

Australian War Memorial
Heritage Management Plan
Final Draft Report
Report prepared for Australian War Memorial
August 2019



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Report Register

The following report register documents the development and issue of the report entitled Australian War Memorial—Heritage Management Plan—Final Draft Report, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0245	1	Draft Report	4 September 2018
18-0245	2	Revised Draft Report	8 July 2019
18-0245	3	Final Draft Report	5 August 2019

Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

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Abbreviations and Definitions

Abbreviations

The following table outlines a range of standard abbreviations used in the preparation of heritage management plans as well as specific abbreviations for this report.

Abbreviation	Definition
ACT	Australian Capital Territory
AHC	Australian Heritage Council
AHDB	Australian Heritage Database
AIA	Australian Institute of Architects
AR	Archival Recording, or Record
AWM	Australian War Memorial
BCA	Building Code of Australia
BS	Buildings and Services
BSS	Buildings and Services Section
CAM	Communications and Marketing
CHL	Commonwealth Heritage List
CMG	Corporate Management Group
CMP	Conservation Management Plan
Cwth	Commonwealth
DCP	Development Control Plan
DEX	Digital Experience
DoEE	Department of the Environment and Energy
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999 (Cwth)</i>
FCAC	Federal Capital Advisory Committee
GML	GML Heritage Pty Ltd
HA	Heritage Assessment
HIA	Heritage Impact Assessment
HMP	Heritage Management Plan
ICOMOS	International Council on Monuments and Sites
ILO	Indigenous Liaison Officer
LGA	Local Government Area
NC Act	<i>Nature Conservation Act 2014 (ACT)</i>
NES	National Environmental Significance
NAA	National Archives of Australia
NCA	National Capital Authority
NCP	National Capital Plan
NFSA	National Film and Sound Archive

Abbreviation	Definition
NGA	National Gallery of Australia
NHL	National Heritage List
NLA	National Library of Australia
NMA	National Museum of Australia
OPH	Old Parliament House
PO	Project Officer
PR	Photographic Recording
RAO	Representative Aboriginal Organisation
RNE	Register of the National Estate
RSSILA	Returned Sailors & Soldiers Imperial League of Australia

Australian War Memorial Terms

To assist with understanding the references provided in this report, the AWM terms used have been defined below.

Term	Definition
The Memorial	Refers to the organisational body and its people that manages the Australian War Memorial (AWM) and the AWM Mitchell Precinct (see below).
Australian War Memorial (AWM)	Refers to the buildings (including the main Memorial building, ANZAC Hall, Administration building, the CEW Bean Building and Poppy's Café), and surrounding grounds located at Campbell, ACT, that are managed by the Memorial (see above) as a national shrine, museum and archive.
AWM Mitchell Precinct	Refers to the buildings located at Mitchell, ACT, that are managed by the Memorial. It includes Treloar A (also known as the Annex), Treloar B, Treloar C, Treloar D (the Old Post Office), Treloar E and Treloar F (currently under lease).
Main Memorial Building	Refers to the sandstone building located at the AWM.

Definitions and Terminology

Term	Definition
Commonwealth Heritage List (CHL)	The CHL is a list of heritage places owned or controlled by the Australian Government. Places in the list can have natural, Indigenous and/or built heritage values, or a combination of these. Places included in the list have been found to be significant for one or more of the nine criteria for the CHL. Places included in the list range from local through to world heritage levels of importance.
Commonwealth Heritage criteria	These are the criteria of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cwlth) (EPBC Act) Regulations 10.03A (Act s341D) prescribed for natural, Indigenous and historic heritage values of places owned or controlled by the Commonwealth.
Commonwealth Heritage values	Commonwealth Heritage values are the values for which a place is included in the CHL. These can comprise one or more natural and cultural aspects such as aesthetics, history, scientific importance, importance to the community and spiritual significance. The nine criteria for the CHL assist with identifying and defining these heritage values. 'Identified' Commonwealth Heritage values are those that have been assessed and confirmed against the Commonwealth Heritage criteria but have not yet resulted in the place being nominated to the CHL.

Term	Definition
Environment Protection and Biodiversity Conservation Act 1999 (Cwth) (EPBC Act)	The EPBC Act provides a legal framework to protect and manage nationally and internationally important flora, fauna, ecological communities, and heritage places—defined as ‘matters of national environmental significance’ (MNES). The EPBC Act also protects Commonwealth land, including heritage values through the CHL, and controls actions taken by the Commonwealth that may have a significant impact on the environment, including heritage values.
Heritage Assessment (HA)	<p>A HA is a report that includes the history and physical description of the property, along with analysis of environmental history and archaeological potential. Comparison with similar sites with identified heritage values is included. Historical themes using the Australian Historical Themes Framework are identified, where relevant. Assessment of this information against the criteria for the CHL is included, and a summary statement of heritage significance is provided.</p> <p>Where a property is being sold out of Commonwealth control, assessment against the relevant jurisdiction’s heritage register criteria is also undertaken.</p> <p>The HA can be used to support a nomination to the CHL or the state/territory register or local planning scheme’s heritage schedule/overlay, where applicable. Nominations are required when a place is assessed in the HA as meeting the threshold for inclusion in the CHL (if the property is to remain in Commonwealth ownership) or the state/territory register or local planning scheme (if the property is to leave Commonwealth ownership within the next two years).</p>
Heritage Impact Assessment (HIA)	<p>A HIA is a report that analyses the potential impacts of a proposal on the heritage values of a place. The HIA also identifies mitigation and management measures to reduce the severity of impacts, where possible. Mitigation measures can include retention and re-use of building fabric on site, interpretation of heritage values, archival recording, undertaking oral history interviews and preparing a publication on the history and heritage values of the site.</p> <p>Key inputs to a HIA include the alternatives considered in the planning process for the proposal. A HIA can include a HA where this has not been prepared to date.</p> <p>A HIA assists with deciding if a proposal needs to be referred under the EPBC Act. HIAs need to be prepared using the EPBC ACT Significant Impact Guidelines 1.1 and 1.2. For more information on these refer to the ‘Useful Guides’ section below.</p>
Heritage Management Plan (HMP)	<p>HMPs are prepared for places included in the CHL, NHL, or places with identified heritage values established through a heritage assessment against the Commonwealth or National Heritage criteria. They are intended to help managers to conserve and protect the Commonwealth Heritage values of a place by setting out the conservation policies to be followed.</p> <p>HMPs need to be prepared in accordance with the requirements of the EPBC Regulations, including the Commonwealth Heritage Management Principles. HMPs include the HA (either integrated or as an appendix) and provide heritage compliance guidance, assess risks to heritage values, and provide detailed policies and guidelines to support the conservation management of the property’s identified heritage values. A maintenance guide and action plan can also be included to assist with implementing the HMP.</p>
Heritage Register	This is a database of heritage places or assets managed by the Memorial and is a requirement of EPBC Act regulation: ‘Description of how the Department’s heritage places register will be maintained, updated and made accessible to the public’ (7C3[a]).
Heritage Strategy	This is a document that provides for the integration of heritage conservation and management within the Memorial’s overall property planning and management framework and is a requirement of EPBC Act regulation.

Throughout this HMP, the terms place, cultural significance, fabric, conservation, maintenance, preservation, restoration, reconstruction, adaptation, use, compatible use, setting, related place, related object, associations, meanings, and interpretation are used as defined in *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter). Therefore, the meanings of these terms in this report may differ from their popular meanings.

Term	Definition
Place	Site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

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Term	Definition
Cultural significance	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.
Fabric	All the physical material of the place including components, fixtures, contents, and objects.
Conservation	All the processes of looking after a place so as to retain its cultural significance.
Maintenance	The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.
Preservation	Maintaining the fabric of a place in its existing state and retarding deterioration.
Restoration	Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Reconstruction	Returning a place to a known earlier state, which is distinguished from restoration by the introduction of new material into the fabric.
Adaptation	Modifying a place to suit the existing use or a proposed use.
Use	The functions of a place, as well as the activities and practices that may occur at the place.
Compatible use	A use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
Setting	The area around a place, which may include the visual catchment.
Related place	A place that contributes to the cultural significance of another place.
Related object	An object that contributes to the cultural significance of a place but is not at the place.
Associations	The special connections that exist between people and a place.
Meanings	Denote what a place signifies, indicates, evokes or expresses.
Interpretation	All the ways of presenting the cultural significance of a place.

In addition to the Burra Charter terms, the following have specific meanings within the context of this report:

Term	Definition
Attribute	A feature that embodies the heritage values of a place.
Element/Component	A part of an attribute, or individual spaces within a place.
Authenticity	This is a measure of the place as an authentic product of its history and of historical processes. Cultural heritage places may meet the conditions of authenticity if their cultural values are faithfully and credibly expressed through a variety of attributes such as form and design, materials and substance, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling.
Integrity	This is a measure of the wholeness and intactness of the place and its attributes. Examining the conditions of integrity requires assessing the extent to which the place: <ul style="list-style-type: none"> • includes all attributes and elements necessary to express its value; • is of adequate size to ensure the complete representation of the features and processes that convey the place's significance; and • suffers from adverse effects of development and/or neglect.
Policy (Conservation Policy)	A statement or suite of statements framed to guide the ongoing use, care and management of the place and to retain, and if possible reinforce, its cultural significance. Once adopted or endorsed, they should be implemented or acted upon.

Term	Definition
Guideline	A statement framed to clarify or guide the implementation of a broader conservation policy, setting a preferred direction for such implementation.

1.0 Introduction

1.1 Background

The Australian War Memorial (AWM) is a national shrine, a museum and an archive located in the northern Canberra suburb of Campbell in the Australian Capital Territory (ACT). It is managed by the Memorial and is a major research centre and tourist attraction, now consistently attracting more than one million visitors per year.¹

These functions of the AWM are supported by the AWM Mitchell Precinct, which is also managed by the Memorial. The AWM Mitchell Precinct, consisting of Treloar A (also known as Annex A), Treloar B, Treloar C, Treloar D (the Old Post Office), Treloar E and Treloar F (currently under lease), provides additional storage and conservation facilities for the AWM collection in the suburb of Mitchell, ACT.

The values of the AWM are recognised through its inclusion in the National Heritage List (NHL) and the Commonwealth Heritage List (CHL) (refer to Appendix E and F for the official citations). The *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth) (EPBC Act) requires that a Heritage Management Plan (HMP) be prepared for National and Commonwealth Heritage places to conserve, present and transmit their heritage values.

This HMP has been prepared by GML Heritage Pty Ltd (GML) in line with the requirements of the EPBC Act and the Environment Protection and Biodiversity Conservation Regulations 2000 (Cwlth) (EPBC Regulations). A compliance table showing how this HMP meets the requirements of the EPBC Act and its Regulations is included at Appendix C.

1.2 Previous Heritage and Conservation Management Plans

This HMP will update and replace the previous management plans for the AWM, which are listed as follows:

- Godden Mackay Logan Pty Ltd 2011, *Australian War Memorial Heritage Management Plan*, prepared for the Australian War Memorial, Canberra;
- Pearson, M and Crocket, G 1995, *Australian War Memorial Conservation Management Plan (CMP)*, prepared for Bligh Voller Architects (referred to as the 1995 CMP);
- Crocket, G 1997, *Australian War Memorial Significance Assessment Report*, prepared for Bligh Voller Architects; and
- Bligh Voller Nield and HMC 1997, *Australian War Memorial Heritage Conservation Masterplan*, prepared for the Australian War Memorial.

The 1995 CMP was based on the Register of the National Estate (RNE) listing (date of listing 21 October 1980, Place ID 13286). Entry in the CHL occurred in 2004 while entry in the NHL occurred in 2006.

The Memorial has also produced a Heritage Strategy and Heritage Register to meet and manage its heritage obligations under the EPBC Act and its Regulations. The heritage values of the AWM Mitchell Precinct have been assessed in the AWM Heritage Register.

1.3 Location of the Site

The AWM is located in the ACT suburb of Campbell and is bounded by Limestone Avenue to the southwest, Fairbairn Avenue to the southeast and Treloar Crescent to the north. It is sited in a crucial symbolic location at the terminus of the land axis of Walter Burley Griffin's plan for Canberra (see Figure 1.1).

The AWM has an area of approximately 14 hectares, including the whole of Section 39, Campbell, and is located at the foot of Mount Ainslie. This boundary is the area of land owned and controlled by the Memorial and is also the boundary of the Commonwealth Heritage listing for the AWM.

The AWM comprises:

- the main Memorial Building;
- ANZAC Hall;
- the CEW Bean Building;
- the Administration Building;
- Poppy's café; and
- landscaped grounds incorporating sculptures, memorials, large technology objects, plaques, the Parade Ground and commemorative and landscape plantings.



Figure 1.1 The location of the AWM (red outline) within the context of the central national area of Canberra and the National Triangle (dotted orange outline). (Source: Google Earth with GML overlay, 2018)

1.4 Heritage Listings

The AWM is entered in the CHL and the listing boundary is shown in Figure 1.2. The CHL citation is included in Appendix E.

The AWM is also entered in the NHL. The National Heritage listing incorporates the whole of Anzac Parade (including the median strip) and its monuments and the AWM, shown in Figure 1.3. The complete NHL citation is included in Appendix F. The area of the National Heritage listing is approximately 25 hectares, with Anzac Parade owned and controlled by the National Capital Authority (NCA), not the Memorial. This HMP does not cover the Anzac Parade portion of the National Heritage place, which has its own HMP.²

The AWM also falls within the Parliament House Vista (see Figure 1.4), another Commonwealth Heritage place. The complete CHL citation is included in Appendix F. This HMP cross-references the Parliament House Vista HMP.³

Table 1.1 Summary of Statutory Heritage Listings Relevant to the AWM.

Place	Location	Class	Status	Place Number
National Heritage List				
Australian War Memorial and the Memorial Parade	Anzac Parade, Campbell, ACT	Historic	Listed Place	105889
Commonwealth Heritage List				
Australian War Memorial	Anzac Parade, Campbell, ACT	Historic	Listed Place	105469
Parliament House Vista	Anzac Parade, Parkes, ACT	Historic	Listed Place	105466



Figure 1.2 The AWM, showing the CHL boundary in red. (Source: Google Earth with GML overlay, 2018)



Figure 1.3 The National Heritage listing boundary shown outlined in yellow, incorporating both the AWM and Anzac Parade, with the CHL boundary of the AWM outlined in red. (Source: Google Earth with GML overlay, 2018)

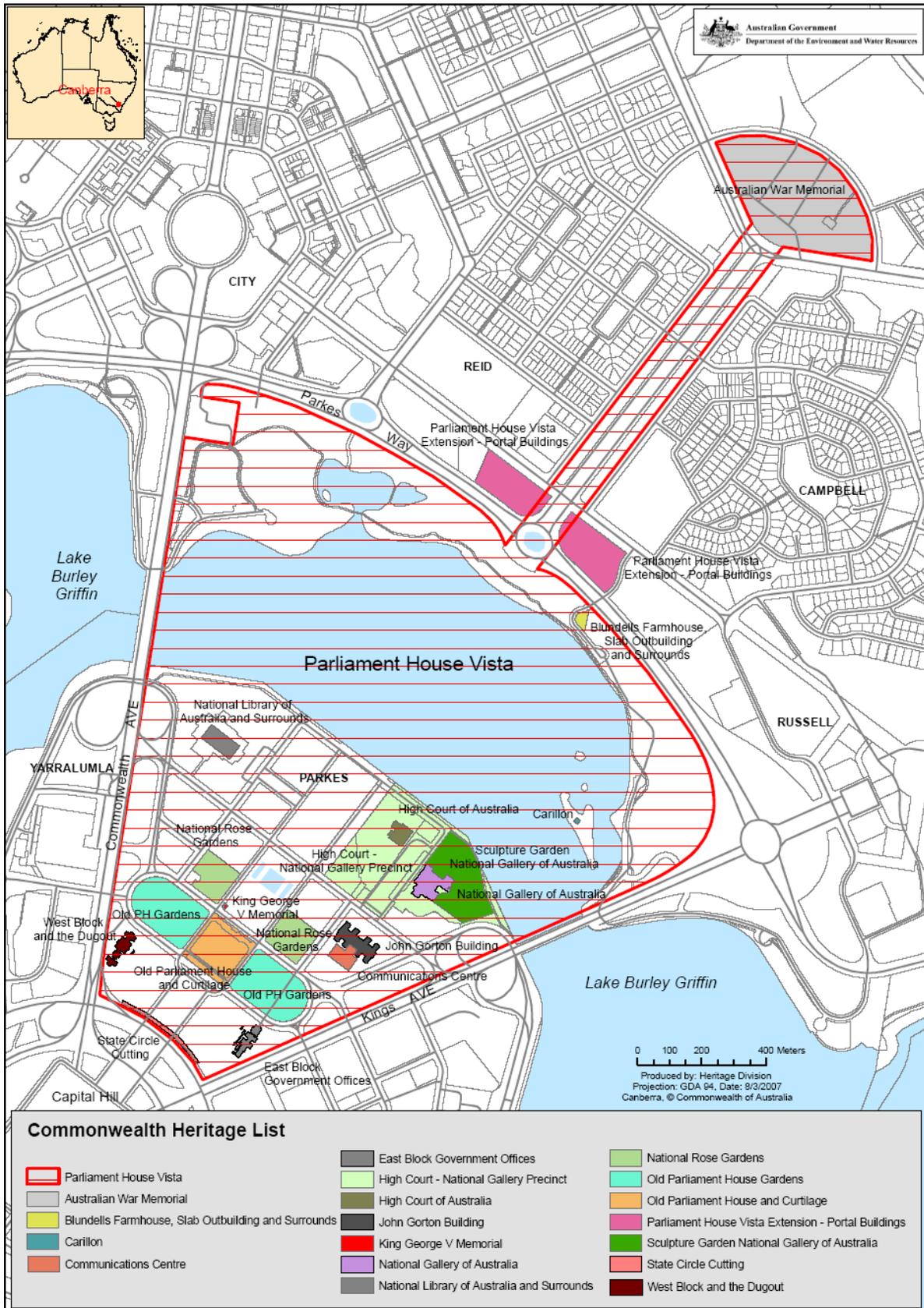


Figure 1.4 The Parliament House Vista Commonwealth Heritage boundary outlined and hatched in red, showing places of heritage significance within the vista. (Source: Department of the Environment and Water Resources, 2008)

1.5 Heritage Register

The Memorial has prepared a Heritage Register in accordance with Section 341ZB(1)(c) of the EPBC Act and has assessed the heritage values of each place it owns and controls. The Heritage Register is a separate document that was created by GML for the Memorial in 2008 and updated in 2018/2019.

The AWM has eight entries in the Heritage Register, as set out in Table 1.2.

Table 1.2 Places Owned and Controlled by the Memorial with Commonwealth and National Heritage Value.

Location	Element of Place	Register Entry Number	CHL/NHL Status
AWM	Entire AWM site	CH100	CHL Place ID 105469 Within NHL Place ID 105889
	Hall of Memory, Courtyard and Roll of Honour	CH101	Within CHL Place ID 105469 Within NHL Place ID 105889
	Galleries	CH102	Within CHL Place ID 105469 Within NHL Place ID 105889
	Dioramas	CH102.001	Within CHL Place ID 105469 Within NHL Place ID 105889
	Landscape	CH103	Within CHL Place ID 105469 Within NHL Place ID 105889
	Lone Pine	CH103.001	Within CHL Place ID 105469 Within NHL Place ID 105889
	Sculpture Garden	CH103.003	Within CHL Place ID 105469 Within NHL Place ID 105889
	Aboriginal site	CH103.004	Within CHL Place ID 105469 Within NHL Place ID 105889
AWM Mitchell Precinct	Treloar A (also known as Annex A)	CH104	Not listed. Identified Commonwealth Heritage values

1.6 Consultation

GML consulted with representatives of the Memorial throughout the preparation of the HMP.

Consultation with relevant Indigenous community members was undertaken in the preparation of this HMP in 2018. This consultation was undertaken in accordance with the *Ask First Guidelines*.⁴ In the ACT there are four Representative Aboriginal Organisations (RAOs) with whom consultation should be undertaken for heritage related projects. These RAOs are:

- Buru Ngunawal Aboriginal Corporation;
- King Brown Tribal Group;
- Mirrabei (formerly known as Little Gudgenby River Tribal Council); and
- Ngarigo Currawong Clan.

Consultation discussion was held on site with Wally Bell of the Buru Ngunawal Aboriginal Corporation. All four groups were invited to participate in the consultation on site. A summary of the consultation is included in Section 3.2.13 of this report.

1.7 Authorship and Acknowledgements

This report has been prepared by:

- Jane McMahon, GML Senior Heritage Consultant;
- Martin Rowney, GML Principal;
- Anna Leeson, GML Graduate Heritage Consultant;
- Hannah Griffiths, GML Heritage Consultant; and
- Kaylie Beasley, GML Heritage Consultant.

Input and review have been provided by Rachel Jackson, GML Principal.

GML gratefully acknowledges the assistance of Melanie Dodd, Project Officer, Buildings and Services, in the preparation of this report.

1.8 Endnotes

- ¹ Australian War Memorial 2017, *Australian War Memorial Corporate Plan, 2017-2021*, Australian War Memorial, Canberra, p 5.
- ² Geoff Butler & Associates et al., *Anzac Parade, Canberra—Heritage Management Plan*, report prepared for National Capital Authority, August 2013.
- ³ Marshall, D et al., *Parliament House Vista Area, Heritage Management Plan*, vol. 1, report prepared for National Capital Authority, 2010.
- ⁴ Australian Heritage Commission 2002, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values*, Australian Heritage Commission, Canberra.

2.0 Understanding the Place—Historical Context

This section provides a summary of the history of both the AWM as a place and the Memorial as an organisation. It draws on the historical analysis presented in the 1995 CMP¹ and 2011 HMP, supplemented with additional material relating to the recent history of the place.

Further historical information regarding individual elements within the AWM is provided in the Heritage Register.

2.1 Aboriginal Cultural and Historical Context

Tribal boundaries within Australia are largely based on linguistic evidence and it is probable that boundaries, clan estates and band ranges were fluid and varied over time. Consequently, 'tribal boundaries' as delineated today must be regarded as approximations only and relative to the period of, or immediately before, European contact. Social interaction across these language boundaries appears to have been a common occurrence.

According to Tindale,² the territories of the Ngunawal, Ngarigo and the Walgalu peoples coincide and meet in the Queanbeyan area. The AWM probably falls within the tribal boundaries of the Ngunawal people.

References to the traditional Aboriginal inhabitants of the Canberra region are rare and often difficult to interpret.³ However, the consistent impression is one of rapid depopulation and a desperate disintegration of a traditional way of life over little more than 50 years from initial European contact.⁴ This process was probably accelerated by the impact of European diseases, which may have included the smallpox epidemic in 1830, influenza, and a severe measles epidemic by the 1860s.⁵

By the 1850s the traditional Aboriginal economy had largely been replaced by an economy based on European commodities and supply points. Reduced population, isolation from the most productive grasslands, and the destruction of traditional social networks meant that the final decades of the region's semi-traditional Indigenous culture and economy was centred around European settlements and properties.⁶

By 1856 the local 'Canberra Tribe', presumably members of the Ngunawal, were reported to number around 70⁷ and by 1872 only five or six 'survivors' were recorded.⁸ In 1873, one so-called 'pure blood' member remained, known to the European community as Nelly Hamilton or 'Queen Nellie'.

Combined with other ethnohistorical evidence, this lack of early accounts of Aboriginal people led Flood⁹ to suggest that the Aboriginal population density in the Canberra region and Southern Uplands was generally quite low.

Frequently, only so called 'pure blooded' individuals were considered 'Aboriginal' or 'tribal' by European observers. This consideration made possible the assertion of local tribal 'extinctions'. In reality, 'Koori' and tribal identity remained integral to the descendants of the nineteenth-century Ngunawal people, some of whom continue to live in the Canberra/Queanbeyan/Yass region.

2.2 Origins and Establishment

The origins of the AWM are integrally associated with CEW Bean, Australia's official war correspondent during World War I (Figure 2.1). Bean envisioned a national war museum in Australia's new capital, Canberra, which would house the relics and trophies of battle. At the same time, Bean was actively working towards earning Australia the right to keep and maintain its own war records,

following the success of Canada in this regard in 1916. In May 1917, Lieutenant John Treloar was appointed officer-in-charge of the Australian War Records Section, before serving as Director of the Memorial between 1920 and 1952 (Figure 2.2).



Figure 2.1 CEW Bean, war correspondent and historian who worked towards the founding of an Australian war museum, 1919. (Source: Australian War Memorial, ID number P04340.004)



Figure 2.2 John Treloar, Officer-in-Charge of Australian War Records, and Director of the AWM for 32 years. (Source: Australian War Memorial, ID number 023405)

Earlier in 1917 the Commonwealth had indicated support for Bean's concept of a national war museum in Canberra and by 1918 Bean had strengthened his vision to link the collected war relics and war records with the idea of a lasting memorial to those who had died in the war. An Australian War Museum committee was established in 1919 and Henry Gullett was appointed first Director of the Museum. Bean and Treloar believed that the memorial and museum functions were philosophically and operationally inseparable and, along with Gullett, they were to guide its creation and operation over a 40-year period.

The existing site of the AWM may have been considered by Bean as early as 1919. Charles Daley, Secretary of the Federal Capital Advisory Committee, claims to have suggested the site where Walter Burley Griffin had located his 'Casino'—at the terminal of the main land axis of the city plan. In 1923, the Commonwealth finally announced its intention to proceed with this site for the 'Australian War Memorial' and in 1925 the AWM was constituted in Commonwealth legislation. The AWM was inaugurated on 25 April 1929 (Figure 2.3).



Figure 2.3 The inauguration of the AWM on Anzac Day 1929. (Source: National Archives of Australia, 3560, 5253)

The competition for the design of the AWM was conducted from 1925–1926. However, none of the entries met all of the competition’s conditions and no winner was announced. Two of the competitors, Emil Sodersten (formerly Sodersteen) and John Crust, were subsequently asked to develop a new collaborative design incorporating the architectural style of Sodersteen and the innovative and cost-cutting approach of Crust. The new joint Sodersteen and Crust design was presented in 1927. The architectural style of the design was primarily Sodersteen’s work and drew upon the then recent development of the Art Deco style from Europe. This architectural styling became popular in Canberra in the postwar period, influencing buildings such as the Institute of Anatomy (now the National Film and Sound Archive) built in 1928–1930. The form of the AWM and design of the main Memorial building was also strongly influenced by Crust’s intention to incorporate a commemorative courtyard for the Roll of Honour, along with CEW Bean’s original concept for a central ‘great hall’, now the Hall of Memory.

Construction at the AWM, which began in 1928–1929, was curtailed and then postponed by the onset of the Depression. In 1934, the ‘Lone Pine’ propagated from seed brought back from the battlefield of Gallipoli was planted within the otherwise denuded landscape (Figure 2.4). Some construction work started again but many details of the building remained unresolved. While the main Memorial building is one of Australia’s earliest major buildings designed and constructed in the Art Deco style, the design was subject to a host of changes and the details of the building were not finally settled until 1936.



Figure 2.4 The Duke of Gloucester planting the Lone Pine, 1933. (Source: National Library of Australia, P583, Album 827)

In 1937 the Memorial's Board resolved to commission sculpture, stained glass windows and mosaic to complete the Hall of Memory. Napier Waller, a noted Australian artist in large scale murals and mosaics, was invited to submit designs for both the mosaic and stained glass. Leslie Bowles was commissioned to produce designs for the large scale sculpture. Both artists had served in the armed forces in World War I. During World War II, the interiors of the Hall of Memory were reconsidered, and Percy Meldrum collaborated with the artists to help solve the architectural issues of the applied decoration. While Waller was able to proceed with his designs for mosaics, Bowles' models were rejected. Ray Ewers continued Bowles' work, with the design for the 'Australian servicemen' being accepted in 1955. The installation of the mosaics also commenced in 1955, under the supervision of Aldo Rossi and Severino de Marco (Figure 2.5). The Hall of Memory was finally opened in 1959 (Figure 2.6).



Figure 2.5 Aldo Rossi, Severino de Marco and Mr Napier Waller examining mosaic prior to fixing, 1955. (Source: Australian War Memorial, ID number 042349)



Figure 2.6 Aldo Rossi putting the finishing touches to the dome in 1958. (Source: National Archives of Australia, A1200/18)

Parts of the main Memorial building were occupied by AWM staff and collections as early as 1935, although the main structure was not completed until 1941 (Figure 2.7–Figure 2.8). The official opening on 11 November 1941, Remembrance Day, acknowledged that the building was substantially complete. However, some areas were not finished until many years later, such as the Roll of Honour, which was completed in 1967 (Figure 2.9).



Figure 2.7 The main Memorial building during construction in 1941. (Source: Australian War Memorial, ID number P0131.002)



Figure 2.8 The main Memorial building prior to completion of the Parade Ground and landscaping. (Source: Australian War Memorial, ID number P01313.002)



Figure 2.9 The cloisters in 1945 before the installation of the Roll of Honour. (Source: Australian War Memorial, ID number 085709)

One of the outcomes of the long construction period was the evolution of enhanced display technology for the collection. Another was the advent of World War II. In 1939, the intended role of the AWM—to commemorate those who died in World War I, then known as the Great War—was reviewed. After much consideration, the Board of the Memorial recommended in 1941 that the scope of the *Australian War Memorial Act* be extended to incorporate the new war and Treloar transferred to the Department of Information as the Head of Military History Section at Army Headquarters to coordinate the collection of relics and records arising from that conflict. As a result, plans for the extension of the main Memorial building were prepared c1947, although not constructed until the 1960s. The *Australian War Memorial Act* was again amended in 1952 to extend its scope to include Australian involvement in all wars. In 1975 the scope was further broadened to allow commemoration of Australians who died as a result of war, but who had not served in the armed forces.¹⁰

2.3 Expansion and Evolution

The AWM is a place that has always adapted by responding to society's changing need for commemoration and perceptions of the significance of military history generally. The decision to include World War II in the scope of the AWM necessitated extensions to the space available for display (Figure 2.10). In 1967 the Roll of Honour commemorating the dead of both wars was completed and in 1968–1971 two wings were constructed to extend the transepts of the main Memorial building. These extensions were entirely in keeping with the original concept of the building, utilising the same design and stonework. The extensions of the transepts

enhanced the symmetry of the design and their scale offset the 'Byzantine' dome and reinforced the church-like cruciform plan of the building. The first ancillary building to be built was the Outpost Café, constructed in 1960 (Figure 2.11).

In 1988 the Administration Building was the first significant additional structure to be added to the AWM, allowing the transfer of administrative functions from the main Memorial building.

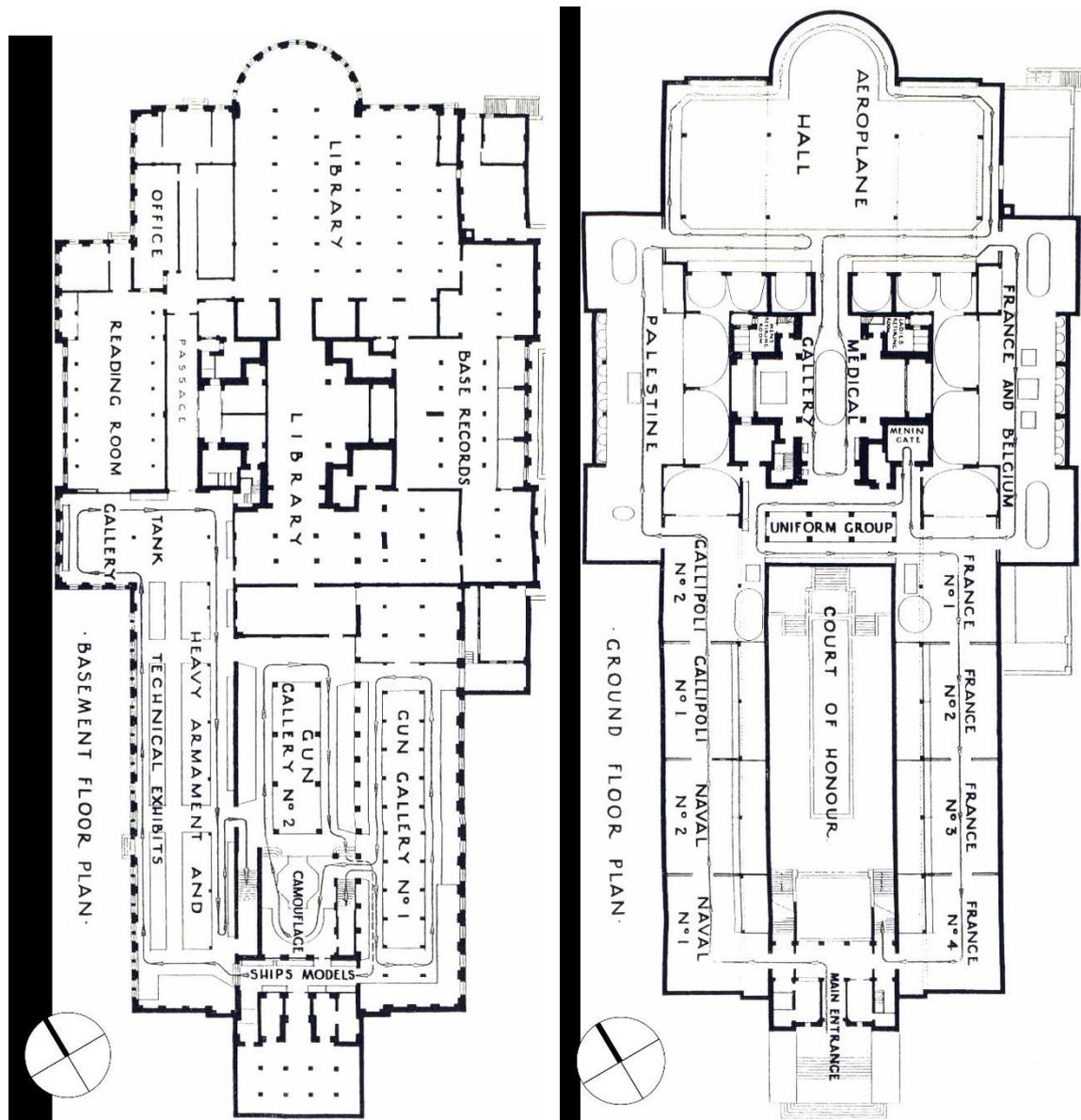


Figure 2.10 Floor plans for the original galleries prior to the construction of the additional wings in the 1960s. (Source: Australian War Memorial)



Figure 2.11 The former 'Outpost Café', shortly before its demolition. (Source: GML 2007)

2.4 New Meanings

The installation of the Tomb of the Unknown Australian Soldier in 1993 signalled another significant evolution in the meaning of the AWM. The famous speech delivered by the then prime minister, Paul Keating, at the interment signalled that, more than ever before, the sacrifice of ordinary men and women in war was seen as crucial to national identity:¹¹

The Unknown Australian Soldier we inter today was one of those who by his deeds proved that real nobility and grandeur belongs not to empires and nations but to the people on whom they, in the last resort, always depend.

That is surely at the heart of the Anzac story, the Australian legend which emerged from the war. It is a legend not of sweeping military victories so much as triumphs against the odds, of courage and ingenuity in adversity. It is a legend of free and independent spirits whose discipline derived less from military formalities and customs than from the bonds of mateship and the demands of necessity.

It has been suggested that with the interment of the Unknown Australian Soldier the meaning of the Hall of Memory has been clarified and entrenched as a national mausoleum and the heart of the AWM.¹² With the growth of the importance of 'heritage' through the 1990s, memorials to war have taken on new meanings in Australian society; it has been argued that they provide a mythology or even a sacred component for the secular modern nation.¹³ This is reflected in a dynamic period of change and development across the AWM, mirroring the rise in the symbolic cultural importance of memorials which commemorate the sacrifice of Australians in war. From the mid-1990s to the present, the Memorial has expanded and upgraded its galleries and exhibitions and also made significant changes to its surrounding grounds. Between 1996 and 1999, the Memorial undertook Gallery Development Stage One. This included redeveloping the Second World War Galleries and Research Centre, relocating and changing the Post 1945 galleries, the redesign and expansion of the Orientation Gallery and the creation of a temporary exhibition space. These were opened by then prime minister John Howard.

This period also included the final stage of development of the Western Courtyard and Sculpture Garden. The Aircraft Hall was completed shortly after. The architecturally impressive ANZAC Hall, adjoining the rear of the main Memorial building, was completed in 2001. This provided a major new exhibition space where large objects are now presented in an 'object theatre' manner. This building was awarded the Sir Zelman Cowen Award for Best Public Building by the RAI in 2005.

The subsequent stage of redevelopment, Gallery Development Two, centred around the development of the Conflicts 1945 to Today galleries on the lower level of the main Memorial building and the new Discovery Zone, a hands-on education centre that opened in 2007. To facilitate this development, staff and some of the collection were required to relocate to a new building, constructed on the eastern side of the main Memorial building. Named after CEW Bean, the building was opened in April 2006. It is connected to the main Memorial building by a tunnel. The new offices were opened in February 2008. The Conflicts 1945 to Today galleries display collections from conflicts that Australia has been involved in since World War II, including various peacekeeping missions. They were opened by Prime Minister Kevin Rudd. These galleries display major collection items, such as an Iroquois helicopter from the Vietnam War, and have also reinvigorated the Memorial's use of dioramas by developing one based on the Battle of Kapyong during the Korean War. Nearby a 'virtual' electronic diorama was produced on the Battle of Maryang San. Australia's involvement in conflicts since 1945, including Korea (1962–1975), Vietnam (1962–1975), the Malayan Emergency (1950–1960) and the Indonesian Confrontation (1963–1966) are interpreted. Also included in these galleries is a link to a display in the bridge of the HMAS *Brisbane*, which has been installed outside the main Memorial building. This ship saw action in the Vietnam War and the First Gulf War.

