

# Australian War Memorial

## Heritage Management Plan

### Revised Final Report

Report prepared for the Memorial

March 2022



**Sydney Office** Level 6, 372 Elizabeth Street Surry Hills NSW Australia 2010 T +61 2 9319 4811

**Canberra Office** 2A Mugga Way Red Hill ACT Australia 2603 T +61 2 6273 7540

**GML Heritage Pty Ltd ABN 60 001 179 362**

[www.gml.com.au](http://www.gml.com.au)

## Report Register

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## 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.

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### Appendix K

*EPBC Referral 2019-8574 Approval Conditions*

## Executive Summary

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War memorials are ubiquitous expressions of Australian nationhood. They appear amongst every concentration of people across the country, from our cities to our tiny outback towns. But the grandest of these expressions, the monument that strives to honour all forms of remembrance and all events that need to be remembered, is the Australian War Memorial (AWM) in Canberra.

The AWM is Australia's National Shrine to those Australians who lost their lives and suffered as a result of war. It is an important place to the Australian community as a whole and has special associations with veterans and their families and descendants of those who fought in wars for Australia.

The AWM is unique in Australia and believed rare in the world as 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.

Its physical presence alone is a dominant feature of the nation's capital: an Art Deco edifice at the head of Anzac Parade facing the federal houses of parliament across Lake Burley Griffin.

A shrine, a museum, an archive, a formal landscape and an outstanding collection of buildings, the AWM offers itself to the nation as a place for reflection, research, education and ceremony. It embodies many heritage values which are recognised by its inclusion in the National Heritage List along with Anzac Parade, the Commonwealth Heritage List, the Register of the National Estate, the ACT Royal Australian Institute of Architects' National Heritage List and Register of Significant Twentieth Century Architecture, the ACT National Trust Register.

The Commonwealth's *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and its accompanying regulations (EPBC Regulations) oblige government agencies to conserve and manage the heritage values of sites in their control. The legislation defines heritage principles that agencies must follow and directs agencies to create documents for guiding their care of heritage places, including this Heritage Management Plan.

This Heritage Management Plan (HMP) acts as a practical guide for conserving, managing and interpreting the site's heritage. It begins by describing the AWM in detail: its history, its features and its heritage values. It discusses factors that need to be considered when managing the site, such as its statutory context and compliance requirements. The final sections of the plan provide conservation policies for the place's managers and staff to follow. The report includes a collection of appendices that give further guidance and detailed information for asset managers and curators alike.

To conserve the AWM's heritage values, the heritage legislation, a range of organisations and the general public, other management documents, logistics, forward planning and changing cultural attitudes need to be considered. This HMP acknowledges the significant obligations they place on the site's managers and emphasises the need for community involvement and great care in any future development of the AWM.

Mindful of these issues, this plan provides useful policies to guide the Memorial to care for the site's heritage values from day to day. Section 6.2 outlines general policies for the whole site and Section 6.3 focuses on individual parts in more detail. The policies cover conservation processes; management processes; stakeholder consultation and community involvement; interpretation; documentation, monitoring and review; and use, access and security. Recommended actions and timing for implementation are provided for each policy.

To put these policies into practice, the Memorial will formally adopt this HMP. Specific policies and actions will need to be implemented by the head of Buildings and Services and other sections will have roles to play as well.

The HMP offers various tools to guide policy implementation. Along with the recommended actions mentioned above these tools include an outline of a decision-making process and a works assessment for to help assess the heritage impacts of proposed actions at the site (provided as Appendices A and B).

This HMP relates to the AWM at the time of drafting (September 2018—June 2021). The information and policies in this document therefore reflect the status and condition of the AWM at this time. As the AWM undergoes changes associated with scheduled upcoming development, this program of works will be managed in accordance with the conditions of the project's regulatory approvals and this HMP, where applicable. Updates to the topics in this HMP which reflect the outcomes of the development project will be implemented in the next version of the HMP.

The HMP confirms that the following key principles are essential to protect the national heritage significance of this important site:

- When considering change or development at the site, consult widely.
- Always be consistent with the HMP when taking any action that will affect features with heritage value.
- Integrate the HMP with the Memorial's daily asset management and curatorial practices.
- Constantly monitor the implementation of this document and the condition of the site's heritage values.
- In accordance with the EPBC Act provisions, review this plan after major changes in circumstance, including the completion of the AWM development project, or every five years, whichever is earlier.

## 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
Cth	Commonwealth
DAWE	Department of Agriculture, Water and the Environment
DCP	Development Control Plan
DEX	Digital Experience
EPBC Act	<i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cth)
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
MNES	Matter of National Environmental Significance
NC Act	<i>Nature Conservation Act 2014</i> (ACT)
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 Australian War Memorial terms used have been defined below.

Term	Definition
<b>Australian War Memorial (AWM)</b>	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.
<b>AWM Mitchell Precinct</b>	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).
<b>The Memorial</b>	Refers to the organisational body and its people that manages the AWM and the AWM Mitchell Precinct (see above).
<b>Main Memorial Building</b>	Refers to the sandstone building located at the AWM.

## Definitions and Terminology

Term	Definition
<b>Commonwealth Heritage List (CHL)</b>	The CHL is a list of heritage places which are within a Commonwealth area (land owned or leased by the Commonwealth) which have been identified as having one or more Commonwealth Heritage values. To have Commonwealth Heritage values a place must have been assessed as being significant against one or more of the nine Commonwealth Heritage criteria. Places in the list can have natural, Indigenous and/or historic heritage values, or a combination of these, and range from places of local through to world heritage levels of importance.
<b>Commonwealth Heritage criteria</b>	Under s 341D of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cth) (EPBC Act), these are the criteria prescribed in the EPBC Regulations at reg 10.03A to establish if a place within a Commonwealth area has significant heritage value for its natural, Indigenous or historic heritage values.
<b>Commonwealth Heritage values</b>	Commonwealth Heritage values are the legally listed values for which a place is included in the CHL. These can comprise one or more natural and cultural (historic or Indigenous) aspects such as significance for reasons of historical, research, aesthetic or social importance, or due to a place's significant rarity, creative or technical achievement, characteristic features of a class of place, association with important people or importance as part of Indigenous tradition.

Term	Definition
<b>Environment Protection and Biodiversity Conservation Act 1999 (Cth) (EPBC Act)</b>	<p>The EPBC Act is the key piece of Commonwealth environmental legislation in Australia. It provides a legal framework to protect and manage nationally and internationally important flora, fauna, ecological communities and heritage places. The Act defines and protects these 'matters of national environmental significance' (MNES) as:</p> <ul style="list-style-type: none"> <li>• world heritage properties</li> <li>• national heritage places</li> <li>• wetlands of international importance (listed under the Ramsar Convention)</li> <li>• listed threatened species and ecological communities</li> <li>• migratory species protected under international agreements</li> <li>• Commonwealth marine areas</li> <li>• Great Barrier Reef Marine Park</li> <li>• nuclear actions (including uranium mines)</li> <li>• a water resource, in relation to coal seam gas development and large coal mining development.</li> </ul> <p>The EPBC Act also regulates actions on, or impacting on, the environment on Commonwealth land, or actions by Commonwealth agencies impacting the environment in general. This includes protecting heritage values on Commonwealth land and controlling actions taken by the Commonwealth that may have a significant impact on the environment, including heritage values.</p>
<b>Heritage Assessment (HA)</b>	<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 NHL and CHL is included, and a summary statement of heritage significance is provided.</p>
<b>Heritage Impact Assessment (HIA)</b>	<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>
<b>Heritage Management Plan (HMP)</b>	<p>HMPs are prepared for places included in the NHL, CHL, 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 National and 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 National and 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>
<b>Heritage Register</b>	<p>This is a database of heritage places or assets managed by the Memorial, and is a requirement under s 341ZB of the EPBC Act.</p>
<b>Heritage Strategy</b>	<p>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 under s 341ZA of EPBC Act.</p>
<b>Identified heritage values</b>	<p>Identified heritage values refers to those values that have been identified through a heritage assessment, tested and found to meet the applicable threshold but have not been nominated or officially listed.</p>
<b>National Heritage List (NHL)</b>	<p>The NHL is a list of heritage places which have been identified as having one or more National Heritage values. To have National Heritage values a place must have been assessed as of outstanding heritage value to the nation against one or more of the nine National Heritage criteria. Places in the lists can have natural, Indigenous and/or historic heritage values, or a combination of these.</p>



Term	Definition
<b>National Heritage criteria</b>	Under s 324D of the EPBC Act, these are the criteria prescribed in the EPBC Regulations at reg 10.01A to establish if a place has outstanding heritage value to the nation for its natural, Indigenous or historic heritage values.
<b>National Heritage values</b>	National Heritage values are the legally listed values for which a place is included in the NHL. These can comprise one or more natural or cultural (historic or Indigenous) aspects such as significance for reasons of historical, research, aesthetic or social importance, or due to a place's significant rarity, creative or technical achievement, characteristic features of a class of place, association with important people or importance as part of Indigenous tradition.

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
<b>Place</b>	Site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
<b>Cultural significance</b>	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.
<b>Fabric</b>	All the physical material of the place including components, fixtures, contents, and objects.
<b>Conservation</b>	All the processes of looking after a place so as to retain its cultural significance.
<b>Maintenance</b>	The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.
<b>Preservation</b>	Maintaining the fabric of a place in its existing state and retarding deterioration.
<b>Restoration</b>	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.
<b>Reconstruction</b>	Returning a place to a known earlier state, which is distinguished from restoration by the introduction of new material into the fabric.
<b>Adaptation</b>	Modifying a place to suit the existing use or a proposed use.
<b>Use</b>	The functions of a place, as well as the activities and practices that may occur at the place.
<b>Compatible use</b>	A use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
<b>Setting</b>	The area around a place, which may include the visual catchment.
<b>Related place</b>	A place that contributes to the cultural significance of another place.
<b>Related object</b>	An object that contributes to the cultural significance of a place but is not at the place.
<b>Associations</b>	The special connections that exist between people and a place.
<b>Meanings</b>	Denote what a place signifies, indicates, evokes or expresses.
<b>Interpretation</b>	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
<b>Attribute</b>	A feature that embodies the heritage values of a place.
<b>Element/Component</b>	A part of an attribute, or individual spaces within a place.
<b>Authenticity</b>	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.
<b>Integrity</b>	<p>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:</p> <ul style="list-style-type: none"> <li>• includes all attributes and elements necessary to express its value;</li> <li>• is of adequate size to ensure the complete representation of the features and processes that convey the place's significance; and</li> <li>• suffers from adverse effects of development and/or neglect.</li> </ul>
<b>Policy (Conservation Policy)</b>	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.
<b>Guideline</b>	A statement framed to clarify or guide the implementation of a broader conservation policy, setting a preferred direction for such implementation.



# 1.0 Introduction

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## 1.1 Background

The 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.<sup>1</sup>

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 EPBC Act requires that a 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 its Regulations. A compliance table showing how this HMP meets the requirements of the EPBC Act and its Regulations is included at Appendix C. Additional text has been provided by the Memorial, in particular on the Australian War Memorial Development Project 2019–2028, provided 27 November 2021, at Sections 2.5, 5 and 6.

