by the NCA and the Service Provider dated 28 August 2015 number C15/098 the NCA issues this Request for Quotation to the nominated Service Provider.

* + **RFQ Number: 19/232**
  + **To Service Provider**

|  |  |
| --- | --- |
| Service Provider Name | Duncan Antony Marshall |
| Service Provider ABN | 68 098 445 824 |

* + **From NCA**

|  |  |
| --- | --- |
| NCA Service Manager | Director Statutory Planning & Heritage |

* + **Scope of the requested Services, including the relevant BSP**

|  |  |
| --- | --- |
| BSP: | Heritage Advice – Heritage Management Plans |
| Description of the requested Services  **Introduction**  The NCA is seeking to review and update four existing heritage management plans (HMPs):   * Parliament House Vista (2010) * Anzac Parade (2013) * National Carillon and Aspen Island (2011) * Lake Burley Griffin and Adjacent Lands (2009)   The Parliament House Vista and National Carillon and Aspen Island HMPs address places entered in the Commonwealth Heritage List, the Anzac Parade HMP addresses the National Heritage values of the Australian War Memorial and Memorial Parade, a place entered in the National Heritage List.  The Lake Burley Griffin and Adjacent Lands HMP was prepared to address the heritage values identified under the NCA’s Heritage Strategy.  As the Commonwealth entity responsible for these places, the NCA is required to manage the places in accordance with their heritage significance and meet statutory obligations under the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act).  You may quote for one or more of the four HMPs that require review and updating. A separate Schedule 4 form (Service Provider’s Form of Quotation) should be completed for each HMP being quoted. (The Service Provider’s Form of Quotation is at the end of this request for quotation).  **Study Area**   * Parliament House Vista - see Attachment A. * Anzac Parade - see Attachment B. * National Carillon and Aspen Island - see Attachment C. * Lake Burley Griffin and Adjacent Lands - see Attachment D.   **Objectives**   * Review the current Heritage Management Plan, in accordance with the requirements of the EPBC Act. * Prepare an updated Management Plan in accordance with the requirements of the EPBC Act and taking into account the findings of the review, to assist the NCA in the practical management of the place.   **Requirement**  Requirements 1 to 8 below are requirements common for all of the HMPs.   1. Review and prepare a report on the current (Heritage) Management Plan that meets the requirements of the EPBC Act (s.341X) and in accordance with guidance published on the Department of Environment and Energy (DoEE) website:   http://www.environment.gov.au/system/files/resources/7a45a010-bfc0-4c58-8d69-fce2a4474915/files/management-plans.pdf  http://www.environment.gov.au/heritage/publications/working-together-managing-commonwealth-heritage-places   1. Update the management plan for the Parliament House Vista, taking into account the findings of the review, which meets the requirements of the EPBC Act (s.341S) and is consistent with the Commonwealth Heritage management principles. 2. Include the gazetted Commonwealth Heritage values as the Commonwealth Heritage values in the updated management plan. 3. Advise whether an updated significance assessment against the Commonwealth Heritage criteria is needed. 4. Identify and discuss any impacts on the assessed heritage values as a result of changes to the place since the preparation of the current Management Plan (2010). 5. Prepare a Public Consultation report responding to written comments received during the statutory consultation period. 6. An Executive Summary at the beginning of the HMP that includes a general description and summary about the significance of the place (in plain English). 7. Where relevant, recognise/identify adjacent listed places and HMPs.   Specific additional requirements related to the Parliament House Vista:   1. Develop principles/policy to guide possible future development such as:  * additional car parking in the central parklands/Regatta Point and associated access issues * additional memorials in Kings Park * uses for Rond Terrace eg installation of memorials, events, etc * grade separation at Parkes Way-Anzac Parade * uses along the Land Axis (eg permanent/temporary, events, infrastructure) * potential relocation or phase out of the Boundless Playground * public safety and infrastructure/standards required   to avoid or minimise adverse effects on heritage values.   1. Develop guidance for the management of trees based on the NCA draft Tree Management Policy (in preparation).   Specific additional requirements related to Anzac Parade:   1. Develop principles/policy to related to the hebe plantings, including whether these could be removed for alternative species or treatment. 2. Consider possible new development on Anzac Parade, such as public toilets. 3. Memorial bays – consider possibility for one more pair of bays either side of the Parade at the southern end. 4. Develop guidance for the management of trees based on the NCA draft Tree Management Policy (in preparation).   Specific additional requirements related to the National Carillon and Aspen Island:   1. Address space activation as a priority: consider possible/not possible uses (eg amphitheatre space, beach locations) and permanent event infrastructure. 2. Consider new development, such as second bridge to the island.   Specific additional requirements related to Lake Burley Griffin and Adjacent Lands:   1. Identify strategic locations for new clubs and other uses/activities. 2. Consider permissible uses (eg seaplanes, paragliding, other water-based activities). 3. Improve definition of boundary – clarity about extent of foreshore and consistently apply. 4. Provide more guidance about management of Indigenous heritage values. 5. Remove the following areas from this HMP: Stirling Ridge, Yarramundi Peninsula and Dam and Bridges. These areas will be addressed under separate plans to integrate with ecological management plans and specific infrastructure management plans. 6. The Study Area, as shown in Attachment D, includes predominantly the water area with some land areas identified. Please also allow for a lakeshore perimeter boundary of approximately 50m to 80m to be included in the HMP. Further clarity about the Study Area will be provided at the project inception meeting.   **Stakeholder and Community Engagement**  The NCA will seek public comment on the draft management plan in accordance with the requirements of the EPBC Act. Comments will be sought from government and non-government stakeholders, Aboriginal representative groups and the general community.  Any written comments received during the consultation period will be forwarded to the Service Provider. The Service Provider is required to address each comment in a ‘Public Consultation Report’. The draft Management Plan will be amended by the Service Provider, where appropriate.  In preparing draft documentation, the Service Provider should allow for stakeholder consultation, including other Commonwealth land managers/custodians within and adjoining the place boundary.  The Service Provider will be required to meet with NCA business areas in preparing guidance related to maintenance and asset management.  **Standards**  The preparation of the management plan should be guided by:   * The heritage provisions of the EPBC Act and Schedules 5A and 7A of the *Environment Protection and Biodiversity Conservation Regulations 2000*. * *Working Together: Managing National Heritage Places. A guide for Commonwealth Agencies* (Department of the Environment, Water, Heritage and the Arts, 2008).   http://www.environment.gov.au/resource/working-together-managing-national-heritage-places   * *Working Together: Managing Commonwealth Heritage Places. A guide for Commonwealth Agencies* (Department of the Environment, Water, Heritage and the Arts, 2008).   http://www.environment.gov.au/resource/working-together-managing-commonwealth-heritage-places   * The Guidelines for the Assessment of Places for the National Heritage List:   http://www.environment.gov.au/resource/guidelines-assessment-places-national-heritage-list   * Other guidance and information at: http://www.environment.gov.au/heritage/management/commonwealth   **Deliverables**   1. Heritage Management Plan (HMP) Review Report. 2. First draft updated HMP. 3. Second draft updated HMP 4. Public Consultation Report 5. Final draft revised HMP   A project inception meeting with the NCA Service Manager will be scheduled once the contract is awarded.  **Delivery format**  All documents will be provided to the NCA in hard copy and digitally (Word and PDF format).  Final documents must be supplied with three hard copies and a high-resolution digital copy. Images and drawings in the report should also be supplied separately in digital format.  In 2010, the Australian Government, through the Web Accessibility National Transition Strategy (NTS), implemented a policy of web accessibility, requiring all Australian government websites to adopt best practice solutions and conform to the Web Content Accessibility Guidelines Version 2.0 (WCAG 2.0).  The final updated HMP must also be provided in a format that is consistent with the web accessibility standards adopted by the Australian Government. | |

* + **Time frame for the provision of the requested Services**

|  |  |
| --- | --- |
| Timeframe for the provision of the requested Services | The NCA requires the services to be provided by:   * Anzac Parade – December 2019 * National Carillon & Aspen Island – December 2019 * Parliament House Vista - February 2020 * Lake Burley Griffin & Adjacent Lands – February 2020 |

* + **Key Personnel**

The Service Provider should identify and provide details of the key personnel who will provide the Services, including the use of suitably qualified and experienced professionals in the fields of architecture and landscape architecture.