In 2004 the Parade Ground, on the southern face of the AWM, was redeveloped to improve access and comfort for spectators and dignitaries at ceremonial events. The design used the same materials as in the main Memorial building, in keeping with the national significance of this site. All of the existing terraces were demolished, leaving only the Stone of Remembrance. Sandstone terraces and a forecourt were created around the stone. The design has successfully enhanced the relationship between the AWM and Anzac Parade and is a fittingly grand, yet simple, design for this significant ceremonial area.

The Western Precinct of the AWM was remodelled in 1999 for the creation of the commemorative Sculpture Garden—a place to display individual memorials and a range of significant sculptures from the Memorial's collection. In 1995, Ray Ewers' monumental 'Australian Serviceman' was moved from the Hall of Memory to the Sculpture Garden and other works have subsequently been sited in the area. The sculptures have been linked with commemorative plantings, including the earliest planting on the site, the Lone Pine. Sir Betram Mackennal's famous bust 'Bellona' or 'War' was sited near the Lone Pine in 1998. This new location is particularly appropriate because Mackennal is said to have presented the work to the Commonwealth Government as a mark of respect for the valour exhibited at Gallipoli.

Two new memorials were commissioned in 1998 (British Commonwealth Occupation Force) and 1999 (Australian Servicewomen's memorial). These more architectural memorials contrast with the monumentality and figurative nature of the earlier bronze sculptures which have been relocated to the garden. Since this time, a total of 25 memorials or sculptures have been installed within the formalised grounds of the AWM, and 10 large objects put on display. Over 150 plaques which commemorate individual unit associations have also been located in the garden. The Site Development Plan (SDP) defines Memorial Placement Principles for the addition of new memorials across the site in the future.¹⁴

Between 2007 and 2014, the Memorial also undertook major works in the Eastern Precinct, to bring the Eastern Precinct up to the high design standard of the Western Precinct, whilst maintaining the

informal woodland character, and visual relationship with Mount Ainslie. The works included the demolition of the Outpost café and construction of a new accessible cafe, Poppy's; improved outdoor areas and facilities; a new forecourt area containing the National Service Memorial; and improved access and coach and visitor parking. The project won the Canberra Medallion, the highest award at the Australian Institute of Architects (AIA), ACT Chapter Awards, the Zelman Cowen Award for Public Architecture and the National Award for Urban Design at the National AIA Awards.



Figure 2.12 The Sinai and Palestine Gallery in 1944. (Source: Australian War Memorial, ID number 086848)



Figure 2.13 One of the France galleries in 1944 showing the effect of the skylights. (Source: Australian War Memorial, ID number 086859)

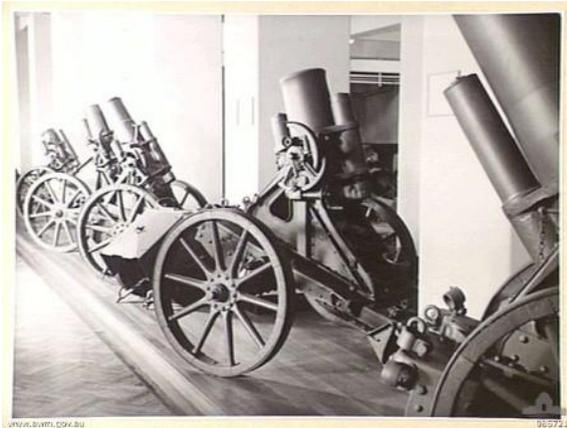


Figure 2.14 Trench mortars displayed in the Gun Gallery located on the lower level, beneath the courtyard in 1945. (Source: Australian War Memorial, ID number 085721)



Figure 2.15 The Pozieres, Semakh and Magdhaba dioramas in their original location, c1947. (Source: Australian War Memorial, ID number XS0375)



Figure 2.16 Photograph of the AWM and Anzac Parade in 1984. (Source: *Canberra, from Limestone Plains to Garden City*, National Capital Development Commission, p 72)



Figure 2.17 Anzac Day at the AWM, 1965. (Source: National Library of Australia, nla.obj-143720304)

2.5 Endnotes

- ¹ Pearson, M and Crockett, G, Australian War Memorial: Conservation Management Plan, report prepared for Bligh Voller Architects and The Australian War Memorial, April 1995.
- ² Tindale, N 1940, Map showing the distribution of the Aboriginal tribes of Australia, T.F.E Moore, Government Photolithographer, Adelaide.
- ³ Flood, J 1980, *The moth hunters: Aboriginal prehistory of the Australian Alps*, Australian Institute of Aboriginal Studies, Canberra
- ⁴ Officer 1989 *Namadgi pictures: the Aboriginal rock art sites within the Namadgi National Park, ACT: their recording, significance, analysis and conservation*. Heritage Unit & ACT Parks and Conservation Service, ACT.
- ⁵ Flood, J 1980, *The moth hunters: Aboriginal prehistory of the Australian Alps*, Australian Institute of Aboriginal Studies, Canberra; Butlin, N 1984, 'Macassans and the Aboriginal smallpox: the "1789" and "1829" epidemics', Working papers in economic history, Australian National University No. 22, Canberra.
- ⁶ Officer, K 1989, *Namadgi pictures: the Aboriginal rock art sites within the Namadgi National Park, ACT: their recording, significance, analysis and conservation*, Heritage Unit & ACT Parks and Conservation Service, ACT.
- ⁷ Shumack, S, 'Canberra Blacks', *Sydney Morning Herald*, 11 June 1927, p 9.
- ⁸ *Goulburn Herald*, 9 November 1872.
- ⁹ Flood, J 1980, *The moth hunters: Aboriginal prehistory of the Australian Alps*, Australian Institute of Aboriginal Studies, Canberra.
- ¹⁰ Australian War Memorial website, 'Lieutenant Colonel John Linton Treloar' <<http://www.awm.gov.au/people/327.asp>>.
- ¹¹ Funeral Service of the Unknown Australian Soldier, speech by Paul Keating <http://australianpolitics.com/executive/keating/93-11-11_unknown-soldier.shtml>.
- ¹² Michael Pearson Heritage Management Consultants and Graeham Crockett Marleesh 1995, Australian War Memorial: Conservation Management Plan.
- ¹³ See for instance Inglis, KS 2008, *Sacred places, War Memorials in the Australian Landscape*, Melbourne University Press, third edition; Seal, G 2007, 'ANZAC: the sacred in the secular', *Journal of Australian Studies*, March 2007.
- ¹⁴ Johnson Pilton Walker Pty Ltd, Australian War Memorial Campbell Precinct Site Development Plan Review, report prepared for Australian War Memorial, November 2017, p 16.

3.0 Understanding the Place—Physical Context

This section provides a description of the physical fabric of the AWM.

3.1 Topographic Context

The AWM lies on the lower southwest-facing basal slopes of the Mount Ainslie and Mount Pleasant ridgeline water catchment. An unnamed tributary that drained into the Molonglo River (now Lake Burley Griffin) is located along the eastern boundary of the site.

The bedrock geology of the area is dominated by the Ainslie volcanics, which consist of Devonian rocks including rhyolite, dacite, tuff, and quartz porphyry.¹ Soils within the area typically include red earths and red and yellow podzolic soils. Massive earths of a red or brown colour occur on the fan deposits flanking Mount Ainslie.²

The area is characterised by a constructed, undulating landscape where extensive landscaping and modification has subsumed the original landscape topography. Vegetation at the AWM site largely represents cultural plantings since the 1940s. The native vegetation is discussed further in Section 3.2.12.

3.2 Physical Description

The AWM is located at the northern end of the land axis, the major planning axis that runs from Parliament House on Capital Hill through Federation Mall and Parkes Place and along Anzac Parade to Mount Ainslie (Figure 3.1). The AWM has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background (Figure 3.2).

The immediate site of the AWM is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The AWM is part of a larger landscape structured by the land axis and includes Anzac Park and Anzac Parade, as well as the Remembrance Nature Park on the slopes of Mount Ainslie behind the AWM. The AWM and Anzac Parade form part of the Parliament House Vista and are visually linked to the nearby Reid Conservation Area (Figure 3.3). The AWM is associated with the many memorials that line Anzac Parade and commemorate specific aspects of Australia's involvement in various theatres of international conflict.

Individual elements that comprise the AWM are briefly described below and are shown in Figure 3.4. Detailed descriptions, location maps and plans of the different elements of the place briefly outlined below are to be found in the Heritage Register and are to be used in conjunction with this HMP.

All photographs were taken by GML in 2018 unless otherwise indicated.



Figure 3.1 View along the major planning 'land axis' of Anzac Parade, from AWM towards Parliament House. (Source: GML, 2016)



Figure 3.2 View of the AWM and Mount Ainslie from Anzac Parade. (Source: GML, 2016)



Figure 3.3 View of the AWM and Anzac Parade from the summit of Mount Ainslie. The Reid Conservation Area is in the middle ground, to the right of the photograph. (Source: GML, 2016)

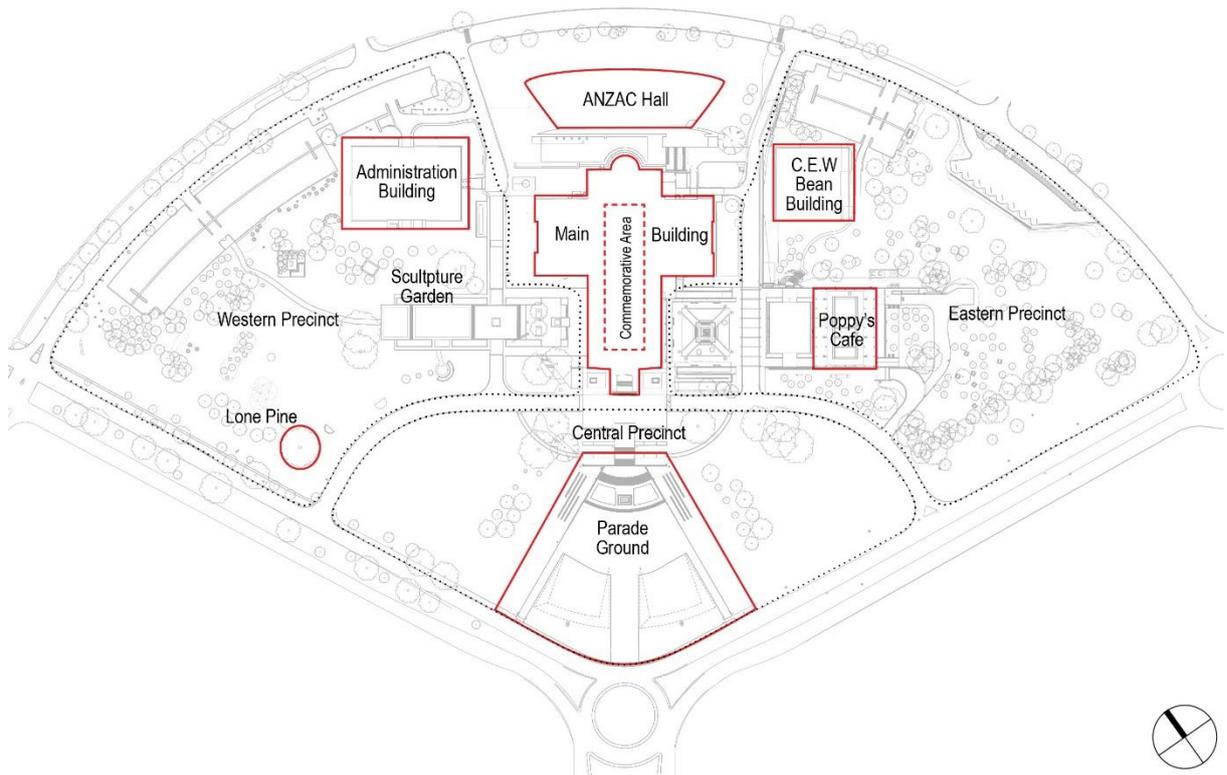


Figure 3.4 Site map of the AWM showing key areas. (Source: AWM with GML overlay, 2018)

Key

 Gallery space
 Commemorative area
 Research/education
 Public space
 Back of house
 Amenities

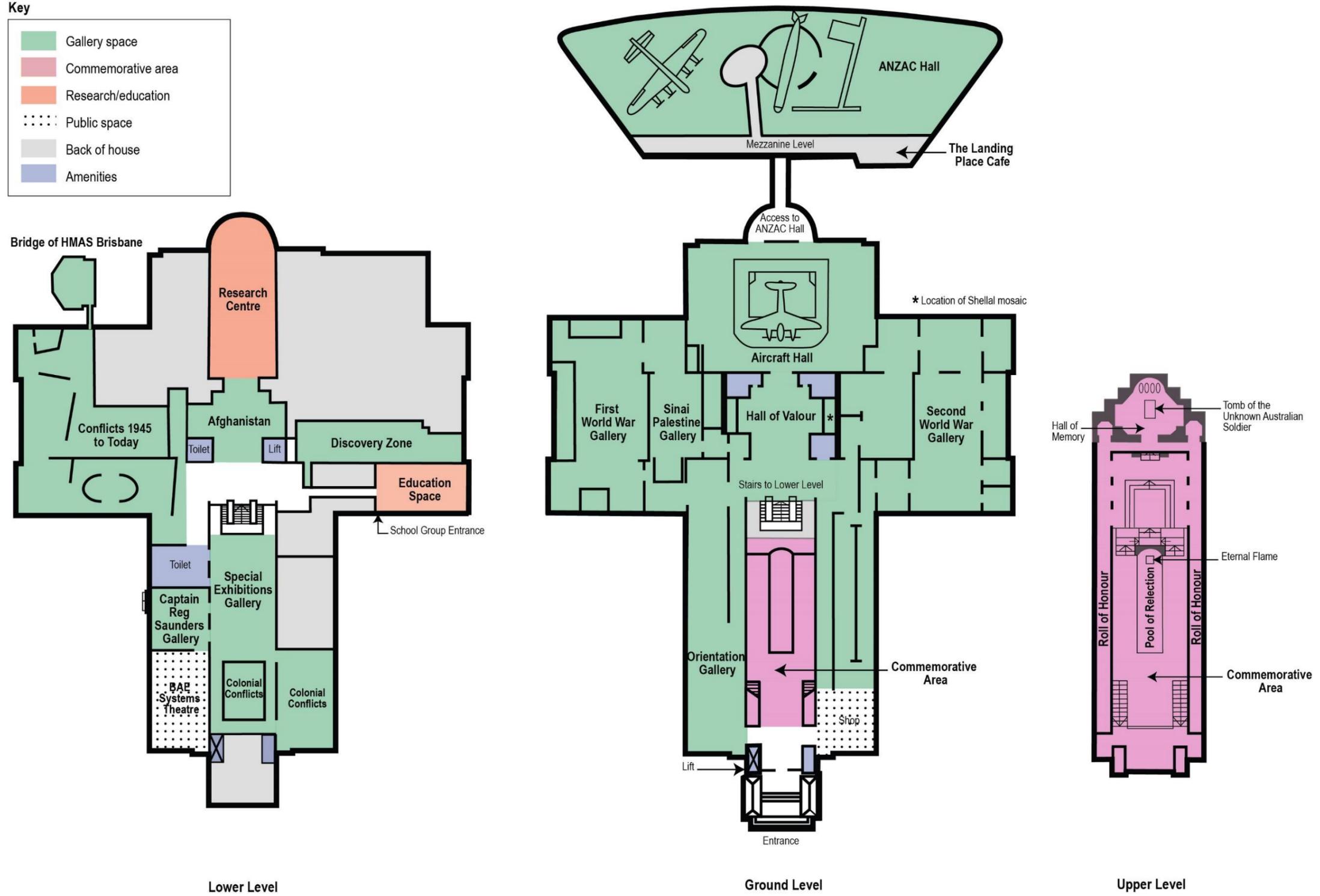


Figure 3.5 The main Memorial building, showing the layout on three levels. (Source: AWM with GML overlay)

3.2.1 The Main Memorial Building

The main Memorial building was designed with reference to the Art Deco style and displays Byzantine and Egyptian motifs in its modelling with interpenetrating masses and pylons marking the front entrance (see Figure 3.6). Egyptian architectural motifs were popular during the nineteenth century for monuments, memorials and mausoleums. During the twentieth century, aspects of the style merged with the Art Deco and were regarded as Moderne. The adoption of this style for the building reflected CEW Bean's desire for the building to be at once museum, monument, memorial, temple and shrine. The long, low, plain lines and dome of the structure did not reflect classical architectural traditions but rather the great monuments of the east (Figure 3.7). The use of face sandstone block for the building's exterior is also important in evoking the monumentality and longevity suggested by Egyptian architecture. The Art Deco features displayed by the building include the strong horizontals of the stepped skyline contrasted with the vertical features of a centralised tower, monumental entrance and a concentration of ornamentation on the upper part of the building.

3.2.2 The Commemorative Area

The Commemorative Area, including the Hall of Memory, is located in the core of the main Memorial building, immediately within the main entrance on the southern façade.

Visitors enter directly into the Commemorative Area from the building's public entry on its main, south façade, passing through a small vestibule, flanked by the Menin Gate lions. Symbolically, the entrance commands the grand vista of Griffin's land axis, directly connecting with Parliament House. All visitors to the Memorial enter through the Commemorative Area, providing a solemn introduction to the place as not only a museum, but also the national memorial to Australia's war dead.



Figure 3.6 The entrance of the main Memorial building with heavy massed pylons.



Figure 3.7 View of the main Memorial building dome from the Eastern Precinct.



Figure 3.8 The entrance area of the main Memorial building and one of the Menin Gate lions.



Figure 3.9 The Pool of Reflection with the Roll of Honour on each side and the Hall of Memory at the far end.



Figure 3.10 The courtyard and Roll of Honour behind the cloisters.



Figure 3.11 The Roll of Honour with remembrance poppies.



Figure 3.12 One of the Wondabyne sandstone gargoyles designed by Leslie Bowles.

Changes to this area were carried out between 2012 and 2017 as part of the First World War Centenary commemorative project. These included conservation and maintenance works, such as re-grouting the Pool of Reflection, and replacement of the bronze bracket for the eternal flame. Other works relating to visitor experience include the introduction of accessible ramp access from the main entry, additional lighting of the courtyard, a soundscape within the Roll of Honour and WiFi.

Courtyard and Roll of Honour

The entrance to the main Memorial building, with a low pyloned arch, provides a dramatic introduction to the central cloistered space (Figure 3.8). At the centre of the courtyard is the Pool of Reflection, reinforcing the axial space, with steps at its northern end leading up to the Hall of Memory (Figure 3.9). The arched cloisters line the courtyard and behind them lies the broad expanses of the Roll of Honour (Figure 3.11). The Roll of Honour contains the names of over 120,000 Australians killed in war from the Sudan in 1855 to the Vietnam War in the 1970s. Each cloistered bay is marked with bronze letters naming 30 theatres of war in which Australians have been involved.

In 1977, a perceived need to soften the austere appearance of the stone courtyard resulted in the introduction of plantings in newly constructed planting boxes. The rosemary and pencil pines used in the courtyard are symbolically associated with remembrance and sacrifice. These planters were replaced and waterproofed during conservation works between 2012 and 2017.

Gargoyles

Twenty-six Wondabyne sandstone gargoyles adorn the main courtyard of the Commemorative Area (Figure 3.12). They were designed by Leslie Bowles, who produced plaster models for the gargoyles. These models were used as a guide by the sculptor, W Swan, who carved them in situ during the construction of the AWM in 1940. All but one of the plaster models remain in the Memorial's collection.

The gargoyles depict various Australian fauna and Australian Indigenous people and were designed to provide the drainage for the balconies around the courtyard. On the western side of the courtyard are an Indigenous female, kangaroo, wombat, bush turkey, frog, Tasmanian devil, cockatoo, mopoke, carpet snake, kookaburra, bearded dragon, dingo and a gurnet. The eastern side features an Indigenous male, emu, koala, platypus, tawny frogmouth, cuscus, swan, frilled-neck lizard, cassowary, thorny (mountain) devil, eagle, opossum and a goanna.

Due to the nature and composition of the Wondabyne sandstone, the gargoyles suffered extensive deterioration due to weathering and were replaced during major conservation works to the Commemorative Area between 2012 and 2017. The original decaying stonework was removed and copies were carved for reinstatement.

Hall of Memory

The Hall of Memory, with its stepped cubic forms and copper dome, is the central architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from the courtyard and is a prominent terminating feature of the land axis. The mosaics in the hall are believed to be the largest in Australia.³ The style is essentially Art Deco, but with classical and Byzantine allusions and references. The human figures depicted in the mosaics represent qualities of strength and endurance. The theme of the dome decoration is the ascent of the spirits of the fallen. The cornice is crowned with a classical wreath and a flight of black swans symbolises the air. The Hall of Memory was Napier Waller's largest public work and remains his most accessible.

Since 1993, when the Tomb of the Unknown Australian Soldier was installed (Figure 3.14), the Hall has also contained the sculpture known as the four pillars, designed by Janet Laurence, which replaced Ewer's *Australian Serviceman*, now located in the Sculpture Garden. The pillars recall the four Platonic elements of earth, fire, air and water. The earth pillar is made of marble, the fire pillar of metal, the water pillar of glass and the polished wooden pillar represents the air. The four 11-metre-tall freestanding pillars are placed in the niche behind the Tomb, each symmetrical with the mosaic-clad mullions of the three major stained glass windows (Figure 3.15). The purity and simplicity of their form contrasts with and confirms the rich detail of the glass and mosaic.



Figure 3.13 Interior view of the mosaic dome.



Figure 3.14 Tomb of the Unknown Australian Soldier.

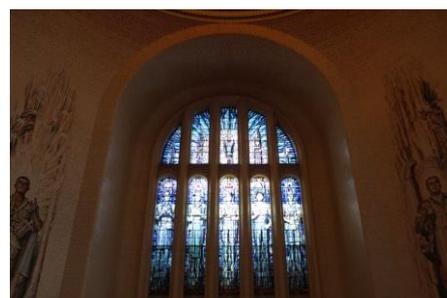


Figure 3.15 Stained glass window.



Figure 3.16 The glass walkway from the original building to ANZAC Hall.



Figure 3.17 The First World War galleries.



Figure 3.18 The Second World War areas.

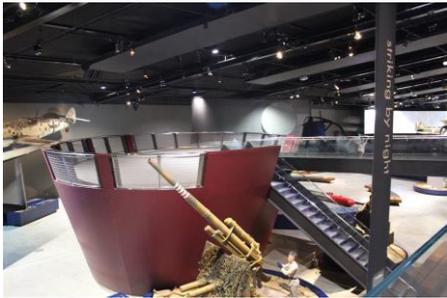


Figure 3.19 The double height space of ANZAC Hall.



Figure 3.20 The Sinai and Palestine gallery with the Transportation Series dioramas on the far left.

Since 2008, minor works within this space have included the introduction of pigeon deterrents, and the installation of a bronze casting of the speech given by former PM Paul Keating on the twentieth anniversary of the interment of the Unknown Australian Soldier.

3.2.3 The Galleries

The AWM galleries are located on the ground and lower levels of the main Memorial building, surrounding the central Commemorative Area. Galleries are also located within ANZAC Hall, discussed further below, which is a recent addition to the rear of the main Memorial building, joined to it by a walkway (Figure 3.16).

The galleries and displays which exhibit the Memorial's collection to the public form a key aspect of the AWM. The galleries consist of a series of exhibition spaces which have been extensively remodelled several times in the history of the building, reflecting the expanding requirements of the collection and the need to interpret Australia's role in conflicts and peace-keeping missions.

Currently the galleries include:

- the First World War areas, including the Sinai and Palestine Gallery—ground level in the west transept;
- the Second World War areas—ground level in the east transept;
- an Orientation Gallery—ground level at the western side of the entrance;
- the Hall of Valour—ground level, in the centre of the building;
- the Aircraft Hall (previously Aeroplane Hall)—ground level at the rear of the building;
- ANZAC Hall (to the rear of the building, joined by a walkway)—ground level (see below for a separate description);
- Conflicts 1945 to Today—lower level;
- Special Exhibitions Gallery and Captain Reg Saunders Gallery—lower level;
- Colonial Conflicts Gallery—lower level;

- Afghanistan—lower level;
- Discovery Zone (a hands-on gallery)—lower level.

First World War and Second World War Galleries

The First and Second World War Galleries are some of the earliest spaces at the AWM, dating from its construction period in the 1930s and 1940s. The original gallery layout of the main Memorial building consisted of four interconnected galleries with a continuous skylight running the full length. This was later covered over to protect objects on display. Subsequent to the opening of the AWM in 1941, there have been several alterations to the configuration and content of these exhibitions, including the additional transept wings in 1968–1971. Between 1996 and 1999 the Memorial undertook redevelopment of the Second World War Galleries as part of the Gallery Development One. This included the redevelopment of the Orientation Gallery, introduction of a cloverleaf layout introduced for ease of gallery navigation, and the construction of a central lift and staircase to the galleries.

In 2014 the First World War Gallery was redeveloped as part of the commemoration of the First World War Centenary. These works transformed the historical arrangement by theatres of war—the Gallipoli Gallery, the Sinai Palestine Gallery and the Western Front Gallery—to depict the events of World War I in a chronological circulation. Other works included upgrades to the building infrastructure such as the relocation of fire stairs, and installation of new electrical and IT services for the new exhibitions. Original fabric, including ceilings, skylights, and flooring, was retained and conserved as part of the works.

Sinai and Palestine Gallery

The Sinai and Palestine Gallery, in the First World War area, is the only AWM gallery that retains its original 1940s function, and a number of exhibition and architectural features. The original coffered panelled ceiling and marbled rubber tiles remain but the tiles have been covered by parquet flooring.⁴ This gallery displays the Transportation of Supplies in the Desert Campaign 1914–1918 series of nine dioramas in its original location, the only set of dioramas to remain in their original location. Even though the First World War Galleries have been refurbished and upgraded, the contrast between the more traditional museum displays, such as the Sinai and Palestine Gallery, and the



Figure 3.21 The Transportation of Supplies 1914–1918, Palestine Diorama series, retained in its original location.



Figure 3.22 The Hall of Valour and entrance to the Aircraft Hall.



Figure 3.23 A section of the Shellal Mosaic within the Hall of Valour, remains of an early Byzantine church floor.



Figure 3.24 Afghanistan, the Australian Story, as part of Gallery Development Two.



Figure 3.25 The Research Centre.



Figure 3.26 The Orientation Gallery developed as part of Gallery Development One.



Figure 3.27 Plane on display at the entry to the Aircraft Hall.



Figure 3.28 The 'As of today' artwork by Alex Seton located along the eastern ground floor corridor.

contemporary displays, such as that in ANZAC Hall, provides a depth and sense of the historical development of the place for the visitor.

Hall of Valour

Located directly below the Hall of Memory, the Hall of Valour honours the 100 Australian recipients of the Victoria Cross and nine recipients of the George Cross. Adjacent to the Hall of Valour, the Shellal Mosaic is located within the original external wall of the building where it was installed at the opening of the AWM in 1941. The mosaic is the remains of an early Byzantine church floor dating from 561–562 CE, uncovered by Australian soldiers during the second Battle of Gaza.

Conflicts 1945 to Today Galleries

In 2007/08 the Conflicts 1945 to Today galleries were created as part of Gallery Development Two. Located in the original Tank Gallery, part of the Reading Room and the 1986 on the lower level, the spaces were extensively remodelled, including the creation of the glass walkway linking to the bridge of the HMAS *Brisbane*.

The first major redevelopment of the Conflicts 1945 to Today took place in 2016 with the creation of new displays relating to conflicts in the Middle East from the First Gulf War to Afghanistan.

In addition to the Middle East Galleries, a new exhibition called 'Afghanistan: the Australian Story' was opened in an area formerly part of the original Library and Research Centre.

Research Centre

The Research Centre on the lower level is located in the original library. This area has been reduced in size as part of previous changes to the configuration and function of spaces. However, it provides the most intact evidence of the architecture and character of the original building, retaining early fitout and furniture, unlike the more elaborately decorated (and redecorated) gallery spaces. Some space in this area has been altered for the creation of the Afghanistan exhibition.

Other Galleries and Spaces

The Aircraft Hall, Special Exhibitions Gallery and Orientation Gallery were all redeveloped, or installed between 1996 and 1999 as part of Gallery Development One. The Discovery Zone, a hands-on education centre, was created as part of Gallery Development Two.

The main Memorial building also contains a number of circulation spaces that are used for display, primarily photographs, artwork, and in the western corridor, the 'As of Today' sculptural monument.

The Museum shop is located near the main entry on the ground level. The lower floor also contains a theatre, staff offices, collection and records storage, and plant.

3.2.4 The Dioramas

The Memorial prides itself on its collection of dioramas, which have been an important feature of its exhibition galleries since its opening in 1941. Dioramas, or 'picture models' as they were first called, were suggested to CEW Bean by the official war artist Will Dyson as a suitable method for presenting the subject of war at the planned Australian War Museum (as the AWM was then to be called).⁵ Three sculptors and an artist were commissioned as early as 1918 to begin work on the project, which took more than 10 years to complete. It is evident that Bean saw the dioramas as integral to the purpose and function of the planned war museum.⁶ While the AWM's later dioramas are generally considered less artistically successful than its outstanding First World War collection (with the probable exception of the Kapyong diorama in the Conflicts 1945 to Today galleries), the creation and display of dioramas is still a well-known feature of the AWM today.



Figure 3.29 The Lone Pine diorama in the First World War Gallery.



Figure 3.30 The Somme diorama in the First World War Gallery.



Figure 3.31 The Mont St Quentin diorama located within the Second World War Gallery.



Figure 3.32 The Semakh Diorama with a newly installed digital background that changes throughout the day.



Figure 3.33 The exterior of ANZAC Hall behind the main building, excavated into the rising site.

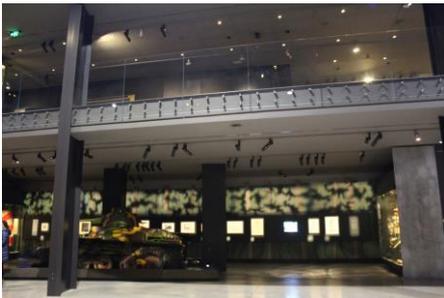


Figure 3.34 The viewing balcony in ANZAC Hall.



Figure 3.35 Large items displayed in ANZAC Hall, with a bench and interpretation material.



Figure 3.36 The G for George Lancaster bomber on display in ANZAC Hall.

The dioramas, constructed between 1918 and 1983, are made from traditional materials of hessian, plaster, timber and lead.⁷ The dioramas are generally robustly constructed and, as the First World War dioramas were constructed prior to the completion of the main Memorial building, they were designed to be movable. The dioramas' curved backgrounds, some of which measure 16 by 8 metres, are more fragile than the model bases. Three types of background construction are used in the dioramas: terracotta brickwork, timber framing and fibreglass. The earliest form of terracotta brickwork has since been replaced with a fibrous plaster skin which expands and contracts without cracking.⁸ Restored and new dioramas have been created on virtual backgrounds, which allows for changes according to the time of day. The majority of dioramas on display at the AWM are located in the First World War and the Second World War Gallery. Redevelopment of the First World War Gallery included the restoration and reinstatement of a number of historic dioramas, with restored or recreated backgrounds. New dioramas were also added to the Conflicts 1945 to Today galleries, including the Battle of Kapyong diorama. This scene represents a specific moment and location that took place on 23–24 April 1951. The topography and individuals represented in the diorama are based on research of the area and Australian infantrymen of 3RAR. Other dioramas not on display are stored in the Memorial's storage facility located at the AWM Mitchell Precinct.

3.2.5 ANZAC Hall

In 2001 the ANZAC Hall addition, to the rear of the main Memorial building, was completed for the display of the collection's large technology items. The addition was carefully designed by award-winning architectural firm Denton Corker Marshall to sit comfortably within the immediate vicinity of the original building. The large structure is excavated into the rising site so that it sits below the bulk of the main Memorial building and is separated from the building, to be an obviously new feature, yet remaining subservient to the historic and significant architecture of the main building. The dark coloured materials are part of the design to ensure it remains a recessive element in the context of the AWM.

A large blank façade addresses the rear of the main Memorial building, punctuated only by the simple glass link bridge. The structure's curved roof falls away from this

blade wall and the main space fans out from it, to provide an open 3,098 square metres of exhibition space and a maximum height of 10 metres. There are few external openings, except for the narrow verticals of the punched openings to the raised platform of the outdoor café, on the eastern elevation. With battered walls and a curved turret roof design, the structure evokes a battleship. This is reinforced by the external cladding of deep grey metal panels forming a neutral backdrop to the rich texture of the sandstone facing of the original. Exhibitions in ANZAC Hall make extensive use of 'object theatre', where sound and light are used in innovative ways, and the objects themselves become screens to tell stories of Australia's military history. The exhibition consists of four main areas: 'Striking by night', 'Sydney under attack', 'Our first naval victory', and 'Over the Front'.

ANZAC Hall was built on the site of previous carparking for visitors and staff. As a result, a new carpark was constructed.

3.2.6 The Administration Building

This was the first significant additional structure to be added to the AWM in 1988, when the administrative functions were moved into this new, three-level office building, designed by Denton Corker Marshall. The building is designed in a well-mannered Postmodern style, representative of military fortifications. It is a rectangular structure, set back from the main Memorial building. The external stone facing is reminiscent of the sandstone on the original building, as are the punched window openings and the overall horizontality of the massing. Internally, the building is highly finished with recessed lighting, highly polished black marble tiles and a recurring cubic motif that can be seen as typical of the period in its design, appearing in the balustrades, windows, doors and carpets. The building is planned around a planted internal courtyard.

3.2.7 CEW Bean Building

The CEW Bean Building, also designed by Denton Corker Marshall Architects, was completed in March 2006. The design, location and external finishes are compatible with the other AWM buildings. The building comprises a simple masonry flat-roofed block, embedded into the landscape behind a stone embankment. Narrow horizontal openings address the main Memorial building to the west, while the entrance is located on the eastern elevation, obscured from



Figure 3.37 The Administration Building with the original domed building set behind. (Source: Denton Corker Marshall)



Figure 3.38 The narrow horizontal windows of the CEW Bean Building and concrete linear panel cladding. (Source: Denton Corker Marshall)

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the main public spaces. The building is connected to the main Memorial building 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 facilities. The tunnel allows for the safe movement of collections. Despite this connection, the CEW Bean Building is not considered to form part of the main Memorial building, although the construction of the CEW Bean Building was an essential precursor to Gallery Development Two.

3.2.8 The Landscape

The AWM in the Landscape of Central Canberra

The AWM is located at the northern end of the land axis, the major planning axis which runs from Parliament House on Capital Hill, through Federation Mall and Parkes Place, 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. The AWM is part of a larger landscape setting which is structured by the land axis and includes Anzac Parade, as well as the Remembrance Nature Park on the slopes of Mount Ainslie behind the place. The success of the AWM as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged site on the land axis; the landscaped grounds and the backdrop of the forested slopes of Mount Ainslie. The role of the AWM as a national icon is reinforced by its central location in the national capital.



Figure 3.39 The Eastern Precinct formal courtyard with eucalyptus and boxed hedges.



Figure 3.40 The planted natural vegetation in the Eastern Precinct as a continuation of Mount Ainslie. Poppy's café is in the distance.



Figure 3.41 A view of the Western Precinct towards the entrance of the main building. The Administration building is on the far left.



Figure 3.42 The HMAS *Gayundah* gun on display in the Western Precinct.



Figure 3.43 The Flanders Memorial within the formal landscaping of the Western Precinct and Sculpture Garden.



Figure 3.44 The open lawns of the Sculpture Garden.



Figure 3.45 One of the many sculptures, *Simpson and his donkey*.

The Parade Ground and Central Precinct

The Parade Ground forms part of the Central Precinct. Redeveloped in 2006, it includes a formal granite paved area, terraces flanking each side of the Parade Ground, a new staircase leading to the main Memorial building and the original Stone of Remembrance, which is located within the central axis leading to the building.

The rest of the Central Precinct comprises open lawns, and informal, asymmetrical plantings of eucalypts close to the main entrance. There is also a stand of mature English oaks with their distinctive spreading form to the east of the main entry, which contribute to the character of the landscape setting.

The Western Precinct

A key component of the Western Precinct is the Sculpture Garden. A collection of sculptures, memorials and plaques grouped within the formalised landscaping of the precinct, it was officially opened in 1999 (Figure 3.42).

The precinct generally is characterised by a formal arrangement of mixed exotic plantings of deciduous and coniferous trees, open lawn areas, garden beds and paths. These provide a setting for the memorials, plaques and sculptures of the Sculpture Garden collection.

In addition to these, large artefacts have also been installed within the landscape, along the western elevation of the main Memorial building, and ANZAC Hall.

The main pedestrian approach to the AWM from the western carpark through the Western Precinct and the Sculpture Garden defines a key visitor experience, as well as an introduction to the themes of the AWM. At the time of writing, the Western Precinct contains a series of seven sculptures, 13 memorials, and numerous commemorative plaques. The plaques are generally located in the paved paths and courtyard area adjacent to the main Memorial building.