## 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 Commonwealth Heritage List (CHL) occurred in 2004 while entry in the National Heritage List (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

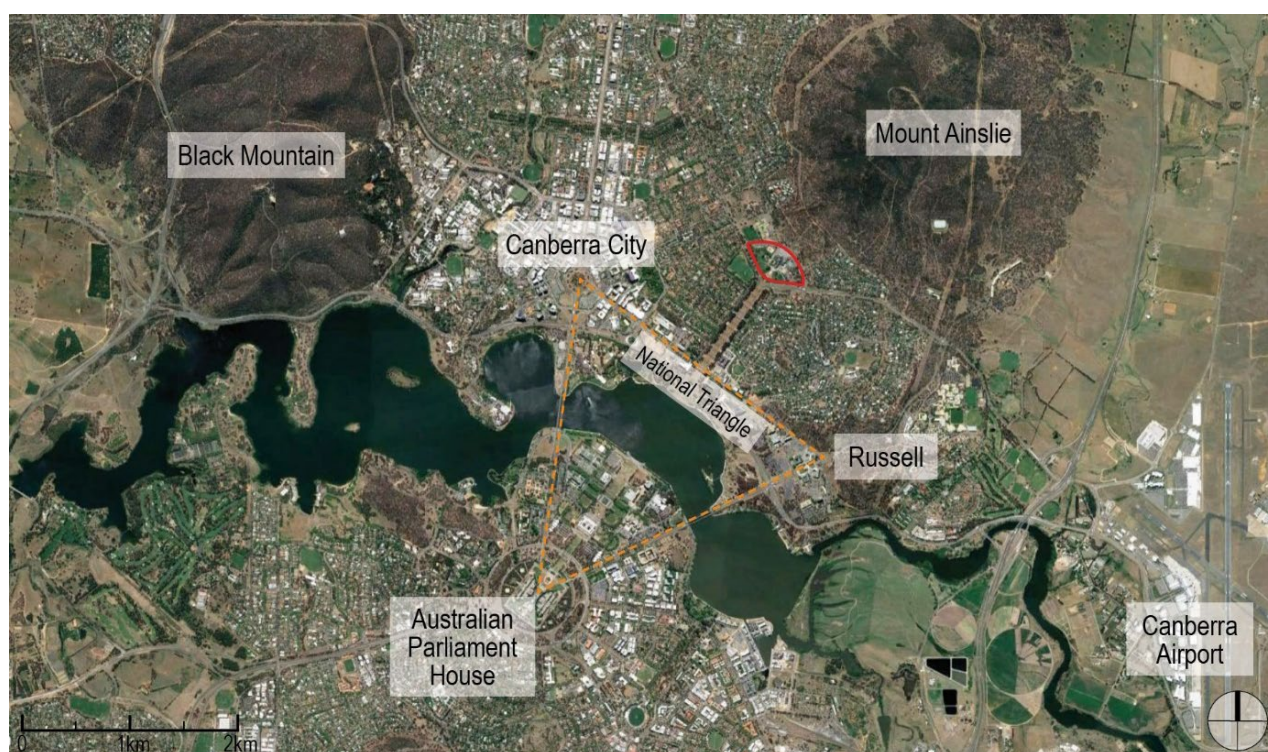
The AWM is located in the ACT suburb of Campbell and is bounded by Limestone Avenue to the southwest, Fairbairn Avenue to the southeast and Treloar Crescent to the north. It is sited in a crucial symbolic location at the terminus of the land axis of Walter Burley Griffin's plan for Canberra (refer to 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 (refer to Section 1.4).

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 (refer to Figure 1.2).

During the drafting this plan (September 2018–June 2021) the Memorial has scheduled the commencement of a development project at the AWM Campbell site. The development includes the removal and replacement of Anzac Hall, creation of a glazed link connecting the main Memorial Building and the new Anzac Hall, and a new Research Centre. These elements will be located in, and around, the main Memorial Building. This project has been approved under the EPBC Act, and the Memorial will manage the project in accordance with the conditions of this approval; this includes management of the project under the previous Heritage Management Plan (2011) under which the proposal was developed, submitted and approved.



**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.<sup>2</sup>

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.

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

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



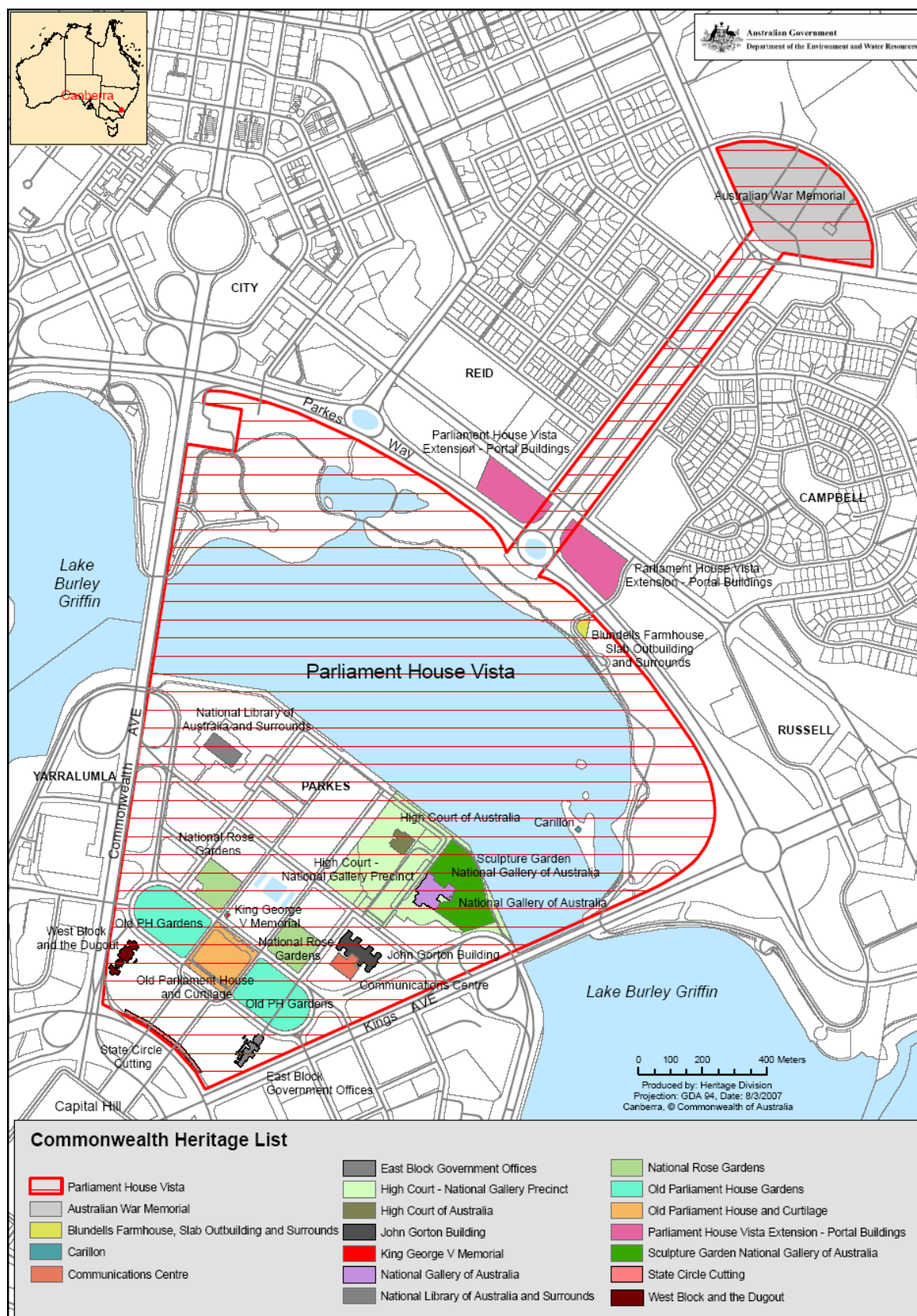


**Figure 1.2** The AWM, showing the CHL boundary in red. (Source: Google Earth with GML overlay, 2018)



**Figure 1.3** The NHL 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 August 2020.

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 the Building and Services Section within the AWM Corporate Services Branch 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*.<sup>3</sup> 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;
- Mirrabai (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 3.2.11 of this report.

## 1.7 Endnotes

- <sup>1</sup> Australian War Memorial 2017, *Australian War Memorial Corporate Plan, 2017-2021*, Australian War Memorial, Canberra, p 5.
- <sup>2</sup> Geoff Butler & Associates et al., *Anzac Parade, Canberra—Heritage Management Plan*, report prepared for National Capital Authority, August 2013.
- <sup>3</sup> 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

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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 CMP<sup>1</sup> 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,<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup> 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.<sup>5</sup>

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.<sup>6</sup>

By 1856 the local 'Canberra Tribe', presumably members of the Ngunawal, were reported to number around 70<sup>7</sup> and by 1872 only five or six 'survivors' were recorded.<sup>8</sup> 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 Flood<sup>9</sup> 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 (refer to 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 (refer to 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 (refer to 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 (refer to 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 mosaics 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 (refer to Figure 2.5). The Hall of Memory was finally opened in 1959 (refer to 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.



**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 initial installation of the Roll of Honour. (Source: Australian War Memorial, ID number 085709)

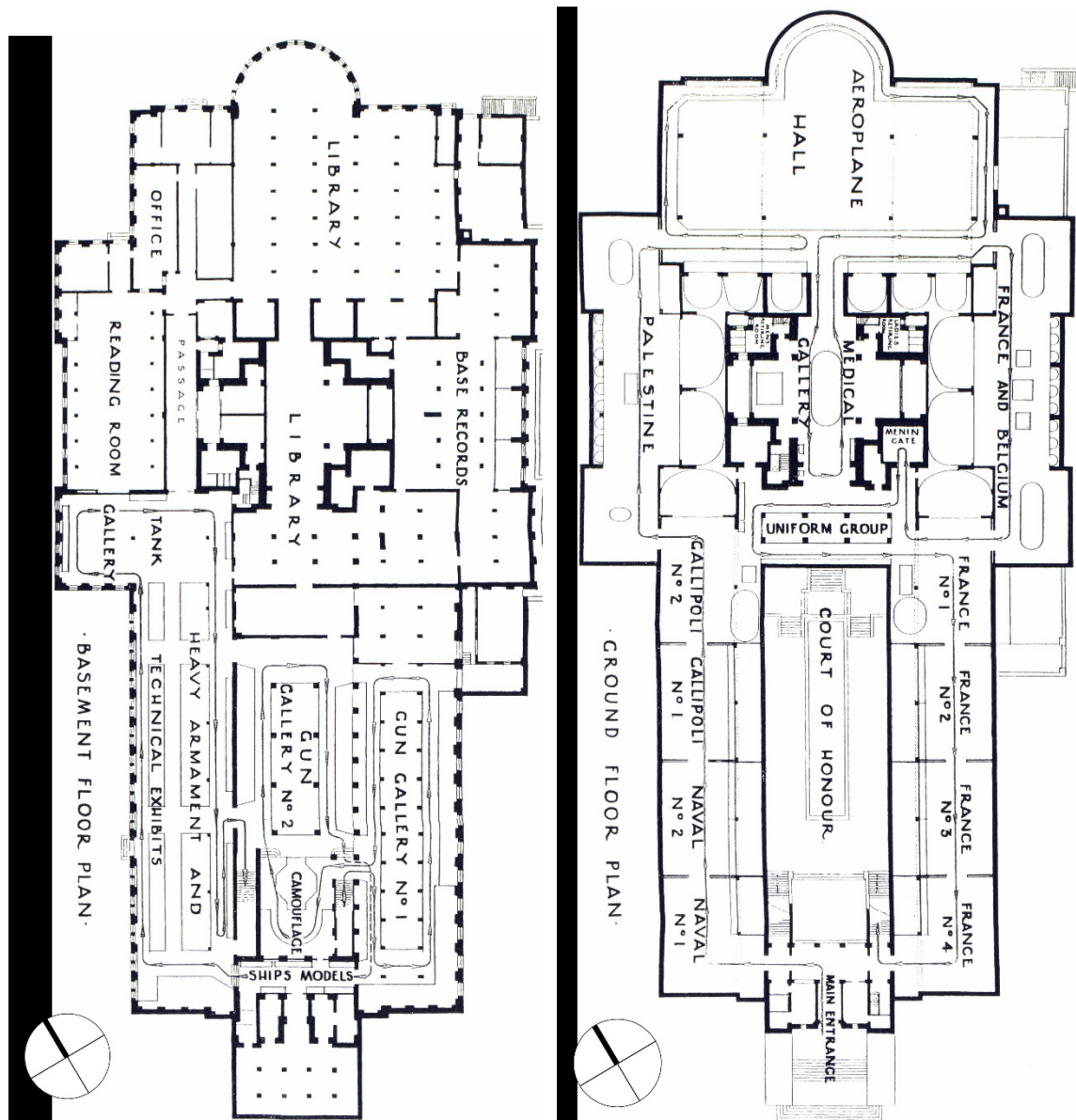
One of the outcomes of the long construction period was the evolution of enhanced display technology for the collection. Another was the advent of World War II. In 1939, the intended role of the AWM—to commemorate those who died in World War I, then known as the Great War—was reviewed. After much consideration, 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 Australian armed forces.<sup>10</sup>

## 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 (refer to Figure 2.10). In 1961 the Roll of Honour panels commemorating the dead of World War I were installed within the cloisters (refer to Figure 2.9). Supplementary panels commemorating later conflicts have continued to be installed since the 1960s, with the panels updated annually to reflect those involved in ongoing conflicts. 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 'Byzantinesque' 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 (refer to 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:<sup>11</sup>

*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.*

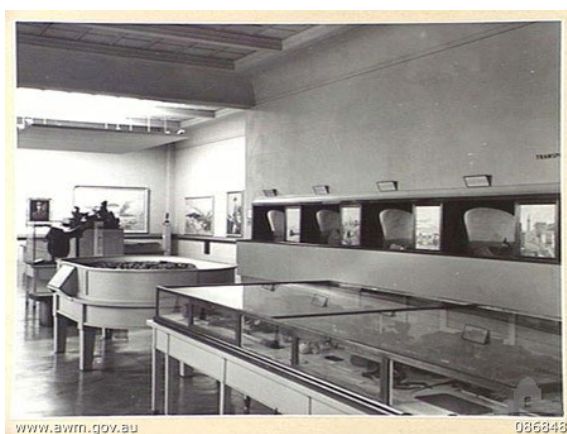
It has been suggested that with the interment of the Unknown Australian Soldier the meaning of the Hall of Memory has been clarified and entrenched as a national mausoleum and the heart of the AWM.<sup>12</sup> With the growth of the importance of 'heritage' through the 1990s, memorials to war have taken 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.<sup>13</sup> 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. 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 Royal Australian Institute of Architects (RAIA) 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 (1950–1953), Vietnam (1962–1975), the Malayan Emergency (1948–1960) and the Indonesian Confrontation (1962–1966) 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.