Details of staff should include a short resume, their role and the percentage of time they will spend on the project. If the personnel have already been specified in the Deed of Standing Offer there is no requirement to include their resume.

* + **Sub-consultants**

The Service Provider should provide the details of any Sub-consultants required to provide the Services and the tasks they will be performing.

**ATTACHMENTS**

1. Study area - Parliament House Vista
2. Study area - Anzac Parade
3. Study area - National Carillon and Aspen Island
4. Study area - Lake Burley Griffin and Adjacent Lands

Responses can be sent by mail to the Director Statutory Planning & Heritage, National Capital Authority, GPO Box 373, Canberra ACT, 2601, or emailed to [heritage@nca.gov.au](mailto:heritage@nca.gov.au).

Deadline for responses: **5.00pm 29 April 2019.**

**Appendix C: Community-Based Values Research Methods**

**Social significance**

The National Heritage definition of social significance under criterion (g) is,

‘the place has outstanding heritage value to the nation because of the place’s strong or special association with a particular community or social group for social, cultural or spiritual reasons.’

Social significance is a value held by today’s community. While historical research may be able to demonstrate considerable longevity and continuity of association, this is not enough to demonstrate social significance. Rather, the associated communities or cultural groups must hold these values. Therefore the task of social significance research is to understand the nature of the associations with a place and whether this gives rise to significance in the terms of the definition. It also involves understanding whether significance resides in the fabric of the place or in other aspects such as its use, accessibility or aesthetic appreciation.

**Establishing social significance**

Methods for assessing social significance are not defined in the national guidelines (AHC 2009). For this project, the methods used are those that have previously been applied to the assessment of National Heritage values by the consultants for this plan.

Defining a *community or cultural group* may involve:

* historical research;
* social or demographic profiling;
* qualitative data collection and analysis; and
* consultation.

Establishing that an *association* exists may be undertaken in a number of ways including social research approaches (eg. surveys, observation) and anthropological techniques.

Establishing that the association is *strong* and/or *special* and is held *collectively* is likely to involve working directly with the particular communities or cultural groups. The techniques used may include direct questioning and observation of behaviours. By seeking a variety of evidence from different sources, it is more likely that the associations and their importance can be clearly established.

The approach adopted for the assessment of social significance involved considering:

* Who are the communities or cultural groups with potential attachment to Anzac Parade for social, cultural or spiritual reasons?
* What evidence is there of strong or special association or attachment, and by whom?
* Considered nationally, are these values sufficient to demonstrate outstanding heritage value to the nation?

**Evidence of social significance**

To determine whether a place has outstanding value to the nation there needs to be:

* evidence that the place satisfies the descriptive element of the criteria – that is ‘strong or special association with a particular community or cultural group for social, cultural or spiritual reasons’; and
* there is evidence that it is also of ‘outstanding heritage value to the nation’.

Establishing that a value is ‘outstanding’ can be established in part by comparison with other broadly comparable places, or a finding that elements of a place are unique.

Guidelines designed to assist in the interpretation and application of each of the National Heritage criteria were released in 2009 (Australian Heritage Council).

In terms of assessing social values, the definition of three terms – *strong*, *special* and *association* in the guidelines is of particular importance:

* *strong* is defined as meaning of ‘great force, effectiveness, potency or cogency, and firm or unfaltering under trial’ (*Macquarie Dictionary* 4th Edition 2005);
* *special* is defined as of a distinct or particular character, distinguished or different from what is ordinary or usual – extraordinary, exceptional, especial (*Macquarie Dictionary* 4th Edition 2005); and
* *association* means associated with or connected with (*Macquarie Dictionary* 4th Edition 2005).

In terms of the phrase ‘*particular’* community or cultural groupthe guidelines suggest that particular refers to a specific or definable or identifiable community or cultural group. *Community or cultural group* has been defined to mean a group or body of people that share characteristics such as social organisation and locality (eg. a locality and its community), culture (ethnicity, culture, beliefs, traditions), or spiritual values. In the assessment of social significance, the sharing of deeply felt experiences and activities can also create a community (eg. a group of people who train for and experience war service together; people who work closely together, etc). However, the guidelines are clear that a group of people who *only* share ‘common expertise’ – for example a professional group or special interest group – would not usually constitute a community or cultural group.

Threshold tests are applied to each criterion. For social significance, the threshold tests include:

* that it is *people within* a particular community or cultural group that *collectively* have the strong or special associations;
* that the community or cultural group is *clearly identifiable* (ie. particular);
* that there is *clear evidence* that the community or cultural group has a connection – a strong or special association – with the place; and
* the connection or association is *enduring* and that there is a *deep sense* of ownership or connectedness.

Generally the expectation is that the association is evident today, although the guidelines note that in some cases significant former associations by past communities or cultural groups may meet the threshold.

To be of ‘outstanding heritage value to the nation’ it is generally expected that:

* community recognition will *usually* be beyond the region or state (note that this is not a requirement, as there may instances where this is not the case); and
* there will be extensive demonstration of caring or identification by the Australian community (however places that are little known may be able to achieve the threshold).

**Indicators of social significance**

An indicator of significance defines the grounds on which a place may satisfy the criterion noted above. To help interpret the criterion and indicator, the guidelines note that:

* connection to a place may include a continued association by a number of people (but not all of those) who comprise a community or cultural group;
* the place may be the setting for an event, or may embody through tradition, history or art the representation of an event;
* there is a strong connection between a place and a uniquely Australian cultural activity and if this is the reason why the particular community or cultural group has a strong or special association; and
* there is a strong association with a nationally important story which continues as a symbolic national story, and if this is the reason why the particular community or cultural group has a strong or special association.

Three more specific indicators of social value have been used in the past, and these are still considered relevant:

* **Important to a community or cultural group as a landmark, marker or signature:** this indicator is about the associations and meanings that a place may have because of its role as a landmark or signature place (icon) for a community or cultural group, one that marks a community’s or cultural group’s place in the world physically and metaphorically.
* **Important as a reference point in a community’s or cultural group’s identity or sense of itself:** this indicator is about associations and meanings that help create a sense of community or cultural group identity, such as places that help define collective, spiritual or traditional connections between past and present, that reflect important and shared meanings, that are associated with events having a profound effect on a community or cultural group, that symbolically represent the past in the present, or that represent attitudes, beliefs or behaviours fundamental to community or cultural group identity.
* **Strong or special attachment developed from use and/or associations:** this indicator is designed to recognise that a place which provides an essential public or shared function can, over time, gain strong and special attachments through longevity of use or association, especially where that place serves as a shared meeting place (formally or informally).

These indicators have been used on a number of National and Commonwealth Heritage assessments and management plans. The first indicator often strongly aligns with aesthetic values.

Assessing the relative strength of association, the length of association and the relative importance of the place to the identified community or cultural group can be important. Comparison with other places that have a similarly strong and special association for that particular community or cultural group may be helpful and revealing. In no instance should these tests be interpreted as a place needing a ‘majority vote’ nor do they need unanimous agreement.

**Aesthetic significance**

The National Heritage definition of aesthetic significance under criterion (e) is,

‘The place has outstanding heritage value to the nation because of the place’s importance in exhibiting particular aesthetic characteristics valued by a community or cultural group’

Aesthetic value is the emotional response by individuals to a place or natural or cultural elements within it (Ramsay & Paraskevopoulos 1993). While visual elements such as outstanding landforms, or compositional qualities are often preferenced in understanding aesthetic value, non-visual attributes (eg. sound, smell or particular understandings about the place) which evoke response, feeling or sense of place can also be valued as aesthetic characteristics.