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The landscape of the Sculpture Garden is dominated by two spreading oak trees and also features memorial groves of silver birches, olive and cherry trees related to various commemorative themes within the Sculpture Garden. The earliest feature of the Western Precinct is the Lone Pine, which is also described further below. Since the opening of the Sculpture Garden, other sculptures and memorials have also been installed within the formalised landscape of the Eastern Precinct.

Detailed mapping of the memorials and sculptures within the Sculpture Garden is provided in the 2017 Site Development Plan.

The Eastern Precinct

To the east of the main Memorial building, planting has been developed using eucalypts and wattles to give the appearance of an extension of the natural vegetation of Mount Ainslie, as proposed in the planting plans of 1952. There are juvenile and semi-mature eucalypts planted in the irrigated lawns through this area as a more informal continuation of the Parade Ground. The area behind Poppy's is unirrigated and characterised by eucalypts of assorted species and ages.

The redevelopment of the Eastern Precinct was completed in 2011 as the final stage of implementing the AWM Site Development Review, 2006. The project was intended to provide a high-quality and cohesively designed landscape in keeping with that of the Western Precinct and Parade Ground, whilst improving parking and visitor safety when accessing the Memorial buildings. The demolition of the Outpost café was required due to its improper positioning on the site and issues relating to accessibility and functionality. The new Poppy's building was designed to provide a more accessible and flexible café with on-grade access to the main Memorial building, sited within an open natural landscape.

3.2.9 The Lone Pine

Planted in 1934, just as construction was starting on the main Memorial building, the Lone Pine is a significant symbolic component of the AWM landscape. The Lone Pine is a *Pinus halepensis*, commonly known as the Aleppo pine. This species can grow to a maximum height of 25 metres and it is estimated that the Lone Pine has reached this size. The Lone Pine occupies a prominent location in the southwestern corner of the AWM grounds and is one of the



Figure 3.46 The Lone Pine, an Aleppo pine, planted by HRH Prince Henry in 1934. The Bellona sculpture is visible in the foreground.



Figure 3.47 One of the *Eucalyptus maidenii* planted at the entry to the main Memorial building.



Figure 3.48 The eucalyptus trees in the Eastern Precinct near Treloar Crescent.

earliest surviving plantings in the grounds. The pine is surrounded by a decorative iron railing designed by the noted sculptor W Leslie Bowles.⁹ The railing was painted green at the direction of John Treloar and a bronze plaque with the following inscription was installed to face the Limestone Avenue (then Romani Street) frontage of the AWM grounds:

After the capture of the Lone Pine ridge in Gallipoli (6 August 1915), an Australian soldier who had taken part in the attack, in which his brother was killed, found a cone on one of the branches used by the Turks as overhead cover for their trenches, and sent it to his mother. From seed shed by it she raised the tree, which she presented to be planted in the War Memorial grounds in honour of her own and others' sons who fell at Lone Pine.

Two Lone Pine reserve plantings have been propagated from the original AWM Lone Pine, the first of which was planted in the Central Precinct in 2014 by the Duke and Duchess of Cambridge.¹⁰

3.2.10 Site Vegetation and Natural Heritage

Appendix H contains a report on the development of the AWM's landscape, particularly considering the age and significance of the native trees and the potential for the site to possess natural heritage values. The report concludes that, of the indigenous vegetation species on site, only the two *Eucalyptus melliodora* trees and the small group of *Eucalyptus bridgesiana* in the Eastern Precinct are currently growing in locations where remnant woodland existed at the time of the commencement of the landscaping and development of the AWM in the 1930s/1940s. Furthermore, these are mature enough to have been present, albeit as saplings only, in the original woodland vegetation pre-existing construction on the site, or to have grown in situ from seeds from this native woodland. The two individuals of *Eucalyptus melliodora* are located southeast of the CEW Bean Building, and a small group of *Eucalyptus bridgesiana* is located at the intersection of Treloar Crescent and Fairburn Avenue. Their retention within the otherwise cleared and replanted landscape may reflect a design decision on the part of the landscapers to retain a link with the original vegetation of the locality. All other native trees, either because of their comparatively young age or because they are species that do not naturally occur in the area, are considered to be planted trees.

A more recent analysis of the trees, their condition and management requirements is provided in the Tree Management Plan prepared by Gold Leaf Tree in February 2018.

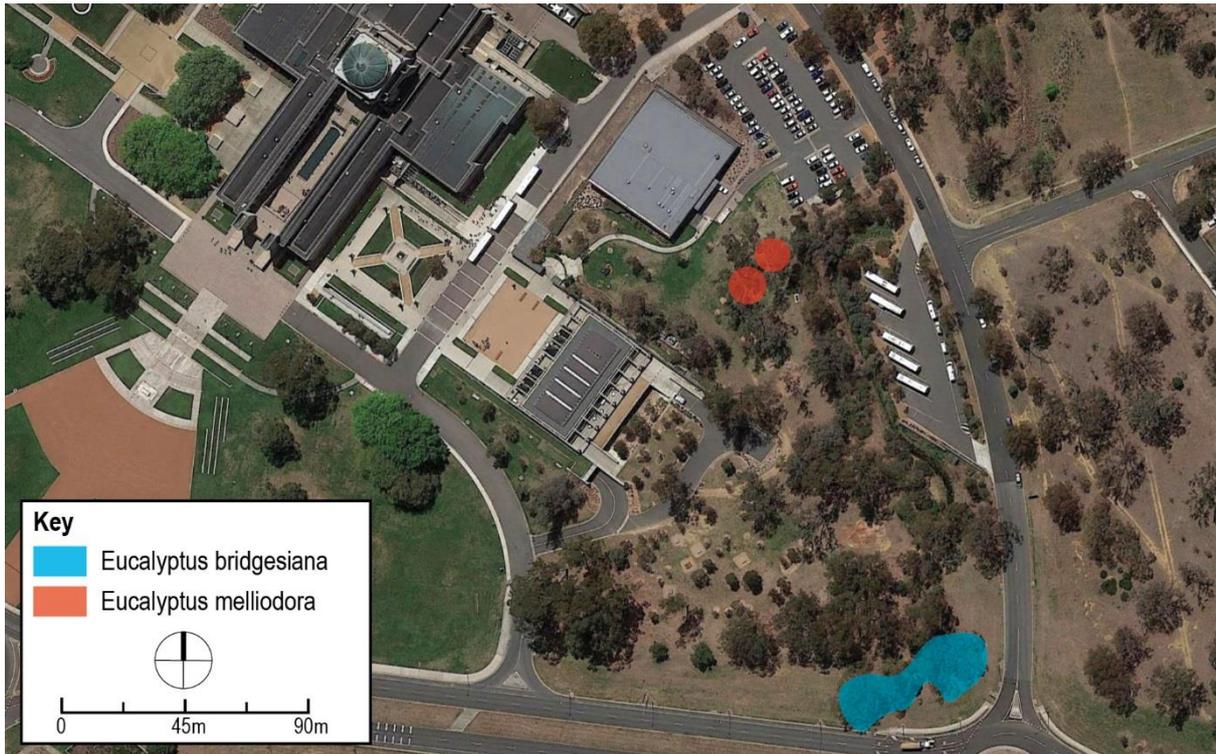


Figure 3.49 Groups of trees that may have links to the original woodland on site. (Source: Google Earth with GML overlay, 2018)

3.2.1 Aboriginal Cultural Heritage

An assessment of the Aboriginal archaeological values of the AWM was undertaken in 2007 in conjunction with the previous iteration of the Heritage Management Plan. A review of that report, along with a review of recent landscape changes and a search of the ACT Heritage Aboriginal Sites Database, all indicate that the findings of that report remain relevant.

However, updated consultation with the Aboriginal community on the Aboriginal cultural values associated with the place is required. Consultation with the Aboriginal community was undertaken in 2008 but at least one of those people consulted at the time has since died, and discussions of values should be periodically updated to understand the changes in contemporary views.

On that basis, consultation with the Aboriginal community was undertaken again and an outline of the archaeological potential of the site is presented below. A full discussion of the archaeological context of the Campbell Precinct is found in the 2008 report prepared by Navin Officer in Appendix J.

Archaeological Potential

Extensive land use impacts and modification have occurred on the site. The types of disturbance which are evident include:

- original clearance of the native tree cover and understorey;
- construction of memorial buildings, landscaping and associated structures, access tracks and roadways;
- construction of public utility easements (for example, gas pipelines, communication cables and power lines);

- major earthworks associated with contour mounding and creekline realignments; and
- creation and maintenance of exotic and native plantings, including ripping of soils.

One Aboriginal site, an isolated artefact (AWM 1) located in a disturbed context, was identified during survey for the 2008 HMP. It was concluded that due to past disturbance, there is little potential for further or in situ Aboriginal archaeological evidence to survive in association with this artefact. The find has low archaeological value but is valued by the community and was determined by community representatives to be a significant reminder of the past use of the landscape by Aboriginal people (criterion a) of the EPBC Act Commonwealth Heritage criteria).

The location of the site is shown in Figure 3.49.

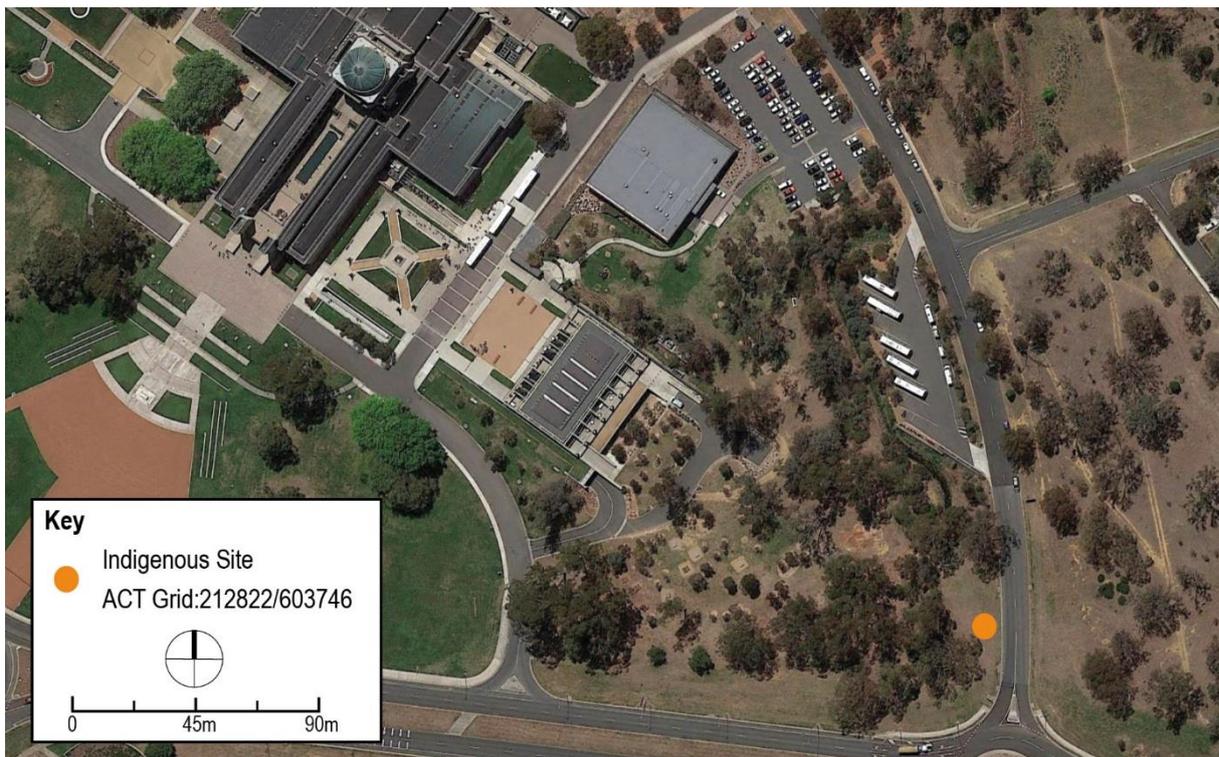


Figure 3.50 The approximate location of the Aboriginal artefact (AWM 1) found in a disturbed context close to Treloar Crescent. (Source: Google Earth with GML overlay, 2018)

3.3 Comparative Analysis

3.3.1 Introduction

This section provides a desktop-based comparative analysis to establish the relative importance, rarity and representativeness of the AWM in relation to other war memorials and national cultural institutions.

Representativeness refers to a place having value because it is a fine representative example of an important class of a significant place or environment.¹¹

The comparative analysis below comprises two parts: the comparison of the Memorial with other memorials in Australia—notably those in Melbourne and Sydney; and with other national cultural institutions in Canberra.

3.3.2 War Memorials in Australia



Figure 3.51 ANZAC War Memorial, Sydney. (Source: NSW Government)

ANZAC War Memorial, Sydney

The ANZAC War Memorial is located near Liverpool Street in Hyde Park, Sydney. It is considered the state's principal commemorative and interpretive monument to the service and sacrifice of Australians in armed conflicts.

In 1916, the Returned Sailors & Soldiers Imperial League of Australia (RSSILA) began collecting money for the establishment of an ANZAC memorial building. While initially developed for ANZAC soldiers who fought in the Gallipoli campaign, it later came to represent all Australians who lost their lives in World War I.

Following much debate and division regarding the purpose and style of the memorial, a design competition for the new building was launched in 1923. Included in the competition's restrictions were Australian applicants only and a cost limit of £75,000, and the building was required to have office accommodation for the RSSILA and other soldiers' associations. The competition was won by Sydney architect Charles Bruce Dellit. Dellit deviated from the classical symbolism of the time in favour of more abstract images, incorporated into an Art Deco style stepped ziggurat.¹² For example:¹³

The statues on the four corners at the top of the edifice were to be the 'Four Seasons, representing Eternity'. Lower down on the sixteen buttresses were 'symbolical figures representing the arts of war and peace' and level with the top of the buttresses were 'bas reliefs of Australian soldiers'. On the eastern and western sides were 'symbolical groups' of statuary – one representing 'peace crowning endurance and courage', the other 'victory after sacrifice'. Above the northern and southern doors were classical quotations.

In front of the main monument, the Pool of Reflection extends westward into Hyde Park, surrounded by poplar trees.

Construction of the new memorial took place between 1932 and 1934.

The Memorial is included in the NSW Heritage Register as a place of state significance (Place ID: 01822).

Shrine of Remembrance, Melbourne



Figure 3.52 Shrine of Remembrance, Melbourne. (Source: Wikimedia Commons)

The Shrine of Remembrance is considered the largest and most important war memorial in Victoria. The need for a memorial was established in response to the extensive loss of lives in World War I where 114,000 Victorians enlisted and 19,000 were killed.

Construction of the memorial began in 1927 and was completed in 1934. Later design elements were included in 1955.

Construction of the memorial was completed in 1934 to a design by Philip Hudson, James Wardrop and Kingsley Ussher.

The Shrine was included in the Register of the National Estate (RNE) in 1998 and is currently included in the Victorian Heritage Register (Place ID: 806).

The following description of the memorial comes for the RNE citation:¹⁴

The building consists of a truncated stepped pyramid set on a square podium with upper and lower terraces. The two north and south facing porticos each incorporate eight Greek Doric columns supporting a pediment with allegorical sculpture in the tympana. The external walls and steps are a light grey granite from Tynong, the internal walls are a light beige sandstone from Redesdale and the sixteen black marble monolithic columns of the Ionic order in the sanctuary were quarried at Buchan.

English sculptor Paul Raphael Montford designed the four external corner buttress groups of the statuary and the two external tympana; the twelve frieze panels in the sanctuary are the work of Australian sculptor Lyndon Dadswell.

High up inside the Sanctuary is a small opening contrived so that at the eleventh hour on the eleventh day of the eleventh month of each year, a ray of sunlight strikes through to the Stone of Remembrance set into the floor of the Sanctuary.

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In addition to the main structure, the Shrine also includes the North Forecourt, the *Man with the Donkey* statue, the Water Trough Memorial and the Macpherson-Robertson Fountain.

Conclusion

The act of building memorials as sites of collective mourning has taken place across towns and cities in Australia since the Sudan War in 1885. The first monumental memorials were proposed after World War I, with notable examples appearing in the city centres of major capital cities. The ANZAC Memorial in Hyde Park, Sydney, and the Shrine of Remembrance in the Domain Parklands, Melbourne, are comparable examples to the Memorial in Canberra in terms of architectural grandeur and presence in the landscape.

AWM is comparable to the ANZAC Memorial in Hyde Park in that it was designed to serve both symbolic and functional purposes. However, it is distinguished by the breadth and scale of the AWM collection and exhibitions, and the mission to represent the experiences and sacrifice of all Australians who served.

3.3.3 National Institutions in Canberra

Australia's cultural institutions serve to preserve and promote Australian national culture and sense of identity.

Canberra is the designated location for the nation's many cultural institutions.

National Museum of Australia



Figure 3.53 National Museum of Australia at Acton Peninsula. (Source: Department of Communication and the Arts)

The National Museum of Australia (NMA) is located on an 11-hectare site on Acton Peninsula in central Canberra. The museum was established through the *National Museum of Australia Act 1980* (Cwlth) and its role is to develop and maintain the National Historical Collection for the benefit of the nation.¹⁵ The collection consists of objects acquired by transfer from other government agencies,

through donation, bequest, and by purchase, and encompasses Australian historical material including the world's largest collection of bark paintings and the collection of the former Australian Institute of Anatomy.¹⁶ The museum hosts permanent, temporary and travelling exhibitions, and provides education programs and classroom resources. In addition to housing the museum's collection, the NMA is also a popular event venue.

In 1997, architects Ashton Raggatt McDougall and Robert Peck von Hartel Trethowan won the international design competition for the construction of the new museum. It was opened in 2001. As a postmodern structure, the museum sharply contrasts with most of Canberra's other, older national cultural institutions.

The NMA is not included in any statutory heritage lists or registers.

National Archives of Australia



Figure 3.54 National Archives of Australia. (Source: Abode Hotels)

The National Archives of Australia (NAA) was established through the *Archives Act 1983* (Cwlth) to preserve Australia's most valuable government records and encourage their use by the public, and to promote good records management by Australian Government agencies.¹⁷ The NAA is responsible for caring for the most significant records of the Australian Government, including those relating to Indigenous Australians, immigration and military service. The collection contains more than 40 million items—the biggest single body of records documenting the history of Australia.¹⁸

The NAA is located in the East Block building in Canberra's National Triangle. The building was designed by government architect John Smith Murdoch as the Secretariat Building No. 1 (supporting the Provisional Parliament House) and constructed in 1925/1926. The NAA is one of the building's several tenants and has occupied the site since 1998.

East Block is included in the CHL (Place ID: 105349) as a significant component of the Parliament House Secretariat Group and the National Triangle. The NAA's role is not a contributing factor in the place's significance.

National Library of Australia



Figure 3.55 National Library of Australia. (Source: NLA)

The National Library of Australia (NLA) was established through the *National Library of Australia Act 1960* (Cwlth), which sought to ensure that documentary resources of national significance relating to Australia and Australian people, as well as significant non-Australian library materials, are collected, preserved and made accessible.¹⁹ Currently, the NLA is the largest reference library in Australia and houses approximately 1 million collection items.

The building is located in the National Triangle in central Canberra, on the southern shores of Lake Burley Griffin. The purpose-built library was constructed in 1968 in the Late Twentieth-Century Stripped Classical style using traditional materials such as marble, granite, bronze, slate and copper. The building was designed by Walter Bunning of the architectural firm Bunning and Madden, in association with TE O'Mahony.

It is both a national landmark and a popular attraction.

National Film and Sound Archive



Figure 3.56 Main entrance to the National Film and Sound Archive. (Source: NFSA)

The National Film and Sound Archive (NFSA) was established in 1984 as Australia's premier audiovisual archive. Originally part of the National Library collection, it was decided that a new semi-autonomous body was needed to manage the nitrate film collection. Currently, there are over 2.8 million items in its collection, including films, television and radio programs, videos, audio tapes, records, compact discs, phonograph cylinders and wire recordings as well as documents, photographs, posts and other artefacts.

The NFSA is housed in the former Institute of Anatomy building (1931–1984) in Acton by the Australian National University campus, in Canberra's north. The building reflects the Late Twentieth-Century Stripped Classical architectural style with Australian Art Deco detailing and was constructed in 1930/1931.

The Institute of Anatomy is included in the CHL (Place ID: 105351) and comprises the main building, its surrounds and the former director's residence. It is considered significant for its architectural style and detailing, as a key public building provided by the Federal Capital Commission in the first phase of Canberra's development, and for housing the NFSA and its collection.

National Gallery of Australia



Figure 3.57 The National Gallery of Australia. The recent addition to the front with the original 1982 building in the rear. (Source: TripAdvisor)

The National Gallery of Australia (NGA) is located within the National Triangle on the southern shore of Lake Burley Griffin in Canberra. The NGA was established through the *National Gallery Act 1975* (Cwlth). The role of the NGA is to develop and maintain the national art collection and to exhibit and make it available to the public. The collection consists of more than 153,000 works of art acquired through purchase, gifts and bequests and is grouped into five main areas: Indigenous and non-Indigenous Australian art; Asian art; Pacific art; and European and American art.²⁰ The Gallery is open to the public with permanent, temporary and travelling exhibitions.

The NGA building was designed by Colin Madigan of Edwards Madigan Torzillo and Partners—the winners of the 1968 design competition. The exterior of the three-storey Brutalist building is predominantly reinforced bush-hammered concrete with exposed triangular patterning. In 2010, a major extension to the building was completed by architect Andrew Andersons of PTW Architects, providing a more legible entrance and a large Indigenous galleries area.²¹

The NGA is a representative example of a national institution that has remained as originally intended, a public gallery space to showcase the substantial and growing national art collection.

The Royal Australian Mint



Figure 3.58 The Royal Australian Mint. (Source: GML Heritage 2018)

The Royal Australian Mint (the Mint) is located on 3.5 hectares of land approximately 4 kilometres southwest of Parliament House in the suburb of Deakin. The *Commonwealth of Australia Constitution Act of 1901* (Cwlth) ensured that the Government could make laws about currency, coinage and legal tender.²² *The Coinage Act 1909* (Cwlth) set in motion the first steps for Australian coinage.²³ The construction of the Mint commenced on the Deakin site in 1962 and was opened by His Royal Highness, Prince Philip in 1965. The Mint was tasked with the production of the first coins of the new decimal currency in 1966 and has since struck 15 billion circulating coins. The Mint holds guided tours for the public including school groups and has a visitor gallery open to the public, with educational programs and displays, interpretation of coinage and a retail shop.²⁴

The Mint incorporates two buildings, the Former Administration Building and the Process Building, both typical of Twentieth-Century Stripped Classical architecture with symmetrical massing and considered proportions. The buildings are clad in sandstone with white/grey marble clad column-like elements.

As a national institution, the Mint is distanced from the central parliamentary zone of Canberra. However, it is a good example of a large public institution that has continued in its original purpose.

Old Parliament House



Figure 3.59 Old Parliament House. (Source: Museum of Australian Democracy)

Old Parliament House (OPH) was the seat of the Parliament of Australia from 1927 to 1988. Located on King George Terrace, OPH is in a prominent location on the land axis and at the base of Capital Hill in the Parliamentary Triangle. Now the venue of the Museum of Australian Democracy, the building is open as a public exhibition, events and educational space.

The museum aims to advance the national conversation about democracy through engagement, education and outreach.²⁵ The collection includes heritage objects that were used or were part of the Old Parliament House building until parliament's relocation in 1988. The building itself is arguably the most important 'object' in the collection and is included in both the CHL and NHL. Visitor engagement includes programs such as school group tours, public tours, events and activities, and family-oriented exhibitions.²⁶

The building is of Twentieth-Century Stripped Classical architecture, seen in many other works by Commonwealth Architect John Smith Murdoch. The low, two-storey building employs elements of classical architecture including repetition and order, symmetry and a columned façade.

Conclusion

The comparative analysis demonstrates that the AWM is one of a broader class of national cultural institutions established in Canberra to preserve and promote Australia's national culture and sense of identity. The AWM's significant architecture and prominent positioning within the centre of Canberra, including within the boundaries of the Parliament House Vista, are principal characteristics of national institutions established within Canberra.

The AWM also serves as an important early example of the use of the Australian Art Deco architectural style, through its use of contrasting horizontal lines, vertical features and Art Deco detailing.

The AWM is rare, compared with other national cultural institutions located within Canberra, for its unique function as a combined shrine, museum and archive.

3.4 Endnotes

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- 4 The dioramas are the subject of a separate Register entry.
- 5 Condé, A 1991, 'A marriage of sculpture and art: dioramas at the Memorial', *Journal of the Australian War Memorial*, 19, p 56.
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- 22 Australian Government, Royal Australian Mint, 'About the Mint', viewed 23 August 2018 <<https://www.ramint.gov.au/about-mint>>.
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4.0 Assessment of Heritage Values

4.1 Identifying Heritage Values

4.1.1 Heritage Value

Assessments of 'heritage value' identify whether a place has cultural or natural heritage significance (or a combination), and establish what those heritage values are and why the place, or element of a place, is considered important and valuable to the community. Heritage values are embodied in attributes such as the location, function, form and fabric of a place. Intangible heritage values and associations may also be present, including the setting of a place, or an element, and its relationship to other elements, the records associated with the place, as well as its social values and response that the place evokes in the community, or by community groups. All values and attributes need to be considered when assessing a place.

The *Australia ICOMOS Burra Charter, 2013*¹ (the Burra Charter) recommends that significance be assessed in categories such as aesthetic, historic, scientific and social significance.

Identifying the many layers of heritage value of the AWM and its elements, and assessing their relative values through this report, provides the knowledge base needed for the framing and implementation of heritage management and conservation policies discussed in Section 6.0.

The two existing citations for the AWM, undertaken against the National and the Commonwealth Heritage criteria, are included in Appendix E and F. These have been reviewed and updated with additional assessment and commentary provided in the tables below.

4.1.2 Indigenous Heritage Values

Indigenous/Aboriginal cultural values and heritage management aims to sustain the relationship between Indigenous people and their heritage places. Assessments of Indigenous heritage values should take into consideration the principles outlined in the *Ask First Guidelines*,² in which consultation is a key factor in the process of identifying heritage values.

In recognising the rights and interests of Indigenous peoples in their heritage, all parties concerned with identifying, conserving and managing this heritage should acknowledge, accept and act on the principles that Indigenous people:

- *are the primary source of information on the value of their heritage and how this is best conserved;*
- *must have an active role in any Indigenous heritage planning process;*
- *must have input into primary decision-making in relation to Indigenous heritage so they can continue to fulfil their obligations towards this heritage; and*
- *must control intellectual property and other information relating specifically to the heritage, as this may be an integral aspect of its heritage values.*

In identifying and managing this heritage:

- *uncertainty about Indigenous heritage values at a place should not be used to justify activities that might damage or desecrate this heritage;*
- *all parties having relevant interests should be consulted on indigenous heritage matters; and*

- *the process and outcomes of Indigenous heritage planning must abide by customary law, relevant Commonwealth and State/Territory laws, relevant International treaties and covenants and any other legally binding agreements.*

Adhering to cultural restrictions on information about an Indigenous heritage place is essential to maintaining its heritage value.³

4.1.3 Natural Heritage Values

As outlined in the Australian Natural Heritage Charter, for the conservation of places of natural heritage significance,⁴ natural heritage is defined as:

Natural heritage comprises the natural living and non-living components, that is, the biodiversity and geodiversity, of the world that humans inherit. It incorporates a range of values, from existence value to socially-based values.

In making decisions that will affect the future of a place it is important to consider all heritage values—both natural and cultural—as issues relating to the conservation and heritage management of cultural values that may affect the selection of appropriate conservation processes, actions and strategies for the place’s natural values.⁵

4.2 Commonwealth and National Heritage Criteria

4.2.1 Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)

The 2004 amendments to the EPBC Act established the Commonwealth and National Heritage Lists. The CHL is for those places owned or controlled by the Commonwealth that have been assessed as having significant heritage values against the criteria established under that Act. Places identified as being of outstanding heritage value for the nation are eligible for inclusion in the NHL. NHL places do not have to be owned by the Commonwealth.

Section 528 of the EPBC Act defines the ‘heritage value’ of a place as including the place’s natural and cultural environment, having aesthetic, historic, scientific or social significance, or other significance, for current and future generations of Australians. The EPBC Act therefore covers all forms of cultural significance (Indigenous and non-Indigenous) and natural heritage significance.

Section 10.01A and Section 10.03A of the EPBC Regulations define the nine National and Commonwealth Heritage criteria for evaluating, identifying and assessing the Commonwealth or National Heritage values of a place. Note that the only difference between them is the threshold for National Heritage value, which is at an outstanding level of significance.

The threshold for inclusion in the CHL or NHL is that the place meets one or more of the criteria for ‘significant’ or ‘outstanding’ heritage values respectively.

4.3 Methods Used to Assess the Values

The AWM Campbell Precinct is a place of recognised National and Commonwealth Heritage value. The purpose of this section is to validate the values included in the official citations, and to present information on other, or not previously identified, values.

The two existing heritage assessments against the National and the Commonwealth Heritage criteria for the ‘Australian War Memorial and the Memorial Parade’ and ‘Australian War Memorial’ respectively have been reviewed in this section.

Detailed analysis of the archaeological potential is provided in Appendix I. The assessment of Indigenous heritage values has been updated in the current study on the basis of consultation with Indigenous community representatives, outlined in Section 3.2.1.

In addition to the process of validation and new research upon identified gaps, consideration has also been given to determining the tolerance for change of the heritage values of the AWM Campbell Precinct; that is, the sensitivity of the nature of the relevant heritage values (whether fabric based, tangible or intangible) to proposed alterations, adaptations, or changes in use, form or detail.

4.4 Reassessment of Heritage Values

The following tables outline the existing official NHL and CHL listed heritage value statements against each criterion. The existing statements determine that the AWM meets the threshold for inclusion in the NHL for criteria (a), (b), (c), (e), (g) and (h) and inclusion in the CHL for criteria (a), (b), (d), (e), (f), (g) and (h).

A reassessment of the existing values has been provided beneath each existing statement against the criteria. The existing list of attributes has also been reviewed and revised where necessary. In this context, ‘attributes’ means those aspects of the place that most strongly embody that heritage value.

Commonwealth Heritage Assessment

Commonwealth Heritage Criteria	Assessment Against the Criteria
Criterion A	The place’s importance in the course, or pattern, of Australia’s natural or cultural history.
Official CHL Assessment	<i>The Australian War Memorial is Australia’s National Shrine to those Australians who lost their lives and suffered as a result of war.</i> Attributes: <i>The building, setting and contents that illustrate Australia’s historical involvement in war.</i>
Revised Assessment	The Australian War Memorial is historically significant for its threefold function as a national shrine, museum and archive which is dedicated to helping Australians remember, interpret and understand the Australian experience of war and its enduring impact on Australian society. Attributes: <ul style="list-style-type: none"> • its function as a shrine, museum and archive; • the main Memorial building’s architectural form, character and key spaces and elements including the Hall of Memory, Commemorative Area, Roll of Honour and dioramas within the galleries; • the landscape setting of the AWM buildings, including the backdrop of Mount Ainslie; • the central location of the AWM within Canberra and its siting at the northern extent of Griffin’s Land Axis and Anzac Parade; and • the Memorial’s collection.
Criterion B	The place’s possession of uncommon, rare or endangered aspects of Australia’s natural or cultural history.
Official CHL Assessment	<i>The Memorial building is a purpose-built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records and the commemorative spaces. This is unique in Australia and believed rare in the world.</i> Attributes: <i>The equal relationship between the building, the collections of objects and records and the commemorative space.</i>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Revised Assessment	<p>The Australian War Memorial is the only purpose-built institution in Australia that performs the collective function of a memorial, museum and archive.</p> <p>Attributes:</p> <ul style="list-style-type: none"> The collective function and equal relationship within the AWM site as a shrine, with its commemorative spaces, and as a museum and archive of records.
Criterion C	The place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history.
Official CHL Assessment	No assessment is included in the official assessment.
Revised Assessment	<p>The Memorial's collection, comprising documentary archival material and objects, provide opportunity for further investigation and research into the experiences of Australians in war.</p> <p>Attributes:</p> <ul style="list-style-type: none"> The Memorial's collection.
Criterion D	The place's importance in demonstrating the principal characteristics of: – a class of Australia's natural or cultural places; or – a class of Australia's natural or cultural environments.
Official CHL Assessment	<p><i>The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a Shrine.</i></p> <p>Attributes:</p> <p><i>Its architectural styling and design, plus its applied art.</i></p>
Revised Assessment	<p>The AWM, specifically the main Memorial building, is significant as one of Canberra's earliest major examples of the Australian Art Deco architectural style, exemplified by the strong horizontal lines of the stepped parapet contrasted with the vertical features of the centralised tower and monumental entrance. Art Deco detailing is also evident and is particularly strongly represented in the geometric symmetry of the dome mosaic in the Hall of Memory.</p> <p>The AWM is significant for demonstrating the principal characteristics of major war memorials and monuments that were constructed nationally post World War I. These characteristics include its ongoing function as a place of public commemoration, architectural grandeur, prominent siting within a landscaped setting, decorative symbolism and strong view lines towards the AWM, specifically the main Memorial building, from outside the site.</p> <p>The AWM also exhibits the principal characteristics of the broader class of national cultural institutions demonstrated by its location in central Canberra, siting at the northern extent of Griffin's Land Axis, significant architecture, prominent positioning in the landscape and its ongoing use for which it was purpose-built.</p> <p>Attributes:</p> <ul style="list-style-type: none"> the main Memorial building, specifically key spaces including the Commemorative Area, Roll of Honour and Hall of Memory; the architectural form and Art Deco detailing of the main Memorial building; the prominent location of the AWM within a designed landscape of Canberra; the view lines towards the AWM, specifically the main Memorial building, from outside the site; its function as a memorial and national cultural institution; the events that take place at the Memorial to commemorate Australia's contribution and sacrifice in times of conflict; and its central location within Canberra and siting at the northern extent of Griffin's Land Axis and Anzac Parade.