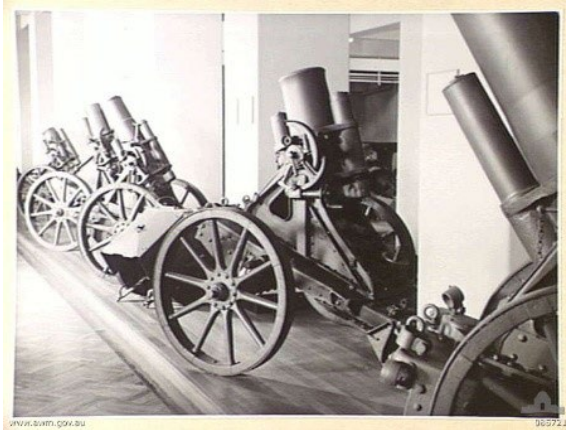
In 2004 the Parade Ground, on the southern face of the AWM, was redeveloped to improve access and comfort for spectators and dignitaries at ceremonial events. The design used the same materials as in the main Memorial building, in keeping with the national significance of this site. All of the existing 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.



**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 Maghaba 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)

#### **2.4.1 The Western Precinct—1999 to Present**

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.

#### **Western Precinct Memorials**

Since 1999 a number of memorials have been installed in the Western Precinct.

*General Sir John Monash (2018)*



**Figure 2.18** Sir John Monash sculpture, Australian War Memorial (Source: Australian War Memorial).

A sculpture of Sir John Monash was commissioned in 2016 to commemorate Sir John Monash's legacy as an outstanding general of the First World War and his dedication to civic duty in the years after the war. It comprises of a larger than life size bronze realist figure of the older Sir John Monash clothed in a suit and displaying his military medals, gazing outward on top of a plinth cast in cement to resemble a large outcrop of striated sedimentary rock.

Monash stands with one foot placed on a rocky rise, signifying his commanding view of Australia's destiny in its global context. The strength of his gaze and purposeful profile signifies his vision and leadership. His clothes intimate that he was a man of his time, however, the inclusion of the phrase "I am living and moving" asserts Monash's continuing centrality to Australian cultural life, the way his legacy still lives and moves in us today. He holds a notebook in his right hand, alluding to his great intellectual legacy as a moving and humane chronicler of the war, as well as one of its greatest tacticians and leaders. Symbolically, the rock functions both as a testament to Monash's intellectual strength and fortitude, but also to the burden of responsibility that fell to him during his service and public life. The concrete plinth also gestures towards Monash's pioneering work as an engineer in introducing reinforced concrete as a material in construction.

The modelling of the figure and fabrication of the plinth was carried out in the Visual Arts Workshops at Queensland University of Technology over a period of 4 months from October 2017. The figure and rings were cast in bronze at Billman's Foundry, Castlemaine, Victoria in March 2018.



*For Our Country (2018)*

**Figure 2.19** 'For Our Country' sculpture (Source: Australian War Memorial).

'For our Country' recognises the military service of Aboriginal and Torres Strait Islander peoples. It is a space in which to commemorate their service in all conflicts in which Australia's military has been deployed. It is also a place to contemplate the sacrifices that Indigenous Australians have made and continue to make in defence of Country.

The idea for the commission was raised in 2016, following national consultation on the Memorial's recognition and acknowledgement of Aboriginal and Torres Strait Islander service. Boyd and Edition Office's design was selected from a shortlist of submissions and approved by a group of Indigenous military personnel, curators, and local Elders.

In 2018 artist Daniel Boyd, a Kujala/Gangalu/Kuku, Yalanji/Waka, Waka/Gubbi Gubbi/Wangerriburra/Bandjalung man from North Queensland, and Edition Office architects were commissioned to design a new sculpture for the Memorial Sculpture Gardens that recognised and commemorated the military service and experiences of Aboriginal and Torres Strait Islander people.

For our Country takes the form of a sculptural pavilion that measures 11 metres wide and 3 metres high, set behind a ceremonial fire pit within a circular stone field. From the front of the pavilion visitors see a wall of two-way mirrored glass covered in thousands of transparent lenses that reflect the viewer and the Memorial.

Connection to landscape is important to Aboriginal and Torres Strait Islander culture. The memorial contains soil deposited from Aboriginal and Torres Strait Islander Nations across Australia. The artist intended that each Nation be commemorated in this place, where the soil of their Country joins the many lands our ancestors have defended and from which they came to serve Australia.



*Flanders Field Memorial Garden (2013)*



**Figure 2.20** Flanders Field Memorial Garden (Source: Australian War Memorial).

The Flanders Fields Memorial Garden is set within a formal grass court in the Australian War Memorial's Western Precinct. An adjacent bronze plaque includes a dedication listing the Australian divisions that fought in Flanders, their insignia, and the cemeteries in which their members are buried.

The Garden is a commemoration of the Great War and, in particular, the 12,000 Australian lives lost in Belgium in 1917, of whom 6,000 have no known graves and are named on the Menin Gate Memorial in Ieper.

Work on the garden began in 2013, four years after the Flemish and Australian governments signed a Memorandum of Understanding for cooperation between Australia and Belgium to increase community understanding and recognition in their respective countries of their shared history of the twentieth century's World Wars.

The commemorative text of John McCrae's poem "In Flanders fields" is inscribed atop the Garden's low stone walls. The overlapping text is designed to encourage visitors to experience the garden from every aspect as they walk around it in commemorative reflection. Much of the soil in the garden has come from areas of Flanders: It was collected in 2015 and 2016 with the assistance of the Commonwealth War Graves Commission from the Tyne Cot Cemetery and many of the battlefields in which Australian soldiers fell. The soil was shipped to Australia for treatment in early 2017 before being mixed with Australian soil and added to the garden. It is within this soil that the poppies will continue to grow.

The Memorial gratefully acknowledges the support of the Flemish government, the Commonwealth War Graves Commission and the Australian Embassy to Belgium and Luxembourg and Mission to the European Union and NATO.

*Animals in War (2009)*

**Figure 2.21** Animals in War memorial (Source: Australian War Memorial).

The Animals in War Memorial is a joint project between the Australian War Memorial and the Royal Society for the Prevention of Cruelty to Animals (RSPCA).

The memorial commemorates those animals that served alongside Australians in all conflicts. It recognises the practical and psychological roles animals have played during times of war and conflict. The Animals in War Memorial incorporates as its centrepiece a large bronze horse head, the only remaining fragment from the original Desert Mounted Corps memorial. The Desert Mounted Corps memorial was designed by Charles Web Gilbert, temporarily worked on by Paul Montford and completed by Sir Bertram Mackennal. It was installed in Port Said, Egypt and unveiled in 1932 by Australia's wartime Prime Minister Billy Hughes. In 1956 the Desert Mounted Corps memorial was destroyed by rioters during the Suez Crisis. The remaining fragments of this memorial were returned to Australia. A new memorial, made by Ray Ewers and modelled on the original Gilbert design, was installed and unveiled by Sir Robert Menzies at Albany, Western Australia in 1964. A version of this was also installed on ANZAC Parade, Canberra and unveiled by Prime Minister John Gorton in 1968.

Artist, Steven Holland, has positioned the bronze horse head upon a tear shaped plinth made of granite. The height of the plinth allows the memorial to be accessible, encouraging visitors to engage with the horse's head in the same way they might have a personal interaction with animals generally. The horse head is a poignant relic, rich in history, drama and emotion. It provides a tangible link to all animals and in this new setting is a sensitive and symbolic memorial for all animals that have served in war.

### *Future Memorials*

The Site Development Plan (SDP) defines Memorial Placement Principles for the addition of new memorials across the site in the future.<sup>14</sup>

As at November 2021 the Memorial is engaged with stakeholders to develop new memorial sculptures relating to Australia's wartime nurses, the 'sufferings of war and service' and the impact of war on the

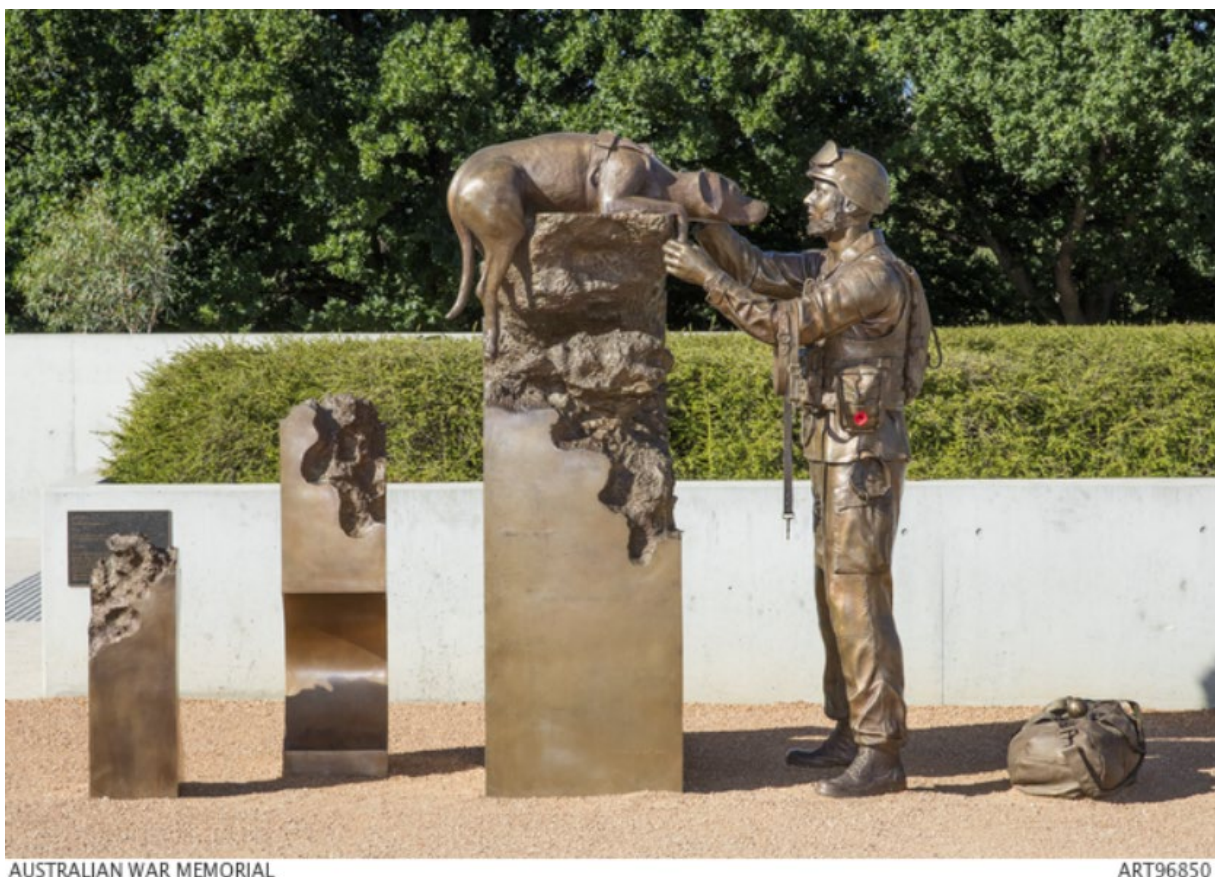


families of those who have served and serve today. Each of these sculptures is being developed in accordance with the SDP and in close co-ordination from the affected communities.