Emotional response to place can be either positive or negative, though again the former is more commonly documented. Examples of responses which indicate aesthetic value might include awe, inspiration, sense of peace, mystery or fear.

Research into aesthetic response can involve direct consultation (interviews, surveys), observation and research into the expression of aesthetic values through art, poetry, photography, and literature, and through popular culture through expressions such as community art, and snapshot web sites.

Cultural features or landscapes and natural features of landscapes with evocative qualities, symbolic or other associated meanings that are recognised and regarded as outstanding by community groups might also provide examples of aesthetic qualities.

A specific methodology was developed by the Department of the Environment, Water, Heritage and the Arts (now the Department of Agriculture, Water and the Environment) to support the assessment of ‘inspirational landscapes’ (Context 2003). It offers eight specific indicators of significance for understanding the values of such landscape places – four of these indicators relate to criterion (e). The use of this methodology is discussed further below.

Defining the aesthetic characteristics of the place may involve considering:

* artistic works – art, music, poetry or literature (including Aboriginal art) inspired by the features of a place can provide evidence that the place may have aesthetic value;
* expert evidence of community-held values; and
* technical studies such as landscape and visual assessments.

The methodologies for defining aesthetic characteristics are not described in the current National Heritage guidelines (AHC 2009). Instead the consultants have adopted the approaches used for previous National Heritage values assessments.

The types of evidence that can be useful in establishing that a community or cultural group *values* the aesthetic characteristics of a place may include:

* methods designed to find out directly what communities or cultural groups value, for example, surveys, focus group workshops, interviews, place surveys (eg. visitor surveys), perception studies;
* historical research to investigate the continuity of connections and values;
* contemporary images and expressions used or created by a particular community or cultural group (including snapshots, logos, naming, etc);
* artistic appreciations of the place – what evidence is there that the place has been the subject of artistic endeavours, based on the idea that such artistic endeavours may both reflect and influence the way a place is appreciated and responded to;
* tourism images and descriptions used to promote a place, based on the concept that such imagery seeks to capture the essence of the place, for example, web sites, post cards, posters, publications, logos, etc; and
* other evidence such as wide recognition of and knowledge about a place, naming, stories and songs, writing, and actions by groups of people to save a place based on declared aesthetic attributes.

Based on the Guidelines and the Inspirational Landscapes methodology (see below), the approach used for Anzac Parade involved:

* identifying the communities or cultural groups that may value the aesthetic characteristics of Anzac Parade;
* through research, focus groups and interviews seeking to discern the aesthetic characteristics that are valued, by whom and how strongly; and
* finally, considering whether the aesthetic values held are sufficient to demonstrate national importance.

The expectation is that multiple sources of data, not just one single source, are required to demonstrate this value. The extent of the data required is not defined in the guidelines. This plan considers a number of types of data which can be used to provide evidence of aesthetic appreciation. The aim is to look at both the evidence and the strength of the evidence, based on existing data, combined with new material gathered through focus groups and interviews.

Further general detail about establishing aesthetic significance is provided below.

**Evidence of aesthetic significance**

To determine whether a place has outstanding value to the nation there needs to be:

* evidence that the place satisfies the descriptive element of the criteria – that is ‘importance in exhibiting particular aesthetic characteristics valued by a community or cultural group’; and
* evidence that it is also of ‘outstanding heritage value to the nation’.

Establishing that a value is ‘outstanding’ can be in part by comparison with other broadly comparable places (or a finding that elements of a place are unique).

In terms of assessing aesthetic values the definition of aesthetics and beauty in the National Heritage assessment guidelines (Australian Heritage Council 2009) are important:

* *aesthetic* (as an adjective) is defined in the *Macquarie Dictionary* (2001) as ‘having a sense of the beautiful, characterised by the love of beauty’. The *Macquarie Dictionary* (2005) includes ‘relating to the sense of the beautiful or the science of aesthetics’ and ‘having a sense of the beautiful; characterised by a love of beauty’;
* *beauty* means ‘that quality or characteristic which excited an admiring pleasure or delights the eye or the aesthetic sense (*Macquarie Dictionary*, 4th Edition, 2005); and
* ‘*exhibiting particular aesthetic characteristics*’ has been interpreted as meaning that the place has aesthetic characteristics that are able to be defined (‘particular’) and be identified within the place under consideration.

In relation to the definition of a community or cultural group, the criterion requires consideration of:

* ‘*valued by a community or cultural group*’ – the term ‘valued’ has been interpreted to mean that the characteristics are appreciated, respected, esteemed, treasured, etc, by a group of people that can be defined as a community or as cultural group; and
* *community or cultural group* has been defined to mean a group or body of people that share characteristics such as social organisation and locality (eg. a locality and its community), culture (ethnicity, culture, beliefs, traditions), or spiritual values. In the assessment of social significance, the sharing of deeply felt experiences and activities can also create a community (eg. a group of people who train for and experience war service together; people who work closely together, etc).

The guidelines clarify that a community can exist at ‘various levels’ and that there is no statutory requirement for a community to be substantial in size. On the other hand, a community can also refer to the Australian community as a whole.

In some instances a ‘shared interest group’ may be a community, however generally professional groups and special interest groups are not considered to be a ‘community or cultural group’ – under the guidelines ‘common expertise’ is not sufficient in itself to define a community or cultural group.

**Thresholds**

Threshold tests are applied to each criterion. For aesthetic significance, the threshold tests include:

* that the community or cultural group is *clearly identifiable*;
* that there is *clear evidence* of a community or cultural group valuing the aesthetic characteristics of the place;
* that the place is *valued strongly* by the identifiable community or cultural group, with the strength of attachment being a factor that is specifically assessed on a case-by-case basis; and
* that to be nationally important the community recognition will *usually* be beyond the region or state (note that this is not a requirement, as there may instances where this is not the case).

**Indicators of aesthetic significance**

An indicator of significance defines the grounds on which a place may satisfy the criterion. For criterion (e) the indicator is,

Features of beauty or features that inspire, emotionally move or have other characteristics that evoke a strong human response.

The guidelines (AHC 2009) provide some notes to help interpret this indicator:

* aesthetic quality means the particular characteristics of an area that inspire or move people; and
* aesthetic quality is determined by the response from experiencing the environment or particular attributes of that place (primarily visual elements but may also include emotional responses, sense of place, sounds, smell or any other factor having a strong impact on human thoughts, feelings and attitudes).

A useful definition is,

‘Aesthetic value is the response derived from the experience of the environment or of particular cultural and natural attributes within it. This response can be either to the visual or to non-visual elements and can embrace emotional response, sense of place, sound, smell and any other factor having a strong impact on human thought, feelings and attitudes.’ (Ramsay & Paraskevopoulos 1993, p. 79)

Usually multiple sources of data are required as evidence that the experience of a place has evoked a response across a community or cultural group, and to demonstrate that the response and values are strongly held by that community or cultural group. Comparisons with other similar places are usually required to determine that the place meets ‘a high aesthetic ideal’ (AHC 2009, p. 36).

To define whether a place exhibits significant aesthetic values – that is if it *‘exhibits outstanding design or aesthetic qualities valued by the community or a cultural group’ –* the following indicators can be applied:

* the place or attributes within it creates profound emotional response in communities and individuals associated with the place (eg. inspirational, awe inspiring, majestic, fearful, peaceful, tranquil, mysterious);
* the aesthetic response is evidenced in action, creative response or community attitudes about the place; and
* the place contains outstanding landforms or compositional qualities (eg. combinations of colour, form, texture, movement or particular design features) which can be identified through community or professional assessment as the source, or sources, of aesthetic response.

The assessment should demonstrate the particular *aesthetic qualities* exhibited by the place, and that these particular qualities are *valued* by a community or cultural group. *Valued* means appreciated, respected, esteemed, treasured, etc.