Commonwealth Heritage Criteria	Assessment Against the Criteria
Criterion E	The place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.
Official CHL Assessment	<p><i>The War Memorial is an important landmark in Canberra, Australia's National Capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses.</i></p> <p>Attributes:</p> <ul style="list-style-type: none"> • <i>location as the terminating building at the northern end of the Land Axis; and</i> • <i>Memorial building, prominent in a landscape setting, including the backdrop of Mount Ainslie.</i>
Revised Assessment	<p>The AWM is highly valued by the community, locally and nationally, as a building and shrine of artistic excellence.</p> <p>The dignified and sacred nature of the main Memorial building is characterised by the building's two main elements: the Commemorative Courtyard with the Pool of Remembrance and framing loggias, and the Hall of Memory. The aesthetic value of the AWM is further demonstrated by the use of the Australian Art Deco architectural style and detailing, particularly represented by the main Memorial building's distinctive massing and symmetry. The Hall of Memory with its domed ceiling, mosaic and stained glass windows is an exceptional embodiment of Art Deco detailing.</p> <p>The AWM is also aesthetically important as the terminating building at the northern end of the land axis of Walter Burley and Marion Mahony Griffin's city design for Canberra. It is one of only three buildings sited on the axis, making the AWM a major contribution to the principal views from Old Parliament House and Parliament, and a landmark in the landscape. The relative visual isolation of the AWM, given its privileged and prominent siting on the Land Axis and Anzac Parade, in combination with the landscaped grounds and the backdrop of the forested slopes of Mount Ainslie, emphasises the impressive and distinctive quality of the place. The role of the AWM as a national icon is reinforced by its central location in the nation's capital.</p> <p>The AWM is recognised in the Australian Institute of Architects' Register of Significant Twentieth Century Architecture for exhibiting particular aesthetic characteristics.</p> <p>Appreciation of the aesthetic qualities of the AWM, and its position within the Canberra landscape, by the community has been well documented in the Parliament House Vista and Anzac Parade HMPs.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • the main Memorial building and its prominence in the landscape setting; • the Art Deco architectural style and detailing of the main Memorial building; • the landscape setting and siting at the northern extent of Griffin's Land Axis, against the backdrop of Mount Ainslie; • Commemorative Area and Roll of Honour; and • Hall of Memory architectural form, treatment and mosaics.
Criterion F	The place's importance in demonstrating a high degree of creative or technical achievement at a particular period.
Official CHL Assessment	<p><i>The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged siting on the land axis; landscaped grounds and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a National icon is reinforced by its central location in the nation's capital.</i></p> <p>Attributes:</p> <p><i>Its distinctive massing and symmetry; its prominent siting on the Land Axis, its landscaped grounds and its setting against the backdrop of the forested slopes of Mount Ainslie.</i></p>
Revised Assessment	The main Memorial building is significant for demonstrating a high degree of both creative and

Commonwealth Heritage Criteria	Assessment Against the Criteria
	<p>technical achievement as one of Canberra's earliest and most substantial public buildings and as a major example of the Australian Art Deco architectural style.</p> <p>The Sodersteen and Crust hybrid design of the main Memorial building was considered an achievement in innovation and economic rationalism.</p> <p>The main Memorial building is recognised in the Australian Institute of Architects' Register of Significant Twentieth Century Architecture for its high degree of creative achievement.</p> <p>ANZAC Hall, adjoining the northern end of the main Memorial building, was designed to sit comfortably within the AWM landscape and to not dominate the prominence of the main Memorial building. The siting of ANZAC Hall, the external form, which evokes a battleship, and use of dark materials and colours were important design elements resulting in increased gallery space, while being visually subservient to the main Memorial building. The architects, Denton Corker Marshall, were awarded the Sir Zelman Cowen Award for Best Public Building by the Royal Australian Institute of Architects (RAIA) in 2005.</p> <p>The AWM features an extensive collection of artwork representing a high level of creative and technical achievement. These include the Hall of Memory mosaics, sculptures and individual memorials, both individually and as components of the formal landscapes of the Sculpture Garden and the Eastern Precinct.</p> <p>Some of the dioramas in the Memorial's collection are considered to be outstanding examples of their genre, featuring a high level of creative and artistic achievement, in particular the First World War and Kapyong dioramas. As a whole, the collection demonstrates the ongoing commitment of the Memorial to employ artists and sculptors to create this form of interpretive display, which is now closely associated with the AWM.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • the distinctive massing and symmetry of the main Memorial building, its prominent siting at the northern extent of Griffin's Land Axis and within a designed setting, against the backdrop of Mount Ainslie; • the siting, scale, architectural form and design elements of ANZAC Hall as appreciated from its exterior appearance within the AWM landscape; • individual sculptures and associated plantings/landscaping and memorials; • Hall of Memory mosaics; and • collection of dioramas.
Criterion G	The place's strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons.
Official CHL Assessment	<p><i>The Australian War Memorial 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 and descendants of those who fought in wars.</i></p> <p>Attributes:</p> <p><i>The whole building, including its commemorations, displays and records.</i></p>
Revised Assessment	<p>The Australian War Memorial is a place of significant social, cultural and spiritual meaning to the Australian community at large. As the national shrine, the AWM is a place of pilgrimage, particularly for major events and anniversaries such as ANZAC Day and Remembrance Day.</p> <p>The AWM, through the Commemorative Area, and areas of quiet reflection within the grounds, invites reflection on the intangible values of sacrifice, identity, ANZAC spirit, loss, grief, pride and memory.</p> <p>The exhibitions through their display of the physical remains of war, and communication of the collective and individual stories of Australians, provide visitors with secondary experiences of conflict/war.</p> <p>The AWM as a whole—including the Commemorative Area, galleries and landscape—induces personal and emotional experiences through participation in the collective act of remembering.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
	<p>The connections are varied and unquantifiable but are based on a strong and special connection with the AWM as a physical place and symbol of Australia’s participation in armed conflict.</p> <p>While community-based research on the significance of the AWM’s galleries has not been undertaken, the significance of the AWM under this criterion is arguably demonstrated in the high number of guests who visit the place to pay their respects, the rates of participation and attendance in special events, and through visitor response data, such as TripAdvisor and exit surveys undertaken by exhibition staff.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • The whole AWM site, including its commemorations, displays and records.
Criterion H	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.
Official CHL Assessment	<p><i>The Australian War Memorial has special associations with veterans and their families and descendants of those who fought in wars.</i></p> <p><i>The Memorial’s success as a shrine, an architectural form and as part of Canberra’s urban plan results in part from special associations with the lives and works of a number of individuals whose activities have been significant in Australia’s history. These include the Memorial’s founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building.</i></p> <p>Attributes:</p> <p><i>The whole building, including its architectural design, its setting, its commemorations, its artworks, displays, memorabilia and archival records.</i></p>
Revised Assessment	<p>The AWM is significant for its associations with Australia’s military forces and veterans.</p> <p>It is associated with its founders, CEW Bean, John Treloar and Henry Gullett, as well as significant associations with Emil Sodersten and John Crust—all involved in the creation and design of the precinct, and artists/sculptors Web Gilbert, Louis McCubbin, Wallace Anderson, Leslie Bowles, Ray Ewers, M Napier Waller and George Browning.</p>
Criterion I	The place’s importance as part of Indigenous tradition.
Official CHL Assessment	No values identified.
Revised Assessment	N/A

National Heritage Assessment

National Heritage Criteria	Assessment Against the Criteria
Criterion 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.
Official Assessment	<p><i>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.</i></p> <p><i>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</i></p>

National Heritage Criteria	Assessment Against the Criteria
	<p>for national commemorative services and events such as the ANZAC Day march.</p> <p>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.</p> <p>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.</p>
Revised Assessment	No revision required.
Criterion 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.
Official Assessment	<p>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.</p> <p>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.</p> <p>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.</p>
Commentary	<p>The claim that the mosaics in the Hall of Memory are the largest mosaics in the world is not substantiated. The Memorial Art Section advises the Hall of Memory mosaic is the largest in the southern hemisphere, not the world.</p> <p>The statement regarding the Memorial's collection of Victoria Crosses (VCs) is incorrect, and only relates to collections in public hands. The largest collection of VCs is held privately, by Lord Ashcroft, on public display at the Imperial War Museum in the UK. In addition to the Museum's own collection, this exhibition houses the largest collection of VCs on display in a public institution.</p> <p>The statement that the Lancaster bomber is unique is unfounded. There are 17 known largely complete Avro Lancasters in the world and two are airworthy. This makes the AWM's Lancaster rare but not unique.</p>
Revised Assessment	<p>The AWM 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.</p> <p>The Memorial's collection contains rare and valuable objects including a Lancaster bomber, medieval stone lions at the entrance and the largest public collection of Victoria Crosses in the world. The Hall of Memory contains the largest mosaics in the southern hemisphere.</p> <p>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.</p>
Criterion 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.
Official Assessment	<p>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</p>

National Heritage Criteria	Assessment Against the Criteria
	<i>to yield further substantial information on Australians' experience of war. These values are expressed through the collections.</i>
Revised Assessment	No revision required.
Criterion D	The place has outstanding value to the nation because of the place's importance in demonstrating the principal characteristics of: – a class of Australia's natural or cultural places; or – a class of Australia's natural or cultural environments.
Official Assessment	No values identified.
Revised Assessment	The AWM is significant in demonstrating the principal architectural characteristics of the major war memorials constructed in capital cities across Australia post World War I.
Criterion 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.
Official Assessment	<p><i>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.</i></p> <p><i>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.</i></p>
Revised Assessment	No revision required.
Criterion 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.
Official Assessment	No values identified.
Revised Assessment	<p>The AWM is significant for demonstrating a high degree of both creative and technical achievement as a major component of the Parliament House Vista. The AWM, in conjunction with Anzac Parade and Parliament House, are central to the planned city, as discussed in the Parliament House Vista HMP:</p> <p><i>The study area displays characteristics of the City Beautiful approach to urban planning with its objectives of beauty and monumental grandeur through the use of such features as axes, vistas, wide boulevards (ie. Commonwealth and Kings Avenues, actually outside the area), spacious parks and large graceful public buildings. In addition, there are Garden City influences such as the landscaped, low density development with tree-lined streets, parkways, parks and gardens. While the evolved design of Canberra overall has a combination of City Beautiful and Garden City influences, the City Beautiful influences are more distinct in the Parliament House Vista area than elsewhere in the city...⁶</i></p>
Criterion G	The place has outstanding heritage value to the nation because of the place's strong or

National Heritage Criteria	Assessment Against the Criteria
	special association with a particular community or cultural group for social, cultural or spiritual reasons.
Official Assessment	<i>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.</i>
Revised Assessment	No revision required.
Criterion 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.
Official Assessment	<i>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.</i>
Revised Assessment	No revision required.
Criterion I	The place has outstanding heritage value to the nation because of the place's importance as part of Indigenous tradition.
Official Assessment	No values identified.
Revised Assessment	NA.

4.4.1 Official Summary Statement of Significance

Commonwealth Heritage List Statement of Significance

The Australian War Memorial 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 and descendants of those who fought in wars (Criteria A.4, H.1 and G.1).

The Memorial building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records and the commemorative spaces. This is unique in Australia and believed rare in the world (Criterion B.2).

The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a Shrine (Criterion D.2).

The War Memorial is an important landmark in Canberra, Australia's National Capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses (Criterion E.1).

The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged siting on the land axis; landscaped grounds and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a National icon is reinforced by its central location in the nation's capital (Criterion F.1).

The Memorial's success as a shrine, an architectural form and as part of Canberra's urban plan results in part from special associations with the lives and works of a number of individuals whose activities have been significant in Australia's history. These include the Memorial's founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building (Criterion H.1).

National Heritage List 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 ANZACs 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.

4.4.2 Other Values

Natural Value

As discussed in Section 3.0, the AWM grounds retain a small number of trees that are possible remnants of the native woodland vegetation. The ‘remnant’ trees are not items of natural heritage significance when measured against the criteria for the CHL. The grounds of the AWM should therefore be seen as a cultural landscape with little potential for natural values.

Indigenous Heritage Values

As discussed in Section 3.2.13, the AWM has no assessed archaeological potential, although one isolated artefact (AWM 1) has been found in the past, albeit in a disturbed context. Therefore, there are no archaeological values associated with the site and, while the artefact is a tangible reminder of the prior use of this landscape by Aboriginal people, as a single entity it would not meet the threshold for having Commonwealth Heritage value.

The location of the AWM on a pathway formerly used by Aboriginal people in their traditional use of the landscape is not in itself a ‘traditional value’ under criterion I and there are no specific traditional values associated with the building or the current configuration of the site that would warrant recognition under the criteria of Commonwealth Heritage values.

Values as Part of the Parliament House Vista

The AWM is included in the CHL citation for the Parliament House Vista. The following quotations from the Summary Statement of Significance for the Parliament House Vista⁷ help to draw out the heritage values of the AWM in its broader context.

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 enframing 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).

Historic Importance

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)

4.5 Summary of the Heritage Values

The AWM continues to possess a range of cultural heritage values which meet the threshold for National and Commonwealth Heritage value under the criteria relating to historic processes (criterion a), rarity value (b), research potential (c), characteristic (d), aesthetic (e) and technical (f) values, social value (g), and associational significance (h).

The AWM has not been found to possess natural or Aboriginal heritage values.

The identified heritage values of the Parliament House Vista serve to emphasise the significance of the AWM in Canberra's central designed landscape, which possesses a high degree of technical and aesthetic achievement, as well as symbolic content related to the aspirations and central philosophies of the Australian nation.

Also pivotal to the heritage value and cultural meaning of the place are the social values of the AWM in its broader setting, which provides a site for the construction, maintenance and transformation of concepts of national identity—a place where individuals experience and reaffirm the link between individual and shared historic memory and the 'imagined community' of the nation.⁸

4.6 Tolerance for Change of the Heritage Values

Managing places of heritage significance involves understanding which attributes of a component contribute to the site's significance and then assessing each of the attributes' 'tolerance for change'. For buildings and structures (or groups of buildings and structures), their form, fabric, function and/or location are usually the key attributes that embody their significance.

To assist future planning and management of the site, specific attributes of the built and landscape elements identified in the AWM Heritage Register as having heritage values in their own right have been analysed and their 'tolerance for change' assessed (see Figure 4.1). In general terms, this can be described as the extent to which key attributes of a component are able to tolerate change without adversely affecting the nature or degree of their significance to the site overall. While 'tolerance for change' levels can be a useful guide to conservation and development works and take into account official heritage values, the National and Commonwealth Heritage values as identified in the official listings are to take precedence in planning change.

A low tolerance does not mean that all change is forbidden. It does mean that change must contribute to the heritage values of the place in a meaningful way and must be of a high quality, sympathetic design. The Tomb of the Unknown Australian Soldier is a good example of change which contributed to the heritage values of the AWM in an appropriate way.

The AWM is a site of national significance and all change on the site needs to be carefully planned and considered. Even the buildings on the site which do not meet the threshold for Commonwealth Heritage value—the Administration Building, ANZAC Hall and the CEW Bean Building—must be managed in a way that is sympathetic to the heritage values of the AWM and its landscape.

The levels of tolerance for change of the AWM site are defined in Table 4.1 below.

Table 4.1 Levels of Tolerance for Change of the Heritage Values of Components of the AWM.

Tolerance for Change	Application to the AWM
Low Tolerance	The architectural form, fabric and details (such as artworks, fittings and fixtures which are integral to the building or particular spaces such as the Commemorative Area), as well as the use of the place, embody the heritage significance of the component and its contribution to the AWM. The component retains a high degree of intactness. The component should be retained and conserved.
Medium Tolerance	The architectural form/design, location and use of the place embody the heritage significance of the component and its contribution to the AWM. The component should be retained and conserved. However, it may be altered to some degree without adverse impact on heritage significance.
High Tolerance	These areas have been considerably modified and only aspects of the form, fabric and use embody the heritage values of the AWM. The component should be conserved. Some change is/may be acceptable with less adverse impact on the overall heritage values of the place, but change must be sympathetic to identified heritage significance and values.

The main Memorial building has high architectural significance, as well as symbolic and aesthetic significance, as part of the Parliament House Vista, and therefore its external appearance and

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architectural form are key attributes embodying these heritage values and are assessed as having a low tolerance for change.

The galleries of the AWM have evolved and changed throughout the history of the place. Most of the internal spaces of the AWM are assessed as possessing a medium to high level of tolerance for change with regard to the form and configuration of internal walls, and historical fabric, such as the original flooring and ceiling. The original gallery spaces have a low tolerance for change with regard to their function, being part of the original design intent and objectives for the AWM.

The Commemorative Area, with its symbolic architectural spaces, significant artworks and the Tomb of the Unknown Australian Soldier, is a space which embodies the key heritage attributes of the AWM and also possesses a low tolerance for change with regard to form and function.

The exterior presentation and relationship of ANZAC Hall with the main Memorial building has a medium tolerance for change with regard to siting and architectural form, as a recessive feature of the main Memorial building. The internal gallery space has a high tolerance for change with regard to its interior space, function and architectural detail.

The landscape of the AWM generally has medium tolerance for change, with a high tolerance for change in relation to the specific form and location of vegetation and individual monuments. The exception to this is the Central Precinct; the form and function of this space contribute strongly to the visual setting of the AWM and its connection to Anzac Parade and the Parliament House vista. The extent of formalised landscaping and new monuments should be limited in future to ensure the retention of the specific and individual character of each precinct. All changes should retain the landscape character of the individual precincts identified in Section 3.0, and the setting of the AWM.

The levels of tolerance for change of the heritage values of the AWM are shown in Figure 4.1.

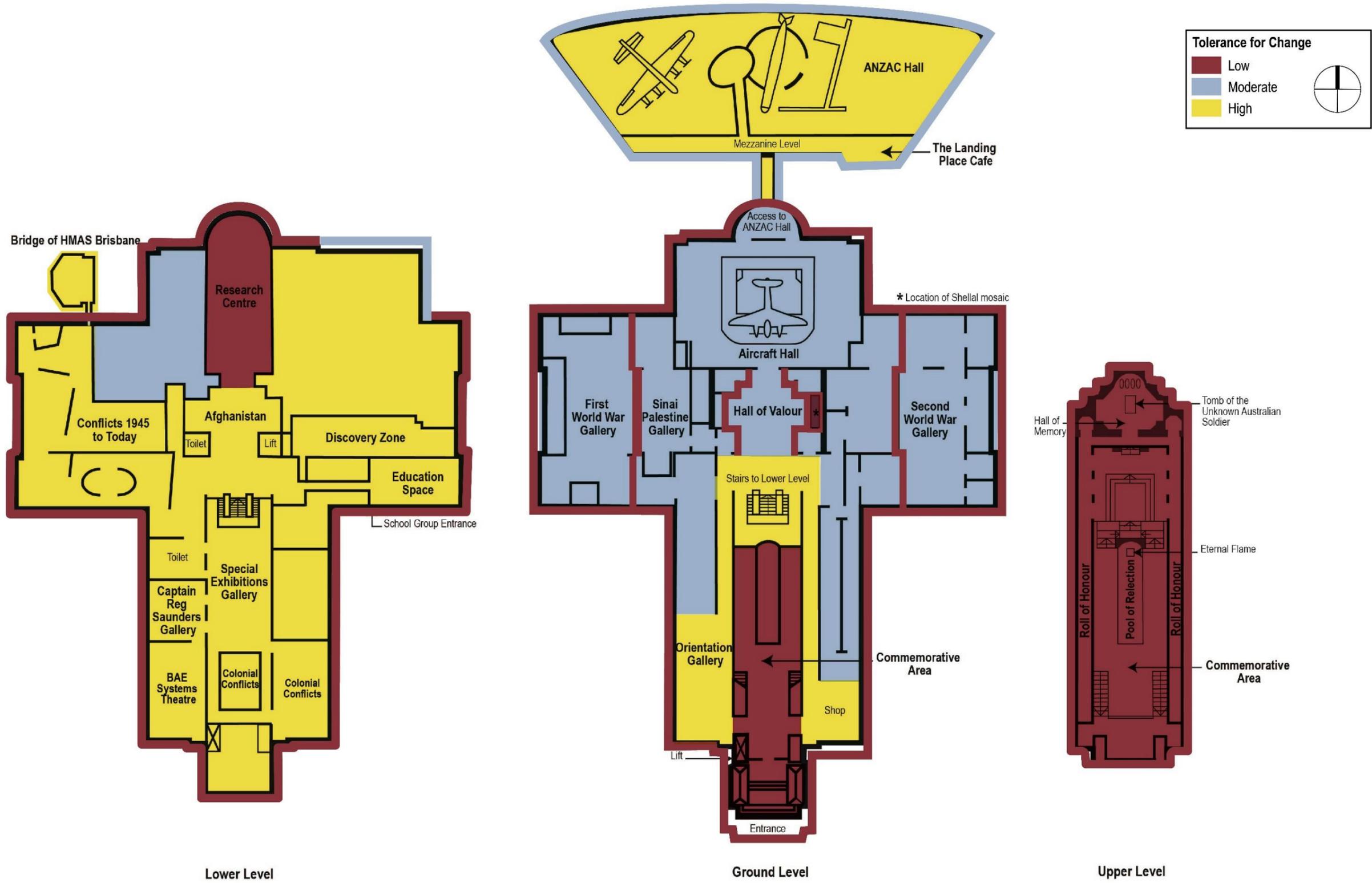


Figure 4.1 Levels of tolerance for change of the AWM main Memorial building. (Source: AWM with GML overlay)

4.7 Endnotes

- ¹ Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC.
- ² Australian Heritage Commission, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values 2002*, Canberra, p 6.
- ³ Australian Heritage Commission 2002, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values*, Canberra, p 6.
- ⁴ Australian Heritage Commission 2002, *Australian Natural Heritage Charter: For the conservation of places of natural heritage significance*, 2nd, Australian Heritage Commission, Canberra.
- ⁵ Australian Heritage Commission 2002, *Australian Natural Heritage Charter: For the conservation of places of natural heritage significance*, 2nd, Australian Heritage Commission, Canberra, p 2.
- ⁶ Marshall, D et al., Parliament House Vista Area, Heritage Management Plan, vol. 1, report prepared for National Capital Authority, 2010.
- ⁷ Australian Heritage Database 'Parliament House Vista, Anzac Pde', viewed 21 June 2018 <<https://bit.ly/2YOdHsh>>.
- ⁸ Anderson, B 1991, *Imagined Communities: reflections on the origin and spread of rationalism*, Second edition, Verso, London, New York.

5.0 Issues and Constraints

5.1 Introduction

This section discusses the issues affecting the future conservation, management, presentation and interpretation of the AWM's heritage values. It leads to, contextualises and provides the justification for the management policies and processes set out in Section 6.0.

The key issues for the ongoing management of the AWM derive from:

- the nature of and obligations arising from its heritage values, which are embodied in the tangible fabric, setting and context of the building, landscape and collections, but also in the intangible associations and symbolic meanings of the place;
- the legislation that governs its management, principally the EPBC Act and its Regulations and the *Australian War Memorial Act 1980*, but also the *Australian Capital Territory (Planning and Land Management) Act 1988* and the National Capital Plan;
- the vision and priorities of the Memorial, as identified by the board and staff; and
- the requirements and aspirations of the AWM's users, visitors and broader stakeholder community.

The AWM has undergone a period of major change and development, to improve the quality and visitor experience of its exhibitions and the precinct's landscaped setting, as well as undertaking major conservation works to the main Memorial building. Business development planning, including a major redevelopment project, is being prepared by the Memorial. The aim is to improve visitor experience, increase exhibition spaces, modernise the existing buildings, and improve public access to the National Collection.

5.2 The Legislative and Management Framework

5.2.1 Australian War Memorial Act 1980 (Cwlth)

The Memorial is a statutory authority within the Veterans' Affairs portfolio and functions in accordance with the requirements of the *Australian War Memorial Act 1980* (Cwlth), the *Commonwealth Authorities Companies Act 1987*, and other applicable acts. The functions of the Memorial are set out in the *Australian War Memorial Act 1980* as follows:

(1) *The functions of the Memorial are:*

(a) *to maintain and develop the national memorial referred to in subsection 6(1) of the Australian War Memorial Act 1962 as a national memorial of Australians who have died:*

(i) *on or as a result of active service; or*

(ii) *as a result of any war or warlike operations in which Australians have been on active service;*

(b) *to develop and maintain, as an integral part of the national memorial referred to in paragraph (a), a national collection of historic material;*

(c) *to exhibit, or to make available for exhibition by others, historical material from the memorial collection or historical material that is otherwise in the possession of the Memorial;*

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(d) to conduct, arrange for and assist in research into matters pertaining to Australian history; and

(e) to disseminate information relating to:

(i) Australian military history;

(ii) the national memorial referred to in paragraph (a);

(iii) the memorial collection; and

(iv) the Memorial and its functions.

(2) The Memorial shall use every endeavour to make the most advantageous use of the memorial collection in the national interest.¹

This legislation means that the function of the AWM as a heritage place and as an institution are clearly articulated in law. Any change to the use would therefore require amendment of this legislation. Amendments in the past have expanded the commemorative scope of the AWM, which originally encompassed only World War I, to include all conflicts and military service involving Australians.

The heritage management needs of the AWM as a Commonwealth and National Heritage place are compatible with this Act. However, the requirement for continual expansion to encompass the ongoing exhibition of military conflicts provides a tension for the management of the place, for the conservation of its heritage values and display of the collection as the need for exhibition, conservation and storage space grows.

5.2.2 Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)

The AWM is Commonwealth owned and controlled place included in the NHL and the CHL. It is therefore subject to the provisions of the EPBC Act and the EPBC Regulations.

Heritage Management Plans

The EPBC Act requires places with Commonwealth and National Heritage values to be managed according to the established conservation principles of the EPBC Act. Schedules 5B and 7B of the Environment Protection and Biodiversity Conservation Regulations 2000 (Cwlth) set out seven Commonwealth and National Heritage management principles. They encourage the identification of a place's heritage values and their conservation and presentation through the application of the best available skills and knowledge. They also encourage community (including Indigenous community) involvement and cooperation between the various levels of government.

This HMP has been prepared in accordance with the National and Commonwealth Heritage management principles, and with regard for matters to be addressed in Commonwealth HMPs as set out in Schedule 7A of the EPBC Regulations. The compliance of this HMP against Schedule 5A is provided at Appendix C.

Undertaking an Action

The EPBC Act requires that:

- a person must not take an action on heritage-listed Commonwealth land that has, will have or is likely to have a significant impact on the environment (including Commonwealth and National heritage);

- a person must not take an action outside Commonwealth land that has, will have or is likely to have a significant impact on the environment (including Commonwealth and National heritage) on Commonwealth land; and
- the Commonwealth must not take an action that has, will have or is likely to have a significant impact on the environment (including Commonwealth and National heritage) on Commonwealth land.

Where an action has the potential to significantly impact the environment—which is broadly defined in the EPBC Act to include heritage values and places—the action must be referred to the Minister for the Environment for consideration. Three outcomes of such a referral are possible:

1. The action is determined not to have a significant impact and can go ahead.
2. The action can go ahead subject to conditions (which must be included in the referral) and a ‘Specified/Particular Manner’ finding is made.
3. The action is ‘controlled’, which means that further assessment is required before a decision can be made on whether it can go ahead. The Minister for the Environment determines the level of assessment, which ranges from the provision of preliminary information through to a full public inquiry (refer to Part 7 of the Act for further information on assessment methods).

The Minister for the Environment considers the information provided through the selected assessment level and determines if the action can go ahead and under what circumstances. The Minister for the Environment can refuse an action at the end of this process if the environmental impacts cannot be appropriately managed.

Self-Assessment Process

The EPBC Act requires the AWM to undertake a ‘self-assessment’ to decide whether or not any proposals it may have are likely to have an adverse or significant impact on the National or Commonwealth Heritage values of the place.

The AWM’s internal decision-making process is provided in Appendix A, and the self-assessment form for proposed works and activities is provided in Appendix B.

The AWM Heritage Strategy and Heritage Register

The Memorial is obliged, under Section 341ZA of the EPBC Act, to prepare a heritage strategy and heritage register to protect and conserve the heritage values of places under its ownership and control. The AWM Heritage Strategy is in the process of being updated and will be reviewed by both the Department responsible for the EPBC Act and the Australian Heritage Council. The final document will be submitted to the Commonwealth Minister for the Environment. The AWM Heritage Strategy establishes the Memorial’s commitment to the ongoing heritage management of the AWM in accordance with the legislative requirements. It also commits the Memorial to ensuring heritage values are considered in forward planning processes, that training in heritage management is provided to staff, and that the heritage values of places it owns and controls are interpreted to the public.

The Heritage Register is also in the process of being updated with the current details of the identified places with Commonwealth Heritage values owned and managed by the Memorial (including the AWM Campbell and Mitchell Precincts).

5.2.3 Statutory Listings—Commonwealth

National Heritage Place—Protected Matter under the EPBC Act

The EPBC Act recognises a range of protected matters that are of national environmental significance (NES) under the Act's assessment and approval provisions. The NES matter that applies to the Memorial, and the AWM, is its listing as a National Heritage place. A person must not take an action that has, will have, or is likely to have, a significant impact on a NES matter without approval from the Commonwealth Minister for the Environment.

CHL and RNE—Other Matters Protected by the EPBC Act

The Commonwealth Heritage List (CHL) list recognises places of Commonwealth Heritage value that are owned or controlled by the Commonwealth Government. The AWM is entered in the CHL and also falls within the Commonwealth Heritage listing of the Parliament House Vista, and the requirements of the EPBC Act, outlined in brief above, therefore apply.

Developed in 1975, the Register of the National Estate (RNE) is no longer a statutory listing; inclusion on the list does not provide any legal protection or prescriptive requirements for management. The RNE is used as a database of identified heritage places only. However, the Minister for the Environment may take into account the RNE heritage values in making a decision about a referral under the EPBC Act. The RNE ceased to be a statutory list in February 2012. The AWM and Parliament House Vista are entered in the RNE.

Commonwealth Heritage List				
Place	Location	Class	Status	Place Number
Australian War Memorial	Anzac Parade, Campbell, ACT	Historic	Listed Place	105469
Parliament House Vista	Anzac Parade, Parkes, ACT	Historic	Listed Place	105466

Register of the National Estate				
Place	Location	Class	Status	Place Number
Australian War Memorial	Anzac Parade, Campbell, ACT	Historic	Registered	13286
Parliament House Vista	Anzac Parade, Parkes, ACT	Historic	Registered (11/08/2006)	13371

The Parliament House Vista

As noted previously, the Parliament House Vista is a Commonwealth Heritage listed area that includes many places of individual heritage significance, including the AWM.² It covers three separate parts of the Central National Area including the Parliamentary Zone, Anzac Parade and Constitution Avenue and Lake Burley Griffin and Foreshores, all of which are subject to detailed conditions of the National Capital Plan (NCP).

A HMP for the Parliament House Vista has been prepared for the NCA and the key policies that relate to the AWM are as follows:

Policy 28 Major Buildings

Key qualities of the AWM to be conserved include its:

- *landmark qualities;*
- *siting;*
- *contribution to the principal vista to and from Old Parliament House;*
- *relative visual isolation;*
- *symmetry of the building as seen from the Land Axis;*
- *external form; and*
- *conceptual as well as planning and landscape link between the AWM and Anzac Parade.*³

The AWM is a key element of the Parliament House Vista and this gives rise to the need to consider the broader context and setting of all proposals or management decisions affecting the AWM.

5.2.4 Statutory Listings—ACT

ACT Heritage Register

The ACT Heritage Register legally recognises and protects significant heritage places within the Australian Capital Territory. The AWM has been nominated to the ACT Heritage Register but has not been listed. Numerous sections of the Parliament House Vista are included in the ACT Heritage Register. These places are all located on National Land under the control of the Commonwealth and, as such, the ACT Heritage Register does not legally apply.

5.2.5 Non-statutory Listings

National Trust of Australia (ACT)

The National Trust of Australia (ACT) maintains a Register of Significant Heritage Places. National Trust listing is not a statutory listing and has no legal effect, but is a good indication of community concern for a place or item. The AWM is classified on the Register of the National Trust (ACT).

Royal Australian Institute of Architects (ACT)

The AWM is included in the Royal Australian Institute of Architects (RAIA) National Heritage List and the RAIA Register of Significant Twentieth Century Architecture (RSTCA)—ACT List. Inclusion in the RAIA registers is not a statutory listing and has no legal effect, but it indicates recognition of the item's architectural importance to the Australian and international architectural profession.

5.2.6 Australian Capital Territory (Planning and Land Management) Act 1988 (Cwlth)

The *Australian Capital Territory (Planning and Land Management) Act 1988* (Cwlth) provides for the planning and development of the ACT and management of Territory Land. It was established out of necessity after the Commonwealth's decision to introduce self-government to the ACT, provided for by the *Australian Capital Territory (Self Government) Act 1988* (Cwlth), which established the ACT Legislative Assembly to govern the Territory.

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The Act was designed to ensure the interests of the people of the ACT are represented and protected in the planning of the ACT while continuing Commonwealth involvement in the development of the national capital.

The Act established the NCA (previously the National Capital Planning Authority), whose functions include:

- preparing, administering, reviewing and (as necessary) amending the NCP;
- fostering awareness of Canberra as the national capital and recommending to the Minister any works it considers desirable to maintain or enhance the national capital's character;
- commissioning works in designated areas in accordance with the NCP where no other state or Commonwealth department or authority has the responsibility to do so; and
- performing, with the approval of the Minister, planning services for any person or body, whether within Australia or overseas, and managing National Land designated in writing by the Minister as land required for the special purposes of Canberra as the national capital.

5.2.7 The National Capital Plan

The NCP forms the strategic planning framework for Canberra and the ACT. In accordance with Section 10 of the *Australian Capital Territory (Planning and Land Management) Act 1988*, the NCP sets out detailed conditions for planning design and development for Designated Areas for which the NCA is responsible for planning and development approval.

A Designated Area is an area of land specified as having 'the special characteristics of the National Capital'.⁴ The AWM is within a Designated Area—the Central National Area. It is also encompassed by the 'Constitution Avenue and Anzac Parade Precinct Code'. The AWM Mitchell Precinct does not fall within a Designated Area.

The NCA's aim, through the NCP, is to achieve high qualities of planning and development within a design context appropriate to its location. In addition, development in the 'Central National Area' (defined in the NCP) is guided by the NCA's non-statutory 'Griffin Legacy' (refer below) to respect the geometry and intent of Walter Burley Griffin's plan for Canberra and to maintain and enhance the city's landscape character.⁵

The NCP includes policies for planning and development in all Designated Areas. The Memorial must also be aware of the policies for the areas near the AWM, including Mount Ainslie and Anzac Parade.

5.2.8 NCA Development and Works Approval within Designated Areas

Generally, in seeking works approval from the NCA for development proposals, the applicant may be required to provide evidence of environmental and heritage approval from the Department responsible for the EPBC Act.⁶ Therefore, given the obligations for the Memorial under the EPBC Act, seeking approval from the department responsible for the EPBC Act—which may be a referral under the EBPC Act—is advisable before lodging a formal Works Approval application with the NCA.

To minimise potential conflicting issues arising late in a project's development or between consent authorities which may affect a proposal, early consultation with the NCA and the department responsible for the EPBC Act should occur concurrently. This may help to resolve potential issues before design and construction documentation becomes detailed and difficult to change. It will also assist in establishing

the appropriate sequence of lodging an EPBC Act referral, if necessary, and the Works Approval application. Under the NCP, the Memorial is required to obtain works approval for:

- all external works to the building or grounds; and
- any works that change the landscape (eg earthworks, tree removal and replanting).⁷

The NCA Works Approval process does not cover:

- internal alterations; or
- works that may have an impact on threatened species and communities. These must be addressed under both the EPBC Act and the *Nature Conservation Act 2014* (ACT) and subsequent amendments.

As part of this process, the NCA suggests that consultation be sought at an early stage of design development, before completing and lodging an application for Works Approval.

Formal approval from the NCA is based on construction documentation and supporting information submitted with the Works Approval application form and fees. The required supporting information may range in complexity depending on the nature of the proposal. The NCA's information checklist is attached at Appendix D; however, the requirements for individual projects should be confirmed with the NCA for each specific proposal and application.

5.2.9 National Memorials Ordinance 1928 (ACT)

The *National Memorials Ordinance 1928* (ACT) provides for the location and character of national memorials and the naming of divisions of, and public places in, the ACT. The Ordinance applies to National Land in the ACT—that is, land that is used by the Commonwealth. The Ordinance establishes the Canberra National Memorials Committee.⁸

All works in Designated Areas, including any commemorative works, must be approved by the NCA.⁹ In planning for commemorative works, the NCA has produced 'Guidelines for Commemorative Works in the National Capital' which outline the significance of such works, the appropriate general locations within the Designated Areas and the approach to be taken in designing them. According to the NCA, the location of commemorative sites that honour military sacrifice, service and valour occur north of Lake Burley Griffin, including:

- Anzac Parade—memorials that commemorate Australian Defence Force service in all wars or warlike operations;
- the AWM—commemoration related to the service and sacrifice of Australians in war-like operations or in peace keeping;
- Russell Precinct—commemoration related to the contribution of Defence personnel (individual or collective) to unique military operations or to international Defence treaties and alliances; and
- Australian Defence Force Academy and Royal Military College, Duntroon—commemoration honouring graduates, staff or those who have played a significant role in the development of the institution, in defence education and training, or in theatres of war.

All commemorative installations at the AWM, including memorials, plaques and plantings, are associated with the national significance of the place. In planning for the installation of new memorials, including the

proposed memorial to national service, the Memorial already implements extensive stakeholder consultation with veteran and other community groups, as well as the required heritage authorities and the NCA.

The Memorial is responsible for the AWM but not Anzac Parade, which is managed by the NCA. While the Memorial requires works approval from the NCA for commemorative works on the AWM, apart from undertaking relevant stakeholder consultation, there is no requirement to make a formal referral to the Canberra National Memorials Committee for commemorative installations on the AWM site.

5.3 Condition and Conservation Issues

5.3.1 Conservation Works

Ongoing conservation issues with the heritage fabric of the main Memorial building have been progressively investigated and rectified by the Memorial over the last 15–20 years, and a significant amount of work on the condition of the fabric of the place has been carried out by the Memorial since the preparation of the 2008 HMP. These include:

- improvements to water ingress and drainage issues within the Commemorative Area courtyard, replacement of the guttering and drainage system behind the sandstone gargoyles and replacement of deteriorated stonework;
- cleaning and re-grouting of the Pool of Reflection; and
- procurement of new bronze bracket for the Eternal Flame to rectify cracking caused by climate.

A number of the subsequent issues caused by water ingress and poor drainage have been corrected, such as the erosion of the sandstone gargoyles. Close inspection of all stonework should be undertaken to identify ongoing issues with spalling, erosion or staining caused by improper drainage.

5.3.2 Structural Issues

Major rectification works including repairs to cracking in the dome, and stabilisation of the mosaics in the Hall of Memory, were undertaken in the late 1990s and further works to alleviate effects of settlement within the gallery wings were undertaken as part of the 2015 redevelopment of the First World War galleries. However, due to the methods of construction and materials used, movement in the structure may occur.

The stone cladding of the main Memorial building is also subject to cupping due to the expansion and contraction of the underlying brick structure. Significant rectification works to address these issues, including repointing and replacement of the metal fixtures embedded within the stone, has been undertaken.

Ongoing monitoring of the main Memorial building is required to identify long-term structural changes to the building and ongoing crack monitoring is being undertaken.

5.3.3 Gallery Redevelopment

As part of the World War I Gallery redevelopment (2013), physical conservation works to the space were carried out to retain and conserve original fabric, such as protection of original floors, exposure of the original ceilings, and the re-use of existing doorways and openings into the 1960 extended wings. The original skylights covered over were also conserved and retained behind new ceiling panels in order to protect the objects on display within the gallery.

While these spaces have a high tolerance for change with regard to their content and the methods of displaying objects, the spaces retain a level of integrity in their form and finishes which should be respected and enhanced within any proposal for new works in these areas.

5.3.4 Maintenance

In addition to major works occurring at the AWM since 1997, many recommendations of previous management plans have been implemented as part of the daily conservation management to ensure the condition of the building is monitored and maintained on an ongoing basis. For example, these include:

- Four detailed maintenance contracts covering facility maintenance, facility cleaning, horticultural services and grounds maintenance have been implemented to specifically assess and manage the condition of the building and site. Performance of these contracts is overseen by the Buildings and Services Section, with activity and requirements reviewed monthly.
- Regular monthly inspections of the building fabric and grounds are in place.
- A program of ongoing crack monitoring of the main building, including the Hall of Memory, is in place.
- A new AWM Standard for Design Services and Documentation has been implemented. Existing plans and drawings have been audited and catalogued, to ensure consistency in the production and archiving of building plans and project drawings.
- An ongoing commitment to the conservation and maintenance of the surviving early building fabric (dating from the 1940s) including: the façade and features of the main building; early furniture and fitout; original floors and ceilings in the galleries; the in situ dioramas and their surrounds in the (former) Sinai and Palestine Galleries; the Shellal mosaic in its display niche; and the Hall of Memory, its dome and art works.