#### 2.4.2 The Eastern Precinct

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 café, 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.

Memorials installed in the Eastern Precinct include the 'Elevation of the Senses' (2015) memorial.



**Figure 2.22** Elevation of the Senses (Source: Australian War Memorial)

This sculpture commemorates the vital role and contribution of Explosive Detection Dogs and their handlers in war.

The tunnel through the base of the sculpture alludes to the rigorous training undertaken by the dogs, while the rocky outcrops atop the columns represent the foreign landscapes to which the dogs and their handlers are deployed. The elevation of the dog on the central column, where it crouches eye-to-eye with its handler, highlights the deep bonds that are forged between the two, as well as the mutual dependence on which their work is based. The configuration of the columns refers to the agility and obstacle courses undertaken by the dogs, as part of their training. Within the main column is a hidden cache of weapons, visible only from the back of the sculpture in order to illustrate the danger of buried

IEDs or hidden weapons that only the dogs can find with their heightened sense of smell. Sitting in the bag, which forms the smallest component of the sculpture, is a tennis ball. The tennis ball is an integral part of the dog's training, as well as a valuable reward when the animal has located explosives. Ewen Coates (1965- ) is a Melbourne based sculptor and painter.

In 2020 an expansion of the underground parking facility beneath Poppy's Café was completed as part of the enabling works preceding the Memorial's Development Project. In addition to delivering an additional 123 permanent parking spaces for visitors the expansion also provides for additional bicycle storage and is plumbed to provide charging stations for electric bicycle and scooters in future.

During the major construction works period of the Development Project a temporary car park has been created on the upper level of the underground car park to the temporary increase in traffic associated with trade works. At the completion of the Project in 2028 this area will be returned to a native bushland state in keeping with the broader landscape heritage values of the Eastern Precinct.

Under the Memorial's SDP this area is designated as a site for possible future expansion for collection services buildings and the new underground car park structure has been designed to accommodate a two storey building above ground if necessary.

## **2.5 Australian War Memorial Development Project 2019-2028**

On 1 November 2018, the Australian Government approved, and committed funding for the Australian War Memorial (Development Project (the Project)). This section includes text provided by the Memorial.

The scope of the Project is to construct additional exhibition spaces to enable the Memorial to continue to comply with the Australian War Memorial Act 1980; to equitably tell the stories of all Australian servicemen and women who have served overseas in conflicts and operations. This section provides additional information, prepared by the Memorial, on the background and development of the Project.

### **2.5.1 Project Development**

In 2014 the Memorial identified, through its business planning process, the need to examine how it would tell the stories of recent and then ongoing service in wars and on peacekeeping and peacemaking operations. This was included as a priority in its 2014-17 Corporate Plan and research undertaken into possible ways to meet this need.

In 2017 the Memorial received funds under a New Policy Proposal to Government for an Initial Business Case (IBC) to examine this need.

The IBC was scoped to examine the following four key issues:

- a lack of capacity to provide equitable coverage of conflicts and operations;
- a lack of capacity to describe a broader description of war;
- a lack of circulation space; and
- poor accessibility and access.

### **2.5.2 Initial Business Case (2017)**

The Initial Business Case (IBC) undertook an initial, broad, approach to examining the four key issues presented above before moving to more detailed examination of options

The broad options were considered in five categories. Each of the solutions considered within each category was not a holistic approach to meet the need for the Project, but a measure that could contribute to a holistic solution. The five categories, including the base case option of “do nothing” were:

(a) Do Nothing

This is the current scenario and does not provide for any changes to be made to the function, buildings or operations of the Memorial at the Campbell site.

(b) Managed Based Approaches

Options to define solutions to the Memorial’s existing challenges through minor operational changes, without significant capital expenditure.

(c) Commercial and Leased Space

Options to consider the extent to which the existing constraints of the Memorial could be mitigated, either nearby to, or remote to, the Memorial, through the leasing of exhibition or storage space.

(d) Adaptive Reuse

Options to consider how the existing facilities at the Memorial might be adaptively re-used to allow for additional exhibition space. Allows for minimal capital works expenditure.

(e) Construction

Options to undertake capital works to reduce or eliminate the existing constraints on the Memorial.

### **Initial Business Case Options Analysis**

Within each IBC category, except for the base case of ‘do nothing’, a more detailed series of options were examined.

(a) Management-based approaches assessed were:

- i. Restrictions on the number and timing of visitors;
- ii. Use of the Memorial’s Mitchell storage facility;
- iii. Additional travelling exhibitions/relocatable satellite facility;
- iv. Travelling exhibitions to state capital museums, memorials/shrines; and
- v. Travelling exhibitions to existing Defence museums.

(b) Commercial and leased space options assessed were:

- i. Lease Anzac Park East or West;
- ii. Offsite leased exhibition space; and
- iii. Offsite leased storage, administration and back of house functions.

(c) Adaptive reuse options assessed were:

- i. Refurbishment of Campbell site;

- ii. Refurbishment of the Administration Building and Bean Building; and
- iii. Refurbishment of the Mitchell site.

(d) Construction options assessed were:

- i. Initial redevelopment for the current requirement;
- ii. Staged redevelopment onsite for immediate critical constraints;
- iii. Develop the precinct for the likely future requirements;
- iv. Satellite facility at Anzac Park East and West;
- v. Alternative initial redevelopment for the current requirement;
- vi. Satellite facilities in surrounding area (Goulburn, NSW; Fairbairn, ACT); and
- vii. Satellite facilities in other States/Territories.

### **Initial Business Case—Conclusion**

The conclusion of the IBC assessment was that in order for the Memorial to meet its obligations as defined in the Australian War Memorial Act 1980 and to meet the future needs of the Memorial there was a requirement to undertake construction and refurbishment of existing assets at the Memorial's Campbell site.

This was primarily based on the requirement for the Memorial to maintain its social significance at the heart of national commemoration, and the belief that all Australian servicemen and women deserve to be commemorated equitably at the Memorial.

### **2.5.3 Detailed Business Case—Development of Options**

As part of the Initial Business Case process the Australian government accepted the Memorial's recommendation that the option that best met the need for the Project was the construction of additional gallery space on the main Memorial site at Campbell. This led to the development of a Detailed Business Case in 2018.

The Detailed Business Case commenced with the development of a User Requirements Brief which investigated and recorded the specific project requirements through a detailed analysis of each of the Memorial's three functions. Concurrent with the development of the User Requirements Brief, detailed investigations into the conditions and constraints of both the existing buildings and the site were undertaken.

On completion of the User Requirements Brief and the site investigations, a Functional Design Brief was developed. The Functional Design Brief set down the specific functional and spatial requirements for the Project. This Functional Design Brief included an analysis of the conflicts and operations and the amount of space required to appropriately and equitably tell those stories.

The Functional Design Brief was approved by the Memorial Council which formed the basis of the Project cost and built outcomes proposed to Government as part of the Detailed Business Case submission. The Functional Design Brief also established the requirements to be delivered through the design process.

## Design Outcome to be achieved through Detailed Business Case Stage

The design outcomes from the Detailed Business Case process were intended to identify the broad scope and develop, analyse, and assess locations for the additional space to be created for the Project.

### Precinct Solution for Additional Gallery Space—Options Development

At the start of the design process, a four-day design charrette was conducted in which five senior architects and ten Memorial staff participated. As part of the design charrette, all possible options to create additional space to meet the User Requirements Brief were considered. The outcome of the four-day charrette was that four design options were selected to be further developed. These were based primarily on four key variables being:

- the location of a second entrance;
- the location of new gallery space;
- whether the Glazed Link was included; and
- the location of the additional car parking.

There were a number of project elements that were consistent with all options such as the Main Building Refurbishment, Bean Building Refurbishment and Extension, and the construction of a Research Centre between the existing Bean Building and Poppy's Café.

The four options and their key elements in summary are:

Option 1	Second Entrance	South underground
	New Gallery Space	North underground
	Glazed Link	Yes
	Additional Car Parking	Above ground to the north
Option 2	Second Entrance	East underground
	New Gallery Space	North above ground
	Glazed Link	No
	Additional Car Parking	Underground to the east
Option 3	Second Entrance	South underground
	New Gallery Space	East underground
	Glazed Link	Yes
	Additional Car Parking	Above ground to the north
Option 4	Second Entrance	West above ground
	New Gallery Space	East underground (in existing car park)
	Glazed Link	Yes
	Additional Car Parking	Multi-level on existing western car park

### Project Elements Consistent Across all Options

The Main Building refurbishment, Bean Building refurbishment and extension, and the construction of a Research Centre between the existing Bean Building and Poppy's Café were consistent in the development of all options, and therefore were not highlighted in the options selection. These elements

and how they interfaced with the options were considered as part of a holistic option that delivered the full Functional Design Brief.

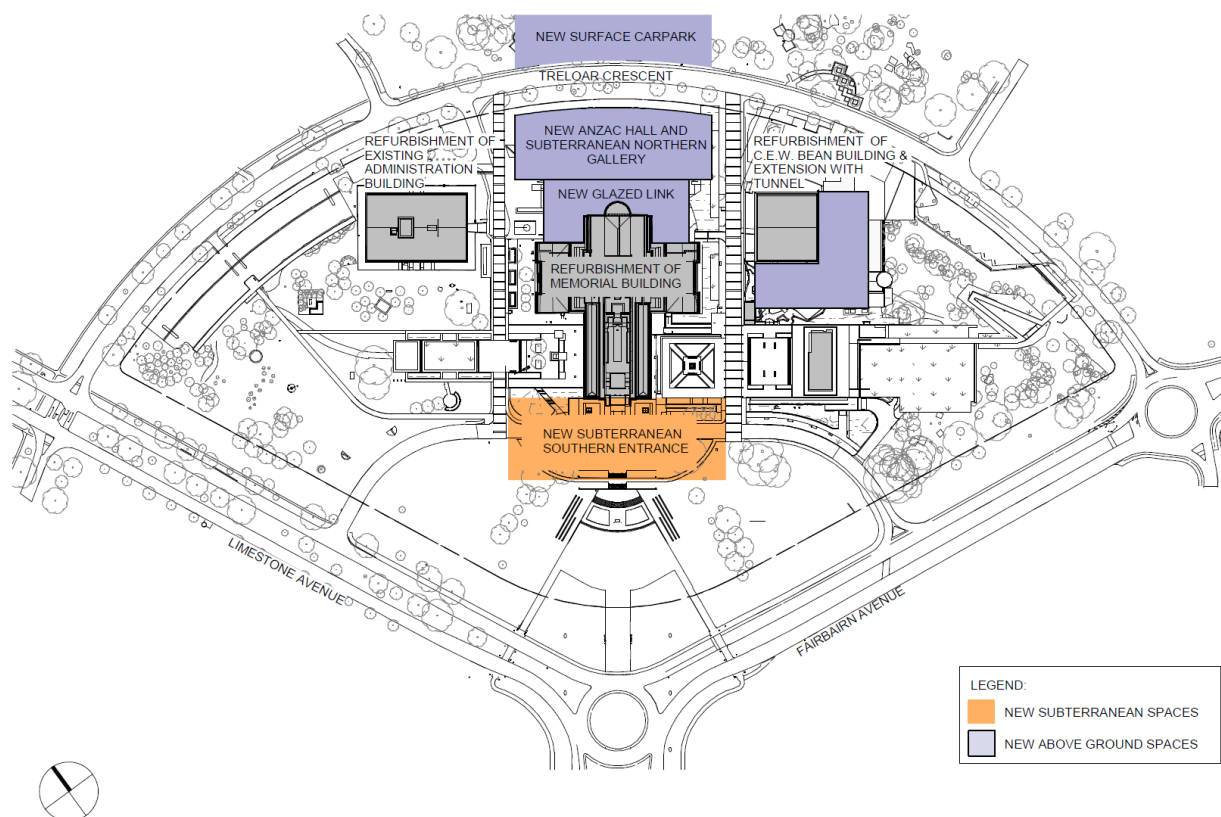
### Development Options Considered

#### *Option 1 – Gallery Space Underground to the Immediate North of the Main Building*

Option 1 included the following key locations of additional space:

- Second Entrance                      South underground
- New Gallery Space                      North underground
- Glazed Link                              Yes (between New Gallery Space and rear of Main Building)
- Additional Car Parking              Above ground to the north

Option 1 originated as the JPW Masterplan 2017 and was amended to the assessed design solution through the early design process. The basis of this design was a desire to keep development on the site as compact and easy to navigate as possible, with new galleries close to the heart of the Main Building whilst maintaining the north-south axis.