Other factors may be taken into account including:

* the strength and nature of aesthetic response;
* the extent to which the aesthetic response is special or particular to this place;
* the breadth of the aesthetic response (eg. is the aesthetic response shared across individuals and communities, is there consistency in the values held across the range of cultural groups?); and
* the extent of recognition of the place for its aesthetic characteristics across geographic and cultural boundaries.

Other factors which might be considered include longevity of aesthetic response for particular communities or cultural groups.

**Inspirational landscapes**

The Commonwealth Government has undertaken work on the National Heritage theme of inspirational landscapes (Sub-Theme 4.7 under Theme 4 - Understanding and Shaping the Land) and has defined a series of indicators (Context 2003). These have now been used in other National Heritage assessments. The inspirational landscapes theme crosses a number of the National Heritage criterion, including both social and aesthetic significance.

To date this theme has been mainly used for the assessment of places with potentially outstanding natural values, the exception being the assessment of aesthetic values of the City of Broken Hill in 2010.

Inspirational landscapes have been defined as:

‘Inspirational landscapes are places that inspire emotional, spiritual and/or intellectual responses or actions because of their physical qualities as well as their meanings, associations, stories and history’ (Context 2003, p. 15)

Eight indicators were developed to assist in the assessment of Inspirational Landscapes. Each is linked to the National Heritage criteria.

| **Table 12. Inspirational Landscape Indicators and National Heritage Criteria** | | | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Indicators** | **Criterion** | | | | | | | | |
| **A** | **B** | **C** | **D** | **E** | **F** | **G** | **H** | **I** |
| 1. Powerful landscapes |  |  |  |  |  |  |  |  |  |
| 2. Stories |  |  |  |  |  |  |  |  |  |
| 3. Uncommon landscapes |  |  |  |  |  |  |  |  |  |
| 4. Defining expressions |  |  |  |  |  |  |  |  |  |
| 5. Inspired action |  |  |  |  |  |  |  |  |  |
| 6. Contemplative landscapes |  |  |  |  |  |  |  |  |  |
| 7. Cultural practices |  |  |  |  |  |  |  |  |  |
| 8. Sacred landscapes |  |  |  |  |  |  |  |  |  |

Considering Anzac Parade and its possible values, the four indicators relevant to the assessment of aesthetic values are:

* **Powerful landscapes** – landscapes that create a powerful emotional response usually due to their exceptional features.
* **Uncommon landscapes** – landscapes with uncommon and unusual qualities within an Australian context that have inspired strong emotional responses (as evidenced by art, action and visits).
* **Defining images and creative expressions** – landscapes that have inspired defining images and creative expressions that have shaped national perceptions and appreciation of a particular landscape or type of landscape.
* **Contemplative landscapes** – natural landscapes that are acknowledged as providing important opportunities for contemplation, spiritual reflection or refreshment of the human spirit.

A summary of each of these four indicators, including thresholds, measures and evidence, can be found in Context (2003).

**Terminology**

The following terms are used throughout the text related to community-based values.

*Community aesthetic values* – means aesthetic values that can be demonstrated to be held by a defined community or cultural group. These are distinguished from ‘expert’ or professional assessments of aesthetic, technical and design values which are covered elsewhere in this plan.

*Community* – Criteria (e) and (g) refer to ‘community or a cultural group’. In this plan ‘community’ is used as short hand to include both communities and cultural groups.

Further, this plan adopts a broad definition of communities and cultural groups as those that are defined by shared culture, beliefs, ethnicity, activity or experience.

*Associations* – means ‘the special connections that exist between people and a place’ (Australia ICOMOS 2000, Article 1.15).

*Meanings* – denotes what a place signifies, indicates, evokes or expresses (Australia ICOMOS 2000, Article 1.16).

**Identifying and understanding community-based values**

A range of methods was used to identify and understand the social and community-held aesthetic values of Anzac Parade. This involved identifying the communities or cultural groups with associations with Anzac Parade, and determining how to gain a sound appreciation of the values that might arise from those associations within the scope of the project.

The methods used and the rationale for selecting these methods are provided below.

***Framework***

The methods used to understand social and community-held aesthetic values can be generally described as ethnographic research, that is qualitative social research that seeks to understand a ‘community’ (or society or culture). In this instance, the research is seeking to understand associations and meanings that may be embodied in a place.

The preferred research methods are based on interviews, structured surveys, workshops or focus groups, and talking to key informants (eg. interviews with people with special knowledge about the place and its associated communities, such as other researchers, community leaders, commentators and observers).

By using multiple data sources, information can be compared and contrasted, enabling a richer understanding to emerge. As well, the use of multiple data sources in combination (triangulation) increases the reliability of the data although it does not offer a statistically validated sample. Iteration, that is the testing of preliminary ideas through continuing ‘rounds’ of research is also valuable in increasing the reliability of the results.

These methods were combined with a review of existing studies and other materials, thus creating a rich, multi-facetted data set.

***Previous research***

A key factor in defining the methods to be used was consideration of previous research and heritage values assessments. This research included:

* Research into community social and aesthetic values for Lake Burley Griffin undertaken by Context Pty Ltd for the *Lake Burley Griffin Heritage Management Plan* (Godden Mackay Logan 2009). The work included an on-line survey, focus groups, and analysis of a variety of other datasets. The research considered the values for the Canberra community and the broader Australian community. The project focused on the areas of National Capital Authority responsibility, being the lake and lake edge.
* Research into community social and aesthetic values for the *Parliament House Vista Area Heritage Management Plan* (Marshall and others 2010b). This assessment included an on-line survey, focus group and interviews.
* National Heritage assessment of the Australian War Memorial and the Memorial Parade. This assessment drew on a number of earlier studies and publications, but DoSEWPaC advised that no specific research was undertaken into social and community-held aesthetic values. Further, a heritage management plan has now been prepared for the Australian War Memorial (Godden Mackay Logan 2011, noting this has now been superseded).
* An Interim Heritage Places Register citation for Anzac Parade and Memorials was prepared in 1998 by ACT Heritage. This assessment draws on a range of published sources.
* Other materials examined included several perception studies, and significant publications such *Sacred Places* (Inglis 2005)*.*

***Sources consulted for the review of art and other creative media***

The following websites were searched using the key phrase ‘Anzac Parade Canberra’:

* Picture Australia (www.pictureaustralia.org);
* Canberra History (www.canberrahistory.org.au);
* Trove picture collection (trove.nla.gov.au/picture);
* ACT Library archives and manuscripts (www.library.act.gov.au/find/history/search/Manuscript\_Collections);
* ACT Heritage Library (www.images.act.gov.au); and
* Australian War Memorial website (www.awm.gov.au).

General image websites were also accessed:

* Photo Bucket (photobucket.com);
* Webshots (www.webshots.com);
* Flickr (www.flickr.com); and
* Google (www.google.com.au).

The following Canberra-based institutions were contacted by telephone and email, and requests made for their collections to be searched: National Capital Authority Library, Canberra Museum and Gallery, National Gallery of Australia, and ACT Heritage Library.

Other sources examined are listed in the bibliography.

**Appendix D: Framework for Assessing Heritage Significance**

**D.1 Definition of Cultural Significance**

For the purposes of this plan, the following definition of cultural significance is used.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.

Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.