Inability to access parts of the main Memorial building safely reduces the AWM's ability to actively care for and conserve parts of the building. Of particular note is the Shellal mosaic, built into the original external wall of the main Memorial building—safe access to the space is not provided for, and cleaning cannot be undertaken. While the mosaic is relatively stable, and protected from most environmental contaminants through the installation of a partition, regular monitoring and condition assessment of the mosaic is required to inspect for degradation and cracking.

5.3.5 The Condition of Non-Fabric Based Heritage Values

As discussed in Section 4.0, the AWM also possesses very significant social and cultural heritage values, including significant research potential. Factors to be considered to measure the condition of these intangible heritage values could include visitor numbers, research on the place and the collection, accessibility of the place and collection, and the role of the Memorial in the cultural life of the national community. Using these terms, it would suggest that the intangible heritage values of the AWM are in excellent condition. The Memorial's Annual Reports detail research outputs, visitor numbers and visitor uses, as well as other significant outreach events undertaken by the Memorial. By any standards the Memorial is a vibrant cultural organisation, focused on key stakeholder and visitor needs.

5.4 Landscape

5.4.1 Tree Management

In addition to the identified values of the formal and informal landscape of the AWM as a whole, trees have been planted individually, and as elements within larger monuments. Of particular note is the Lone Pine and two Aleppo pine reserve plantings propagated from the original. The original Lone Pine, planted in 1934, is actively managed to ensure its longevity, with reserve plantings being established to provide continuity of the specimen on the site.

Other trees on the site, whilst not individually significant, also contribute to the visual setting of the main Memorial building, and the character of the site generally. These are also managed to ensure longevity, and with regard for public safety, particularly those located in high traffic areas, and species known to drop limbs. This requires regular checking and pruning; however, damage caused by cockatoos is increasing the risk of limb failure in a number of notable specimens in front of the main building.

The Tree Management Plan outlines the condition and risk associated with each tree located on the site and provides specific management recommendations.

The large trees in the Central Precinct of the landscape, and along pathways into the Sculpture Garden, inhibit security monitoring of the site in areas with CCTV video. Underlighting large trees within the Eastern Precinct has been implemented to improve amenity in these areas as well as appreciation of the larger and more significant specimens.

The Western Precinct features mature plantings of exotic trees amongst the open lawn areas, garden beds and paths. Species of trees chosen in the Western Precinct are generally exotic, and complement the formality of the landscape, such as the two large spreading oaks. Others have symbolic associations, such as the Lone Pine, cherry trees surrounding the British Commonwealth Occupation Forces Memorial, and the silver birch behind the Australian Serviceman Memorial.¹⁰

Plantings within the Central and Eastern Precincts comprise both formal landscaped areas, such as the Parade Ground, and National Service Memorial, as well as informal native plantings, predominantly eucalypt species. Landscaping behind Poppy's Café is planted with eucalypts of assorted species and ages blending this area of the site in with the backdrop of Mount Ainslie. The only identified remnant trees are *Eucalyptus melliodora* and *Eucalyptus bridgesiana*, yet other species have also been planted. There has been varying degrees of success due to the climate (including inconsistent rainfall) and wind tunnel conditions in this portion of the site.

5.4.2 Pests and Faunal Disturbance

The Memorial actively manages invasive species across the site. Subsidence due to extensive rabbit burrowing has been repaired in the area of the Administration Building in 2016. Changes to the landscaping within the Western Precinct have been undertaken to minimise habitats conducive to occupation by rabbits including the replacement of juniper bushes within the precinct with ivy, underlain with chicken wire. This is consistent with the plantings along Anzac Parade. While the works have successfully removed the rabbit population from the Western Precinct, there is ongoing but opportunistic works undertaken to eradicate them in the Eastern Precinct.

Instances of pigeons entering and landing on surfaces within the Hall of Memory have been reduced through the introduction of deterrents, including netting within the cupola, and spikes across surfaces.

The landscape has been subject to increased grazing by kangaroos due to drought conditions in the region and rising population numbers. These inhibit the Memorial's ability to use the spaces for short-term events and more ephemeral memorial activities, as well as impacting the health of lawns within the areas of formalised landscaping. Methods for deterring the animals without fencing the site are under investigation.

5.4.3 The Sculpture Garden

Since opening in 1999, the Sculpture Garden has been progressively added to over time, with the recent addition of large objects on display along the western elevation of the main Memorial building. At the time of opening, the Sculpture Garden was restricted to the formalised landscape portions of the site in the Western Precinct. With the redevelopment of the Eastern Precinct and the construction of the National Service Memorial in this area, these items now extend beyond the Sculpture Garden and are part of the formalised landscaping across the site. The current configuration of memorials, sculptures and objects is documented in the Site Development Plan, with a further 10 locations identified for future memorials, four additional large objects and further plaque locations.

The conservation and maintenance of individual monuments and sculptures is managed by the Memorial, with regular repainting of large objects.

5.5 Site Use

Previous management plans have noted change to the AWM as an ongoing part of its history, in order to continue serving its various functions. Conservation management planning for the place needs to take this history of change and development into account, balancing conservation of the elements of significance while recognising the need for flexibility for future change and development.

5.5.1 Change of Use

With ongoing Australian involvement in conflict and peace keeping around the world, the scope of the Memorial continues to increase. The pressure for more exhibition space to tell the new stories and new perspectives of the existing collection also continues to grow, as it has since the AWM first opened amidst the Second World War. In addition to the formal gallery spaces, circulation spaces, such as corridors and lobbies, are increasingly also being used for display.

The relocation of collection storage to the AWM Mitchell Precinct to facilitate this is a practical requirement of the growing pressure for space at the AWM as well as the size of the collection, and the modern-day requirements for caring for collections.

The removal of research and archive spaces for the creation of new exhibition spaces reduces the Memorial's ability to fulfil a core function at the AWM, as outlined in the original proposal for the place: 'to conduct, arrange for and assist in research into matters pertaining to Australian military history'. Increasing use of digital technology to record and disseminate information about the collection and records held by the Memorial arguably allows for greater public access than ever before.

Changes to the fabric of the place should have regard for the sensitivity to change. Some spaces and areas of the site subject to regular change may be more flexible in the way in which they embody the values of the place. Others have low sensitivity for change with regard for function rather than fabric, and changing uses would be unacceptable. For example, the individual objects used to tell the stories within exhibitions and the order in which they are displayed is not fundamental to the significance of the gallery spaces, but the configuration and fabric of the spaces themselves contribute to the values of the

place as a whole. In contrast, the Commemorative Area is of particular significance for the function it performs within the AWM. The form of this space is highly controlled and symbolic, but the specific fabric of the space is more able to be changed without affecting the values of this space.

5.5.2 Increased Visitation

The AWM consistently attracts more than 800,000 general visitors per year, with significant anniversaries, touring exhibitions and special events generally resulting in higher visitor numbers. The busiest times of the year correspond to the school holidays: late December/January, April, July, and October.

Most visitors to the AWM are tourists on a general visit, with the highest proportion of interstate visitors coming from NSW, followed by Victoria. Visitation by ACT residents tended to increase for special events, such as a new exhibition or special event. The number of school students visiting has steadily increased since 2008, with almost 146,000 school visitors in 2016–2017. Major national ceremonies, including ANZAC Day, Remembrance Day and other commemorative services, continue to be well attended, with just over 210,460 people having attended commemorative ceremonies during 2016–2017.¹¹

With growing visitor numbers, and increased use of non-gallery spaces for exhibitions, the Memorial is seeking to improve circulation and wayfinding within the main Memorial building. In particular, ANZAC Hall requires improved visibility from the Hall of Valour to improve its connection to the main Memorial building and the content of its exhibitions.

The increase in visitor numbers also has implications for the conservation management of the AWM from requirements for provision of facilities and accessibility to all visitors, through to changes to the use and configuration of spaces to accommodate larger groups. Understanding of the heritage values of the place needs to underpin decision making regarding such changes across the site.

5.5.3 Accessibility

The redevelopment of the Eastern Precinct has improved accessibility of the AWM, providing accessible toilets, carparking, and improved gradients across the site. Within the Commemorative Area, a small set of stairs has been removed to further improve access to this area.

Future development at the site should seek to maintain and improve accessibility within the main Memorial building, and across the site generally.

5.6 Hazards and Risks

As a site of National and Commonwealth Heritage value, it is important that risks to the property are well understood and managed. The vulnerability and exposure of the site to the following natural and manmade hazards should be evaluated to determine the level of risk they pose to the buildings. Disaster risk management planning should include appropriate protection of the buildings, risk management of activities within the buildings, and strategies for the efficient and effective evacuation of people and important collections.

5.6.1 Fire

The AWM is located in a bushfire prone area. The site has fire detection, suppression and warning systems installed throughout. These should be inspected on a regular basis to make sure they are

functional. Staff need to know how to use the equipment, and evacuation drills should be undertaken regularly.

5.6.2 Leaks

With ongoing issues relating to leaking roofs and plumbing, as well as unanticipated water ingress caused by burst water tanks and overflowing drains, there is a risk for substantial damage to the main Memorial building and its contents. Any leaks detected should be investigated immediately so that measures can be taken to minimise damage.

5.6.3 Site Security

New baggage screening and cloaking requirements at the entry to the Commemorative Area were introduced in 2016. Removable benches have been installed to facilitate the process, and to avoid physical changes to this significant space. Long term, new security measures may be required; however, the introduction of new elements within this space requires careful consideration. Impacts to the physical configuration of the space, and the experience of visitors entering the main Memorial building and viewing the Commemorative Area through the flanking Menin Gate lions, should be avoided.

Security requirements to minimise unwanted parking and unauthorised vehicle access to the back of house areas have also been introduced through landscape elements, such as boulders and plantings, as well as removable bollards prohibiting unauthorised vehicle access to the front of the main Memorial building and other key entry points.

Vandalism within the Sculpture Garden has occurred, and upgrades to security infrastructure across the grounds undertaken. New integrated light and CCTV poles are progressively being installed as required, to improve surveillance.

Regular security risk reviews are undertaken to ensure a strengthened focus on AWM security arrangements.

5.6.4 Services and Infrastructure

Major redevelopment of the galleries and site has occurred, requiring power and cooling infrastructure upgrade and replacement. Improvements to energy management and efficiency have been made whilst providing the required temperature and humidity for collection storage and management. The increasing volume and complexity of technologies used within the galleries and back of house areas are also required to facilitate the changing methods of display in contemporary galleries. In addition to these, provision of environmental conditions suitable for increasing visitation numbers requires significant internal space for the provision of server banks, cable tracks and power infrastructure. The collocation of services in the vicinity of exhibitions is a priority.

Ongoing works to remove or reposition inappropriate added elements and additions to the external fabric of the main Memorial building are being undertaken. Works to improve the visitor experience, such as lighting of the courtyard and installation of WiFi transmitters, have been undertaken, but need to be balanced with the overall appearance of this highly significant space. Opportunities to improve the integration of these elements are actively considered by the Memorial staff in decision making regarding the location and appearance of such works.

5.6.5 Ongoing Management Issues

The Heritage Strategy defines the Memorial's coordinated approach to values-based management when considering proposals and actions with the potential to impact on the heritage values. Values-based management involves key staff from across the organisation and integrates heritage management into the existing day-to-day management processes. Any participatory heritage management process (such as that described here) demands ongoing staff training and capacity building in this area.

A consistent approach to ongoing monitoring, review and compilation of the results, findings and outcomes should continue to be collated as part of the Heritage Register for the AWM, so that the results of conservation work undertaken at the AWM are accessible to managers.

The Shellal mosaic, displayed in its specially designed niche, is a significant, surviving original feature of the main Memorial building. However, its collection and return to Australia in 1918 as a trophy of war has been questioned since its discovery and removal from the ruins of a church near Gaza. The significance of the Shellal mosaic, and its inclusion in the Memorial's collection, should be considered as part of decisions to display, retain or remove the mosaic. If remaining on display the way in which the mosaic, its origins and contemporary cultural connotations are interpreted to the public require careful consideration. Removal of the Shellal mosaic from display may have a significant physical impact on the main Memorial building and will require careful consideration and specialist advice on the possible options to be explored in this process, such as closing the display niche, display of a replica, or installation of an alternative display in the niche.

5.7 Indigenous Cultural Issues

One Aboriginal site, an isolated Aboriginal stone artefact (AWM 1), was identified at the AWM in 2008, in conjunction with local Aboriginal community representatives. This find was in a disturbed context and the extensive modifications to the landscape of the AWM mean that there is little potential for further or in situ Aboriginal archaeological evidence to survive on the site. As an isolated, residual surface find in a disturbed context, the management of this single artefact in situ, in a highly used landscape, is unlikely to be feasible in even the short term.

Whilst no Indigenous cultural values have been identified with specific regard to the AWM, consultation with the Indigenous community representatives may be required when works are proposed at the Campbell Precinct and surrounding landscape.

The Memorial has sought to rectify the historical exclusion of Indigenous Australian veterans, and to recognise the association of contemporary Indigenous Australian communities with the AWM. This includes the employment of an Indigenous Liaison Officer, research into Indigenous service in Australia's armed forces, specific projects during the First World War centenary period, such as the temporary and touring exhibition *For Country, for Nation* and the proposed installation of the *For Our Country* sculpture in late 2018.

5.8 Future Proposals

5.8.1 Gallery Masterplanning

The Memorial is currently undertaking a range of masterplanning exercises to manage the range of pressures currently faced at the site and ensure the future needs of the organisation are able to be met within the operational and heritage constraints of the site. This includes the preparation of a site masterplan for the AWM as a whole, and a Gallery Masterplan which will address the continued growth

in visitor numbers, changing methods of display and storytelling, increasing number of exhibitions required and future growth of the collection and its storage requirements.

5.8.2 AWM Redevelopment Projects

As part of the Memorial's business development planning, it has recently been granted funds from the Australian Government which will be used for the expansion of gallery spaces to improve and modernise the existing buildings and generally enhance visitor experience at the AWM. During the preliminary project planning stages, major works to the AWM are being considered both internally and externally as a series of projects, including consideration of:

- re-use or replacement of the ANZAC Hall for additional gallery space;
- new glass atrium linking the main Memorial building to expanded gallery space to the north (ANZAC Hall);
- a new southern entrance to improve visitor orientation and provide additional gallery spaces;
- new extension and refurbishment to CEW Bean Building to consolidate operational and non-critical administration functions out of the main Memorial building and include a new research centre;
- internal refurbishment works to the main Memorial building including modern conflict galleries;
- 120 surface carparking spaces north of Treloar Crescent; and
- landscaping works that address accessibility constraints, enhance site security and re-profile the parade ground.

5.9 Conclusions

The range of identified heritage values of the AWM gives rise to EPBC Act obligations for conservation, management and interpretation, and compliance with the relevant legislation, as discussed above.

Effective stakeholder involvement in decision making regarding the future management of the AWM is needed throughout the development of future works.

The implementation of the major projects, the Site Development Plan Review and any other future developments must reflect the importance of the National Shrine and unique qualities of the place. The future management and design development of the AWM and its broader setting will be an ongoing, dynamic process, responding to changing community needs and aspirations.

5.10 Endnotes

- ¹ *Australian War Memorial Act 1980*, p 4.
- ² Marshall, D et al., *Parliament House Vista Area, Heritage Management Plan*, vol. 1, report prepared for National Capital Authority, 2010, p 15.
- ³ Marshall, D et al., *Parliament House Vista Area, Heritage Management Plan*, vol. 1, report prepared for National Capital Authority, 2010, p 281.
- ⁴ National Capital Authority 2016, *National Capital Plan*, National Capital Authority, Canberra, ACT, p 12.
- ⁵ National Capital Authority 2002, *Consolidated National Capital Plan*, p 74.
- ⁶ Under the National Capital Plan, see the National Capital Authority website: http://nationalcapital.gov.au/planning_and_urban_design/works_approval/index.asp.

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- ⁷ NCAs Application for Works/Development Approval <<http://www.nationalcapital.gov.au/>>.
- ⁸ National Capital Authority, August 2002, Guidelines for Commemorative Works in the National Capital, Appendix 1.
- ⁹ National Capital Authority, August 2002, Guidelines for Commemorative Works in the National Capital, Appendix 1, p 3.
- ¹⁰ Gold Leaf Tree Services, Tree Management Plan—Australian War Memorial, report prepared for Australian War Memorial, February 2018.
- ¹¹ Australian War Memorial, Annual Report 2016-2017, report prepared for Australian War Memorial, June 2017.

6.0 Conservation Policy

Conservation policy is based on the principles embodied in the Burra Charter, a set of principles, processes and guidelines for best practice in heritage conservation developed by Australia ICOMOS (International Council of Monuments and Sites) and based on international standards.

The management and conservation policies identified in this section define how the conservation of the National and Commonwealth Heritage values of the AWM should be achieved. Implementation of these policies will also ensure the Memorial fulfils its obligations under the EPBC Act.

The tables in Section 6.2 identify general heritage conservation policies and actions for the AWM. Section 6.3 presents specific policies and actions for each component of the AWM that has identified heritage values.

The use of these tools will assist in administering policy for conservation of identified heritage values. Managers will also need to ensure that proposals are not inconsistent with relevant policies in the Anzac Parade HMP.

The key responsibility for implementation, review and monitoring of the HMP lies with the Memorial's Corporate Services Branch and the Buildings and Services Section. However, all groups of the Memorial, including Gallery Development and Public Programs, may be allocated responsibility for implementation of specific policies and adopting the heritage management processes and decision-making procedures of the HMP.

6.1 Implementation of the Conservation Policies and Actions

6.1.1 Timing

Timing parameters have been established for the implementation of policies and actions in line with their priority, based on the different levels of risk to the site's heritage significance.

Implementation should be completed:

- immediately upon adoption of the HMP (within 12 months);
- annually;
- on an ongoing basis;
- within two–three years;
- within five–10 years; or
- as required.

6.2 Key Objective of the General Conservation Policy

Schedules 5A and 7A of the EPBC Regulations item (a) requires that government 'establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place'. This HMP has accepted and updated the identified statutory heritage values of the AWM and the key objective of this conservation policy is to ensure the conservation, management and interpretation of these heritage values of the AWM in the context of its ongoing use,

development and evolution as the place of the National Shrine, an integral part of the symbolic landscape of the National Capital, and one of Australia’s most significant cultural sites.

6.2.1 Policy 1: Conservation Processes

Policies	Actions	Timing
1.1 Conserve the identified heritage values of the AWM in compliance with the requirements of the EPBC Act, the National Capital Plan and the AWM Act.	1.1.1 The Memorial should formally adopt this HMP as the basis for future management of the heritage values of the AWM.	Immediately
	1.1.2 The identified heritage values of the AWM will be the principal basis for all future planning, management and impact assessment of activities or actions.	Ongoing
	1.1.3 Any proposal or action that will, or is likely to, have a significant impact on the environment, including the identified Commonwealth and National Heritage values of the AWM, will require a referral to the Minister for the Environment.	As required
1.2 Implement the policies and actions set out in this HMP, in line with the identified timing guidelines.	1.2.1 Implementation actions are set out in Section 5.0 Documentation, Monitoring and Review.	Immediately
1.3 Ensure all new developments contribute to the heritage values of the AWM and its qualities as a unique place of symbolic importance to the nation.	1.3.1 All planning or strategic documents or proposals with the potential to affect the AWM should refer to this HMP for primary guidance on the management of its heritage values.	As required
1.4 Coordinate the management of the AWM with the management of places and landscapes which have an integral relationship with the heritage values of the AWM.	1.4.1 Implement this HMP with regard for the heritage management plan for Anzac Parade and the Parliament House Vista. Ensure coordinated management with other places with heritage values strongly linked to the AWM including Anzac Parade and the other specific sites within the Parliament House Vista through consultation with the NCA.	Ongoing
1.5 Prepare a schedule of conservation works, and cyclical maintenance plan, to reflect ongoing monitoring and maintenance requirements of the fabric of the main Memorial building.	1.5.1 Undertake detailed inspection of physical fabric of the main Memorial building, and determine the status and success of the conservation works undertaken.	Immediately
	1.5.2 Develop a schedule of conservation works for the suitable repair, maintenance and monitoring program for individual components, features, fabric and finishes of the main Memorial building and determine priorities for future conservation works, and cyclical maintenance required, including the need for continued monitoring of cracking and movement in the main Memorial building, spalling or water damage.	Immediately
	1.5.3 Monitor the external fabric of the main Memorial building and undertake maintenance and repair responding to any identified short or long-term risks to the conservation of the external fabric.	Ongoing
1.6 Integrate future needs for change and expansion of the AWM and heritage management at an early stage.	1.6.1 Ensure adequate integration of heritage values and the policies of this HMP when reviewing and planning major projects associated with anticipated future expansion and change for the AWM.	As required

Policies	Actions	Timing
	1.6.2 Feed the results of the above review into the five-year review of this HMP.	Within five–10 years
1.7 Ensure the same standards of care and conservation applied to the collection are also applied to the heritage values of the place.	1.7.1 Maintain the place and its use as one of the most important parts of the Memorial’s collection.	Ongoing
	1.7.2 Apply standard curatorial, conservation and archival techniques to original fabric and furniture in the main Memorial building and gallery displays.	Ongoing
1.8 Ensure respect for the authenticity of the place.	1.8.1 Ensure that the integrity of original and early fabric of heritage value from different phases is maintained, managed and interpreted.	As required
	1.8.2 Allow for the management of historic layers of heritage values (tangible and intangible) relating to different periods of use and development of the place.	As required
1.9 Ensure respect for the AWM in its broader landscape setting.	1.9.1 Maintain the dominant nature of the AWM, and the main Memorial building, on the land axis, ensuring that its visual isolation is protected and that new buildings in the vicinity of and/or within the AWM boundaries do not impact upon views to and from Anzac Parade, Mount Ainslie, and Parliament House.	Ongoing
	1.9.2 Ensure that any new development within the AWM boundaries does not impinge on the silhouette of the AWM as perceived from the land axis and that their height is lower than that of the parapet of the main Memorial building.	As required
	1.9.3 Retain the views from the front arrival stairs to the Hall of Memory and back to Parliament House along the land axis.	As required
1.10 Conserve the external fabric of the main Memorial building.	1.10.1 Ensure that the symmetry of the existing building design in the landscape is respected in any proposals for change.	As required
	1.10.2 Maintain all parts of the external façade of the main Memorial building including the dome, sandstone cladding, balustrades, external lights, air vents, grilles, existing door and window finishes and other original architectural details.	As required
	1.10.3 Avoid further accretions to the external fabric of the main Memorial building.	As required
	1.10.4 If additions or changes are required to the external fabric/façade of the main Memorial building, ensure a rigorous process of heritage impact assessment is followed in developing appropriate designs and alternatives to mitigate impacts.	As required
	1.10.5 Ensure that the ability to perceive the main Memorial building ‘in the round’ within its landscape setting is not comprised by any new surrounding development or impact on significant views to the building.	As required

Policies	Actions	Timing
	1.10.6 Monitor the external fabric of the main Memorial building and undertake maintenance and repair in accordance with a schedule of conservation works, and cyclical maintenance plan, to address any identified short or long-term risks to the conservation of the external fabric.	Ongoing
1.11 Manage the CEW Bean, ANZAC Hall and Administration Building.	1.11.1 Ensure that the management of these other buildings located within the AWM site is consistent with the conservation of the heritage values of the place.	As required
	1.11.2 Any proposal to remove or replace these buildings must be assessed in terms of the potential for impact on the heritage values of the AWM.	As required
1.12 Conserve significant elements at the AWM.	1.12.1 Conserve, manage and interpret the heritage values of the individual elements of heritage value in line with the specific policies in Section 6.3.	Ongoing

6.2.2 Policy 2: Management Processes

Policies	Actions	Timing
2.1 Avoid and mitigate adverse impacts on the heritage values of the AWM and individual elements of significance.	2.1.1 Future change or development proposals within the AWM must be prepared so that they conserve and enhance the heritage values and individual elements of significance.	As required
	2.1.2 Avoid undertaking major design alterations to the significant areas of the AWM, in particular those with low tolerance for change.	As required
	2.1.3 Any change or development must be of high-quality design to complement the existing significant elements within the AWM, and promote their conservation.	As required
2.2 Avoid works resulting in removal or damage to significant aspects of the place.	<p>2.2.1 Removal or works which would adversely impact on places of identified heritage value should only be permitted where:</p> <ul style="list-style-type: none"> • full assessment of alternative options has been undertaken to explore alternatives and minimise adverse impacts; • the work makes possible the recovery of aspects of greater heritage value; • the work helps to ensure the security and viability of the place; and • where there is no feasible alternative (eg to meet safety or legal requirements), adverse impacts should be minimised. 	As required
2.3 Use the decision-making process set out in Appendix A, supported by the assessment form in Appendix B, in order to make consistent and effective decisions on the potential impacts of	2.3.1 Decision making will include consultation with internal and external stakeholders.	As required
	2.3.2 Decision making will be documented, and the records kept for future reference.	Immediately

Policies	Actions	Timing
proposed works, activities or actions on the heritage values of the place.	2.3.3 Follow the NCA's works approval process for development proposals in Designated Areas, when undertaking actions in the precinct (Appendix D).	As required
2.4 Engage appropriate experts from a range of specialised disciplines to advise on potential impacts on heritage values.	2.4.1 Engage experienced heritage advisers, or contact the Memorial's heritage advisers in the Buildings & Services Section, to assist the AWM with specific heritage advice or research relating to the conservation and interpretation of the place.	As required
2.5 Manage unforeseen discoveries or new information.	2.5.1 The heritage value of newly discovered physical evidence, such as an unforeseen survival of early building fabric, must be assessed prior to making decisions about its future management.	As required
	2.5.2 Should new research or physical evidence be discovered which has implications for the heritage values of the place, the implementation of the HMP may need to be reviewed or re-assessed (as set out in Policy 5 below).	As required
2.6 Ensure that proposals for acquisitions, disposals and leases are in keeping with the heritage values of the place.	2.6.1 Ensure that the Memorial's collection management policies recognise the relationship between the collection and the heritage values of the place in its acquisition and de-accession policies, and that any proposed disposal or de-accession would not have an adverse impact on the heritage values of the place.	Immediately
	2.6.2 Ensure that any proposals to lease any part of the AWM site include provisions to ensure that the use and management are in keeping with the heritage values of the place and this HMP.	As required

6.2.3 Policy 3: Stakeholder and Community Consultation

Policies	Actions	Timing
3.1 Recognise the strong community attachment to the heritage values of the AWM through regular liaison on proposals affecting the future uses and development of the place.	3.1.1 Consult broadly on proposals with the potential to impact on the heritage values and national cultural and symbolic significance of the AWM.	As required
	3.1.2 Consult the local Canberra community when significant change is proposed for the AWM.	As required
	3.1.3 Undertake ongoing consultation with Indigenous stakeholders on matters related to the heritage values of the AWM, and proposed changes to the place.	Ongoing
	3.1.4 Consult with relevant groups and agencies with specific association with the place, such as the Returned Soldiers League, and Aboriginal and Torres Strait Islander Veterans and Services Association.	Ongoing
3.2 Maintain regular liaison with the Department responsible for the EPBC Act and the NCA regarding the management of the Commonwealth and National Heritage values of the AWM.	3.2.1 Seek informal comment from the Department responsible for the EPBC Act and the NCA on any proposals which have the potential to impact on the heritage values of the AWM, as part of the decision-making process to assess the significance of impacts.	As required

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Policies	Actions	Timing
3.3 Maintain regular liaison with the ACT Government.	3.3.1 Consult regularly with the ACT Government on matters relating to the management and maintenance of surrounding land or development proposals with the potential to impact on the AWM.	As required
3.4 Brief the Minister and Department of Veterans' Affairs on matters related to the conservation, management and interpretation of the heritage of the AWM as a Commonwealth Heritage place.	3.4.1 Provide the Department and Minister for Veterans' Affairs with annual briefings on heritage issues affecting the AWM and on the Memorial's compliance with its obligations under the EPBC Act as a national heritage listed place.	Annually
3.5 Continue to consult with visitors, Friends of the Memorial, veteran groups, volunteers and corporate sponsors on matters regarding the heritage values of the Memorial.	3.5.1 Provide regular information for visitors, Friends of the Memorial, veteran groups, volunteers and corporate sponsors on the heritage values of the AWM, on its status as a national heritage listed place and on any proposed changes to the place which may impact on the heritage values.	Annually and as required
3.6 Use the AWM website consultation purposes.	3.6.1 Use the AWM website, or links to it, for community and stakeholders as a means via which to communicate regular information to stakeholder groups on the management of heritage values of the place.	As required

6.2.4 Policy 4: Interpretation

Policies	Actions	Timing
4.1 A Heritage Interpretation Plan should be prepared for the AWM.	4.1.1 Prepare an Interpretation Plan for AWM. The heritage values of the AWM should be presented to local, national and international audiences using a range of media including published material, online material and signage.	Within two–three years
	4.1.2 Consult and involve stakeholders in the development of the Interpretation Plan and specific interpretation initiatives for the AWM.	Within two–three years and as required
4.2 Interpret the relationship between the collection and the place as part of the unique qualities of the heritage values of the AWM.	4.2.1 Ensure that the Interpretation Plan for the AWM develops interpretive themes to explore the integral relationship between the collection and the place as part of the heritage values of the place—to counteract the notion that the heritage values of the AWM subsist mainly in the building, and that this connection is not lost with the increasing use of off-site storage.	Within two–three years
	4.2.2 Develop, as part of the Interpretation Plan for the AWM as a whole, interpretive themes for the Commemorative Area, including its reflection of changing attitudes to commemoration and war since the 1930s; the role of artists in interpreting commemoration and war; and the history of the design, evolution and creation of the Commemorative Area and its major art works.	Immediately
	4.2.3 Use the AWM's collection for opportunities to interpret and present the heritage values of the AWM in research, exhibitions, online and in publications.	Ongoing

Policies	Actions	Timing
4.3 Maintain the AWM website to showcase the heritage values of the place.	4.3.1 Continue to develop the AWM website as an important means of showcasing the heritage values of the AWM. In many cases this would mean linking existing, excellent interpretive material on the website to a heritage value 'theme'.	Ongoing
	4.3.2 Make the AWM Heritage Register accessible online in order to widely disseminate information regarding the heritage values of the place, and elements within it, and to ensure compliance with under Section 10.03E (Schedule 7C–3(a)) of the EPBC Regulations.	Immediately

6.2.5 Policy 5: Documentation, Monitoring and Review

Policies	Actions	Timing
5.1 Review and update the AWM HMP every five years, in compliance with s341X of the EPBC Act.	5.1.1 Review and update the HMP every five years or following any major change in circumstance, including changes to the management structure, major new development, impacts from disasters or to take account of significant new information or research.	Within five–10 years
5.2 Collate all monitoring data annually, as required by this HMP, as a basis for reporting on the implementation of the HMP and monitoring the condition of the values, in compliance with the EPBC Act.	5.2.1 Use annual reporting on the implementation of the HMP to review the guidelines set out in this HMP for priority and timing of actions. Priorities should be re-assessed in any review following the definitions set out in this HMP—that is, highest priority should be attributed to actions which alleviate or mitigate key risks to the heritage values (as set out in the definitions at the beginning of this section).	Annually
5.3 Monitor and re-evaluate the condition of the identified heritage values of the AWM as part of the five-yearly review of the HMP.	5.3.1 Use the annual collation of monitoring data to identify trends against the condition of values and to guide the implementation of monitoring and maintenance.	Annually
	5.3.2 Ensure any repair/maintenance works identified as required through the ongoing monitoring are annually reported to the Energy & Environment Committee (EEC) .	Annually
	5.3.3 Ensure that any review of the HMP responds to and addresses trends revealed in monitoring data by refining management/maintenance techniques accordingly.	Within five–10 years
5.4 Maintain records of works, intervention and maintenance.	5.4.1 As a minimum, record the nature and outcomes of works, interventions and maintenance on the AWM Heritage Register, as required by the EPBC Act.	As required
	5.4.2 Existing elements of heritage value should be recorded to appropriate archival standard prior to any intervention or major works that will alter the place.	As required
5.5 Collect and conserve documents pertaining to the design, construction and completion of the building and the collection.	5.5.1 Continue to update the AWM Heritage Register with the records/archives of relevance to the heritage values of the AWM.	As required
	5.5.2 Make the records available for research generally, especially relating to the ongoing heritage management of the place.	As required

6.2.6 Policy 6: Research and Training

Policies	Actions	Timing
6.1 Develop the capacity of the Memorial staff and contractors to manage the heritage values of the AWM.	6.1.1 Provide training opportunities for relevant staff to build capacity in heritage management, particularly in the philosophy and practice of heritage management and heritage impact assessment, as part of the Memorial's professional development programs.	Immediately
	6.1.2 Develop in-house heritage training and induction tools for staff, volunteers and contractors visiting and handling the significant building fabric of the AWM.	Within two–three years
	6.1.3 Provide regular information sessions for staff on the heritage values of the place and their management through the HMP.	Annually
6.2 Continue to foster and promote research on the heritage values of the AWM.	6.2.1 Continue to undertake and foster research into the heritage values of the AWM, as a basis for refining future understanding and management for the benefit of the national community.	Within two–three years
6.3 Continue to develop disaster preparedness plans and procedures.	6.3.1 Review disaster preparedness plans to ensure the heritage values of the AWM are considered and integrated into emergency procedures.	Immediately

6.2.7 Policy 7: Use, Access and Security

Policies	Actions	Timing
7.1 Use the place for the purposes set out in the <i>Australian War Memorial Act 1980</i> .	7.1.1 Continue the existing use of the place as a national memorial relating to Australia's involvement in war, incorporating a commemorative function, a display of important objects and their wider interpretation, a collection of records, associated research and conservation facilities, and staff and visitor facilities.	Immediately
	7.1.2 Any proposed change of use of the main Memorial building and its surrounding landscape must be assessed for its potential to impact upon the heritage values of the place.	As required
	7.1.3 Any proposed changes of use of the Administration Building, CEW Bean Building and Poppy's café must be assessed for their potential to impact upon the heritage values of the AWM.	As required
7.2 Conserve, manage and interpret the function, use and related cultural meanings of the AWM and its significant elements.	7.2.1 Retain the core function and ongoing use of significant components of the site, such as the Commemorative Area, galleries and the AWM landscape.	Ongoing
	7.2.2 Conserve and manage the symbolic arrival into the main Memorial building, and the Commemorative Area through the main entry, and the experience of the grand vista of Griffin's land axis on arrival and departure. Retain the visitor experience created through the use of this as the major access point for the Memorial.	As required

Policies	Actions	Timing
7.3 Continue to provide free public access to the collection, records, Commemorative Area, Galleries and surrounding landscape.	7.3.1 Free, public and equitable access to the place and the collection must be maintained as integral to the conservation of the heritage values of the place.	Immediately
	7.3.2 Ensure disabled access is maintained where possible, without adversely impacting the heritage values of the Commemorative Area.	As required
	7.3.3 Encourage pedestrian and public transport access to the AWM.	Within two–three years
	7.3.4 Continue to undertake public tours of the AWM, including the Commemorative Area, in addition to those within formal exhibitions.	Immediately
7.4 Ensure security for staff, visitors, the place and the collection.	7.4.1 Ensure that all security requirements and measures do not have an adverse impact on the heritage values of the AWM.	Immediately
	7.4.2 Proposals to upgrade or change security infrastructure at the site should have regard for the heritage values of the place, and tolerance for change identified in Section 4.0.	As required
7.5 Manage sensitive information and documentation appropriately.	7.5.1 Do not make sensitive or confidential information about the place or its collection public without the consent of appropriate stakeholders.	Immediately
	7.5.2 Refer to the relevant legislation or codes of ethics relevant to the management of sensitive information.	As required

6.3 Specific Conservation Policies

The following tables set out the heritage management policies and actions for individual components of the AWM with specific requirements. These policies and actions provide detailed management frameworks for the protection and conservation of the range of identified heritage fabric and values.