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SITE PLAN - PRELIMINARY DESIGN OPTION 1

**Figure 2.23** Option 1 Additional gallery space to the immediate north of the Main Building, with Glazed Link included (Source: Australian War Memorial).

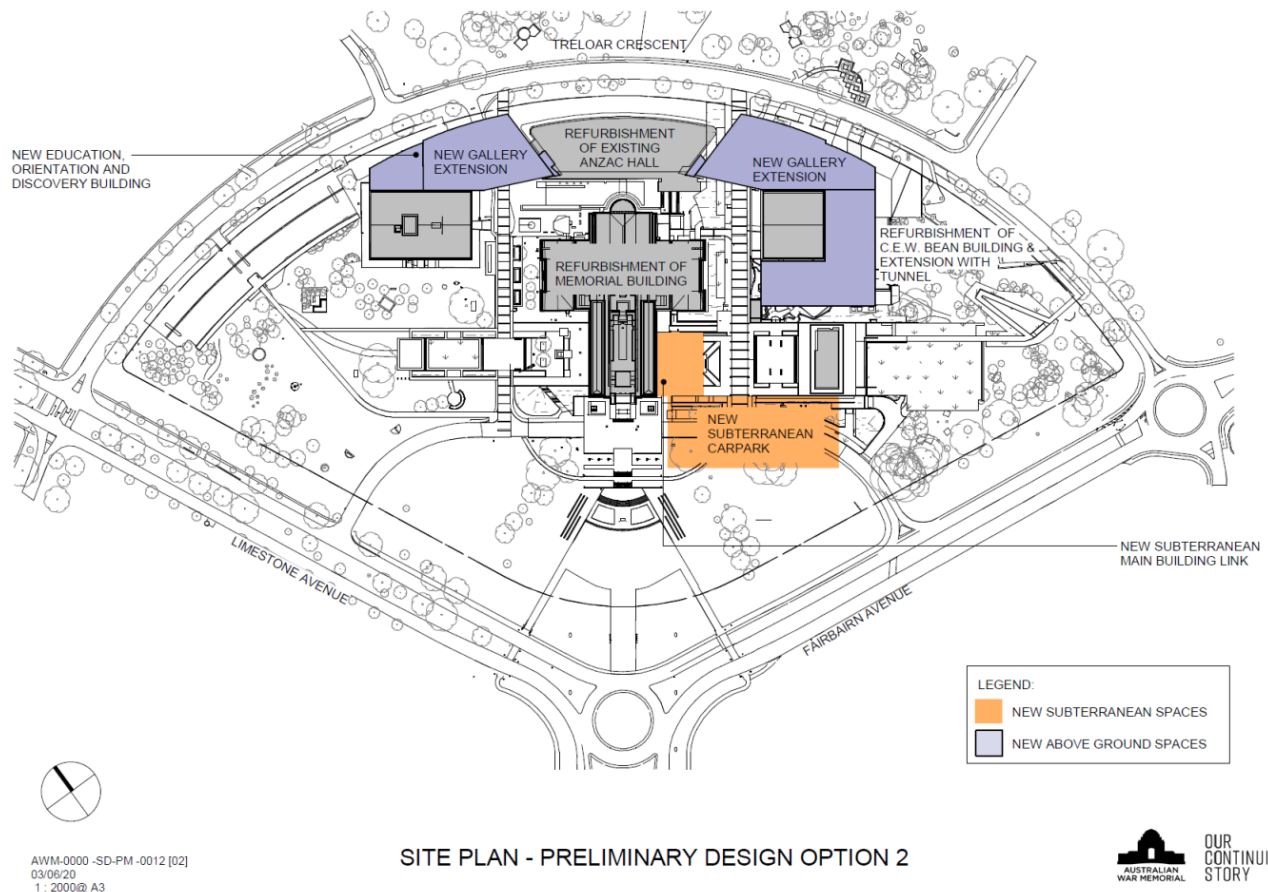


### *Option 2 – Gallery Space Underground to the East of the Main Building*

Option 2 included the following key locations of additional space:

- Second Entrance                      South underground
- New Gallery Space                    East underground
- Glazed Link                            Yes
- Additional Car Parking              Above ground to the north

The basis of this design option proposes a subterranean development of the site that is primarily below ground to the east of the Main Building. A southern entry is provided in a similar way to what is proposed in Option 1. The basis of the design was to test a fully subterranean option using the rising land to the east, therefore minimising visual impact across the site and maintaining the primacy of the Main Building. This provided galleries in close proximity to the Main Building, but on a parallel north-south axis rather than along the main north-south axis.



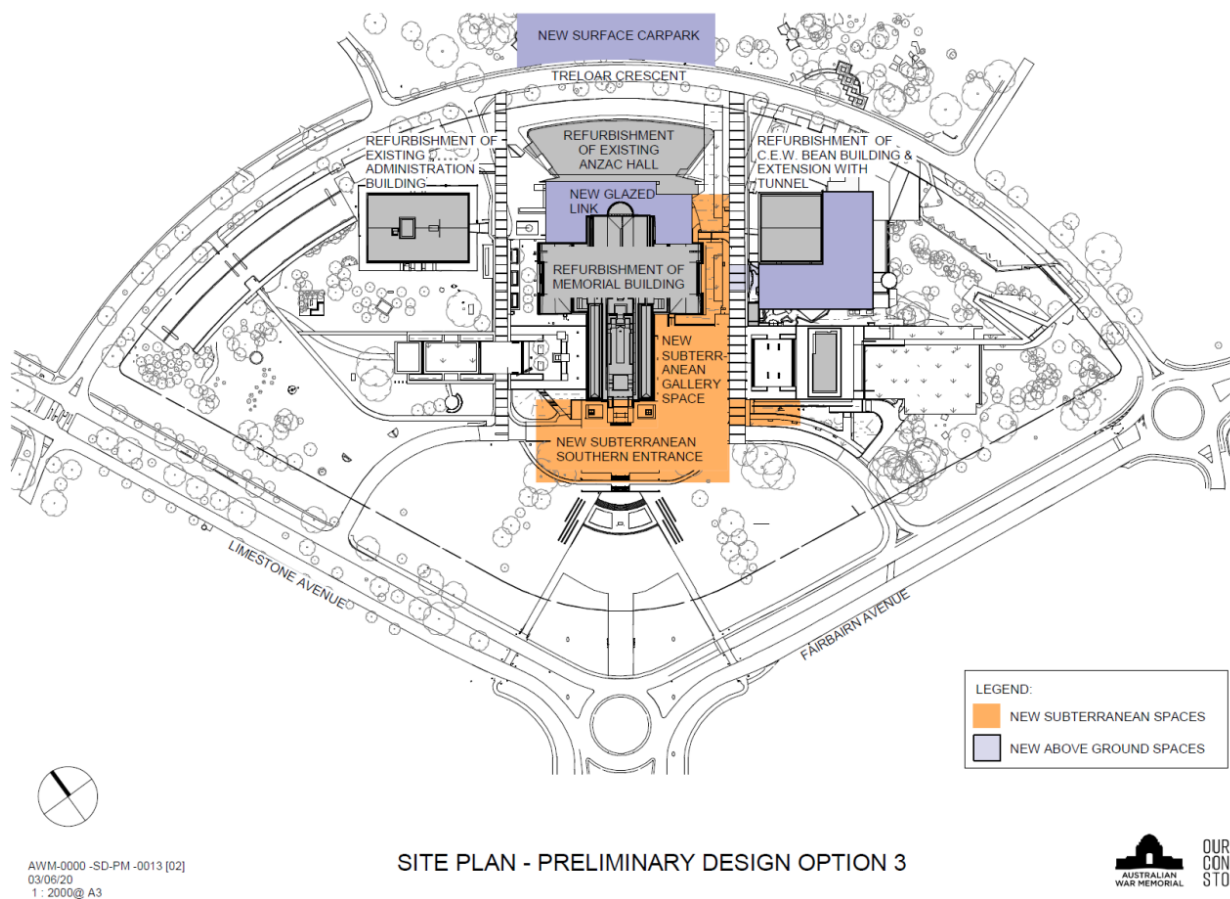
**Figure 2.24** Option 2 – Additional gallery space to the east and west of Anzac Hall (Source: Australian War Memorial)

*Option 3 – Gallery Space to the North to be connected to the East and West of Anzac Hall*

Option 3 included the following key locations of additional space:

- Second Entrance East underground (in existing car park)
- New Gallery Space North above ground
- Glazed Link No
- Additional Car Parking Underground to the east

The basis of this design option proposes that additional gallery space required to achieve the Functional Design Brief is achieved via gallery extensions through eastern and western connections to Anzac Hall. The new northern galleries were repositioned within the Memorial's precinct to reduce environmental impacts and planning and approval risks



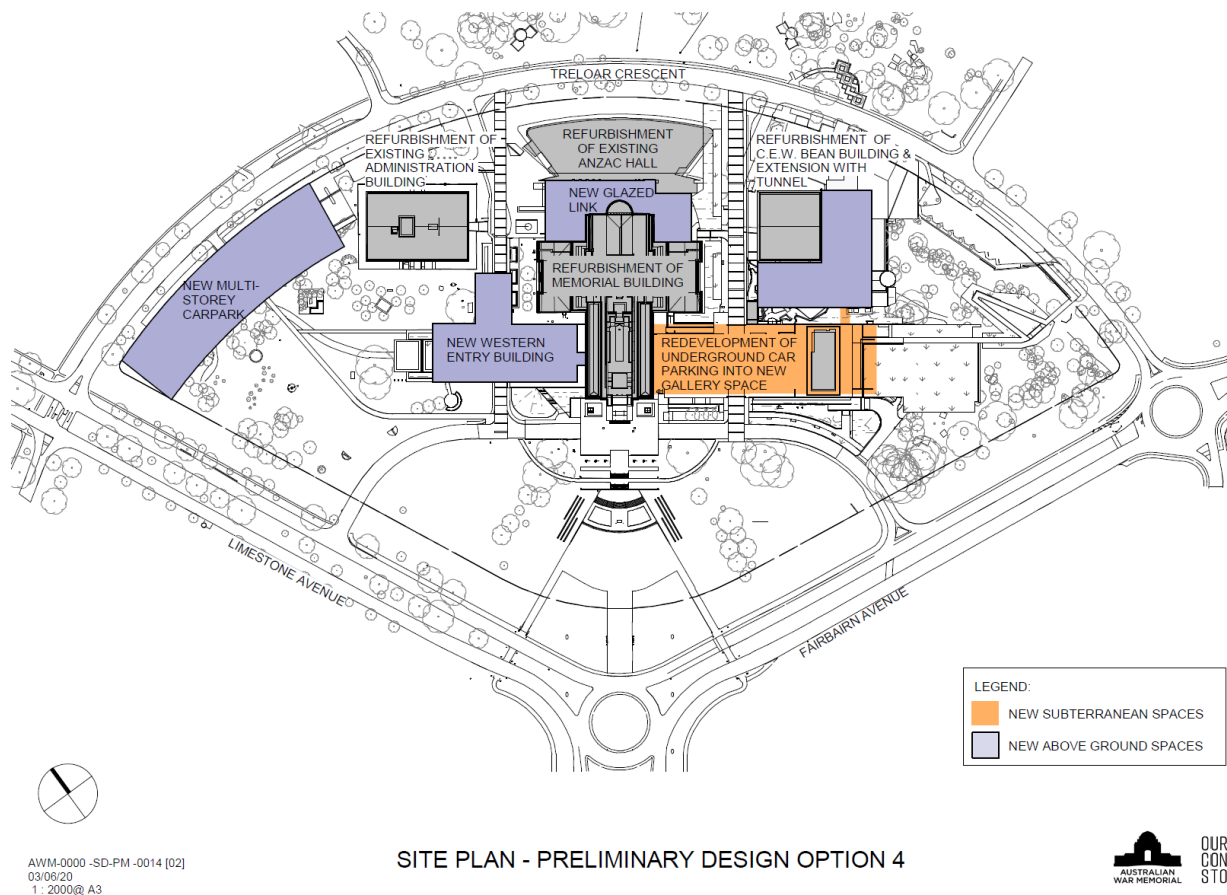
**Figure 2.25** Option 3 – Additional gallery space underground to the east of the Main Building (the only above ground change is the glazed link between the Main Building and Anzac Hall) (Source: Australian War Memorial).