Places may have a range of values for different individuals or groups. (Australia ICOMOS 2013, Article 1.2)

The heritage value of a place includes the place’s natural and cultural environment having aesthetic, historic, scientific or social significance, or other significance, for current and future generations of Australians. (Subsection 3(2) of the *Australian Heritage Council Act 2003*; Section 528 of the *Environment Protection and Biodiversity Conservation Act 1999*)

**D.2 National Heritage Criteria**

The National Heritage criteria for a place are any or all of the following:

(a) the place has outstanding heritage value to the nation because of the place’s importance in the course, or pattern, of Australia’s natural or cultural history;

(b) the place has outstanding heritage value to the nation because of the place’s possession of uncommon, rare or endangered aspects of Australia’s natural or cultural history;

(c) the place has outstanding heritage value to the nation because of the place’s potential to yield information that will contribute to an understanding of Australia’s natural or cultural history;

(d) the place has outstanding heritage value to the nation because of the place’s importance in demonstrating the principal characteristics of:

(i) a class of Australia’s natural or cultural places; or

(ii) a class of Australia’s natural or cultural environments;

(e) the place has outstanding heritage value to the nation because of the place’s importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;

(f) the place has outstanding heritage value to the nation because of the place’s importance in demonstrating a high degree of creative or technical achievement at a particular period;

(g) the place has outstanding heritage value to the nation because of the place’s strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;

(h) the place has outstanding heritage value to the nation because of the place’s special association with the life or works of a person, or group of persons, of importance in Australia’s natural or cultural history;

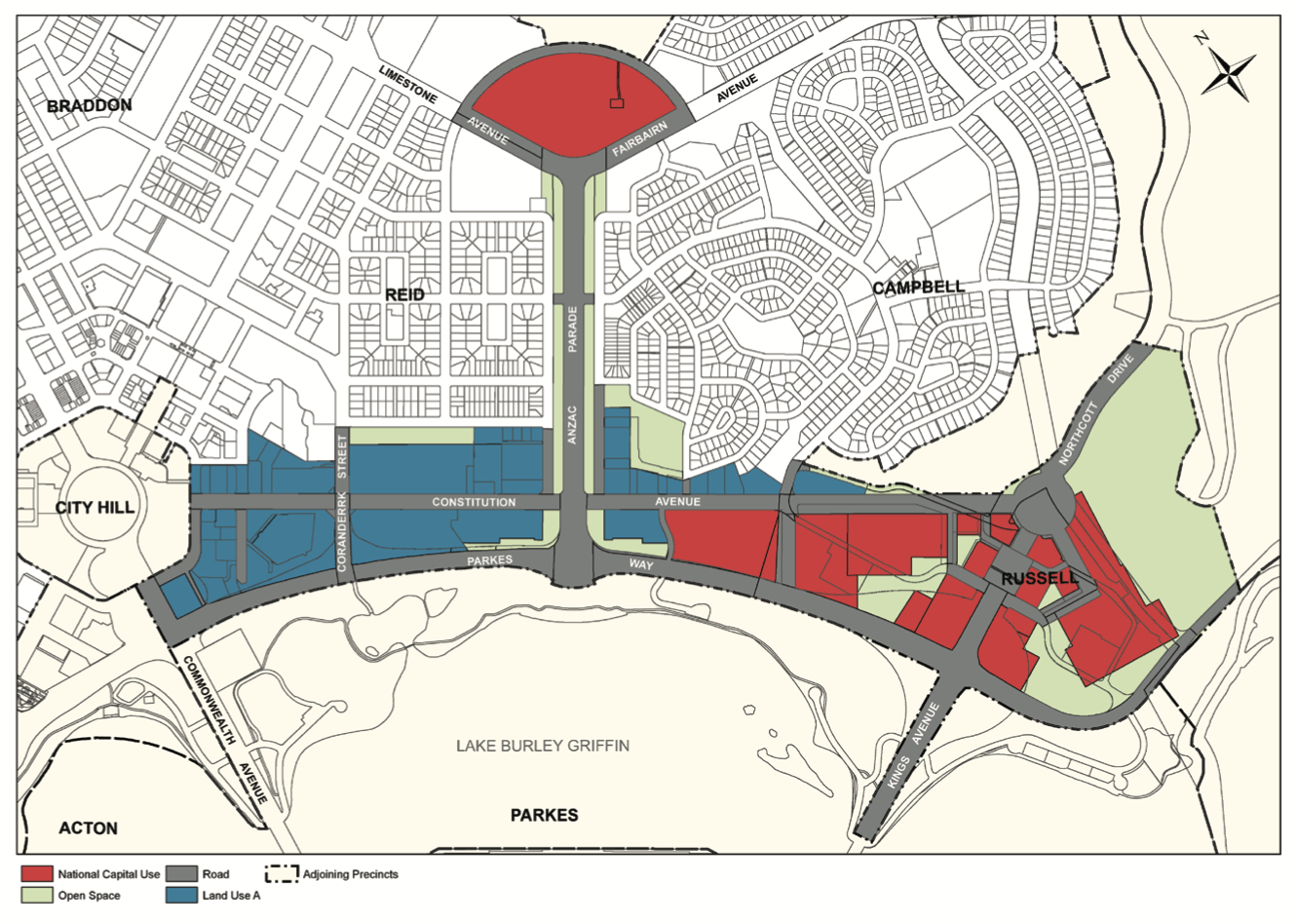
(i) the place has outstanding heritage value to the nation because of the place’s importance as part of indigenous tradition.

The cultural aspect of a criterion means the indigenous cultural aspect, the non-indigenous cultural aspect, or both. (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*, Section 10.01A)

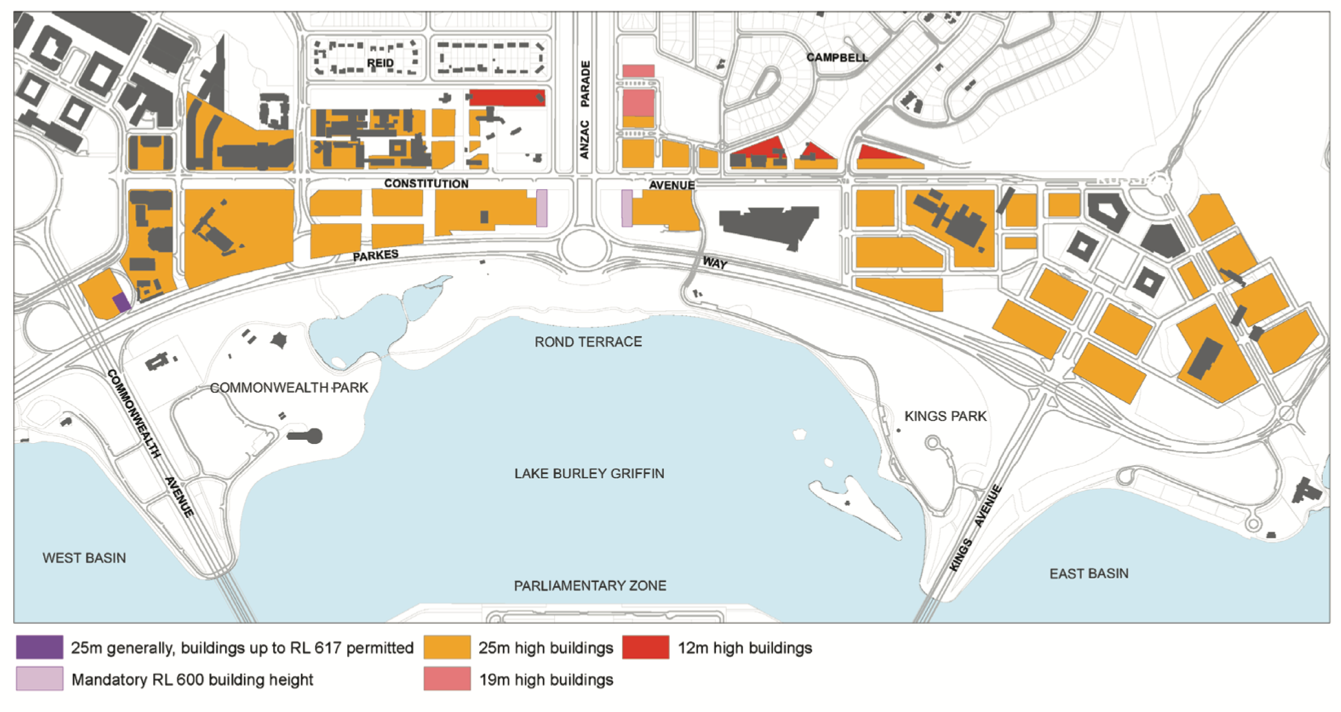
**Appendix E: Key Extracts from the National Capital Plan**

The following extracts have been taken from the *National Capital Plan* (NCA 2016).