6.3.1 Commemorative Area

Policies	Actions	Timing
8.1 Conserve, manage and interpret the architectural forms of the Commemorative Area .	8.1.1 Conserve and manage the architectural form and fabric of the courtyard and cloisters and avoid further accretions.	Immediately
	8.1.2 Maintain the external form of the Hall of Memory.	Ongoing
	8.1.3 Maintain the connection between the individual components as a total experience of reflection and commemoration.	Ongoing
	8.1.4 Ensure the individual spaces do not become thoroughfares.	Ongoing
	8.2.1 Retain the courtyard as the place for the Pool of Reflection.	As required

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Policies	Actions	Timing
8.2 Conserve, manage and interpret the heritage values of the courtyard— Pool of Reflection.	8.2.2 Retain appropriate plant species to ensure they complement the important qualities of the Commemorative Area.	Annually
	8.2.3 Ensure plants and planter boxes are maintained and checked regularly to prevent water ingress into the building fabric.	Annually
8.3 Conserve, manage and interpret the gargoyles lining the courtyard.	8.3.1 Monitor the condition of the gargoyles and drainage systems they support. Review and consult with stakeholders if further intervention is required to slow future degradation.	Annually
8.4 Conserve and manage the heritage values of the cloisters— Roll of Honour.	8.4.1 Retain the Roll of Honour in the cloisters.	Ongoing
8.5 Conserve, manage and interpret the heritage values of the Hall of Memory.	8.5.1 Continue the function of the Hall of Memory as a shrine and place of the Tomb of the Unknown Australian Soldier.	Ongoing
	8.5.2 Maintain the simple nature, aura and sanctity of the architectural space and avoid further accretions.	Ongoing
	8.5.3 Conserve the external outline and structure of the Hall of Memory.	As required
	8.5.4 Conserve, manage and interpret the cultural significance of the internal features (Tomb of the Unknown Australian Soldier, mosaics, 'Four Pillars' sculpture and stained glass), fabric and finishes of the Hall of Memory.	Annually
	8.5.5 Monitor the condition and undertake careful reconstruction of the stained glass and mosaic when repair is necessary.	As required

6.3.2 Galleries

Policies	Actions	Timing
9.1 Conserve the heritage values of the gallery spaces and the exhibitions to interpret historical change in the commemoration and interpretation of Australia's role in war.	9.1.1 Retain and enhance the role of dioramas in the Memorial's exhibitions to reflect earlier approaches to exhibition and display and to provide historical depth to the visitor experience of the AWM.	Ongoing
	9.1.2 Interpret the historical changes in the commemoration and interpretation of Australia's role in war through conservation of a range of exhibition techniques, display technologies and interpretive approaches.	As required
	9.1.3 Retain and conserve the heritage fabric in the gallery spaces which demonstrate the original configuration and character of the spaces to facilitate interpretation of these as historic and significant components of the main Memorial building.	As required
	9.2.1 Conserve, manage and interpret the heritage values of the galleries and displays of the Memorial's collection	Ongoing

Policies	Actions	Timing
9.2 Enhance the visitor experience and ensure it is in keeping with the heritage values of the Galleries .	through conservation, interpretation and innovative design and museum presentation.	
	9.2.2 Enhance the interrelationship between the galleries and the visitor's movement and flow through the main Memorial building, which should be guided through the implementation of an appropriate design philosophy, and use of interpretation at focal points to orientate the visitor.	Within two–three years
	9.2.3 While conserving original fabric, allow change which enhances the circulation between the galleries, the Commemorative Area and around the building.	As required
	9.2.4 Enhance the interrelationship between the galleries and the visitor's movement around the whole AWM.	Within two–three years
9.3 Conserve, manage and interpret the heritage values of the First and Second World War Galleries .	9.3.1 Conserve and retain original fabric (walls, floor, ceiling and ventilators), architectural qualities and dioramas.	As required
	9.3.2 Allow change which reveals the fabric of heritage significance and reinstates lost values.	As required
9.4 Conserve, manage and interpret the heritage values of the original Sinai Palestine Gallery .	9.4.1 Conserve, manage and interpret the original design concept and content of the original Sinai Palestine Gallery.	As required
	9.4.2 Conserve, manage and interpret the original fabric of the gallery (ceiling, floor, furniture and fittings).	As required
	9.4.3 Conserve, manage and interpret the dioramas in the Sinai Palestine Gallery, including their original surrounds and housings.	Ongoing
	9.4.4 Present and interpret the Sinai Palestine Gallery as the most intact and original gallery dating from the 1940s.	Ongoing
	9.4.5 Allow change which reveals the fabric of heritage significance and reinstates lost values.	As required
9.5 Conserve, manage and interpret the heritage values of the Memorial's diorama collection .	9.5.1 Conserve, manage and interpret the Memorial's diorama collection, including those that are not on display, as a significant component of the Memorial's collection.	Immediately
	9.5.2 Collect and archive documentation relevant to the diorama collection.	As required
9.6 Conserve, manage and interpret the heritage values of the Shellal mosaic in its original location in the Hall of Valour .	9.6.1 Retain the Shellal mosaic in situ and continue its display and interpretation as an original feature of the AWM building to the public.	Immediately
	9.6.2 Should the Shellal mosaic's removal be required due to political reasons relating to its status as 'war booty', undertake an options analysis to determine the best course of action for the original display niche.	As required
9.7 Conserve, manage and interpret the heritage values of the original and early building fabric such as the Hall of Valour and the Aircraft Hall .	9.7.1 Allow change which reveals and enhances the heritage values of gallery spaces within the original 1941 building.	As required
	9.8.1 Conserve and retain original and early fabric (floor, ceiling and ventilators) and architectural qualities.	Annually

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Policies	Actions	Timing
9.8 Conserve, manage and interpret the heritage values of the Research Centre .	9.8.2 Allow change which reveals fabric of heritage significance and reinstates lost values.	As required
9.9 Conserve, manage and interpret ANZAC Hall .	9.9.1 Respect the important architectural qualities of ANZAC Hall, including its external architectural form and siting which is subservient and recessive in the landscape and to the main Memorial building. Manage future change to ANZAC Hall that is sympathetic to the heritage values of the AWM.	As required

6.3.3 Landscape

Policies	Actions	Timing
10.1 Conserve, manage and interpret the heritage values of the AWM landscape.	10.1.1 Conserve, renew and manage the formalised aspects of the AWM landscape so that it reflects and is in keeping with the national importance of the place.	Immediately
	10.1.2 Continue to implement change in accordance with the SDP, and ensure detailed design options enhance the heritage values of the AWM.	Ongoing
	10.1.3 Conserve and manage important views and glimpses to the main Memorial building, Anzac Parade and Mount Ainslie.	Immediately
10.2 Conserve and manage the significant qualities of the AWM within the Parliament House Vista.	10.2.1 Conserve and manage the character of the AWM landscape and individual components within it, particularly its role in the broader AWM setting at the terminus of the land axis and against Mount Ainslie.	Immediately
	10.2.2 Retain the informal native vegetated character of the Eastern Precinct with a greater emphasis on native bush, extending from Mount Ainslie, through the selection of locally endemic species (rather than exotic species).	Ongoing
	10.2.3 Manage the inclusion of further large memorials or large technology objects in the Western Precinct in accordance with the SDP. Do not overcrowd the landscape with an over-accumulation of memorials.	Immediately
	10.2.4 Ensure that parking and traffic arrangements do not have an adverse impact on the AWM setting.	Immediately
10.3 Conserve the significant vegetation of the Western Precinct including the Lone Pine, commemorative olive and birch groves, oak trees and other mature trees.	10.3.1 Ensure the conservation and management of the significant trees in the Western Precinct in the context of its future use and improvement to retain the predominantly exotic planting and open character.	Annually
	10.3.2 Continue to seek expert arboricultural advice on the protection and management of mature trees in the Western Precinct, including the Lone Pine.	Immediately
10.4 Conserve the architectural qualities of the main Memorial building in the context of the landscape.	10.4.1 Conserve and manage the combination of formal architectural components, mature exotics, seasonal colour, sculptures and memorials.	Immediately

Policies	Actions	Timing
10.5 Avoid where possible and if necessary mitigate adverse impacts on the heritage values of the AWM.	10.5.1 Development proposals must be prepared so that they enhance the heritage values of the AWM.	As required
	10.5.2 Ensure any further development of the Western Precinct mitigates impacts on the heritage values of the AWM.	As required
	10.5.3 Ensure high-quality design is developed to complement the existing significant elements of the site and its broader landscape setting.	As required

7.0 Key Conclusions of the HMP

The key objective of this HMP is to ensure the conservation, management and interpretation of the heritage values of the AWM in the context of its ongoing use, development and evolution as the place of the National Shrine, an integral part of the symbolic landscape of the national capital, and one of Australia's most significant cultural sites.

Guidance for Heritage Management

- The policies provide the future direction for management of the National, Commonwealth and other heritage values of the AWM. They outline approaches to the conservation, maintenance, and monitoring of the heritage values.
- The 'tolerance for change' of the place's heritage values is set out in Figure 4.1. This will assist in making decisions about how and where change should be avoided or can be accommodated with care and sympathetic design.
- The EPBC Act requires that a self assessment process be established to make decisions about the potential for significant adverse impact on the heritage values. Appendix A, the decision-making framework, and Appendix B, the assessment form, will assist the Memorial in making decisions about impacts on heritage values and in documenting this process.

Guidance for Future Development

- The HMP provides guidance for forward planning, design development and making decisions about future developments at the AWM.
- The HMP, best heritage practice and compliance with the obligation of the EPBC Act must be followed when planning and implementing any new work or major projects including the implementation of the Site Development Plan and expansions associated with new gallery space.
- The HMP establishes the need for any development on the site to be assessed in terms of its potential to impact upon, or positively contribute to, the heritage values of the AWM, the Parliament House Vista and Griffin Land Axis.
- The HMP policies are intended to provide guidance for the development of designs for any new works at the Campbell Precinct as well as the need for consultation with key stakeholders and specific approvals under the EPBC Act and National Capital Plan.

Guidance for Stakeholder Consultation

- The Memorial should consult widely when proposing changes with the potential to impact on the heritage values of the place, given it has National Heritage value and cultural significance.
- The Memorial should make use of its high-quality website to facilitate stakeholder consultation.

Guidance for Ongoing Monitoring and Reporting

- The Memorial should monitor and re-evaluate the condition of the place's heritage values as part of the five-yearly review of the HMP. Monitoring will need to be undertaken on an annual basis to demonstrate the implementation of the HMP and to identify trends and refine management techniques accordingly.

Guidance for Interpretation of the Heritage Values

- The HMP recommends the preparation of an Interpretation Plan which develops approaches to presenting and conveying the heritage values of the place to the broader public.
- The Memorial should use a range of media to interpret the heritage values of the place, including online material, published material and signage. The Memorial should interpret the unique relationship between the collection, the buildings, the artworks and the place, which all combine to constitute the place's National Heritage value.

Responsibilities for Implementation

- The key responsibility for implementation of the HMP lies with the Buildings and Services Section within the AWM Corporate Services Branch. However, all groups of the Memorial including Gallery Development, Public Programs, National Collection and Corporate Services, should adopt the policies and decision-making processes of the HMP and develop an understanding of the place's heritage values.

8.0 Appendices

Appendix A

Decision Making Process

Appendix B

Assessment Form for Proposed Works or Activities

Appendix C

EPBC Act Compliance Table

Appendix D

NCA Works Approval Application Information Checklists

Appendix E

AWM and Memorial Parade, Anzac Parade, Campbell, ACT—National Heritage List Citation

Appendix F

AWM Commonwealth Heritage List Citation

Appendix G

Parliament House Vista Commonwealth Heritage List Citation

Appendix H

AWM Vegetation Study, Neil Urwin—Griffin Associates Environmental

Appendix I

Navin Officer, Australian War Memorial, Campbell and Mitchell, ACT—Indigenous Cultural Heritage Assessment, March 2008

Appendix A

Decision Making Process

Appendix A—Decision Making Process

In developing works or planning for an action at the AWM Campbell Precinct, the following table summarises the process that should be taken by the AWM. Reference should also be made to the EPBC Act Policy Statements: Significant Impact Guidelines 1.1—Matters of National Environmental Significance and Significant Impact Guidelines 1.2—Actions on or impacting upon, Commonwealth land and Actions by Commonwealth Agencies in making an initial assessment.¹

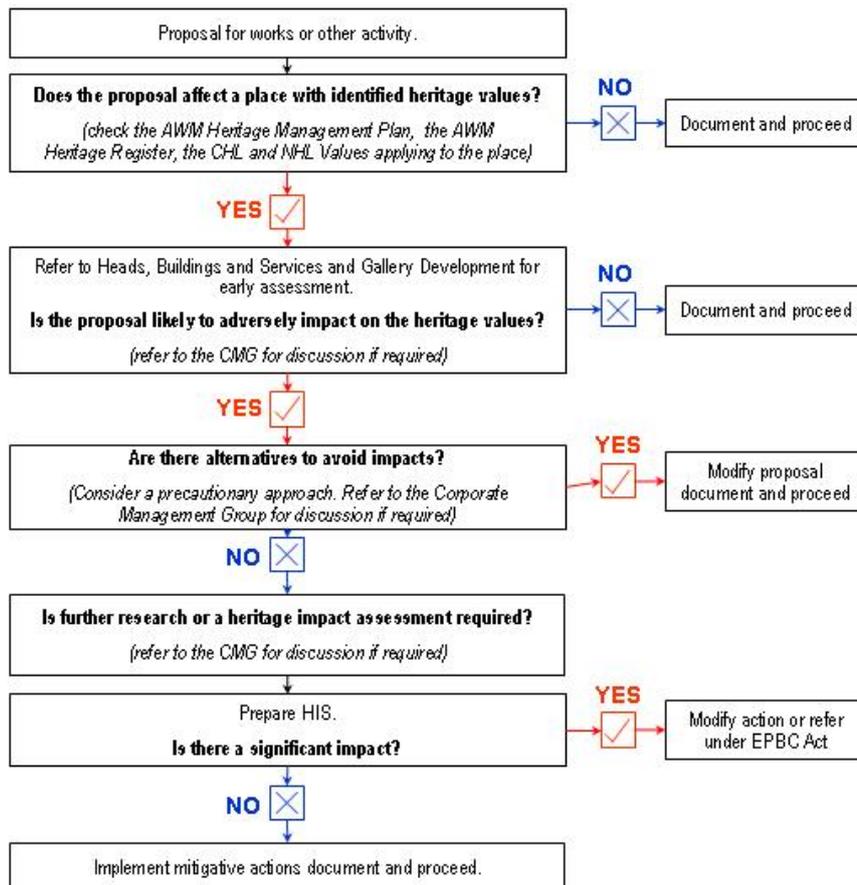


Figure 1 Decision making process to ensure National/Commonwealth Heritage values are considered when planning developments, activities and other proposals.

Endnotes

¹ Department responsible for the EPBC Act, <<http://www.environment.gov.au/epbc/policy/index.html#guidelines>>.

Appendix B

Heritage Impact Self-Assessment Form

Appendix B—Heritage Impact Self-Assessment Form

Introduction

The Australian War Memorial (AWM) is a place included in both the National Heritage List (NHL) and the Commonwealth Heritage List (CHL). This means it is protected under the *Environment Protection and Biodiversity Conservation Act 1999* (Cwlth) (EPBC Act). As a National Heritage place, the AWM is also considered a matter of national environmental significance (MNES).

As an organisation, the Memorial has a responsibility to protect the National and Commonwealth Heritage values by making sure that all AWM staff and contractors avoid impacts to the heritage values.

Information about the heritage values of the AWM and their management can be found in the Heritage Strategy, the Heritage Register and the Heritage Management Plan. These documents can be found on the Memorial's Intranet under the Buildings & Services Section.

This form is to be completed when any works or activities (known as an 'action') are proposed at the AWM that may have an impact to the heritage values. It describes the type of action being undertaken, identifies the heritage values that may be affected by the action and outlines the measures being undertaken to avoid or lessen any impacts.

Completing this form is an important step in meeting the Memorial's legislative obligation to identify if an action has, will have, or is likely to have a 'significant impact' on the Commonwealth and/or National Heritage values of the AWM. A significant impact is described in further detail below.

However, completing this form is not the only step. If, after completing this form, a 'significant impact' is identified as a possibility, a Heritage Impact Assessment (HIA) should be prepared by a qualified heritage practitioner familiar with the EPBC Act. Once completed, this form is to be submitted to the Head, Buildings and Services for initial assessment and advice.

What is an 'action'?

An action is defined in the EPBC Act as 'a project, a development, an undertaking, an activity or a series of activities, or an alteration of any of these things.' Sometimes, these actions can be obvious, such as:

- refurbishment;
- construction;
- demolition;
- alterations and modifications;
- maintenance;
- infrastructure works; and
- landscape works.

Other times, these actions can be less obvious, such as activities or works that are visual rather than physical, temporary rather than permanent or that result in a change in use. All aspects of an action should be considered when assessing if there may be an impact to the heritage values, such as site preparation, access and decanting.

It is important to note that an action should be considered at its broadest possible scope when assessing the potential to impacts to the heritage values.

What is a ‘significant impact’?

Under the EPBC Act, the Memorial has a responsibility to avoid impacts to the environment. Heritage values are included in the EPBC definition of the environment.

A ‘significant impact’ is defined as an impact to the environment that is ‘important, notable, or of consequence, having regard to its context or intensity’. If an action is likely to have a significant impact, this triggers the need to submit a ‘referral’ to the Department of the Environment and Energy under the EPBC Act. It Before a referral is made, a HIA should be prepared and submitted with the referral.

Please note that approval of this form constitutes an internal approval only and does not necessarily constitute approval under any legislation. AWM staff should be aware that other statutory approvals may be required, or the advice of an external heritage consultant sought. This form does not constitute a HIA.

National Capital Authority Works Approval

The AWM is located within a Designated Area, which are managed by the National Capital Authority (NCA). A Designated Area is an area within the ACT has been identified as having the ‘special characteristics of the National Capital’.

In accordance with the *Australian Capital Territory (Planning and Land Management) Act 1988 (Cwth)* (the PALM Act), the NCA is required to approve all ‘works’ within the Designated Areas. Any alteration to buildings or structures, demolition, landscaping or excavation works in these Designated Areas require the prior written approval of the NCA or ‘Works Approval’. There are no exemptions for Works Approval under the PALM Act.

Potential impact to heritage values is one aspect of a Works Approval application that the NCA will consider. For further information on NCA Works Approval and the National Capital Plan, refer to the Planning & Heritage section of the NCA’s website: <https://www.nca.gov.au/planning-heritage>.

Self-Assessment of a Proposed Action—Form

Date	
Name of Project	
Person/Section Proposing the Action	

Description of the Action

Location <i>(Identify location of the proposed action and include maps, plans and photographs where relevant)</i>	
Duration <i>(How long is the action expected occur)</i>	
Types of Work <i>(Identify all types of work, such as demolition and new construction—refer to the Impact Assessment Guide attached to this form for guidance)</i>	
Description of Tasks <i>(Provide a detailed description of the scope of works)</i>	
Associated Project/s <i>(Is the action associated with another action or actions?)</i>	

Reason for the Action

Reason/s for the Action <i>(What are the justifications for undertaking this action?)</i>	
Alternatives Considered <i>(What alternatives to this action were considered?)</i>	
Corporate Objectives <i>(How does the action meet the Memorial's corporate objectives? Is the action consistent with the policies in the HMP?)</i>	

Consultation

Details of Consultation <i>(Who has been involved or consulted about the action?)</i>	
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Heritage Values

Relevant Heritage Values <i>(Refer to Section 4.4 in the AWM Heritage Management Plan and state the Commonwealth and National Heritage values that are relevant to the action.)</i>	
Relevant Heritage Attributes <i>(Refer to Section 4.4 in the AWM Heritage Management Plan and state the Commonwealth and National Heritage attributes that are relevant to the action.)</i>	
Tolerance for Change <i>(Refer to Figure 4.1 in Section 4 of the AWM Heritage Management Plan and state the Tolerance for Change levels applicable to the action)</i>	
Conservation Policies <i>(Refer to Section 6.0 in the AWM Heritage Management Plan and state the policies that are relevant to the action)</i>	

Impact Assessment

Summary of Potential Impacts <i>(Identify in what ways the action may impact the heritage values and attributes of the AWM eg removal/loss of or damage to significant fabric. What is the scale, intensity and duration of the impact?)</i>	
Impact Statement <i>(Is the action likely to result in a 'significant impact'? If yes, seek professional advice)</i>	

Mitigation

Mitigation Measures <i>(What actions will be undertaken to avoid or reduce the impact/s?)</i>	
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TO BE COMPLETED BY HEAD, BUILDINGS AND SERVICES

Summary Assessment

Is a referral to the Corporate Management Group required?	
Is it likely that the action will have a significant impact on the Commonwealth and/or National Heritage values of the AWM? <i>Note: this means that a referral under the EPBC Act will likely be required.</i>	
Is a Heritage Impact Assessment (HIA) required? <i>Note: a HIA should be undertaken by a qualified heritage practitioner.</i>	
Is Works Approval through the National Capital Authority required?	
Has satisfactory consultation been undertaken?	

Approval

Approved?	YES <input type="checkbox"/>	NO <input type="checkbox"/>
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Head, Buildings and Services: _____ Date: _____

If CMG approval required:

Approved?	YES <input type="checkbox"/>	NO <input type="checkbox"/>
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CMG/Director's Delegate: _____ Date: _____

Impact Assessment Guide

This guide provides questions against types of actions that should be considered in an impact assessment. Please note that it is not an exhaustive list.

TYPES OF ACTION	QUESTIONS
Demolition of building, structure, element or component in part or as a whole	<ul style="list-style-type: none"> • Are the heritage values attributed to the actual physical fabric of the building/structure/element/component being demolished, or are they more associated with other aspects such as form, relationship, colour, material selection, etc? • Have all options other than demolition been considered? • Is demolition essential? Is this supported by independent advice? • Are there options to protect the heritage values and/or retain or salvage the heritage attributes?
Change or loss of use	<ul style="list-style-type: none"> • Does the use contribute to the significance/heritage values? • Why does the use need to change or be removed?
New construction (including additions)	<ul style="list-style-type: none"> • Will the new construction interfere with the ability to interpret or understand the heritage values of an adjacent building/structure/element/component? • Will the new construction damage the heritage values or attributes? • Has the new construction been designed to be sympathetic to the adjacent/nearby heritage values? • Can the new construction be located elsewhere?
New development	<ul style="list-style-type: none"> • Will the new development interfere with the reading or understanding of the heritage values of an adjacent building/structure/element/component? • Why is the development needed adjacent to/near a heritage place? • Has the new development been designed to be sympathetic to adjacent/nearby heritage values? • Will site users and visitors still be able to appreciate the heritage values?
Refurbishment	<ul style="list-style-type: none"> • Will the refurbishment works damage or interfere with the heritage values? • Are the refurbishment works reversible? • How will surrounding heritage fabric be protected during the works? • Can heritage conservation works be undertaken as part of the refurbishment?
New services	<ul style="list-style-type: none"> • Do the existing services contribute to the heritage values of the place? • Are the new services essential? • Can the new services be installed in a manner that avoids or minimises impacts to the heritage values? • How will the surrounding heritage fabric be protected during installation?

Fire services upgrades	<ul style="list-style-type: none"> • Will the upgrades damage or interfere with reading/understanding the heritage values? • Have performance solutions that do not impact the heritage values been explored? • Can a dispensation for the upgrades been sought on heritage grounds?
Landscape works	<ul style="list-style-type: none"> • Will the landscape works damage or interfere with the heritage values? • Are the works sympathetic to the heritage values? • Are there alternatives that avoid or limit impacts to the heritage values?
Change to or loss of access	<ul style="list-style-type: none"> • Is access important to understanding the heritage values of the place? • Is the change or loss of access temporary? If so, for how long? • Can access be reinstated? Why or why not?

Appendix C

EPBC Act Compliance Table

Appendix C—EPBC Act Compliance Checklist

This Heritage Management Plan addresses and fulfils the requirements for a Management Plan contained in the *Environment Protection and Biodiversity Conservation Act 1999* and the *Environment Protection and Biodiversity Conservation Regulations 2000*.

Regulation 10.03B

Regulation 10.03B of the Regulations states that:

A plan for a Commonwealth Heritage place, made under section 341S of the Act, must address the matters set out in Schedule 7A.

The following table lists the requirements contained in Schedule 7A and the relevant sections of the Management Plan that address each listed item.

Schedule 7A Management Plans for Commonwealth Heritage Places

Regulation Ref.	Schedule 7A—A management Plan must:	Report Section
Schedule 7A (a)	Establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place;	Sections 6.0
Schedule 7A (b)	Provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the Commonwealth Heritage values of the place;	Section 5.0 Section 6.0 Appendix A (Decision Making Process)
Schedule 7A (c)	Provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses;	Section 1.3 Section 2.0; Section 3.0
Schedule 7A (d)	Provide a description of the Commonwealth Heritage values and any other heritage values of the place;	Section 4.0
Schedule 7A (e)	Describe the condition of the Commonwealth Heritage values of the place;	Section 5.3
Schedule 7A (f)	Describe the method used to assess the Commonwealth Heritage values of the place;	Section 4.3
Schedule 7A (g)	Describe the current management requirements and goals, including proposals for change and any potential pressures on the Commonwealth Heritage values of the place;	Section 5.0, esp. 5.8
Schedule 7A (h)	Has policies to manage the Commonwealth Heritage values of the place, and include in those policies, guidance in relation to the following:	Section 6.0;
	(i) the management and conservation processes to be used;	Section 6.0. Policies 1 and 2
	(ii) the access and security arrangements, including access to the area for indigenous people to maintain cultural traditions;	Section 6.0. Policy 7
	(iii) the stakeholder and community consultation and liaison arrangements;	Section 6.0 Policy 3
	(iv) the policies and protocols to ensure that indigenous people participate in the management process;	Section 6.0. Policy 3.1

GML Heritage

Regulation Ref.	Schedule 7A—A management Plan must:	Report Section
	(v) the protocols for the management of sensitive information	Section 6.0. Policy 7.5
	(vi) planning and managing of works, development, adaptive reuse and property divestment proposals;	Section 5.0; Section 6.0
	(vii) how unforeseen discoveries or disturbing heritage values are to be managed;	Sections 6.0. Policy 2.5
	(viii) how, and under what circumstances, heritage advice is to be obtained;	Section 6.0. Policy 2.4
	(ix) how the condition of Commonwealth Heritage values is to be monitored and reported;	Section 6.0 Policies 5.2–5.4
	(x) how the records of intervention and maintenance of a heritage place's register are kept;	Section 6.0. Policy 5.4
	(xi) research, training and resources needed to improve management;	Section 6.0. Policy 6
	(xii) how heritage values are to be interpreted and promoted;	Section 6. Policy 4
Schedule 7A (i)	Include an implementation plan;	Section 6.0
Schedule 7A (j)	Show how the implementation of policies will be monitored;	Section 6.0 Policy 5.2
Schedule 7A (k)	Show how the management plan will be reviewed	Section 6.0 Policy 5.1

Appendix D

NCA Works Approval Application Information Checklists



MAJOR WORKS APPROVAL

Application information checklist

The following information is mandatory for all works applications:

- **A Locality Plan which identifies the site and its context.**
- **A written description of the works proposed.**
- **Plans or drawings describing the works with drawing numbers.**
- **Authorisation from the land owner/lessee or land custodian to lodge the application on their behalf (Please use the Authorisation Form available from the NCA Website).**

Failure to submit the above information will result in your application not clearing the completeness check stage. Failure may result in the applicant being provided with the Notice to resubmit the application not in accordance with the *Australian Capital Territory (Planning and Land Management) Act 1988*. This notice incurs a cost of \$300.00 in accordance with the *Australian Capital Territory (Planning and Land Management) Regulations*.

Major applications may require the submission of one set of hard copy plans. The assessing officer will contact you if this is required.

Examples of Major applications include, mixed use developments, residential buildings or major road works.

Major works approval applications will need to provide the following:

- 1. Planning Report** which addresses the relevant design and planning matters in accordance with the provisions of the National Capital Plan. Advice in relation to how obligations have been met under other legislation including the *Environment Protection and Biodiversity Conservation Act 1999*, *Copyright Amendment (Moral Rights) Act 2000* or relevant Territory legislation should be included.
- 2. Schedule of Proposed Works** which gives details of the works proposed including extent of earthworks, off-site work requirements and works associated with service connections. It should also describe the quantitative characteristics of the proposed development such as:
 - gross floor area
 - site coverage
 - building height
 - building setbacks from property line
 - external materials and colours (a sample board may be required)
 - on-site and off-site car parking provision.
- 3. Quantity Surveyor's Certificate of Costs** for all proposals **over \$2 million**. The Certificate of Costs must:
 - be prepared and signed by a registered quantity surveyor
 - itemise the quantities of materials and labour for the proposed works inclusive of GST for the purpose of calculating Works Approval fees.

Note: Quantity Surveyor's Certificate of Costs are subject to review by the Authority.

- 4. Detailed Site Plan (preferably 1:200 or 1:500)** which identifies site boundaries and the key characteristics of the site including:
- site contours
 - underground services (water, sewer, gas & electricity)
 - surface drainage pattern
 - existing vegetation (particularly the established trees) - their size, species, condition and exact location
 - vehicular and pedestrian access
 - existing development and other features which may contribute to a full understanding of the site and its context.
-

- 5. Architectural Drawings (1:100 or 1:200)** sufficient to fully explain the proposal and should include:
- floor plans
 - elevations
 - sections (indicating finished floor levels and roof heights)
 - perspective drawings
 - coloured elevation showing external finishes
 - external lighting plan
 - external signage plan.

- 6. Landscape Plans (1:200 or 1:500)** which include:
- existing trees proposed to be retained and trees to be removed or pruned supported by a tree survey report by qualified arborist
 - proposed planting design with planting schedule outlining size, species and quantity
 - final site levels (including verge levels) and drainage
 - location and finishes of pedestrian & vehicular access paths and carpark areas
 - location and details of signage and external lighting.

- 7. Civil & Excavation Plans** – civil drawings showing changes to site services including the method of undertaking works, extent of excavation including levels.

- 8. A Drawing Schedule** providing in an editable format such as .doc, .docx (not PDF) or similar. The preferred template is available from the NCA website.

- 9. A 3D Design Model** is required for any major development and/or proposed in a prominent location. The NCA can accommodate most digital 3D formats, please contact the NCA to confirm.

- 10. A Traffic and Parking Assessment Report** which considers the potential impact on the area, vehicle access and egress, parking arrangements, road capacity.

11. ACT Government Agency Clearances

- Transport Canberra and City Services Directorate (TCCS) - Works on Unleased Territory Land such as road reserves, public parks and nature reserves may be required to be referred to TCCS. TCCS will also provide Temporary traffic management authorisation, advice on urban tree management, driveway works and verge management.
- Environment and Planning Directorate (EPD) – EPD may be required to provide leasing advice, advice on ACT heritage listed sites, Environmental protection requirements, and advice on the conservation of flora and fauna in the ACT.

Please contact Access Canberra on 13 22 28 to contact the relevant areas of these ACT Government directorates.

12. A Consultation Report outlining the any pre-consultation conducted by the proponent and how the matters raised during consultation has been addressed. The NCA may be required to conduct further consultation on the application.

13. A Site Establishment and Construction (or Demolition) Management Plan which identifies:

- the location of temporary work sheds & material storage areas
- temporary site fencing & signs
- construction/demolition vehicle access & circulation areas
- methods to be used for protecting street trees and trees to be retained on site
- methods of protection of verge landscaping
- erosion management plans
- HASMAT report/survey and remediation measures
- steps to be taken to restore the site
- temporary traffic management.

These details may not be available at the time of submission and may form a future application.

If you have any questions, please discuss with the Works Approval team the information required for your proposed works.



MINOR WORKS APPLICATION INFORMATION CHECKLIST

The following information is required for all works applications:

Two sets of all plans /drawings are required to be provided.

- **A Locality Plan which identifies the site and its context.**
- **A written description of the works proposed.**
- **Plans or drawings describing the works with drawing numbers.**
- **Authorisation from the land owner/lessee or land custodian to lodge the application on their behalf (Please use the Authorisation Form available from the NCA Website).**

Failure to submit the above information will result in your application not clearing the completeness check stage. Failure may result in the applicant being provided with the Notice to resubmit the application not in accordance with the *Australian Capital Territory (Planning and Land Management) Act 1988*. This notice incurs a cost of \$300.00 in accordance with the *Australian Capital Territory (Planning and Land Management) Regulations*.

Examples of minor applications include tree removals, installation of low impact structures (lighting, flag poles, bollards etc) and signage.

In addition to the mandatory documentation, minor works approval applications will need to provide the following:

- Plans showing the works proposed**
- Details and specifications of items to be installed (signs, pits, poles , lights etc)**
- Existing site photos**
- Work schedule and proposed timing**
- Examples of colours and materials proposed**
- ACT Government Agency Clearances**
 - **Transport Canberra and City Services Directorate (TCCS)** - Works on Unleased Territory Land such as road reserves, public parks and nature reserves may be required to review applications. TCCS will also provide Temporary traffic management authorisation, advice on urban tree management, driveway works and verge management.
 - **Environment and Planning Directorate (EPD)** – EPD may be required to provide leasing advice, advice on ACT heritage listed sites, Environmental protection requirements, and advice on the conservation of flora and fauna in the ACT.

Please contact Access Canberra on 13 22 28 to contact the relevant areas of these ACT Government directorates.

Appendix E

AWM and Memorial Parade, Anzac Parade, Campbell, ACT—National Heritage List Citation

Australian War Memorial, Anzac Pde, Campbell, ACT, Australia

List:	Commonwealth Heritage List
Class:	Historic
Legal Status:	Listed place (22/06/2004)
Place ID:	105469
Place File No:	8/01/000/0019

Summary Statement of Significance:

The Australian War Memorial 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 and descendants of those who fought in wars (Criteria A.4, H.1 and G.1). The Memorial building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records and the commemorative spaces. This is unique in Australia and believed rare in the world (Criterion B.2). The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a Shrine (Criterion D.2). The War Memorial is an important landmark in Canberra, Australia's National Capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses (Criterion E.1). The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged siting on the land axis; landscaped grounds and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a National icon is reinforced by its central location in the nation's capital (Criterion F.1). The Memorial's success as a shrine, an architectural form and as part of Canberra's urban plan results in part from special associations with the lives and works of a

number of individuals whose activities have been significant in Australia's history. These include the Memorial's founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building (Criterion H.1).

Official Values:

Criterion: A Processes

The Australian War Memorial is Australia's National Shrine to those Australians who lost their lives and suffered as a result of war.

Attributes

The whole building, setting and contents that illustrate Australia's historical involvement in war.

Criterion: B Rarity

The Memorial building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records and the commemorative spaces. This is unique in Australia and believed rare in the world.

Attributes

The equal relationship between the building, the collections of objects and records and the commemorative spaces.

Criterion: D Characteristic values

The building is one of Canberra's earliest major examples of Australian Art Deco architecture, with fine examples of applied art in the same style. The building's design also successfully fulfils its special functions and reinforces the role of the place as a Shrine.

Attributes

Its architectural styling and design, plus its applied art.

Criterion: E Aesthetic characteristics

The War Memorial is an important landmark in Canberra, Australia's National Capital. As the terminating building at the northern end of the land axis of Griffin's city design and one of only three buildings sited on the axis, the Memorial makes a major contribution to the principal views from both Parliament Houses.

Attributes

Its location as the terminating building at the northern end of the Land Axis.

Criterion: F Technical achievement

The success of the Memorial as a landmark is due in part to its distinctive massing and symmetry; its relative visual isolation given its privileged siting on the land axis; landscaped grounds and the backdrop of the forested slopes of Mount Ainslie. The role of the Memorial as a National icon is reinforced by its central location in the nation's capital.

Attributes

Its distinctive massing and symmetry; its prominent siting on the Land Axis, its landscaped grounds and its setting against the backdrop of the forested slopes of Mount Ainslie.

Criterion: G Social value

The Australian War Memorial 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 and descendants of those who fought in wars.

Attributes

The whole building, including its commemorations, displays and records.

Criterion: H Significant people

The Australian War Memorial has special associations with veterans and their families and descendants of those who fought in wars.

The Memorial's success as a shrine, an architectural form and as part of Canberra's urban plan results in part from special associations with the lives and works of a number of individuals whose activities have been significant in Australia's history. These include the Memorial's founders Charles Bean, John Treloar and Henry Gullett; architects Emil Sodersteen and John Crust; and M Napier Waller who created artworks for the building.

Attributes

The whole building, including its architectural design, its setting, its commemorations, its artworks, displays, memorabilia and archival records.

Description:

HISTORY

The concept of the Australian War Memorial originated with Australia's official war correspondent, Charles Bean, during World War One. An important related development at the time was Australia's successful attempt in 1916 to acquire control of records relating to its involvement in the War. As a consequence John Treloar was appointed head of the Australian War Records Section in May 1917. At the same time that Bean was active in the establishment of the War Records Section, he was also developing ideas for a national war museum to house battle field relics and trophies. In early 1917 the Commonwealth indicated support for Bean's concept of a national war museum in Canberra to house the National Collection of war relics and trophies. By 1918 Bean had strengthened his vision by linking the relics and records with the creation of a memorial to those who died in the war. In this vision both the relics and records became sacred because of their association with the sacrifice of lives in the war. An Australian War Museum committee was established in 1919 and Henry Gullett was appointed first Director of the Museum. Bean and Treloar conceived that the memorial and museum functions were philosophically and operationally inseparable and, with Gullett, they were to guide its creation and its operations over a forty year period.

The Federal Capital Territory, now the Australian Capital Territory, was created in 1911 as the site of Canberra, the Nation's Capital. Walter Burley Griffin won the international competition for the design of Canberra in 1912 and his revised plan in 1918 was Gazetted as the Official Plan. Griffin 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 and the Capital. A Canberra site for the Australian War Memorial was initially considered in about 1919. In 1923 the Commonwealth announced its intention to proceed with a national war memorial in Canberra and the chosen site was the current location, at the northern end of the land axis below Mount Ainslie. The Commonwealth also agreed to the name Australian War Memorial for the institution and in 1925 the Memorial was constituted under Commonwealth legislation.