### *Option 4 – Above Ground Western Entrance and Gallery Space to the East of the Main Building*

Option 4 included the following key locations of additional space:

- Second Entrance                      West above ground
- New Gallery Space                      East underground (in existing car park)
- Glazed Link                              Yes
- Additional Car Parking                  Multi-level on existing western car park

The basis of this design option proposes the use of the underground car park space directly adjacent to the east of the Main Building as gallery space, and an alternative entry to the west of the Main Building that is related to a new above ground car park structure at the western end of the site. This option uses the fall of the land to the west to enable the top of the western extension to be set to the existing ground level of the existing underground car park to the east which results in the two sides of the Memorial being symmetrical as viewed from Anzac Parade



**Figure 2.26** Option 4 – New entrance pavilion to the west and gallery space underground to the east

### **Assessment of the Options**

Each of the four options was evaluated using a multi-criteria assessment to facilitate a comparable evaluation of each option. This approach was based on the following core principles that each option must satisfy the requirements of the Functional Design Brief. All options considered included an equal amount of additional gallery space, to enable a direct comparison between preliminary designs on the

basis of value for money. The assessment comprised of 57 individual criteria which assessed each of the shortlisted options on its technical merits, financial impacts and capacity to support the Project objectives as follows:

- Technical (30 per cent weighting)
- Financial (30 per cent weighting)
- Project Objectives (40 per cent weighting)

Heritage was considered in both the technical evaluation and in the Project objectives related to Objective 1 – Maintain the National Significance of the Memorial.

### **Heritage Considerations of Options Assessment**

Heritage was considered from a relative perspective with the aim of understanding and assessing how all options would impact physical and social heritage values. Overall Options 1 and 3 had the least above ground physical scale as Option 3 included a new entrance and gallery space both underground whilst retaining Anzac Hall, and Option 1 replaced Anzac Hall with a building of similar above-ground scale with a new second entrance underground as well. Options 3 and 4 had an increase in above ground structure with Option 3 including above ground space to the north to form an arc between the Administration Building and the Bean Building with Anzac Hall in the middle of the arc, and Option 4 included a new Western Entrance pavilion at a similar distance from the Main Building as Poppy's Café. Whilst physical scale is not itself a heritage assessment, it has a direct impact on the ability to manage the overall heritage outcomes. The specific comparisons of key heritage impacts are:

- Views of the Building in-the-round

Three of the options included the Glazed Link which allowed a greater appreciation of the Main Building from the north, due to the immediately adjacent placement of occupied space. The option with the highest impact was Option 2 as it both prevented a clear view of the Main Building from Treloar Crescent due to the new gallery structures, and the absence of a Glazed Link meant the adjacent space would remain unoccupied by visitors. Option 4 shrouded a greater extent of the Main Building with the entry pavilion located to the west, although the link gallery between the western entry pavilion and the Main Building was below the lower level of the Main Building so the majority of the Main Building remained visible in-the-round.

For the three options that included the Glazed Link, the intent was that the viewing in-the-round requirement would be met as the Main Building would be able to be viewed through the glazed walls from a distance, while benefiting from the immediate adjacent space being occupied by the public.

- Parliament House View

All four options had minimal impact on the front of the Main Building; however, there were differing impacts from the south closer to the Memorial. Option 4 included a western entry pavilion, however due to the fall of the land this would not have been visible until a person was on the Main Building forecourt however, it did add to the built form along the line of the front of the Main Building.

- Mount Ainslie Views

Option 2 will have the most significant impact on the Mount Ainslie views as it creates a ring of buildings along Treloar Crescent. Options 1, 3 and 4 will have a similar impact with the most significant impact across the options being the inclusion of the Glazed Link in the view from Mount Ainslie.

- Impact on Anzac Hall

Anzac Hall was described in the Memorial's Heritage Management Plan (2011) as a 'modern, flexible exhibition hall of 3,000 square metres to display the AWM's collection of large technology objects'. The design itself was commended for the manner in which it retained views of the Main Memorial Building 'in the round' and its 'unobtrusive' nature which ensure it did not overwhelm the Main Memorial Building.

The exhibitions in the hall consisted of four main areas with the first three opened to the public at the same time as the building itself: 'Striking by night', 'Sydney under attack', 'Our first naval victory', and 'The ANZAC Spirit'. These exhibitions were subsequently joined by the First World War aviation display 'Over the Western Front'.

In 2005, after the installation and display of the first three highly regarded exhibitions and four years after its completion, ANZAC Hall received the RAIA's Sir Zelman Cowen Award for public buildings for design excellence.

Anzac Hall was also included as part of the Memorial's formal heritage listings and noted for its contributions to the aesthetic values of the place and, particularly through its exhibitions, its contributions to the Memorial's social significance and its connection to significant people and events in Australia's history.

The importance of the ongoing heritage management of Anzac Hall, including its physical fabric and exhibitions, as part of the Memorial's overall heritage management responsibilities was highlighted the Memorial's Heritage Management Plan (2011).

These heritage values, and the policy of ensuring the presentation of Anzac Hall, were discussed extensively in the context of the proposed replacement of Anzac Hall through this options assessment process. In addition to heritage matters the potential environmental costs of the replacement of a relatively 'young' public building and in terms of heritage impacts also formed part of the assessment.

Option 1 was the only option which involved the demolition of Anzac Hall, however Option 2 would have materially impacted the architecture of Anzac Hall with connections to either side.

Despite the options assessment highlighting the greater heritage and environmental strengths of Options 3 and 4 it was determined that Anzac Hall, designed in the 1990's to display 'Large Technology Objects' in a 'museum theatre' environment focussing on the World Wars was not well suited to being expanded or modified to meet the established need of the Memorial to better tell the history of the large number of smaller scale peacekeeping, humanitarian and conflicts Australia had been involved in since 1975.

It was in this broader understanding of the Memorial's heritage significance as it relates to social heritage values and the connection to significant people and events in Australia's history, noting that the ongoing ability of the Memorial to tell significant stories is important, as well as its physical fabric, that the assessment concluded that Option 1, despite the replacement of Anzac Hall with a new purpose built structure, was the preferred option.

- Risk to the Main Building Fabric

Options 1 and 3 proposed a second entrance into the Main Building at the lower level through an existing plant room under the current entry stairs. Whilst the entry was located under the Main Building, the risk was limited there is an existing plant room which creates a structural opening supported the entry into the building. Option 3 required a link into the lower level of the Main Building

at a number of points as well as excavation close to the Main Building along the eastern face. This was a substantial risk that was taken into consideration, noting works of this scale have been successfully undertaken in other heritage buildings.

- **Social Heritage Considerations**

All four options proposed a solution which included a second entrance that connected to the lower level of the Main Building and would require a design outcome that maintained a strong link to the Commemorative Area. Option 1 provided the additional gallery space immediately to the north of the Main Building, and a new entrance immediately to the south while retaining the current geographical centre of the Memorial. The other options moved the geographical centre away from the Commemorative Area (Option 2 to the north, Option 3 to the east and Option 4 to the south). Option 1 also maintained the strong north-south visitor journey, whereas the remaining options created alternative visitor journeys. Option 2 also created a parallel axis that meant visitors could bypass the Main Building.

- **Overall Assessment**

- Option 1 was assessed as having a significant impact with the demolition of Anzac Hall, however the Memorial considered this option to be strong in other key heritage areas. Option 1 was significantly stronger with regard to social heritage as it maintained the primacy of the Main Building, channelled all visitors through the centre of the Main Building and provided gallery space adjacent to the heart of the Memorial.
- Option 3 was the best option for physical heritage as it had no above ground impacts except for the Glazed Link to the existing Anzac Hall.
- Option 2 created an envelope around the north of the Main Building which impacted on the Main Building in-the-round.
- Option 4 created an above ground interface with the Main Building which was assessed as having a significantly negative impact as it would also reduce the view of the Main Building in-the-round.

## **Preferred Option**

Option 1 was identified as the preferred option by the Memorial Executive, and was subsequently endorsed by the Memorial's Council. The proposed options were not the final design outcomes but served as an indication of where the major additional space would be constructed. Option 1 was considered the only option that met all of the Project objectives. Option 1 was assessed as the highest-ranked concept and provided the Memorial with a solution that:

- delivered additional space as close as possible to the Hall of Memory to ensure all galleries were as close as possible to the heart of the Memorial and that all conflicts included in the new space were treated on an equitable basis;
- provided the strongest social heritage outcomes with connectivity to the Commemorative Area as it channelled visitors through the Main Building;
- delivered additional space in the most compact setting and close to the primary circulation network;
- provided clear circulation flow to improve the visitor experience;



- maintained the north-south axis and existing vista;
- minimised above ground increase to the building footprint;
- involved one low risk connection into the Main Building façade; and
- enabled the construction of large flexible spaces in the New Anzac Hall that can accommodate Large Technology Objects as part of the galleries.

### **Options That Were Not Selected**

Option 1 was considered to be the best overall outcome including heritage considerations. Whilst the other outcomes were not specifically rejected, simply rated lower than Option 1, there were clear reasons why they were not selected. A summary of the key reasons why each of the other options were considered less suitable than Option 1 are:

#### **Option 2**

- This option was not selected. Whilst it left the front of the Memorial completely unchanged, it did not meet the brief as:
  - the visitor journey would have required visitors to travel across the Anzac Hall link bridge and then for over an additional 100 metres to either side. This was considered not reasonable for a visitor journey, particularly with the Memorial's elderly demographic and therefore was assessed as low value for money;
  - the design solution that “enveloped” the Main Building would have made the Memorial feel enclosed, prevented seeing the building in-the-round from some northern vantages and prevented the feel of the Memorial being connected with Mount Ainslie;
  - the Memorial would feel disconnected with the geographic centre of the Memorial moved to the north. This would detract from the primacy of the Commemorative Area;
  - those conflicts represented in the galleries at the extremity of the extension to Anzac Hall, which would likely be visited less than the existing galleries, would be considered less importance than those in the Main Building; and
  - due to the spread out nature of the facility there would be a requirements for significantly more staff, operating costs and the need for an emergency and functional entrance to the rear.

#### **Option 3**

- This option was not selected. Whilst it had minimal above ground impact, it did not meet the brief for several reasons:
  - to achieve connectivity to the Main Building and be functional for the Memorial to operate there was a requirement to have connections at a number of places to the lower level of the Main Building. This posed a risk to the fabric of the lower level of the Main Building;
  - the option created a parallel path to the Main Building to the east which would have moved the geographic centre and drawn visitors away from the Commemorative Area and created a potentially confusing wayfinding approach; and

- was significantly more expensive than the other options.