**Land Use Zoning for Anzac Parade**



**Constitution Avenue and Anzac Parade Indicative Building Height and Form**



**Appendix F: Burra Charter**

**The Burra Charter**

The Australia ICOMOS Charter for Places of Cultural Significance

Australia ICOMOS Incorporated International Council on Monuments and Sites

2013

**ICOMOS**

ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO’s principal adviser on cultural matters related to World Heritage. The 11,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists, scientists, engineers and heritage administrators. Members in the 103 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has 27 International Scientific Committees that focus on particular aspects of the conservation field. ICOMOS members meet triennially in a General Assembly.

**Australia ICOMOS**

The Australian National Committee of ICOMOS (Australia ICOMOS) was formed in 1976. It elects an Executive Committee of 15 members, which is responsible for carrying out national programs and participating in decisions of ICOMOS as an international organisation. It provides expert advice as required by ICOMOS, especially in its relationship with the World Heritage Committee. Australia ICOMOS acts as a national and international link between public authorities, institutions and individuals involved in the study and conservation of all places of cultural significance. Australia ICOMOS members participate in a range of conservation activities including site visits, training, conferences and meetings.

**Revision of the Burra Charter**

The Burra Charter was first adopted in 1979 at the historic South Australian mining town of Burra. Minor revisions were made in 1981 and 1988, with more substantial changes in 1999.

Following a review this version was adopted by Australia ICOMOS in October 2013.

The review process included replacement of the 1988 Guidelines to the Burra Charter with Practice Notes which are available at: australia.icomos.org

Australia ICOMOS documents are periodically reviewed and we welcome any comments.

**Citing the Burra Charter**

The full reference is *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*. Initial textual references should be in the form of the *Australia ICOMOS Burra Charter, 2013* and later references in the short form (*Burra Charter*).

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The Burra Charter consists of the Preamble, Articles, Explanatory Notes and the flow chart.

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**The Burra Charter**

(The Australia ICOMOS Charter for Places of Cultural Significance, 2013)

**Preamble**

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988, 26 November 1999 and 31 October 2013.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

**Who is the Charter for?**

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

**Using the Charter**

The Charter should be read as a whole. Many articles are interdependent.

The Charter consists of:

* Definitions Article 1
* Conservation Principles Articles 2–13
* Conservation Processes Articles 14–25
* Conservation Practices Articles 26–34
* The Burra Charter Process flow chart.

The key concepts are included in the Conservation Principles section and these are further developed in the Conservation Processes and Conservation Practice sections. The flow chart explains the Burra Charter Process (Article 6) and is an integral part of the Charter. Explanatory Notes also form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained, in a series of Australia ICOMOS Practice Notes, in *The Illustrated Burra Charter*, and in other guiding documents available from the Australia ICOMOS web site: australia.icomos.org.

**What places does the Charter apply to?**

The Charter can be applied to all types of places of cultural significance including natural, Indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the *Australian Natural Heritage Charter*, *Ask First: a guide to respecting Indigenous heritage places and values* and *Significance 2.0: a guide to assessing the significance of collections*.

National and international charters and other doctrine may be relevant. See australia.icomos.org.

**Why conserve?**

Places of cultural significance enrich people’s lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations in accordance with the principle of inter-generational equity*.*

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

| **Articles** | **Explanatory Notes** |
| --- | --- |
| **Article 1. Definitions** |  |
| For the purposes of this Charter: |  |
| 1.1 *Place* means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions. | Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections. |
| 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.  Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.  Places may have a range of values for different individuals or groups. | The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.  Cultural significance may change over time and with use.  Understanding of cultural significance may change as a result of new information. |
| 1.3 *Fabric* means all the physical material of the *place* including elements, fixtures, contents and objects. | Fabric includes building interiors and sub-surface remains, as well as excavated material.  Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.  Fabric may define spaces and views and these may be part of the significance of the place. |
| 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*. | See also Article 14. |
| 1.5 *Maintenance* means the continuous protective care of a *place*, and its *setting*.  Maintenance is to be distinguished from repair which involves *restoration* or *reconstruction*. | Examples of protective care include:   * maintenance — regular inspection and cleaning of a place, e.g. mowing and pruning in a garden; * repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring; * repair involving reconstruction — replacing decayed fabric with new fabric   It is recognised that all places and their elements change over time at varying rates. |
| 1.6 *Preservation* means maintaining a *place* in its existing state and retarding deterioration. |  |
| 1.7 *Restoration* means returning a *place* to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material. |  |
| 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material. | New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance. |
| 1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use. |  |
| 1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place. | Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use. |
| 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance. |  |
| 1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character. | Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible. |
| 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place. |  |
| 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place. | Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance. |
| 1.15 *Associations* mean the connections that exist between people and a *place*. | Associations may include social or spiritual values and cultural responsibilities for a place. |
| 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses to people. | Meanings generally relate to intangible dimensions such as symbolic qualities and memories. |
| 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*. | Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material. |
| **Conservation Principles** |  |
| **Article 2. Conservation and management** |  |
| 2.1 *Places* of *cultural significance* should be conserved. |  |
| 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*. |  |
| 2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*. |  |
| 2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state. |  |
| **Article 3. Cautious approach** |  |
| 3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible. | The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding. |
| 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture. |  |
| **Article 4. Knowledge, skills and techniques** |  |
| 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*. |  |
| 4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate. | The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience. |
| **Article 5. Values** |  |
| 5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others. | Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.  In some cultures, natural and cultural values are indivisible. |
| 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place. | A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance. |
| **Article 6. Burra Charter Process** |  |
| 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process. | The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.  Understand Significance    Develop Policy    Manage in Accordance with Policy |
| 6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*. |  |
| 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner’s needs, resources, external constraints and its physical condition. |  |
| 6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored. | Options considered may include a range of uses and changes (e.g. adaptation) to a place. |
| 6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process. |  |
| **Article 7. Use** |  |
| 7.1 Where the *use* of a *place* is of *cultural significance* it should be retained. |  |
| 7.2 A *place* should have a *compatible use*. | The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place. |
| **Article 8. Setting** |  |
| *Conservation* requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*. | Setting is explained in Article 1.12. |
| New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate. |  |
| **Article 9. Location** |  |
| 9.1 The physical location of a *place* is part of its *cultural significance****.*** A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival. |  |
| 9.2 Some buildings, works or other elements of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate. |  |
| 9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*. |  |
| **Article 10. Contents** |  |
| Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate. | For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.  Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.  Article 33 deals with significant fabric that has been removed from a place. |
| **Article 11. Related places and objects** |  |
| The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained. |  |
| **Article 12. Participation** |  |
| *Conservation, interpretation* and management of a *place* should provide for the participation of people for whom the place has significant *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place. |  |
| **Article 13. Co-existence of cultural values** |  |
| Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict. | For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance. |
| **Conservation Processes** |  |
| **Article 14. Conservation processes** |  |
| *Conservation* may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance, preservation*, *restoration*, *reconstruction, adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*. | Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation. |
| **Article 15. Change** |  |
| 15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*. | When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.  It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.  Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action. |
| 15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit. |  |
| 15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit. |  |
| 15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance. |  |
| **Article 16. Maintenance** |  |
| *Maintenance* is fundamental to *conservation.* Maintenance should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*. | Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups. |
| **Article 17. Preservation** |  |
| *Preservation* is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance,* or where insufficient evidence is available to allow other *conservation* processes to be carried out. | Preservation protects fabric without obscuring evidence of its construction and use. The process should always be applied:   * where the evidence of the fabric is of such significance that it should not be altered; or * where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.   New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22. |
| **Article 18. Restoration and reconstruction** |  |
| *Restoration* and *reconstruction* should reveal culturally significant aspects of the *place*. |  |
| **Article 19. Restoration** |  |
| *Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric*. |  |
| **Article 20. Reconstruction** |  |
| 20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In some cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place. | Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies. |
| 20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*. |  |
| **Article 21. Adaptation** |  |
| 21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*. | Adaptation may involve additions to the place, the introduction of new services, or a new use, or changes to safeguard the place. Adaptation of a place for a new use is often referred to as ‘adaptive re-use’ and should be consistent with Article 7.2. |
| 21.2 *Adaptation* should involve minimal change to significant *fabric*, achieved only after considering alternatives. |  |
| **Article 22. New work** |  |
| 22.1 New work such as additions or other changes to the *place* may be acceptable where it respects and does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation. | New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided. |
| 22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the *cultural significance* of the *place*. | New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1. |
| **Article 23. Retaining or reintroducing use** |  |
| Retaining, modifying or reintroducing a significant *use* may be appropriate and preferred forms of *conservation*. | These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use, activity or practice may involve substantial new work. |
| **Article 24. Retaining associations and meanings** |  |
| 24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented. | For many places associations will be linked to aspects of use, including activities and practices.  Some associations and meanings may not be apparent and will require research. |
| 24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented. |  |
| **Article 25. Interpretation** |  |
| The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate. | In some circumstances any form of interpretation may be culturally inappropriate. |
| **Conservation Practice** |  |
| **Article 26. Applying the Burra Charter Process** |  |
| 26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines. | The results of studies should be kept up to date, regularly reviewed and revised as necessary. |
| 26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place. | Policy should address all relevant issues, e.g. use, interpretation, management and change.  A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a place of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.  The management plan may deal with other matters related to the management of the place. |
| 26.3 Groups and individuals with *associations* with the *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management. |  |
| 26.4 Statements of *cultural significance* and policy for the *place* should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness. | Monitor actions taken in case there are also unintended consequences. |
| **Article 27. Managing change** |  |
| 27.1 The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance. |  |
| 27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before and after any changes are made to the *place*. |  |
| **Article 28. Disturbance of fabric** |  |
| 28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible. |  |
| 28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric. |  |
| **Article 29. Responsibility** |  |
| The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision. |  |
| **Article 30. Direction, supervision and implementation** |  |
| Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills. |  |
| **Article 31. Keeping a log** |  |
| New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept. | New decisions should respect and have minimal impact on the cultural significance of the place. |
| **Article 32. Records** |  |
| 32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate. |  |
| 32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate. |  |
| **Article 33. Removed fabric** |  |
| Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*. |  |
| Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place. |  |
| **Article 34. Resources** |  |
| Adequate resources should be provided for *conservation*. | The best conservation often involves the least work and can be inexpensive. |
| *Words in italics are defined in Article 1.* |  |