In 1928 Griffin expressed the view that the proposed site was suitable for the memorial. The competition for the design of the memorial was conducted in 1925-26, however none of the entries received met all of the competition conditions and no winner was announced. Two of the competitors, Emil Sodersteen and John Crust were subsequently asked to develop a new collaborative design incorporating the architectural style of Sodersteen and the innovative and

cost cutting approach of Crust. The new joint Sodersteen and Crust design was presented in 1927. The architectural style of the design was primarily Sodersteen's work and drew upon the recent development of the Art Deco style. The form of the building was strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour.

Construction, which began in 1928-29 was curtailed and then postponed by the onset of the Depression. In 1934 work started again in a limited way. The builders at this time were Simmie and Company of Melbourne. The building's design was subject to many changes throughout its fourteen years of construction and major details were not resolved until 1938.

Parts of the building were occupied by memorial staff and collections as early as 1935, although the main building structure was not completed until 1941. The official opening on 11 November 1941 acknowledged that the building was substantially complete, however some areas of the memorial were not finished until many years later. One of the outcomes of the long construction period was the development of the display technology for the collection.

The intended role of the memorial to commemorate those who died in World War One, then known as the Great War, was reviewed in 1939 as another war loomed. After much consideration, the Board of the Memorial recommended in 1941 that the scope of the Memorial's Act be extended to include World War two. As a result, plans for the extension of the Memorial were prepared in about 1947 although not constructed for many years.

The Memorial's Act was again amended in 1952 to extend its scope to include Australian involvement in all wars. In 1973, the scope was broadened to allow commemoration of Australian's who died as a result of war but were not in the armed forces. Significant work at the Memorial includes: 1950, stained glass windows installed in Hall of Memory; 1955, statue installed in the Hall of Memory; 1955-58, mosaics installed in Hall of Memory; 1959, Hall of Memory opened; 1967, Roll of Honour for World Wars One and Two completed; 1968-71, major extensions undertaken; 1983-84, alterations add new stairs, theatre, western entrance and foyer bookshop; and 1993, Ewers' statue removed and the Tomb of the Unknown Australian Soldier constructed in the Hall of Memory. Ewer's statue is now located in the grounds to the western side of the main building. During 1999 -2001 a major new building, ANZAC Hall was constructed.

The Australian War Memorial was conceived to commemorate those Australians who died in war, initially the Great War but later all wars. In part, it was a response to the perceived need for a place in Australia for relatives and friends to mourn those who died and were buried overseas, in places out of reach of most Australians. There is a substantial sector of the

community, in particular the veterans organisations, for whom the Memorial has been and still is a strong and direct symbol of Australia's involvement in war. It is a sacred place dedicated to the memory of those who died as a result of war. This is reflected in visitor numbers, in attendance at Anzac Day ceremonies and public interest in the 1993 interment of the Unknown Australian Soldier. The Memorial contains a number of key spaces, many of which have evolved over time.

The Hall of Memory

The Hall of Memory was originally conceived as containing the names of Australia's war dead or the Roll of Honour. Because of the cost of this proposal, the names were relocated in the joint Sodersteen and Crust design to a new space, the commemorative courtyard and the Hall was left without a clear purpose. In 1937 the Board of the Memorial agreed to complete the Hall by installing sculpture, stained glass windows and mosaics. Napier Waller was commissioned to undertake the windows and mosaics and Leslie Bowles the sculpture. The windows reflect World War One and the mosaics on the pendentives represent the four arms of the services, including the women's services. Bowles produced several designs for the sculptures which were all rejected. After his death Ray Ewers was commissioned to produce the statue of a young serviceman which was installed in 1955. This statue was removed in 1993 to accommodate the construction of the Tomb of the Unknown Australian Soldier. The purpose of the Hall is now as a mausoleum.

Courtyard and Roll of Honour

The courtyard with its cloisters and Roll of Honour evolved from Crust's design collaboration with Sodersteen. It includes a Pool of Reflection which gained a stepped granite cascade by Robert Woodward at its northern end in 1980. This was replaced in 1988 by an eternal flame. At the southern end of the pool is the Inauguration Stone for the Memorial and the courtyard is flanked with twenty-six carved sandstone gargoyles designed by Bowles. The Roll of Honour proved to be a difficult component to complete for a variety of reasons. Despite detailed consideration in the 1930s, it was not installed until 1967. Given the changing scope of the commemorative function, the Memorial established a Commemorative Book in 1975 to list Australians who died as a result of war but were previously excluded from the Roll. One of Charles Bean's wishes is reflected in the design of the Roll, no rank or decorations are recorded on the basis that all died equally. The Roll of Honour contains the names of over 120,000 Australians killed in war from the Sudan in 1855 to the Vietnam War in the 1970s.

Between 1979 and 1988 the names of theatres of war were inscribed in bronze letters on the

courtyard walls. The plantings in the courtyard have been changed on a number of occasions over the years. Rosemary and Pencil Pines used in the courtyard have symbolism associated with remembrance and sacrifice.

ANZAC Hall

In 1999 the Australian War Memorial proposed to build a modern, flexible exhibition hall of 3,000 square metres to showcase its world-class collection of large technology objects. The design for the new hall, called ANZAC Hall, consisted of a large wall 20 metres behind the main building to act as a backdrop to the iconic main building. The bulk of the building was dug into the ground so that it could not be seen from Anzac Parade, with a large curved metal roof fanning out from the centre point of a dome behind the wall. A simple glass link joins the existing building with the new hall. The building was designed by Denton Corker and Marshall. A Federation fund of \$ 11.9 million funded the project with an additional contribution of almost \$1 million from the Australian War Memorial for infrastructure, landscaping and the new workshop.

Galleries and Displays

One of the major components of the Memorial is the series of galleries and displays, including the Aeroplane Hall. This is where the artefacts related to Australia's involvement in war are displayed. As well, large and small dioramas or picture models, dating from 1920 through to 1983 are on display. The surviving dioramas constructed prior to the opening of the Memorial in 1941 include four large, six small and two very small series, all of which have been modified and most relocated. The Memorial building initially made extensive use of skylights for galleries and displays, however this was found to create serious conservation problems and modifications were made to reduce the amount of light. In 1968-71 major alterations to the Memorial included the extension of the transept wings which provided additional gallery space and the closing of skylights in favour of artificial lighting. Other accommodation in the building provided initially or later includes the library, war records storage, office space and workshop facilities.

Landscape

The landscaping work around the Memorial initially reflected the 1940 design of John Crust and T Parramore, however, later works obliterated the evidence of this design. In 1959 a masterplan for the site was prepared by Meldrum and Noad which included the amphitheatre in front of the Memorial. Plans for the kiosk also date from this time, although there have been

variations from the 1959 plan. The current roads and carparks were planned in 1965-69 and the paved display area to the west of the Memorial dates from the late 1960s.

To the east of the building the planting has been developed using eucalypts and wattles, appearing to be an extension of the natural vegetation of Mount Ainslie as proposed in the planting plans of 1952. Within this area Maidens Gum, Tasmanian Blue Gum and Camden Woollybutt have established. To the west of the building are mixed exotic plantings of deciduous and coniferous trees.

The Lone Pine planted in the grounds is an Aleppo pine raised from seed collected by a soldier on Lone Pine Ridge at Gallipoli in 1915. It was given to the Memorial by his mother in memory of her second son who was killed at Gallipoli. The tree was planted by the Duke of Gloucester in 1934.

PHYSICAL DESCRIPTION

The Australian War Memorial is located at the northern end of the land axis, the major planning axis which runs from Parliament House on Capital Hill, through Federation Mall and Parkes Place, along Anzac Parade to Mount Ainslie. The Memorial has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background.

The immediate site of the Memorial is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The Memorial is part of a larger landscape which is structured by the land axis and includes Anzac Park and Anzac Parade as well as the Remembrance Nature Park on the slopes of Mount Ainslie behind the Memorial. The Australian War Memorial is also associated with the many memorials which line Anzac Parade and commemorate specific aspects of Australia's involvement in war.

Architectural Design Importance

The main Memorial building is a stone faced War Memorial Museum in the Art Deco style which displays Byzantine modelling in its interpenetrating masses and a front entrance showing Egyptian influences in its pylons and massing. The features of the style displayed by the building include: a stepped skyline, concentration of ornament on the upper part of the building, tower feature and a monumental entrance. The building has a cruciform plan with two floors of galleries, a library, war records storage, office space and workshop facilities. The major commemorative features are the central courtyard and pool, the flanking cloisters with the Roll of Honour, and the copper domed Hall of Memory.

The Hall 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. The mosaics and stained glass windows within the Hall are outstanding pieces of monumental applied art in the Art Deco style and identify the principal contemplative space.

Features of Importance

Major features of the site include the main Memorial building; the ceremonial landscape immediately in front of the main building; the Lone Pine, external displays and sculptures; Administration Building; kiosk; ANZAC Hall; roads and carparks. The Memorial Hall also now incorporates the Tomb of the Unknown Australian Soldier and as such demonstrates changing and evolving concepts of commemoration.

The Roll of Honour is a document and visual statement of the extent and identity of Australia's war dead. It is a key element of the founding concept of the Memorial, although only installed in the 1960s.

The galleries display the Memorial's collection in a way which leads to an understanding of its commemorative function. While most of the galleries have been altered dramatically since construction, the Sinai Palestine Gallery is relatively original and intact.

The World War One dioramas are important icons of the Memorial, especially those in situ since 1941 in the Sinai Palestine Gallery. They are rare surviving examples of artist created three dimensional display models, important as documents that were specifically created to record historical events and as highly creative interpretive devices. This gallery has the last large diorama, the battle of Romani and the last diorama series, the Transport series, in their original locations. The gallery also has its original rubber tile flooring and its original ceiling pattern largely intact .

The open space of the landscape surrounds of the building and the natural landscape of the Mount Ainslie backdrop are important features of the complex. The Queen's Tree marks the site of a tree planted by Queen Elizabeth II that was later vandalised and replaced with a EUCALYPTUS NICHOLII. This tree has not survived and a group of three trees were planted by the Governor General on 1 November 2002 in Remembrance Park to mark the Canberra end of the Remembrance driveway linking the national capital to Sydney. There are five commemorative trees commemorating various branches of the armed forces planted along the

western side of the Memorial building. These have subsequently been relocated to enhance the visual interpretation of the main building. Trees of horticultural importance are EUCALYPTUS GLOBULUS ssp GLOBULUS, E. GLOBULUS ssp MAIDENII, E. MACARTHURII, E. RUBIDA-CINERIA hybrid, E. MICHAELIANA .

Social Value Importance

The War Memorial is the National shrine for all Australians. The Memorial building is a purpose built repository where the nature of commemoration is based in equal parts in the relationship between the building, the collections of objects and records and the commemorative spaces. The ceremonial landscape immediately in front of the main building takes the form of an amphitheatre with central steps leading up to the Memorial building. There are paved and grassed terraces each side of the steps and the focus of the amphitheatre is the Stone of Remembrance. The remaining landscape areas are generally grassed with scattered tree plantings. The Lone Pine, growing to the west of the Memorial building and surrounded by an ornate wrought metal fence, has direct association with the Gallipoli campaign in World War One. Remembrance Park contains two Victoria Cross memorials, trees and a commemorative plaque marking one of the ends of the Remembrance driveway connecting the national capital with Sydney.

History: Not Available

Condition and Integrity:

Cracks in the masonry and concrete construction appeared before the building's completion and continue. 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. The building is currently in generally fair to good condition. The design of the building, galleries and displays has evolved over a long period of time, while the overall form of the Memorial 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 Memorial, remains strongly expressed. (June 1995)

February 2002

ANZAC Hall was completed in June 2001. The buildings are in good condition.

Location:

About 14ha, including the whole of Section 39, Campbell. The area is bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent, Campbell.

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Appendix F

AWM Commonwealth Heritage List Citation

Australian War Memorial and the Memorial Parade, Anzac Pde, Campbell, ACT, Australia

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 Lawrence, 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-surgingly 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 25ha, 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.

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*** Explanatory notes**

The term 'war' in this assessment refers to wars and armed conflicts that Australia took part in.

The term 'collection' refers to the objects, records and displays of the AWM. It includes: films; sound recordings; printed and ephemeral materials; military heraldry; technology objects; artefacts; and dioramas and other models.

Appendix G

Parliament House Vista Commonwealth Heritage List Citation

Parliament House Vista, Anzac Pde, Parkes, ACT, Australia

Photographs:



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:

Criterion: 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.

Criterion: 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.

Criterion: 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 enframing 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.

Criterion: 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.

Criterion: 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.

Description:

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, Cyresses 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 Cyresses (*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 (*ARJACARIA 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-scale 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, EUCALYPTUS 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 260ha, 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.

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Appendix H

AWM Vegetation Study, Neil Urwin—Griffin Associates Environmental

Eastern Precinct Vegetation at Australian War Memorial – Potential for Natural Heritage Values

Neil Urwin, Griffin Associates Environment

May 2008

At the commencement of landscaping at the AWM site, the woodland of the lower slopes of Mt Ainslie survived over the north-eastern corner of the site. The remainder of the site was cleared. This remaining woodland on both sides of Treloar Crescent is shown in the top right of the 1940 aerial photo, six years after the ceremonial planting of the 'Lone Pine' in 1934 (top left of photo). The 1952 aerial photo shows the early landscaping activities along Treloar Crescent, Limestone Avenue and parts of the western precinct of the Memorial - with the woodland remnant still present.

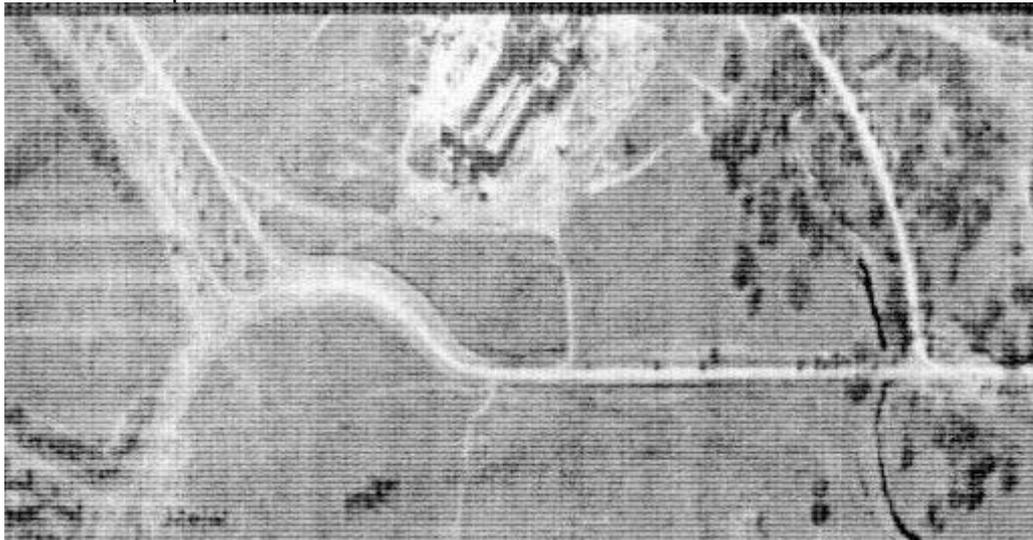


Figure 1. 1940 Aerial photograph from the NLA collection

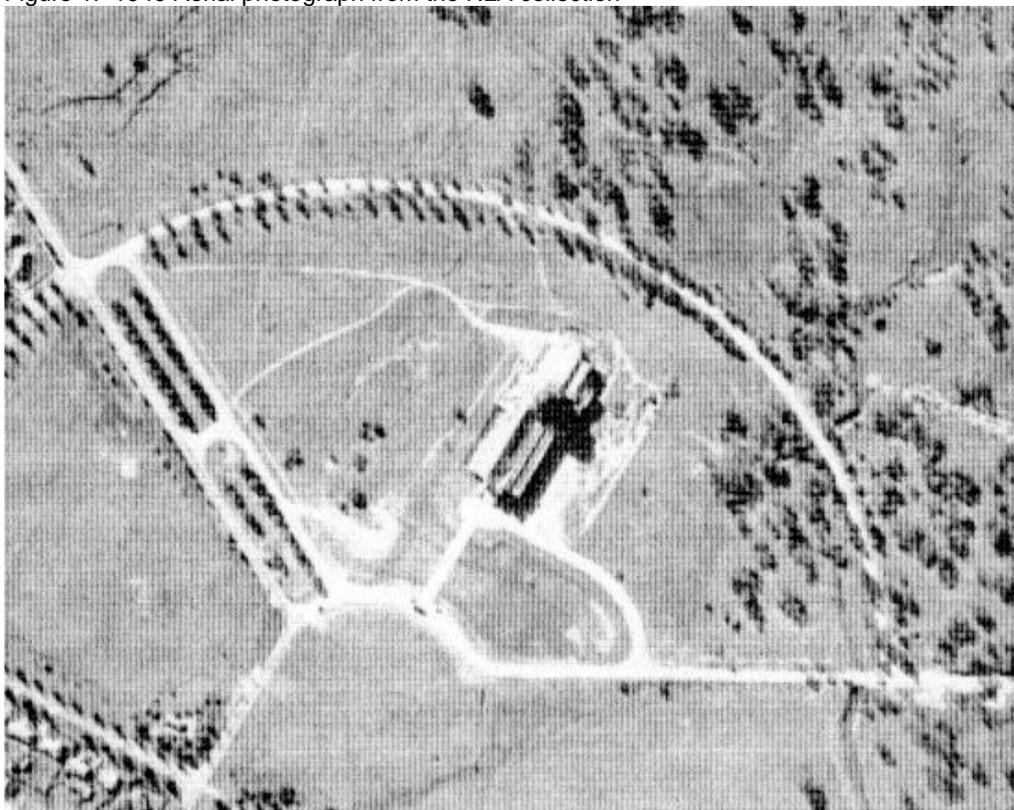


Figure 2. 1952 aerial photograph from the NLA collection

Since this early period, extensive tree planting, clearing and replanting has taken place to achieve the current landscaping pattern.

The existing vegetation in the eastern precinct was surveyed in March 2008 and mapped on a recent aerial image of the site. A large number of native and exotic species were identified. A number of these species are indigenous to the area and could have existed on the site as part of the grassy woodland on the lower slopes of Mt Ainslie grading into the grasslands of the Limestone Plains. These are shown in the following table and at Figure 3.

Tree Species	Native or Exotic	Indigenous to Site
<i>Eucalyptus bicostata</i>	Native	No
<i>Eucalyptus blakelyi</i>	Native	Yes
<i>Eucalyptus bridgesiana</i>	Native	Yes
<i>Eucalyptus cinerea</i>	Native	Possible
<i>Eucalyptus elata</i>	Native	No
<i>Eucalyptus leucoxydon</i>	Native	No
<i>Eucalyptus maidenii</i>	Native	No
<i>Eucalyptus mannifera</i>	Native	Possible
<i>Eucalyptus rossii</i>	Native	Possible
<i>Eucalyptus melliodora</i>	Native	Yes
<i>Eucalyptus nicholli</i>	Native	No
<i>Eucalyptus pauciflora</i>	Native	Yes
<i>Eucalyptus polyanthemus</i>	Native	Yes
<i>Eucalyptus rubida</i>	Native	Possible
<i>Eucalyptus viminalis</i>	Native	No
<i>Planatus orientalis</i>	Exotic	No
<i>Populus deltoides</i>	Exotic	No
<i>Quercus lustanica</i>	Exotic	No
<i>Quercus robur</i>	Exotic	No

The species identified as indigenous to the site are those which characterise the present woodland vegetation abutting the AWM site on the north side of Treloar Crescent. The species possibly indigenous to the site are those which are marginal to the woodland community (either occurring in the forest form on the mid and upper slopes of Mt Ainslie, or downhill of the woodlands on the margins of the grassland plain).

Figure 4 shows the present site vegetation overlain on the 1952 aerial photo. This shows that, of the indigenous species currently on site, only some individuals of *Eucalyptus melliodora*, *Eucalyptus bridgesiana* and *Eucalyptus polyanthemus* are currently growing in locations where remnant woodland existed at the time of the commencement of site landscaping in the area.

Examination of these locations on site showed that only two individuals of *Eucalyptus melliodora* south-east of the C.E.W. Bean Building and a small group of *Eucalyptus bridgesiana* at the intersection of Treloar Crescent and Fairburn Avenue were mature enough to have been present, albeit as saplings only, in the original woodland group or to have grown in situ from seeds from this group. See Figure 5. All other trees, either because of their comparatively young age or because they are species that do not naturally occur in the area, are considered to be planted trees.

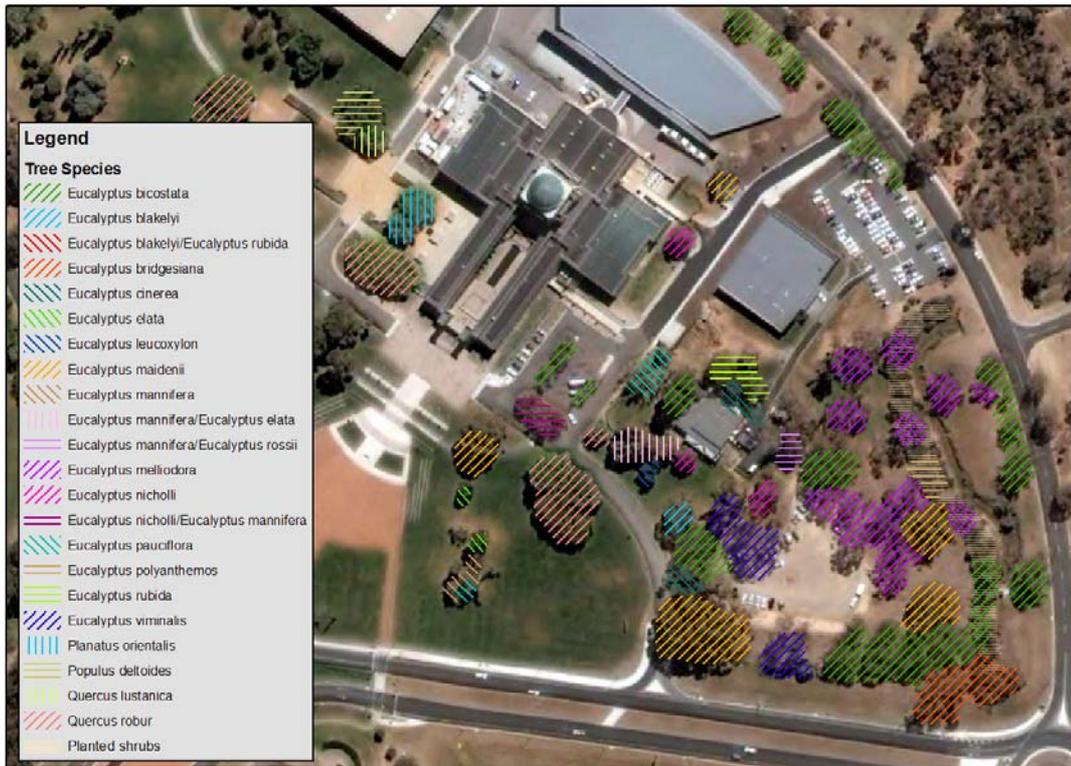


Figure 3. The existing vegetation of the eastern precinct, March 2008

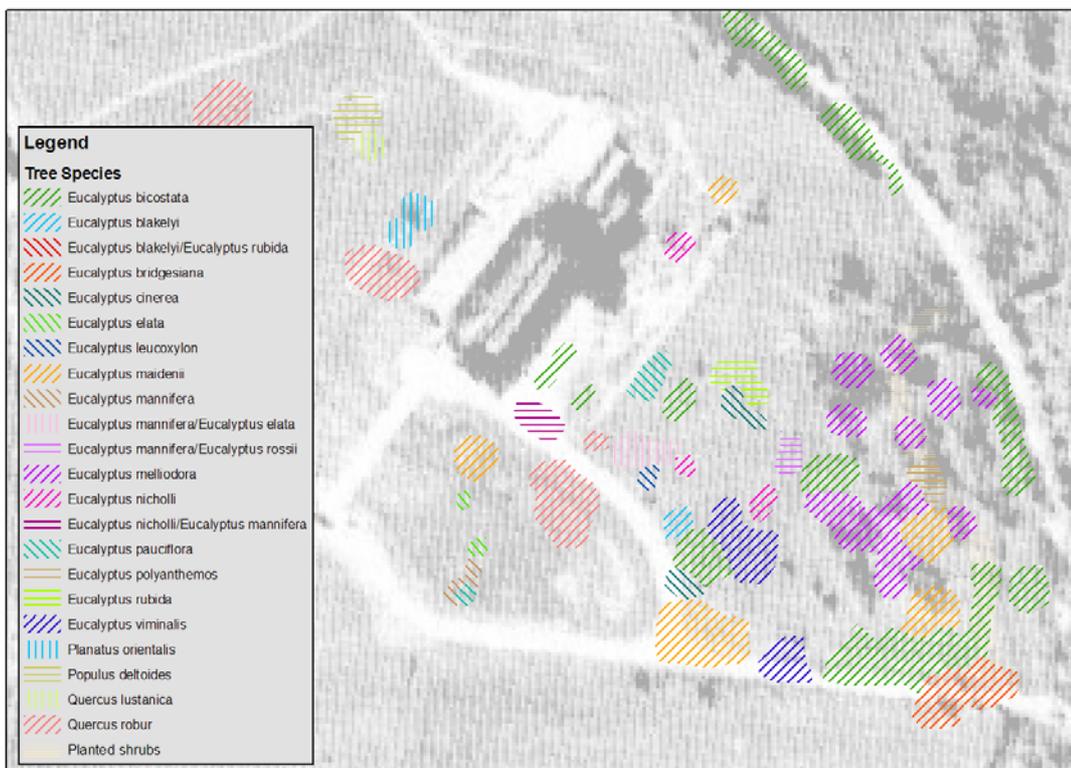


Figure 4. The present site vegetation overlain on the 1952 aerial photo.



Figure 5. Trees which may have links to the original woodland on site.

These trees (the two *Eucalyptus melliodora* trees and the small group of *Eucalyptus bridgesiana*) are insufficient to be considered remnants of the original woodland community on site and they now exist in isolation in an artificial parkland environment. They are therefore not items of natural heritage significance when measured against the criteria for Commonwealth heritage listing. Instead, they may reflect a decision, on the part of the landscapers, to retain a link with the original vegetation of the locality and thus their value relates more to the values of the created cultural landscape.

Although common practice at that time of creating the AWM landscape was to source all landscape planting material from the Canberra Parks and Gardens nurseries, there was also a concept, introduced by Pryor, of 'planting deciduous species on the plains and natives on the slopes leading up to the eucalypt covered hills'. The recognition and use of the woodland species on the site would have been in line with this concept and may have been originally more extensive, with mortality and site development works over the years reducing it to its present state.

However, the dominant landscaping theme of the Eastern Precinct, undertaken over the same period, was the dense plantings of *Eucalyptus bicostata*, *E. maidenii* and *E. viminalis* species around the perimeter and in numerous stands within the Precinct. These introduced native species have isolated the indigenous species from any link with the Mt Ainslie woodlands.

Appendix I

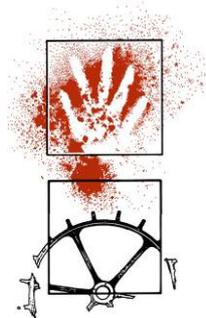
Navin Officer, Australian War Memorial, Campbell and Mitchell, ACT—Indigenous Cultural Heritage Assessment, March 2008



Australian War Memorial, Campbell and Mitchell, ACT

Indigenous Cultural Heritage Assessment

March 2008



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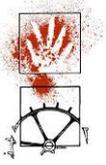
A Report to Godden Mackay Logan (GML)
for the Australian War Memorial

EXECUTIVE SUMMARY

- The Australian War Memorial is currently developing the Australian War Memorial Heritage Register in conjunction with Australian War Memorial's existing collection management database (MICA). The Register is a list of places and place elements which have been identified as having Commonwealth Heritage value.
- Navin Officer Heritage Consultants Pty Ltd was commissioned by Godden Mackay Logan to undertake an indigenous cultural heritage assessment of the Campbell and Mitchell precincts of the Australian War Memorial. The study included literature review, consultation with representative local Aboriginal groups and field surveys within the Campbell and Mitchell Precincts.
- The main objectives of this heritage study were to:
 - Identify Aboriginal heritage within the study areas;
 - Assess the significance of Aboriginal heritage sites within the study areas;
 - Identify those sites that warrant permanent conservation and are a permanent constraint to disturbance within the study areas;
 - Identify areas where further information is required to make an assessment on the heritage value of a site; and
 - Provide management recommendations to achieve protection for those sites that warrant it.
- The study determined that:
 - No Aboriginal sites have been previously identified within the study areas;
 - No Aboriginal sites or areas of archaeological potential/sensitivity were identified in the Australian War Memorial Mitchell Precinct study area in the course of the current investigation. There are no indigenous heritage assets or constraints relating to the Australian War Memorial Mitchell Precinct; and
 - One Aboriginal site, isolated find, AWM1, was identified in the Australian War Memorial Campbell Precinct study area in the course of the current investigation. The site has low archaeological values, but is valued by the local Aboriginal community and as such it meets Criterion (i) of the Commonwealth Heritage Listing criteria.
- It is recommended that:
 - Site AWM1 be listed on the Australian War Memorial Heritage Register and ACT Heritage Register; and
 - Impact to site AWM1 should be avoided, if disturbance is anticipated potential activities around the periphery of the site should be managed and the site fenced where appropriate to demarcate site boundary and to control access.

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1. INTRODUCTION

The Australian War Memorial (AWM) is currently developing the Australian War Memorial Heritage Register in conjunction with Australian War Memorial's existing collection management database (MICA). The Register is a list of places and place elements which have been identified as having Commonwealth Heritage value.

Godden Mackay Logan (GML) has been engaged by the Australian War Memorial to undertake a cultural heritage assessment of the Australian War Memorial's two precincts at Campbell and Mitchell, for the heritage identification and assessment program of the AWM Commonwealth Heritage Register.

The Campbell site is situated east of the city and lies at the foot of Mount Ainslie, including the National Memorial and Grounds. The Campbell precinct is bound by Limestone Avenue, Fairbairn Avenue and Treloar Crescent, Campbell (Figure 1.1).

The Mitchell precinct is located in North Canberra and consists of three buildings including Annex A - Mitchell Conservation and Repository, Treloar B and Treloar C (Figure 1.2). The Mitchell property is situated on both sides of Vicars Street and is further bound by Lysaght and Callan Streets.

This report collates and documents the results of the indigenous cultural heritage assessment conducted for the Australian War Memorial Campbell and Mitchell sites. The assessment included consultation with ACT Aboriginal community organisations, database and literature review and field survey of the subject areas. The report will assist with the Australian War Memorial's assessment for the development of the Commonwealth Heritage Register regarding indigenous heritage values.

The report was commissioned by Godden Mackay Logan.

1.1 Report Outline

This report:

- Documents consultation with the ACT Registered Aboriginal Organisations (RAOs) carried out in the course of the investigation;
- Describes the methodology employed in the cultural heritage assessment;
- Describes the environmental setting of the study areas;
- Provides a background of local and regional archaeology for the study area;
- Documents the results of a field survey of the study areas;
- Summarises the statutory requirements relevant to the cultural heritage of the Campbell and Mitchell precinct study areas; and
- Provides conclusions and recommendations based on the results of the investigation.

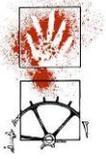


Figure 1.1 Location of the Australian War Memorial Campbell Precinct study area (solid blue outline) (Extract from Hall 1:25,000 topo map 2nd edition L&PI 2003)

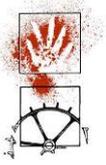


Figure 1.2 Location of the Australian War Memorial Mitchell Precinct study area (shaded in dark blue) (Extract from Hall 1:25,000 topo map 2nd edition L&PI 2003)



2. ABORIGINAL PARTICIPATION

Four Registered Aboriginal Organisations (RAOs) have an interest in cultural heritage issues in the ACT and are registered with the ACT Heritage Unit. They are the:

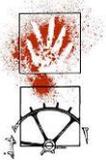
- Consultative Body Aboriginal Corporation (CBAC);
- Buru Ngunnawal Aboriginal Corporation (Buru Ngunnawal);
- Ngarigu Currawong Clan (Ngarigu); and
- Little Gudgenby River Tribal Council.

Contact was made with each group to inform them of the project and to organise representation during the field survey. Subsequently, Justin Williams from the CBAC, Don Bell from Buru Ngunnawal and Graeme Riley from Ngarigu, attended the program at the Campbell Precinct.

Justin Williams (CBAC) and Don Bell (Buru Ngunnawal) were in attendance during the survey of the Mitchell Precinct, the team was accompanied by Craig Seaton from the Australian War Memorial.

A copy of this draft report will be forwarded to the participating RAOs for review and comment prior to finalisation.

Records of Aboriginal Participation for the field survey component of this project are provided in Appendix 1.



3. STUDY METHODOLOGY

3.1 Literature and Database Review

A range of documentation was reviewed in assessing archaeological knowledge for the Campbell and Mitchell study areas and surrounds. This literature and data review was used to determine if known Aboriginal sites were located within the area under investigation, to facilitate site prediction on the basis of known regional and local site patterns, and to place the area within an archaeological and heritage management context.

Aboriginal literature sources included the Heritage Online database (HERO) maintained by the ACT Heritage Unit, and associated files and catalogue of archaeological reports.

Searches were undertaken of the following heritage registers and schedules:

- The National Heritage List (Australian Heritage Council);
- The Commonwealth Heritage List (Australian Heritage Council);
- The Register of the National Estate (Australian Heritage Council);
- The Heritage Register (ACT Heritage Council); and
- Register of the National Trust of Australia (ACT).

3.2 Fieldwork

Fieldwork was conducted over one day in February 2008. Field survey was conducted on foot and involved inspection of all areas of ground surface visibility within the Campbell and Mitchell study areas.

3.3 Project Personnel

Field survey was undertaken by archaeologists Rebecca Yit and Nicola Hayes. Sites Officers Mr Don Bell (Buru Ngunawal), Grahame Riley (Ngarigu) and Justin Williams (CBAC) were also in attendance. Craig Seaton (AWM) provided assistance at the AWM Campbell Precinct.

This report was prepared by Rebecca Yit.

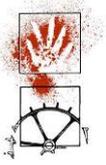
3.4 Recording Parameters

The archaeological survey aimed at identifying material evidence of Aboriginal occupation as revealed by surface artefacts and areas of archaeological potential unassociated with surface artefacts. Potential recordings fall into three categories: isolated finds, sites and potential archaeological deposits.

Isolated finds

An isolated find is a single stone artefact, not located within a rock shelter, and which occurs without any associated evidence of Aboriginal occupation within a radius of 60 metres. Isolated finds may be indicative of:

- Random loss or deliberate discard of a single artefact;
- The remnant of a now dispersed and disturbed artefact scatter; and
- An otherwise obscured or sub-surface artefact scatter.



Except in the case of the latter, isolated finds are considered to be constituent components of the *background scatter* present within any particular landform.

The distance used to define an isolated artefact varies according to the survey objectives, the incidence of ground surface exposure, the extent of ground surface disturbance, and estimates of *background scatter* or *background discard* densities. In the absence of baseline information relating to background scatter densities, the defining distance for an isolated find must be based on methodological and visibility considerations. Given the varied incidence of ground surface exposure and deposit disturbance within the study area, and the lack of background baseline data, the specification of 60 metres is considered to be an effective parameter for surface survey methodologies. This distance provides a balance between detecting fine scale patterns of Aboriginal occupation and avoiding environmental biases caused by ground disturbance or high ground surface exposure rates. The 60 metre parameter has provided an effective separation of low density artefact occurrences in similar southeast Australian topographies outside of semi-arid landscapes.

Background scatter

Background scatter is a term used generally by archaeologists to refer to artefacts which cannot be usefully related to a place or focus of past activity (except for the net accumulation of single artefact losses).

However, there is no single concept for background discard or 'scatter', and therefore no agreed definition. The definitions in current use are based on the postulated nature of prehistoric activity, and often they are phrased in general terms and do not include quantitative criteria. Commonly agreed is that background discard occurs in the absence of 'focused' activity involving the production or discard of stone artefacts in a particular location. An example of unfocused activity is occasional isolated discard of artefacts during travel along a route or pathway. Examples of 'focused activity' are camping, knapping and heat-treating stone, cooking in a hearth, and processing food with stone tools. In practical terms, over a period of thousands of years an accumulation of 'unfocused' discard may result in an archaeological concentration that may be identified as a 'site'. Definitions of background discard comprising only qualitative criteria do not specify the numbers (numerical flux) or 'density' of artefacts required to discriminate site areas from background discard.

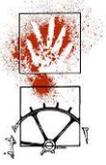
Sites

A site is defined as any material evidence of past Aboriginal activity that remains within a context or place which can be reliably related to that activity.

Frequently encountered site types within southeastern Australia include open artefact scatters, coastal and freshwater middens, rock shelter sites including occupation deposit and/or rock art, grinding groove sites and scarred trees. For the purposes of this section, only the methodologies used in the identification of these site types are outlined.

Most Aboriginal sites are identified by the presence of three main categories of artefacts: stone or shell artefacts situated on or in a sedimentary matrix, marks located on or in rock surfaces, and scars on trees. Artefacts situated within, or on, a sedimentary matrix in an open context are classed as a site when two or more occur no more than 60 metres away from any other constituent artefact. The 60 metre specification relates back to the definition of an isolated find (*Refer above*).