#### Option 4

- This option was not selected as the Memorial Council had a major concern with the entry pavilion in the western courtyard. Whilst the entry pavilion could not be seen from the Parliament House Vista due to the earth berm to the west of the Parade Ground, the Council was concerned with the disruption to the southern area of the Memorial and western garden. They considered this had a major impact on Objective 1—Maintain the Memorial's National Significance and agreed that this option should not be considered. The additional technical concerns were that the design:
  - created an east-west journey that conflicted with the Main Building north-south visitor journey and would therefore have created a confusing visitor path;
  - the new entrance pavilion was a considerable distance from the traditional entrance and provided no opportunity to integrate the two entrances; and
  - as less than 50% of visitors currently visit Anzac Hall, the additional southern galleries would have focussed more visitors away from Anzac Hall reducing the value of that asset.

#### 2.5.4 Design Development

On 3 July 2018 the Memorial's Council decided Option 1 was to be developed to submit to Government, acknowledging that this was not the final design but rather indicated the broad project components and outcomes to deliver the Project. Option 1 included the following key locations of additional space:

- second entrance: south underground (now to be described as "New Southern Entrance", as the existing entrance to the south of the upper level of the Main Building will remain);
- new gallery space: north underground (now to be described as "New Anzac Hall", as the existing Anzac Hall will be replaced);
- glazed link: between new gallery space and rear of Main Building (now to be described as "Glazed Link");
- additional car parking: above ground to the north of Treloar Crescent;
- Main Building Refurbishment;
- Bean Building Refurbishment;
- Bean Building Extension;
- Research Centre;
- revised Parade Ground layout; and
- Public Realm works.

## **Development of Options Stage 2—Detailed Design**

### *Combination of Anzac Hall and Glazed Link*

As the design of Anzac Hall and the Glazed Link were to be an integrated solution, it was considered appropriate that they were joined for the purposes of the design process.

### *New Anzac Hall/Glazed Link and New Southern Entrance Design Competition Process*

The Memorial considered that the appropriate approach for the second entrance and the additional gallery space was to undertake two design competitions for these elements. The competition jury (both projects) included three eminent architects and two Memorial staff. The chair of the jury was Professor Daryl Le Grew AO, former Vice Chancellor of the University of Tasmania and included Professor Richard Marshall, formerly a Harvard University professor, now a Director at Wills Perkins, a major US architectural practice. The competition jury was supported by a heritage conservation architect, the Project's design manager, a probity lawyer and a quantity surveyor who each provided specialist advice on key performance outcomes of each of the competition entries.

### *Competition Assessment Criteria*

The assessment criteria issued to the competitors and the competition jury were:

- Innovation;
- Integration;
- Connectivity and Circulation;
- Heritage;
- Capacity and Sensitivity;
- Sustainability and Climatic Response;
- Respectful and Dignified Visual Impact;
- Integration into the Main Building; and
- Functional Outcomes.

## **Selected Design—New Anzac Hall and Glazed Link**

There were three entries that proposed the replacement of the existing Anzac Hall and one that proposed a solution that retained Anzac Hall through proposing extensions to either side of the existing building.

Whilst only the latter responded directly to the heritage values of Anzac Hall and specific conservation policies on the treatment of Anzac Hall in the 2011 Heritage Management Plan, each entry took clear account of the Memorial's broader heritage imperatives and the heritage management principles laid out in the Heritage Management Plan as required by the tender process and met or exceeded minimum requirements relating to this assessment criteria.

The competition entry from Cox Architecture was one of the three that replaced Anzac Hall and was judged as the winning design as it was considered to have strongly met all of the assessment criteria. The winning design as further developed through to concept design is included in Figure 2.27.



**Figure 2.27** New Anzac Hall and Glazed Link render (Source: Cox Architecture).

The competition jury statement on the winning design is as follows:

*This scheme was found by the jury to have a strong overall design approach that met both the functional brief as well as the aesthetic requirements. The jury was impressed by the way the design places the new spaces as well as the Main Building within a broader campus/precinct with a distinct identity and purpose that is itself sympathetically placed in the natural and built landscapes.*

*Jurors found this design had good integration and was able to create a sympathetic and effective intermediary space (the Glazed Link) between the Main Building and the New Anzac Hall design. The materiality of the design was also appreciated as contributing strongly to creating a cohesive feel between the three spaces and jurors noted the design and materials would both age well.*

*The scheme creates very flexible and usable exhibition spaces and additionally supports other operational requirements such as events well. The column-free design on multiple levels was noted to provide high levels of adaptability for the future, although concerns were expressed around the structural requirements, and related costs, to achieve this.*

### **Selected Design—New Southern Entrance**

The competition entry from Scott Carver Architects was judged as the winning design for the New Southern Entrance as it was considered to have strongly met all the assessment criteria. The winning design as further developed through to concept design is included in Figure 2.28.



**Figure 2.28** New Southern Entrance Render (Source: Scott Carver).

The competition jury statement on the winning design is as follows:

*The jury commended this scheme for its aesthetic approach, well thought out environmentally sustainable development plan and its very clear access and circulation plans – in particular a series of artistic/commemorative attractors to draw people to the very clear entrance areas.*

*The Jury appreciated the intent of this design to be subservient to the Main Building and to not establish its own separate identity. The use of a glass oculus structure to provide a clear and evocative view of the Main Building above the visitor upon arrival at the Southern Hall entry added a strong, innovative element to this design and demonstrated its intent to pay appropriate homage to the Commemorative Area and Hall of Memory in particular. The internal design was also viewed as high quality and fitting for an iconic building of the Memorial's nature.*

*Connectivity was highly rated by the jury and the creation of entry plazas provided clear, controllable points of arrival imbued with a sense of peace and reverence appropriate for the Memorial. Importantly the plazas, in particular the eastern, presented as very usable as waiting areas prior to an event or opening times and offered visitors a commemorative or artistic experience to occupy them whilst also providing shade and shelter from the weather.*

*The distinction between east and west arrival sequences also received praise from the jurors with each plaza offering a unique experience and enhancing the value of multiple visits to the site. The use of landscape and built architecture to draw visitors into these plazas naturally whilst not obscuring or limiting access to the original entrance was also noted.*

## 2.5.5 The Replacement of Anzac Hall

### Precinct Spatial Solution

The exercise to determine the most appropriate precinct spatial solution through the Detailed Business Case process thoroughly evaluated the options for additional gallery space that could be connected to the Main Building whilst having minimal impact on the Parliament House Vista. The only solution that would maintain the strong relationship with the Commemorative Area and provide the space to tell the stories of modern conflicts was to the immediate north of the Main Building, allowing sufficient stand-off to view the Main Building in-the-round. In essence, the reason that the additional gallery space



needs to be constructed on the site of the existing Anzac Hall is the same reason the decision was made to locate the existing Anzac Hall at that location when it was first constructed. It is the only above ground area in close proximity to the Main Building that does not interrupt the Parliament House Vista.

### **Why the retention solution was not selected**

The Design Competition guidelines for Anzac Hall and the Glazed Link, detailed by the Memorial, offered the opportunity to the shortlisted architectural firms to develop a design that retained Anzac Hall, and indeed one competitor, a highly regarded architectural practice, did propose a solution that retained Anzac Hall. Extensive analysis of the design revealed that this option did not meet the brief, specifically in relation to the display and relocation of Large Technology Objects to provide the Memorial flexibility to renew galleries for the future.

With the current Anzac Hall there is considerable difficulty relocating medium and large sized objects. The solution proposed in the Design Competition entry that retained the current Anzac Hall involved enclosing the only door to Anzac Hall and using alternative approaches through a series of relatively small spaces. A key design objective was for flexibility well into the future.

Whilst the existing Anzac Hall is listed in the heritage values, the design did not include a strategy for how the Memorial could be expanded when required, as it was a highly bespoke building that limited any opportunity to be functionally extended. Anzac Hall is likely to have a life of 80-100 years, however galleries will undergo major changes every 15-20 years and this Project needs to deliver a design solution that can be adapted for a significant range of future scenarios. The Jury determined that the solution that retained Anzac Hall did not meet the design requirements. The Jury noted in its comments:

*The jury commended this entry for its intent to retain as much of the original Anzac Hall design as possible and noted that it was perhaps the most visually appealing design. Jurors noted however that this commitment to retaining the existing building ultimately constrained the design in the same way as Anzac Hall itself has been constrained. Thus the design failed to provide a suitably flexible exhibition space and would likely not be able to grow with the passage of time to accommodate new and changing displays.*

*Integration was rated highly by the jury, noting that the design connected to external plazas to create clever outside spaces around the atrium area in particular. It was noted these spaces had great potential for securitisation and programmatic use. The design intent of ensuring visitors were visually connected to the Main Building and especially Hall of Memory at multiple points was particularly admired by the panel.*

*This same design however reduced practicable display space, the ability to move Large Technology Projects in/out of spaces and would likely result in the need for the physical building design to drive exhibition design and the visitor journey/flow/experience and therefore would unsustainably constrain future options.*

*Overall the jury noted the design was architecturally and aesthetically pleasing but lacked the required flexibility and logistical capacity to support exhibitions needs over the proposed 50-100 year lifespan of the building.*



**Figure 2.29** Render of design competition entry that retained Anzac Hall (Source: Australian War Memorial).

## 2.5.6 Project Development Outcomes

The Project as scoped will deliver the following outcomes for inclusion in future HMP updates:

- total new space in the Anzac Hall and Glazed Link of 13,995 square metres consisting of:
  - lower gallery area of 2,964 square metres;
  - main level gallery area of 3,448 square metres;
  - mezzanine gallery and viewing area of 465 square metres;
  - Glazed Link public space of 2,176 square metres; and
  - respite areas, amenities, circulation, back of house support and plant across all levels of 4,943 square metres.
- total new space for the New Southern Entrance consisting of public entrance and cloakroom, bookshop, theatre and function room, flexible gallery and plant of 3,450 square metres;
- total new space for the Bean Building Extension and Research Centre, archive and collection support functions of 7,299 square metres;
- total refurbished space in the existing Bean Building of 2,944 square metres; (Note: Approval for the internal refurbishment works is not included in this submission);
- the Main Building refurbishment of galleries, educational functions and enhanced circulation is subject to a later heritage process that is likely to commence in 2024 with refurbishment works to commence in mid-2024. Internal refurbishment works at the connection of the New Southern

Entrance to the Main Building will occur in the first instance, with further refurbishment to occur at a later date, as a separate project with further development approvals;

- an extension to the underground car park in the eastern precinct under Poppy's Café to provide an additional 123 permanent car parks (this was varied from the Detailed Business Case solution to reduce the impact of an above ground car park on Remembrance Park);
- reshape the Parade Ground to return it to its original rectangular shape and improve the terraced seating and accessibility for visitors in wheelchairs; and
- improvements to the Public Realm with a focus on providing safe and pedestrian paths from the car parking and bus parking through to the Memorial visitor and education program entrances that are compliant with the Disability Discrimination Act 2000.

### **2.5.7 Community Response to the Development Project and Designs**

As with any major project, and particularly one involving one of Australia's most prominent national cultural institutions, there was considerable community interest in both the project and the designs put forward by the Memorial.

As part of approvals processes these proposals were subject to considerable scrutiny and extensive public comment between 2018 and 2021. This included multiple opportunities for the Australian public to comment on the project, design decisions and design outcomes through public meetings, surveys, email and formal public comment processes. By the end of 2021 more than 7,000 responses had been received through these processes, one of the largest public outreach efforts associated with a Canberra based development in years.

Whilst the majority of commenters supported both the need for the project and the design outcomes, a section of community submissions received were opposed to both. The replacement of Anzac Hall and the potential change to the arrival sequence created by the New Southern Entrance were both of special concern within the heritage management and architectural communities.

Notably, in 2020 both the Australian Institute of Architects and the Australian Heritage Council made clear their opposition to the demolition of Anzac Hall in public, both as an award-winning exemplar of contemporary architecture and on environmental grounds, the latter especially given the building was only 20 years old, through public comment on the EPBC Act assessment of the project in 2019-20.

The Institute also conducted a social awareness campaign through its website and social media called 'Hands Off Anzac Hall' seeking to rally community sentiment to prevent the replacement of Anzac Hall. This campaign was paralleled by a lively debate in the media—especially in the ACT—about the project broadly and especially the replacement of Anzac Hall.

It was the key objective for the Australian War Memorial Council to fulfil the requirements of a detailed and carefully considered brief, to ensure that the vision and operational objectives of the Memorial are met. The Australian War Memorial Council considered that the retention of Anzac Hall would compromise this realisation of the vision and effective operation of the AWM.