**A diagram of the Burra Charter process showing steps in planning for and managing a place of cultural significance
**

**Appendix G: Compliance with National Heritage Management Principles and Requirements for Management Plans under the EPBC Regulations**

The regulations under the EPBC Act1999provide a list of National Heritage Management Principles as well as requirements for (conservation) management plans for National Heritage places (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*, Schedules 5A and 5B). The following tables provide a summary of compliance with these requirements.

| **Table 14. National Heritage Management Principles** | | | |
| --- | --- | --- | --- |
| **No.** | **Requirement (Schedule 5B)** | **Compliance Comment** |
| 1. | The objective in managing National Heritage places is to identify, protect, conserve, present and transmit, to all generations, their National Heritage values. | Complies: Section 9.1. The plan effectively adopts this as the objective for the development of the conservation policy and implementation strategies. |
| 2. | The management of National Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on their National Heritage values. | Complies: Chapter 9 – Policies 2, 7, 8, 11, 16 |
| 3. | The management of National Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, State, Territory and local government responsibilities for those places. | Complies: Chapter 9 – Policies 1 and 6. In addition, the Parliament House Vista heritage management plan applies and addresses Commonwealth Heritage values. |
| 4. | The management of National Heritage places should ensure that their use and presentation is consistent with the conservation of their National Heritage values. | Complies: Chapter 9 – Policies 34-36 and 48-49 |
| 5. | The management of National Heritage places should make timely and appropriate provision for community involvement, especially by people who:  (a) have a particular interest in, or association with, the place; and  (b) may be affected by the management of the place. | Complies: Chapter 9 – Policies 8, 11, 12, 16 |
| 6. | Indigenous people are the primary source of information on the value of their heritage and the active participation of indigenous people in identification, assessment and management is integral to the effective protection of indigenous heritage values. | Not an issue. There are currently no Indigenous heritage values identified for Anzac Parade. |
| 7. | The management of National Heritage places should provide for regular monitoring, review and reporting on the conservation of National Heritage values. | Complies: Chapter 9 – Policies 8, 9, 20, 31 |

| **Table 15. Management Plan Requirements** | | |
| --- | --- | --- |
| **No.** | **Requirement (Schedule 5A)** | **Compliance Comments** |
| (a) | establish objectives for the identification, protection, conservation, presentation and transmission of the National Heritage values of the place; and | Generally complies through the provision of policies addressing an overall objective in Chapter 9. There is no identification objective or policy as such, as this matter is substantially addressed in Chapters 3-7. |
| (b) | provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the National Heritage values of the place; and | Complies: Chapter 9 |
| (c) | provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses; and | Complies: Chapters 2, 3 and 8 |
| (d) | provide a description of the National Heritage values and any other heritage values of the place; and | Complies: Chapter 7. The Parliament House Vista heritage management plan addresses other values. |
| (e) | describe the condition of the National Heritage values of the place; and | Complies: Sections 2.2 and 8.5 |
| (f) | describe the method used to assess the National Heritage values of the place; and | Complies: Section 1.2, Chapter 6 and Appendix D |
| (g) | describe the current management requirements and goals, including proposals for change and any potential pressures on the National Heritage values of the place; and | Complies: Section 8.4 |
| (h) | have policies to manage the National Heritage values of a place, and include, in those policies, guidance in relation to the following: | See below |
| (i) | the management and conservation processes to be used; | Complies: Chapter 9 |
| (ii) | the access and security arrangements, including access to the area for indigenous people to maintain cultural traditions; | Complies with regard to general access and security: Chapter 9, especially Policy 36. No specific security or Indigenous access issues. |
| (iii) | the stakeholder and community consultation and liaison arrangements; | Complies: Chapter 9 – Policies 8, 11, 16 |
| (iv) | the policies and protocols to ensure that indigenous people participate in the management process; | Complies: Chapter 9 – Strategy 11.4 |
| (v) | the protocols for the management of sensitive information; | Complies: Chapter 9 – Policy 52 |
| (vi) | the planning and management of works, development, adaptive reuse and property divestment proposals; | Complies: Chapter 9 – especially Policies 1, 2, 7, 8, 13-19, 21-30, 37-47 |
| (vii) | how unforeseen discoveries or disturbance of heritage are to be managed; | Complies: Chapter 9 – including Policy 50 |
| (viii) | how, and under what circumstances, heritage advice is to be obtained; | Complies: Chapter 9 – Policy 7 |
| (ix) | how the condition of National Heritage values is to be monitored and reported; | Complies: Chapter 9 – Policies 8, 20, 31 |
| (x) | how records of intervention and maintenance of a heritage places register are kept; | Complies: Chapter 9 – Policies 8 and 51, as well as the NCA’s Heritage Strategy |
| (xi) | the research, training and resources needed to improve management; | Complies: Chapter 9 – Policies 7 and 53 |
| (xii) | how heritage values are to be interpreted and promoted; and | Complies: Chapter 9 – Policies 48-49 |
| (i) | include an implementation plan; and | Complies: Table 10, Chapter 9 – Strategy 3.1, and Section 9.4 |
| (j) | show how the implementation of policies will be monitored; and | Complies: Chapter 9 – Policy 8 |
| (k) | show how the management plan will be reviewed. | Complies: Chapter 9 – Policy 9 |

**Appendix H: Management Plan Review**

**Review of the 2013 Heritage Management Plan**

The EPBC Act specifies several matters to be addressed within the review of a plan under section 324W. In addition, the Department of Agriculture, Water and the Environment has identified several additional matters to be addressed in the case of Commonwealth Heritage plans (Department of the Environment and Heritage 2006, pp. 13-14). The latter also seem sensible to address in this case, regarding a National Heritage plan. Accordingly, the following review addresses both the statutory requirements for National Heritage plans, as well as the additional matters identified by the Department for Commonwealth Heritage plans.