Any location containing one or more marks of Aboriginal origin on rock surfaces is classed as a site. Marks typically consist of grinding features such as grinding grooves for hatchet heads, and rock art such as engravings, drawings or paintings. The boundaries of these sites are defined according to the spatial extent of the marks, or the extent of the overhang, depending on which is most applicable to the spatial and temporal integrity of the site.



4. ENVIRONMENTAL CONTEXT

The Australian War Memorial study area comprises two precincts, situated at Campbell and Mitchell in northern ACT.

4.1 Campbell Precinct

The Campbell precinct study area consists of the National Memorial and Grounds and comprises an area of approximately of 14 hectares. The Campbell study area is contained by the major arterial roads of Limestone Avenue to the southwest and Fairbairn Avenue to the south. Treloar Crescent encloses the northern and eastern boundaries of the study area. The site houses four buildings including the Australian War Memorial, the CEW Bean Building, the Administration Building and the Outpost Café. The grounds of the precinct have been extensively landscaped to contain memorials, plaques, a parade garden and commemorative and landscape plantings (Figure 4.1).

The study area consists predominantly of the lower southwest facing basal slopes of the Mount Ainslie and Mount Pleasant ridgeline water catchment. An unnamed tributary draining into Lake Burley Griffin is located along the eastern boundary of the study area.

The bedrock geology of the Campbell precinct is dominated by the Ainslie volcanics which consists of Devonian rocks including rhyolite, dacite, tuff, and quartz porphyry (Canberra 1:250,000 geological map 2nd Ed 1964). Soils within the area typically include red earths and red and yellow podzolic soils. Massive earths of a red or brown colour occur on the fan deposits flanking Mount Ainslie (Walker 1978).

The Campbell study area is characterised by a constructed undulating landscape where extensive landscaping and modification has subsumed the original landscape topography. Vegetation at the Campbell site represents contemporary plantings since the 1940s (pers. comm. Craig Seaton, AWM). Plantings of eucalypts and wattles have been developed on the eastern portion of the study area, appearing as an extension of the Mount Ainslie vegetation (Figure 4.2). Exotic species of deciduous and coniferous trees (Figure 4.3) have been developed on the western portion of the site (*Australian Heritage List #105889 Australian War Memorial and the Memorial Parade, Anzac Pde, Campbell, ACT*).

Extensive landuse impacts and modification to the Campbell site has resulted in widespread disturbance of the upper soil layers within the study area. The types of landscape disturbance which are evident within the study area include:

- Original clearance of the native tree cover and understorey;
- Construction of memorial buildings and associated structures, access tracks and roadways;
- Construction of public utility easements (for example, gas pipelines, communication cables and power lines);
- Major earthworks associated with contour mounding and creekline realignments; and
- Creation and maintenance of exotic and native plantings including ripping of soils.

Changes in vegetation cover will have had considerable impact on the upper soil profile throughout the study area. The removal of native vegetation would have prompted erosion and surface instability on the valley slopes and the sedimentation of the valley floor.

This land use history will have significantly impacted the survival and integrity of the prehistoric archaeological record. It is probable that any possible surface scatters of artefacts which occur within the uppermost soil layers will have undergone varying degrees of horizontal and vertical disturbance particularly from the removal of vegetation and extensive plantings. However, unless impact has been wholesale, (such as in excavation, filling or recontouring) it is frequently possible to identify a remnant scatter of disturbed artefacts which mark such sites.

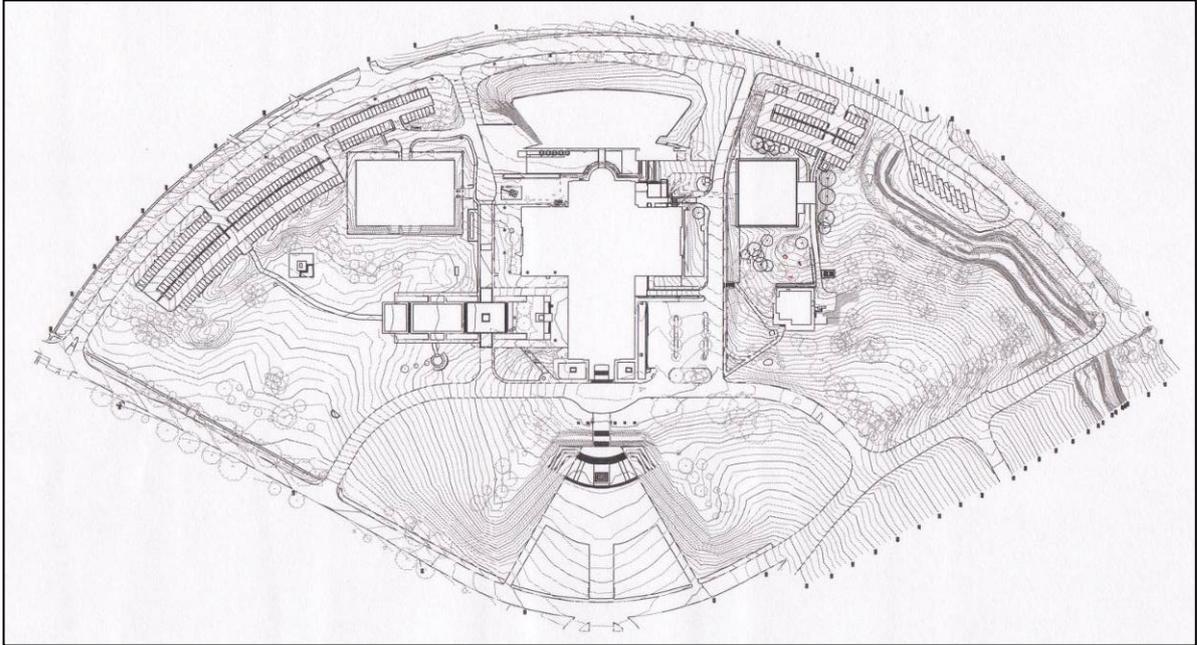
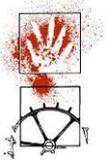


Figure 4.1 Drawing of Australian War Memorial Campbell Precinct
(plan supplied by AWM)



Figure 4.2 View northwest towards plantings of native trees in the eastern portion of the Australian War Memorial Campbell Precinct



Figure 4.3 View of western portion of Australian War Memorial Campbell Precinct looking west towards landscaped grounds and plantings of exotic tree species

4.2 Mitchell Precinct

The Mitchell precinct consists of three conservation and storage buildings situated on the east and western side of Vicars Street, Mitchell. The buildings include Treloar A (Annexe A-Mitchell Conservation and Repository), Treloar B and Treloar C.

The Mitchell study area has undergone extensive landscape modification and some 90% of the ground surface is obscured by structures which have been constructed almost to the limits of the property.. A narrow margin of land to the east of Treloar A represents the only exposed ground surface within the Mitchell precinct study area. This area has been extensively disturbed by construction activities. In addition, the majority of the ground surface has been covered with concrete, bitumen or paved. Figures 4.4 and 4.5 provide views of the ground surface exposure east of Treloar A.

The bedrock geology consists of Lower Silurian mudstone, siltstone and minor shale and chert belonging to the Canberra Formation typical of the geology of the north Canberra area. The rock



base is bedded almost vertically and consists predominantly of platy, soft, weathered shales. Narrow protruding outcrops of more resistant bedrock occur throughout the non-alluvial topography of the area. These are mostly discontinuous or locally isolated outcrops consisting predominantly of shales and variously graded and fractured chert.

Vegetation within the Mitchell precinct consists of very sparse remnant native woodland trees, to natural Eucalypt woodland in varying states of regeneration and understorey density. Sullivans Creek, which runs adjacent to the western boundary of the Mitchell Precinct, has been extensively modified and channelised. This is likely to have caused major disturbance to any archaeological deposits occurring along the original creekline.

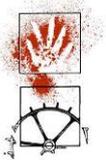
Similar to the Campbell site, the land use history of the Mitchell precinct will have significantly impacted the survival and integrity of the prehistoric archaeological record. It is probable that any archaeological deposits occurring within this location have been extensively disturbed, covered, and/or destroyed.



Figure 4.4 View of ground surface exposure looking east, Australian War Memorial Treloar A, Mitchell Precinct



Figure 4.5 View looking west from eastern boundary of Australian War Memorial Treloar A, across visible ground surface, Mitchell Precinct



5. ABORIGINAL CONTEXT

5.1 Tribal Boundaries and Ethnohistory

Tribal boundaries within Australia are based largely on linguistic evidence and it is probable that boundaries, clan estates and band ranges were fluid and varied over time. Consequently 'tribal boundaries' as delineated today must be regarded as approximations only, and relative to the period of, or immediately before, European contact. Social interaction across these language boundaries appears to have been a common occurrence.

According to Tindale (1940) the territories of the Ngunawal, Ngarigo and the Walgalu peoples coincide and meet in the Queanbeyan area. The Fairbairn Avenue study area probably falls within the tribal boundaries of the Ngunnawal people.

References to the traditional Aboriginal inhabitants of the Canberra region are rare and often difficult to interpret (Flood 1980). The consistent impression however is one of rapid depopulation and a desperate disintegration of a traditional way of life over little more than fifty years from initial white contact (Officer 1989). The disappearance of the Aborigines from the tablelands was probably accelerated by the impact of European diseases which may have included the smallpox epidemic in 1830, influenza, and a severe measles epidemic by the 1860's (Flood 1980, Butlin 1983).

By the 1850's the traditional Aboriginal economy had largely been replaced by an economy based on European commodities and supply points. Reduced population, isolation from the most productive grasslands, and the destruction of traditional social networks meant that the final decades of the region's semi-traditional indigenous culture and economy was centred around white settlements and properties (Officer 1989).

By 1856 the local 'Canberra Tribe', presumably members of the Ngunnawal, were reported to number around seventy (Schumack 1967) and by 1872 recorded as only five or six 'survivors' (Goulburn Herald 9 Nov 1872). In 1873 one so-called 'pure blood' member remained, known to the white community as Nelly Hamilton or 'Queen Nellie'.

Combined with other ethnohistoric evidence, this lack of early sightings of Aborigines led Flood (1980) to suggest that the Aboriginal population density in the Canberra region and Southern Uplands was generally quite low.

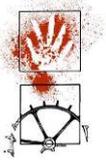
Frequently, only 'pure blooded' individuals were considered 'Aboriginal' or 'tribal' by European observers. This consideration made possible the assertion of local tribal 'extinctions'. In reality, 'Koori' and tribal identity remained integral to the descendants of the nineteenth century Ngunnawal people, some of whom continue to live in the Canberra-Queanbeyan-Yass region.

5.2 Regional Background for the Campbell Precinct

A number of archaeological studies have been carried out in areas east of Canberra City and in the general region around Fairbairn Avenue. Studies have been conducted in the Majura Valley (Winston-Gregson 1985; AASC 1995, 1998; Navin Officer Heritage Consultants 1998, 1999a & b, 2001, 2006) and Campbell (Navin Officer Heritage Consultants 1997).

Studies conducted in the Majura Valley to the northeast and east of Fairbairn Avenue have assessed a variety of landscape types.

In 1998 AASC conducted a cultural heritage survey of the Army's Majura Field Firing Range at Majura, an area of approximately 39.5 km². An estimated 15% of the study area was sampled by the survey, with survey transects biased toward existing ground exposures and riparian zones. Ground surface visibility encountered by the survey was 'on average low to moderate across the entire study area' and it was considered that the 'effective survey coverage' obtained was sufficient to have provided an effective assessment (AASC 1998:23). This study is, however, limited by a generalised and qualitative landform analysis and site specific management recommendations.



Forty two Aboriginal sites were recorded during the Majura Field Firing Range study. The majority of Aboriginal sites were small scatters of stone artefacts with the largest scatter containing thirty visible artefacts. Five scarred trees were also recorded. Two hundred and twenty two stone artefacts were recorded within the total assemblage for the Firing Range.

A detailed cultural heritage survey and assessment of a preferred Majura Valley Transport Corridor easement (Navin Officer Heritage Consultants 1999a) was conducted as part of a broader study investigating an appropriate alignment for the future construction of the Majura Parkway between the Federal Highway and Fairbairn Avenue. The proposed transport corridor was situated generally (within) 500 m west of the actual fluvial streamline of Woolshed Creek. The results of background research and field survey indicated that three Aboriginal artefact scatter sites were located within or close to the proposed easement.

In 1999(b) Navin Officer Heritage Consultants was commissioned to undertake a project to identify places and areas of possible cultural heritage significance in those parts of the Majura Valley not already examined for cultural heritage values. Prior to this study, Thirty two Aboriginal sites and isolated finds had been recorded. These included seventeen open artefact scatters, one scarred tree, thirteen isolated finds and one artefact scatter with associated reported quarry or stone procurement site. The 1999(b) field survey resulted in a further nineteen artefact scatters, twenty six isolated finds, three scarred trees and one potential archaeological deposit being recorded for the valley.

Navin Officer Heritage Consultants (1999b) noted a broad trend toward Aboriginal site location in valley floor and basal slope contexts. Within the small-scale landform categories, the most frequently recorded site contexts were: spurlines (41%), minor streamline margins (30%), major streamline margins (24%), terrace and alluvial flats (19%), basal slopes (17%), crests (14%), and mid slopes (12%). These frequencies indicate a preference for contexts which are locally elevated, have level ground, and are in close proximity (up to 100 m) to a water source. Riparian zones and mid valley to valley floor context spurline crests were considered to be the most archaeologically sensitive landforms within the Majura Valley. The potential archaeological resource within alluvial and valley floor contexts was possibly significantly under-represented due to the difficulty in detecting sites in aggrading and sedimentary contexts.

Southeast of the Fairbairn Avenue study area Trudinger (1989) conducted research for her Litt B thesis on artefact occurrences within the source bordering sand deposits north of the Molonglo River at Pialligo.

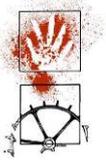
An assessment of alternative options for the proposed John Dedman Drive (Navin Officer Heritage Consultants 1997) included an Option 5 - which crossed Fairbairn Avenue at Northcott Drive. The option was not subject to field survey. However, based on geomorphological characteristics and degrees of landuse disturbance, the section of route crossing Fairbairn Avenue was assessed as having some potential to contain Aboriginal sites and requiring archaeological survey.

Cultural heritage assessment of two duplication options for the upgrade of Fairbairn Avenue to dual carriageway from Anzac Parade to Morshead Drive was undertaken in 2001 (Navin Officer Heritage Consultants). Field survey involved the Fairbairn Avenue route options and locations of the proposed traffic circles at Treloar Crescent and Northcott Drive. One low-density surface scatter of Aboriginal artefacts was identified adjacent to the intersection with Mount Ainslie Drive. The site (FA1) comprised of six artefacts on the southern side of Fairbairn Drive identified over a vehicle track and associated exposures. The site was assessed as containing minimal scientific value.

During 2006, Navin Officer Heritage Consultants undertook survey for the proposed Majura Parkway to replace the existing Majura Road between Fairbairn Avenue and the Federal Highway. A total of fifty seven previously recorded and newly recorded Aboriginal sites were identified within the study area. The majority of the sites were scatters artefacts and it was observed that such sites are common within the Majura Valley and the ACT in general.

5.3 The Campbell Precinct

No Aboriginal sites have previously been recorded as occurring within the Campbell precinct study area.



5.4 Regional Background for the Mitchell Precinct

Archaeological surveys in the ACT have resulted in the location of numerous archaeological sites in northern Canberra. The most common site type is the open artefact scatter, however scarred trees, grinding grooves, a possible ochre source and lithic raw material sources have also been identified in the area. Surveys and investigations carried out in this area are summarised below.

The Canberra Archaeological Society (CAS) conducted the first archaeological survey in the northern Canberra area in 1975-76. The survey located 'seven sites' and a larger number of 'less significant finds' (Bindon & Pike 1979). These results were re-assessed by Anutech (1984) who concluded that nine sites and fifteen isolated finds had been located by the CAS.

Seven of the nine sites located by the CAS were located close to streamlines, and twelve of the fifteen isolated finds were located within 100-200 m of streamlines.

Other surveys by the Canberra Archaeological Society added substantially to the database of both prehistoric and historic archaeological information for the area (Witter 1984; Winston-Gregson 1986).

Witter (1980) surveyed a 20 m wide easement for a gas pipeline running between Dalton and Canberra. His survey crossed the Yass River and traversed hilly country in the centre of the Upper Yass River catchment. Eleven artefact scatters containing small silcrete flakes and some blades were recorded during the survey. The following year Witter (1981) fully excavated one site (DC2) and collected the surface artefacts from six sites (DC1, DC5, DC6, DC9, DC11 & DC12).

More generalised studies were conducted for the EIS prepared for the Gungahlin development release area (Anutech 1984, NCDC 1989) and for the compilation of the Sites of Significance volume on Gungahlin and Belconnen (NCDC 1988). The Anutech investigation identified several general consistencies in site location. A majority of sites were classed as located on creek banks, on low-lying but well-drained areas, and within 150 m of the junction of two creeks. This was postulated to indicate a preference for topographically confined parts of valley floors where protection from wind is greatest. At a majority of sites, artefactual material was exposed as subsurface material eroding from A horizon sediments (Anutech 1984:24).

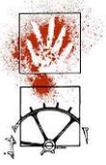
Although this model was considered to be incorrect by some researchers (Access Archaeology 1991:8) further comparative work by Navin and Officer (1991, 1992) tended to confirm the locational model proposed by Anutech. The majority of open artefact scatters, particularly larger sites, are situated adjacent to or in close proximity to creek flats or valley bottom contexts, frequently on low gradient basal slopes adjacent to streams.

With the release of large areas of land for urban development in north Canberra several larger scale systematic archaeological surveys were undertaken to define the archaeological resource of the subject areas (eg Officer and Navin 1992; Kuskie 1992; Wood & Paton 1992). Numerous other archaeological assessments have been carried out for smaller land areas which were likely to be affected by specific proposed developments such as roads, golf courses, water storage facilities, pipelines etc.

The closest archaeological investigation to the present study area is a survey of a proposed gas pipeline easement from the Federal Highway to Majura Parkway conducted by Saunders (1995). No sites were located during the course of the survey.

Navin (1992) undertook a reconnaissance level archaeological survey carried out for a proposed release of land for urban infill purposes at North Watson, and heritage investigations for the duplication of a 10.7 km section of the Federal Highway in North Canberra (Navin, Officer and Legge 1995, 1996).

In 1992 a reconnaissance level archaeological survey was carried out for a proposed release of land for urban infill purposes at North Watson. The area comprised approximately 200 ha of low gradient slopes and foothills on the western fall of Mount Majura. Spurs and drainage lines in the area were generally broad and poorly defined and there were no major drainage beds or permanent water sources in the area. Vegetation consisted of open woodland with isolated or relict scatters of mature



Eucalypts situated within established pasture. Around 40% of the study area had undergone extensive landscape disturbance as a result of a variety of developments.

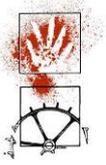
The North Watson study area as a whole was considered to have low archaeological potential. This was based on the lack of permanent water, major drainage lines, and economic rock types, and the degree of recent landscape disturbance. Features of relative archaeological potential were defined as mature native trees, relatively undisturbed streamlines and comparatively flat topographic land units (particularly where close to water).

In August 1995 a corridor selection study was undertaken which assessed two possible Federal Highway duplication alternatives (Navin, Officer and Legge 1995) and subsequently further detailed studies were undertaken for the EIS for the duplication (Navin, Officer and Legge 1996). Thus five Aboriginal sites and four isolated finds were located in the Federal Highway Duplication study area.

During 2004, Navin Officer Heritage Consultants undertook survey of Blocks 2 and 3, Section 75, Watson for redevelopment as a residential precinct. Two Aboriginal sites (CF1 and CF2) comprising of artefact scatters were identified on the surface of eroded contexts. Site CF1 was situated on a sloping adjacent to a remnant creek line while site CF2 was identified on sloping ground of a spurline crest. It was noted that both sites did not represent *in situ* material and there appeared to be little potential for subsurface deposits (Navin Officer Heritage Consultants 2004).

5.5 The Mitchell Precinct

No Aboriginal sites have previously been recorded as occurring within the Mitchell precinct study area.



6. RESULTS

6.1 Aboriginal Sites

No Aboriginal sites have been previously identified within the Australian War Memorial Campbell and Mitchell Precinct study areas.

No Aboriginal sites or areas of archaeological potential/sensitivity were identified in the Mitchell Australian War Memorial Precinct study area in the course of the current investigation.

One Aboriginal site, isolated find (AWM1), was identified in the Campbell Australian War Memorial Precinct study area in the course of the current investigation. No areas of archaeological potential/sensitivity were identified. The location of the site is shown in Figure 6.3.

Australian War Memorial 1 (AWM1) – isolated find

MGA Ref: 695659.6093524 (GDA) {using hand-held GPS unit}

CSMG Ref: 212822.603746 [using GEOMIN32 conversion program]

This recording consists of an isolated stone artefact situated to the west of Treloar Crescent, in the eastern corner of the Australian War Memorial, Campbell precinct. The artefact was identified on an exposure on the crest of a slight rise, adjacent to the road (Figures 6.1 and 6.2). The find is situated 3 m from the road and approximately 20 m north of Treloar Crescent and Fairbairn Avenue junction.

Significant ground disturbance associated with the installation of a gas pipeline and the spreading of road metal has occurred within the artefact location.

The isolated find is a commonly occurring artefact type and is made from commonly occurring stone type. The flake occurs as a 'loose', possibly lagged or disturbed surface feature. The potential for subsurface and *in situ* artefactual material to remain at this site is considered to be minimal due to the shallow nature of the soil and the extent of previous ground disturbance.

Ground exposure in the area was estimated at 80% with 30% visibility in the area of exposure.

Artefact recorded at this location:

1. brown grey volcanic broken flake; 23 x 17 x 3 mm



Figure 6.1 View looking north towards site Australian War Memorial 1 (AWM1) - artefact is situated on rise crest within exposure



Figure 6.2 View of site Australian War Memorial 1 (AWM1) looking south along exposure towards junction of Treloar Crescent and Fairbairn Avenue, Campbell

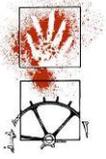


Figure 6.3 Location of Aboriginal site within the Australian War Memorial, Campbell precinct
(Extract from Canberra 1:25,000 topo map 2nd edition L&PI 2003)

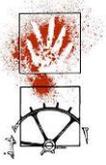
6.2 Survey Coverage and Visibility Variables

The effectiveness of archaeological field survey is to a large degree related to the obtrusiveness of the sites being looked for and the incidence and quality of ground surface visibility. Visibility variables were estimated for all areas of comprehensive survey within the study area. These estimates provide a measure with which to gauge the effectiveness of the survey and level of sampling conducted. They can also be used to gauge the number and type of sites that may not have been detected by the survey.

Ground surface visibility is a measure of the bare ground visible to the archaeologist during the survey. There are two main variables used to assess ground surface visibility, the frequency of exposure encountered by the surveyor and the quality of visibility within those exposures. The predominant factors affecting the quality of ground surface visibility within an exposure are the extent of vegetation and ground litter, the depth and origin of exposure, the extent of recent sedimentary deposition, and the level of visual interference from surface gravels.

The incidence of ground surface exposure at the Campbell Precinct varied enormously across the site with greater exposure and visibility in the eastern portion of the study area. It was estimated that 20% ground exposures with 30% visibility within the exposures characterised the eastern half while this decreased significantly across the western portion of the Campbell site. The low level of visibility for an open context is due to the thick grass coverage from extensive landscaping.

The incidence of ground exposure at the Mitchell precinct was limited to a small portion of highly disturbed ground within Treloar A measuring approximately 80 x 40 m. Visibility within this area was estimated at 40% with coverage of imported gravels.



7. SIGNIFICANCE ASSESSMENT

7.1 Commonwealth Heritage Assessment Criteria

The Commonwealth Heritage List is a register of natural and cultural heritage places owned or controlled by the Australian Government. These may include places associated with a range of activities such as communications, customs, defence or the exercise of government. The *Environment Protection and Biodiversity Conservation Act 1999* establishes this list and nominations are assessed by the Australian Heritage Council.

In accordance with the *Environment Protection and Biodiversity Conservation Act 1999* a place has a Commonwealth Heritage value if it meets one of the Commonwealth Heritage criteria (section 341D).

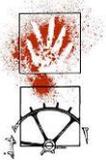
A place meets the Commonwealth Heritage listing criterion if the place has significant heritage value because of one or more of the following:

- a) The place's importance in the course, or pattern, of Australia's natural or cultural history;
- b) The place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history;
- c) The place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history;
- d) 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's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- f) The place's importance in demonstrating a high degree of creative or technical achievement at a particular period;
- g) The place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- h) 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; and
- i) The place's importance as part of Indigenous tradition.

Thresholds

While a place can be assessed against the above criteria for its heritage value, this may not always be sufficient to determine whether it is worthy of inclusion on the Commonwealth Heritage List. The Australian Heritage Council may also need to use a second test, by applying a 'significance threshold', to help it decide. This test helps the Council to judge the level of significance of a place's heritage value by asking 'just how important are these values?'

To be entered on the Commonwealth Heritage List a place will usually be of local or state-level significance.



Commonwealth Heritage Management Principles

In addition to the above criteria and thresholds, Schedule 7B of the Environment Protection and Biodiversity Conservation Regulations 2000 (Regulation 10.03D) lists the Commonwealth Heritage Management Principles. These principles are:

1. The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.
2. The management of Commonwealth 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 Commonwealth Heritage values.
3. The management of Commonwealth 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.
4. The management of Commonwealth Heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.
5. The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who:
 - a) Have a particular interest in, or associations with, the place; and
 - b) May be affected by the management of the place.
6. Indigenous people are the primary source of information on the value of their heritage and that the active participation of indigenous people in identification, assessment and management is integral to the effective protection of indigenous heritage values.
7. The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.

When assessing the Commonwealth heritage significance of places within the study area, in addition to applying the primary and secondary tests of the Commonwealth Heritage Listing criteria and the significance thresholds, reference also needs to be made to the above Commonwealth Heritage Management Principles. The latter is particularly relevant to the study area where there are:

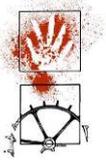
- Other heritage values of the place that are the responsibility of the ACT Government (Principle 3); and
- A number of indigenous places for which the primary source of information on the value of their heritage has been provided through the active participation of local Aboriginal communities (Principle 6).

7.2 Significance

Given its disturbed context and the lack of rare or notable features, the archaeological significance of isolated find **AWM1** is considered to be low. However, all Aboriginal archaeological recordings retain significance for the local Aboriginal community. Aboriginal representative Mr Don Bell expressed concern that the Aboriginal recording within the Campbell study area be protected as much as possible from any potential direct impacts resulting from any future development.

As representatives of ACT Aboriginal stakeholder groups have indicated that the isolated find, **AWM1**, recorded in the Campbell Precinct is valued by the local Aboriginal community as important as part of the local indigenous tradition, the site meets Criterion (i) of the Commonwealth Heritage Listing criteria.

Further, as the site is considered to have significant heritage value to local Aboriginal community groups it meets the threshold for recording on the Commonwealth Heritage List.



8. STATUTORY INFORMATION¹

8.1 Environment Protection and Biodiversity Conservation Act 1999

This Act (EPBC Act) repeals the *Environment Protection (Impact of Proposals) Act 1974*, the *National Parks and Wildlife Conservation Act 1975*, the *Whale Protection Act 1980*, the *World Heritage Properties Conservation Act 1983*, and the *Endangered Species Protection Act 1992*. The scope and coverage of the Act is wide and far-reaching. The objectives of the Act include: the protection of the environment, especially those aspects of national significance; to promote the conservation of biodiversity and ecologically sustainable development; and to recognise the role of indigenous people and their knowledge in realising these aims.

The Act makes it a criminal offence to undertake actions having a significant impact on any matter of national environmental significance (NES) without the approval of the Environment Minister. Actions which have, may have or are likely to have a relevant impact on a matter of NES may be taken only:

- In accordance with an assessment bilateral agreement (which may accredit a State approval process) or a declaration (which may accredit another Commonwealth approval process); and
- With the approval of the Environment Minister under Part 9 of the Act. An action that requires this Commonwealth approval is called a 'controlled action'

Matters of national environmental significance (NES) are defined as:

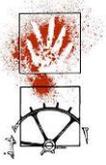
- A place listed on the National Heritage List;
- World heritage values within declared World Heritage Properties (section 12(1));
- Ramsar wetlands of international importance (s16(1));
- Nationally threatened species and communities (s18);
- Migratory species protected under international agreements (s20);
- Nuclear actions;
- The Commonwealth marine environment (generally outside 3 nautical miles from the coast) (s23(1&2)); and
- Any additional matters specified by regulation (following consultation with the States) (s25).

In addition, the Act makes it a criminal offence to take on Commonwealth land an action that has, will have, or is likely to have a significant impact on the environment (section 26(1)). A similar prohibition (without approval) operates in respect of actions taken outside of Commonwealth land, if it has, or is likely to have a significant impact on the environment on Commonwealth land (s26(2)). Section 28, in general, requires that the Commonwealth (or its agencies) must gain approval (unless otherwise excluded from this provision), prior to conducting actions which has, will, or is likely to have a significant impact on the environment inside or outside the Australian jurisdiction.

The Act adopts a broad definition of the environment that is inclusive of cultural heritage values. In particular, the 'environment' is defined to include the social, economic and cultural aspects of ecosystems, natural and physical resources, and the qualities and characteristics of locations; places and areas (s528).

The Act allows for several means by which a controlled action can be assessed, including an accredited assessment process, a public environment report, an environmental impact statement, and a public inquiry (Part 8).

¹ The following information is provided as a guide only and is accurate to the best knowledge of Navin Officer Heritage Consultants. Readers are advised that this information is subject to confirmation from qualified legal opinion.



Section 68 imposes an obligation on a proponent proposing to take an action that it considers to be a controlled action, to refer it to the Environment Minister for approval.

World heritage values are defined to be inclusive of natural and cultural heritage (s12(3)), and a declared World Heritage Property is one included on the World Heritage List, or is declared to be such by the Minister (s13 and s14). The Act defines various procedures, objectives and Commonwealth obligations relating to the nomination and management of World Heritage Properties (Part 15, division 1).

8.2 Environment and Heritage Legislation Amendment Act (No 1) 2003

Australian Heritage Council Act 2003 and Australian Heritage Council (Consequential and Transitional Provisions) Act 2003

These three Acts replace the previous Commonwealth heritage regime instigated by the *Australian Heritage Commission Act 1975*. The Acts establish the following provisions:

The National Heritage List

The National Heritage List is a schedule of places which the Minister for the Environment and Heritage considers to have 'National Heritage Value' based on prescribed 'National Heritage Criteria'. The List may include places outside of Australia if agreed to by the Country concerned. There is a public nomination process and provision for public consultation on nominations. Expert advice regarding nominations is provided to the Minister by the Australian Heritage Council.

A nominated place considered to be at risk can be placed on an emergency list while its heritage value is assessed.

The listing of a place is defined as a 'matter of national environmental significance' under the EPBC Act. As a consequence, the Minister must grant approval prior to the conduct of any proposed actions which will, or are likely to have, a significant impact on the National Heritage values of a listed place.

The Minister is to ensure that there are approved management plans for most listed places owned or controlled by the Commonwealth or a Commonwealth agency, and that Commonwealths actions are in accord with such plans.

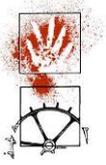
The Commonwealth or its agencies cannot sell or lease a listed place unless the protection of its National Heritage values is specified in a covenant, or such an action is found to be unnecessary, unreasonable or impractical. All Commonwealth agencies which own or control places which have or may have National Heritage values, must take all reasonable steps to assist the Minister and Australian Heritage Council to identify and assess those values.

The Commonwealth Heritage List

The Commonwealth Heritage List is a schedule of places owned or controlled by the Commonwealth, which the Environment Minister considers to have 'Commonwealth Heritage Value'. The list may include places outside of Australia. The processes of nomination and assessment are similar to those for the National Heritage List. Like the National Heritage List, there is a provision for emergency listing.

The Act places a range of obligations on the Commonwealth Agencies with regard to places included on the Commonwealth Heritage List. These include:

- Development of a heritage strategy applicable to all listed places controlled by the agency;
- Preparation of a management plan for each listed place;
- Conduct of a program to identify Commonwealth Heritage values on lands controlled by the agency and maintaining a register of such values;



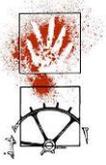
- Ensuring that no action is taken which has, will have, or is likely to have an adverse impact on the National Heritage values of a National Heritage Place, or the Commonwealth Heritage values of a Commonwealth Heritage Place, unless there is no feasible or prudent alternative and all reasonable measures to mitigate impact have been taken; and
- Including a covenant in any sale or lease contract for land which includes a Commonwealth Heritage place which stipulates the protection of the Commonwealth Heritage values of that place, unless such an action is found by the agency to be unnecessary, unreasonable or impractical.

The Australian Heritage Council

The Australian Heritage Council provides expert advice to the Minister on heritage issues and nominations for the listing of places on the National Heritage List and the Commonwealth Heritage List. The Council replaces the former Australian Heritage Commission.

The Register of the National Estate

The register of the National Estate was established under the now repealed *Australian Heritage Commission Act 1975*. The National Estate was defined under this Act as 'those places, being components of the natural environment of Australia or the cultural environment of Australia, that have aesthetic, historical, scientific or social significance or other special value for future generations as well as for the present community'. Under the new Commonwealth Acts, the Register will be retained and maintained by Australian Heritage Council as a publicly accessible database for public education and the promotion of heritage conservation. Nominations will be assessed by the Australian Heritage Council. The Minister must consider the information in the Register when making decisions under the EPBC Act. A transitional provision allows for the Minister to determine which of the places on the Register and within Commonwealth areas should be transferred to the Commonwealth Heritage List.



9. CONCLUSIONS AND MANAGEMENT CONSIDERATIONS

9.1 Conclusions

No Aboriginal sites or areas of archaeological potential/sensitivity were identified in the Mitchell Australian War Memorial Mitchell Precinct study area in the course of the current investigation. There are no indigenous heritage assets or constraints relating to the Australian War Memorial Mitchell Precinct.

One Aboriginal site, isolated find, AWM1, was identified in the Australian War Memorial Campbell Precinct study area in the course of the current investigation. The site has low archaeological values, but is valued by the local Aboriginal community and as such it meets Criterion (i) of the Commonwealth Heritage Listing criteria.

9.2 Recommendations

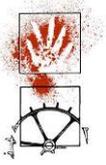
It is recommended that:

1. Site AWM1 be listed on the Australian War Memorial Heritage Register and the ACT Heritage Register.
2. Impact to site AWM1 should be avoided, if disturbance is anticipated potential activities around the periphery of the site should be managed and the site fenced where appropriate to demarcate site boundary and to control access.
3. A copy of this report should be provided to the following Aboriginal organisations with an invitation to comment on the report findings and recommended management strategies:

Mr Tyrone Bell
Buru Ngunawal Aboriginal Corporation
4 Gasking Place
DUNLOP NSW 2615

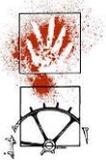
Mr Carl Brown
CBAC
17 Cassia Crescent
QUEANBEYAN NSW 2620

Mr Tony Boye
Ngarigu Currawong Clan
6 Buckman Place
MELBA ACT 2615



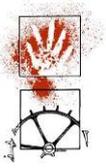
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APPENDIX 1

ABORIGINAL PARTICIPATION FORMS



Record of Aboriginal Representative Participation*

Name(s) of Aboriginal Representative: Don Bell

Name of Aboriginal Organisation: Bawa Ngwara

Archaeologist(s): name & address
Rebecca Yit.....
Navin Officer Heritage Consultants Pty Ltd.....
4/71 Leichhardt Street, Kingston, ACT 2604.....

Project Name: **Australian War Memorial, Campbell & Mitchell Precincts**

Client: name & address:
*(please send your invoice ...
to this address)* T. Ireland.....
..... Godden Mackay Logan Pty Ltd.....
..... PO Box 374.....
..... Hall ACT 2618.....

- Type of participation:
- Guided inspection of study area and sites
 - Accompanied/participated in archaeological survey
 - Separate inspection or survey
 - Accompanied/participated in excavation program

Period of participation:

Date(s)	Start	Finish
<u>29/2/08</u>	<u>9:30</u>	<u>12:15</u>

Issues raised:

.....

.....

Signed (archaeologist):..... [Signature]

Signed (Aboriginal representative(s)):..... DBell

** please note this form is not an invoice. For payment, please send an invoice from your organisation to the client name and address provided above.*



Record of Aboriginal Representative Participation*

Name(s) of Aboriginal Representative: *Justin Williams*

Name of Aboriginal Organisation: *CBAC*

Archaeologist(s): name & address
Rebecca Yit.....
Navin Officer Heritage Consultants Pty Ltd.....
4/71 Leichhardt Street, Kingston, ACT 2604

Project Name: **Australian War Memorial, Campbell & Mitchell Precincts**

Client: name & address:
(please send your invoice ... to this address)
..... T. Ireland.....
..... Godden Mackay Logan Pty Ltd
..... PO Box 374
..... Hall ACT 2618

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Period of participation:

Date(s)	Start	Finish
<i>29/2/08</i>	<i>9:30</i>	<i>12:15</i>

Issues raised:

Signed (archaeologist):..... *[Signature]*

Signed (Aboriginal representative(s)):..... *[Signature]*

* please note this form is not an invoice. For payment, please send an invoice from your organisation to the client name and address provided above.