**Who would carry out the review and the procedures to be used**

The review was carried out by the consultants for the plan update project, Duncan Marshall and Amanda Evans. The tasks undertaken in the review and overall update of the plan included the following:

* general review of the text to ensure it reads well and is an integrated document to address EPBC Act and NCA requirements;
* generally address and integrate the National Heritage and Commonwealth Heritage values of the place in the plan. Since the preparation of the 2013 plan, DoE has required the faithful inclusion of all National Heritage and Commonwealth Heritage values even if the research for the plan did not actually support them;
* general update of figures and images (eg. up to date images/pictures should be used in the descriptive sections);
* consider the relationship of this plan with other plans (ie. for the Parliament House Vista and Australian War Memorial), including those to be updated, depending on if they are finished/available. The aim being to achieve compatibility/integration;
* revise Chapter 1 to address the conduct of the current project and project limitations;
* general check/update of description and condition, including condition and integrity issues (Sections 2.2 and 8.5) – because of changes since the original plan was completed. This included a discussion of impacts as a result of changes, but such discussion is not a full heritage impact assessment. This also entailed a site inspection;
* update overview history with events after the original plan was completed (Chapter 3);
* revise significance in the light of new evidence, if any, and analysis, if needed (Chapters 6 and 7);
* revise significance to address any differences between the plan and the National Heritage and Commonwealth Heritage values (Chapters 6 and 7). This task is related to the task above about integrating such values into the plan;
* check/update National Capital Plan requirements (Section 8.2 and Appendix E);
* stakeholders – check if any new stakeholders to consider/or stakeholder views to update, and consult as needed (Section 8.3);
* update NCA aspirations at Section 8.4 – given passage of time, including meetings with NCA business areas;
* update management issues (Section 8.4);
* review policies – especially identify any specific issues requiring specific policy guidance and include such guidance (Chapter 9) – partly because of passage of time/partly because of experience in using the plan over the years;
* update priority works (Appendix F) – given passage of time, etc; and
* update with latest version (2013) of Burra Charter (Appendix H).

In undertaking this review and update work, as noted, consultations were also held with key NCA staff responsible for management of the place, in part to ascertain the effectiveness of the 2013 plan and any issues to be addressed in the update work. Site inspections were another important aspect of the review.

A workshop was also held with key NCA staff to generally discuss heritage management plans. The workshop sought to consider whether plans were effective for the NCA, what aspects of plans worked well, and what aspects were problematic. Relevant workshop outcomes are integrated with the text below.

**An assessment of whether the plan addresses the matters prescribed in the regulations including being consistent with the National Heritage management principles**

The 2013 plan addressed matters prescribed in the regulations including the National Heritage management principles, and the plan is consistent with the principles. This was confirmed in the summary at Appendix H of the 2013 plan.

**An assessment of the effectiveness of the plan in protecting and conserving the National Heritage values**

In general terms, the plan has been effective in protecting the National Heritage values of Anzac Parade. The major issues or changes affecting the place include the following:

* installation of two new memorials within memorial niches along the Parade, achieved within the guidance provided by the plan;
* ongoing management of the major tree plantings, including coring, composting and mulching the plantations which has improved the health of trees, as well as selective replacements where possible;
* the poor health/performance of the *Hebe* ‘Otari delight’ in the central beds of the Parade. Research into the reasons for these problems has been commissioned by the NCA, and will inform the future of the plantings – whether *Hebe* ‘Otari delight’ can be successful in future and under what management regime; and
* developments within the setting of the Parade, notably large residential development to the east in Campbell, and the demolition of Anzac Park East which is to be replaced with a new building. At some stage, it is anticipated Anzac Park West will also be demolished.

In summary, the values have generally been conserved. The memorials appear in generally fair to good condition, the condition of the trees has improved although the hebes have declined. The overall level of maintenance could still be improved. There are no significant threats within the property although the large residential developments to the east and outside of the place are somewhat intrusive. The impact of the replacement of Anzac Park East is not yet clear.

A general comment made at the heritage management plan workshop with key NCA staff was the complexity of plans and the difficulty of finding information. This comment could apply to the Anzac Parade plan as well.

**Recommendations for the improved protection of values**

The improved protection of heritage values is achieved through the revised and updated heritage management plan with:

* an updated understanding of condition and management issues, including issues related to the *Hebe* ‘Otari delight’ and developments within the setting; and
* an improved suite of conservation policies and strategies (Section 6.3), including to address the issues with *Hebe* ‘Otari delight’ and developments within the setting.

One specific recommendation/strategy is for one or several landscape maintenance plans to provide detailed implementation guidance.

The heritage management plan workshop with key NCA staff also raised a number of general issues to be further considered. These include:

* improving the process for undertaking works and the need to ensure heritage issues are identified, including values;
* linking the plan to the NCA asset management system;
* standardising the layout of plans;
* improving the accessibility of plan guidance (eg. policies) for key audiences, including NCA staff and contractors; and
* the possibility of training for key audiences, including NCA staff and contractors.

**Outline how new and changed information that may have come through monitoring, community input and further research will be incorporated into the revised management plan**

As noted above, new and changed information and analysis has informed the update of the plan in sections such as the history, description, condition, analysis of values, statement of significance, and policies and strategies.

As examples, issues regarding the *Hebe* ‘Otari delight’ and developments within the setting have been identified through either ongoing NCA management or the plan update process, these are documented in the plan, and policies and strategies have been revised or developed to address them.

**Details of any significant damage or threat to the heritage values**

There are currently several threats to the heritage values of the Parade.

***Hebe plantings***

A threat to significance arises in relation to the poor health/performance of the *Hebe* ‘Otari delight’ in the central beds of the Parade.

The central planter beds play a significant role in the meaning, formality and overall appreciation of this heritage landscape. They are one of the most noticeable elements within the Parade as seen from Mount Ainslie and the Parliament House Vista. Apart from their symbolic role, they act as a visual link to the green landscape beyond.

A separate review of the *Hebes* has identified several soil-borne diseases and other contributing factors as the causes of the poor performance. This review will also provide recommendations to remedy the problems.

***New developments in the broader setting***

There is an urgent need to address the impact of the large development to the east in Campbell where the buildings are dominating views of several individual memorials from within the Parade. This issue has partly been anticipated in the *National Capital Plan*.

Another issue is the future replacement of the Anzac Park East and West buildings, and the need to preserve the portal effect.

***Eucalyptus bicostata plantations***

The tree plantations have undergone significant restoration and replenishment in 2014 with excellent results. However, given the cultivation history of this species in the ACT, more serious tree problems can probably be expected over the next 10-20 years.

Currently, individual trees are being replaced successfully to have minimal impact on the overall landscape. Should this become an accelerated problem where numerous groups of trees senesce at the same time over the next five years, then a more formal strategy will need to be designed so work programs can gradually be implemented to reconstruct the plantations without too much disturbance to the Parade landscape.

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