### **2.5.8 Closure and demolition of Anzac Hall**

In March 2021 the Memorial closed Anzac Hall to the public and commenced the removal of the exhibitions that had been hosted in Anzac Hall since its opening. This work was completed in June 2021 with the transport of the Second World War Lancaster 'G for George' to the Memorial's Treloar

Technology Centre and the donation of large sections of the associated exhibitions furniture to other museums.

The four major exhibitions previously hosted in Anzac Hall will return to display, updated and with key objects having undergone significant conservation to enable further long-term display periods, as part of the development project, some in the New Anzac Hall and others elsewhere in the Memorial's galleries, by the time the project is completed in 2028.

In July 2021, with all approvals in place, demolition of the 2001 Anzac Hall commenced, prior to the finalisation of this HMP. The demolition work was completed by late September that year with more than 90% of the structural steel and concrete components from the building being recycled.

## 2.6 Endnotes

- <sup>1</sup> Pearson, M and Crockett, G, Australian War Memorial: Conservation Management Plan, report prepared for Bligh Voller Architects and The Australian War Memorial, April 1995.
- <sup>2</sup> Tindale, N 1940, Map showing the distribution of the Aboriginal tribes of Australia, T.F.E Moore, Government Photolithographer, Adelaide.
- <sup>3</sup> Flood, J 1980, *The moth hunters: Aboriginal prehistory of the Australian Alps*, Australian Institute of Aboriginal Studies, Canberra.
- <sup>4</sup> 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.
- <sup>5</sup> 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.
- <sup>6</sup> 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.
- <sup>7</sup> Shumack, S, 'Canberra Blacks', *Sydney Morning Herald*, 11 June 1927, p 9.
- <sup>8</sup> *Goulburn Herald*, 9 November 1872.
- <sup>9</sup> Flood, J 1980, *The moth hunters: Aboriginal prehistory of the Australian Alps*, Australian Institute of Aboriginal Studies, Canberra.
- <sup>10</sup> Australian War Memorial website, 'Lieutenant Colonel John Linton Treloar' <<http://www.awm.gov.au/people/327.asp>>.
- <sup>11</sup> Funeral Service of the Unknown Australian Soldier, speech by Paul Keating <[http://australianpolitics.com/executive/keating/93-11-11\\_unknown-soldier.shtml](http://australianpolitics.com/executive/keating/93-11-11_unknown-soldier.shtml)>.
- <sup>12</sup> Michael Pearson Heritage Management Consultants and Graeham Crockett Marleesh 1995, Australian War Memorial: Conservation Management Plan.
- <sup>13</sup> 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.
- <sup>14</sup> 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

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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.<sup>1</sup> 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.<sup>2</sup>

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 3.2.10.

### 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 (refer to Figure 3.1). The AWM has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background (refer to 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 (refer to 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. The Heritage Register also contains a full list of the awards the Memorial has received recognising the creative and technical achievement of the AWM.

At the time of drafting this plan September 2018–June 2021, a project to expand the AWM is scheduled to commence. The development project will result in changes to the physical layout and features of the site, including internally in galleries and visitor amenity spaces, and externally with the creation of a new iteration of Anzac Hall, a glazed link between the new Anzac Hall and the main Memorial Building, a new Research Centre, the Parade Ground and the surrounding landscape. The physical descriptions in this section respond to the site before the development project commenced, and may change as the site undergoes development.

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





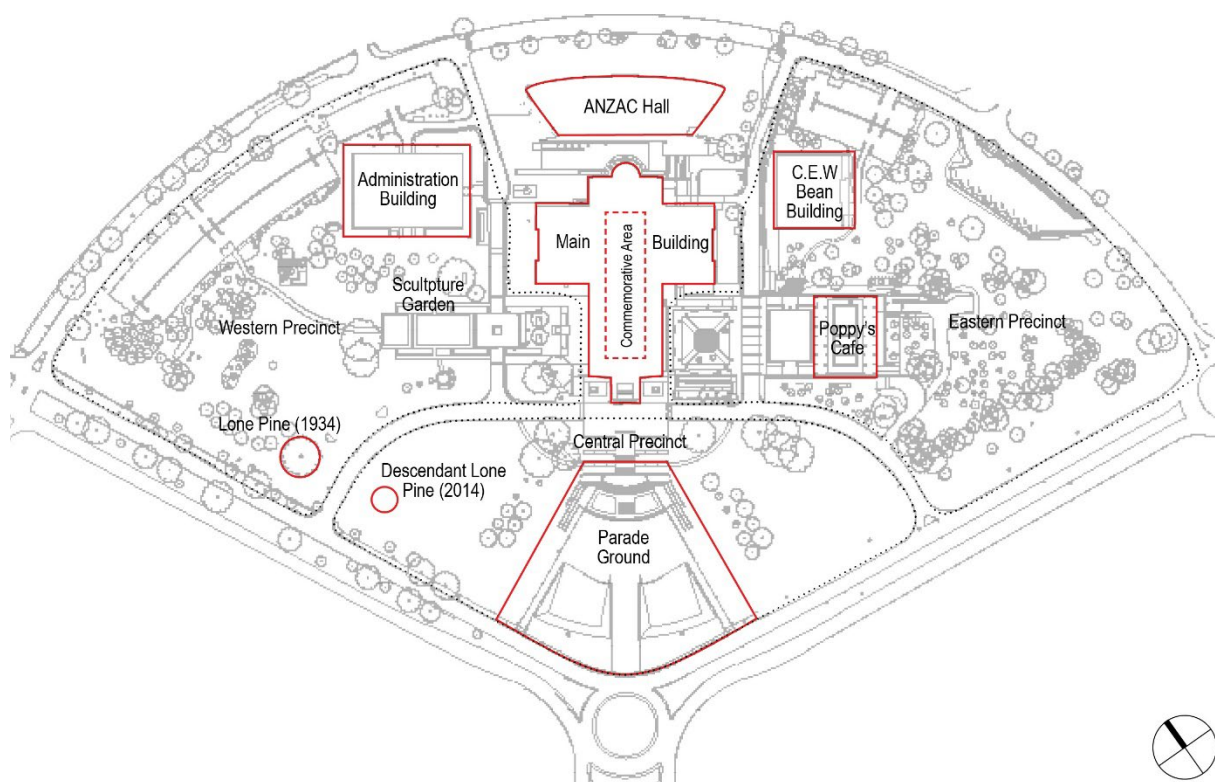
**Figure 3.1** View along the major planning 'land axis' of Anzac Parade, from AWM towards Parliament House. (Source: GML, 2016)



**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)

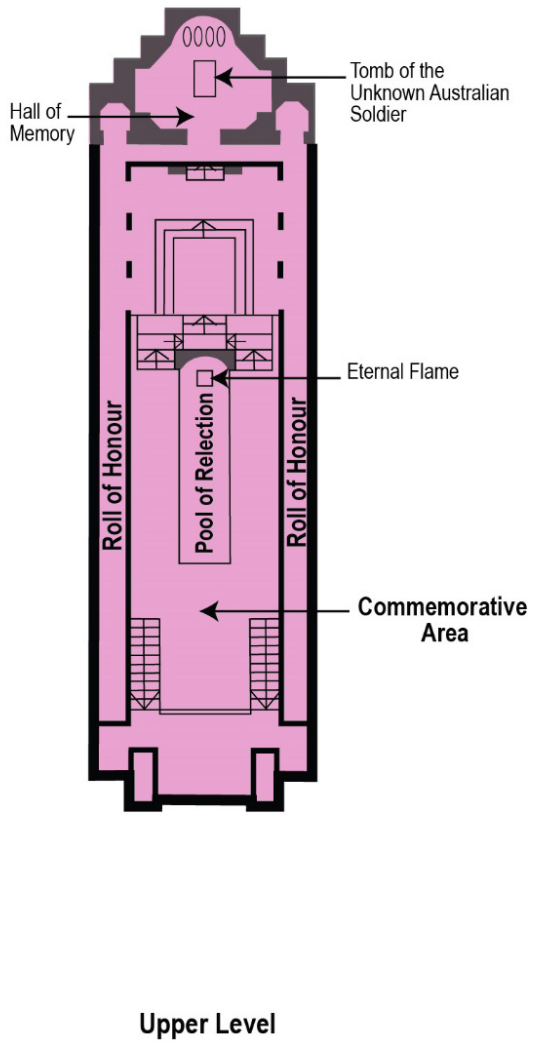
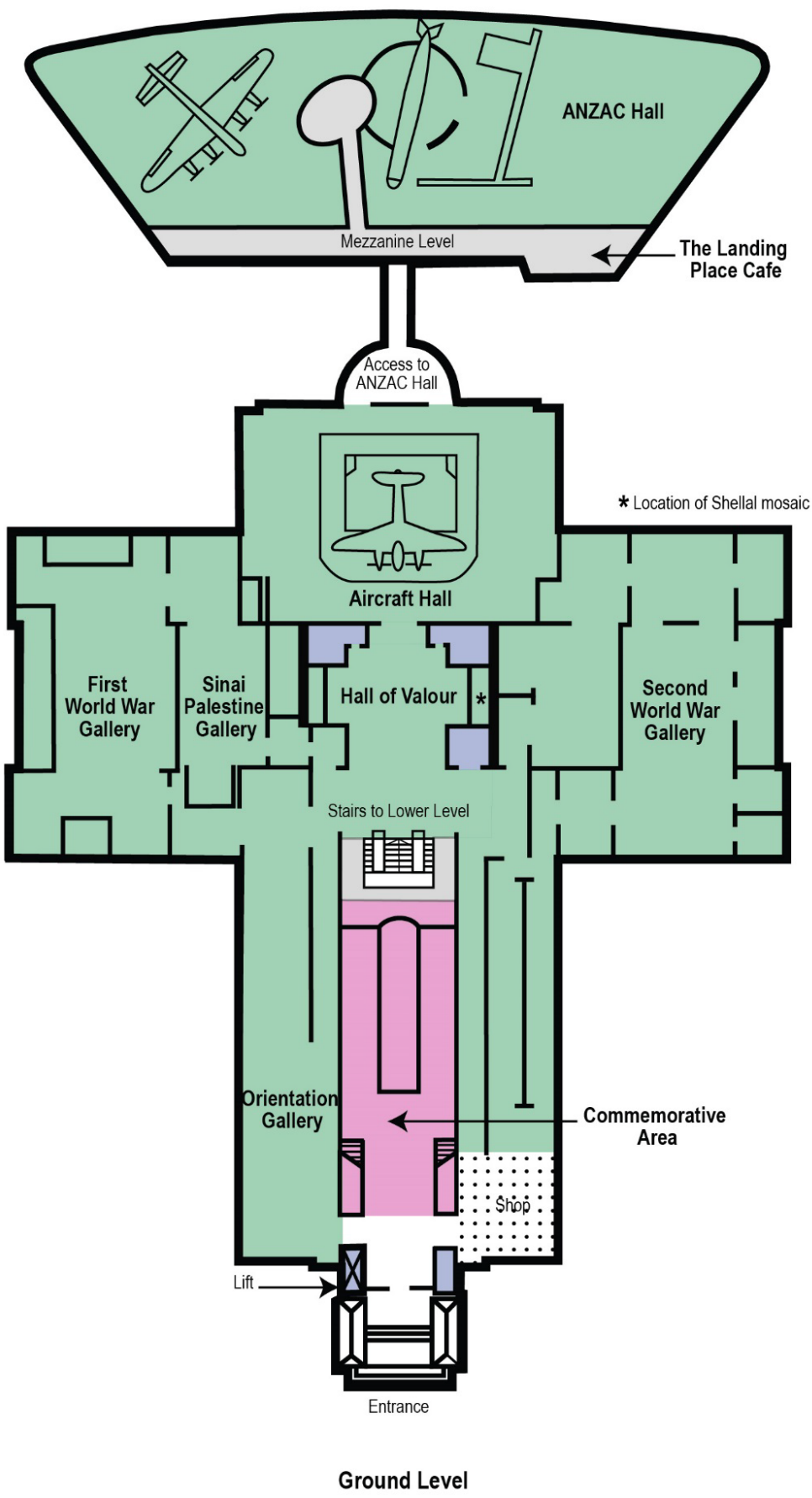
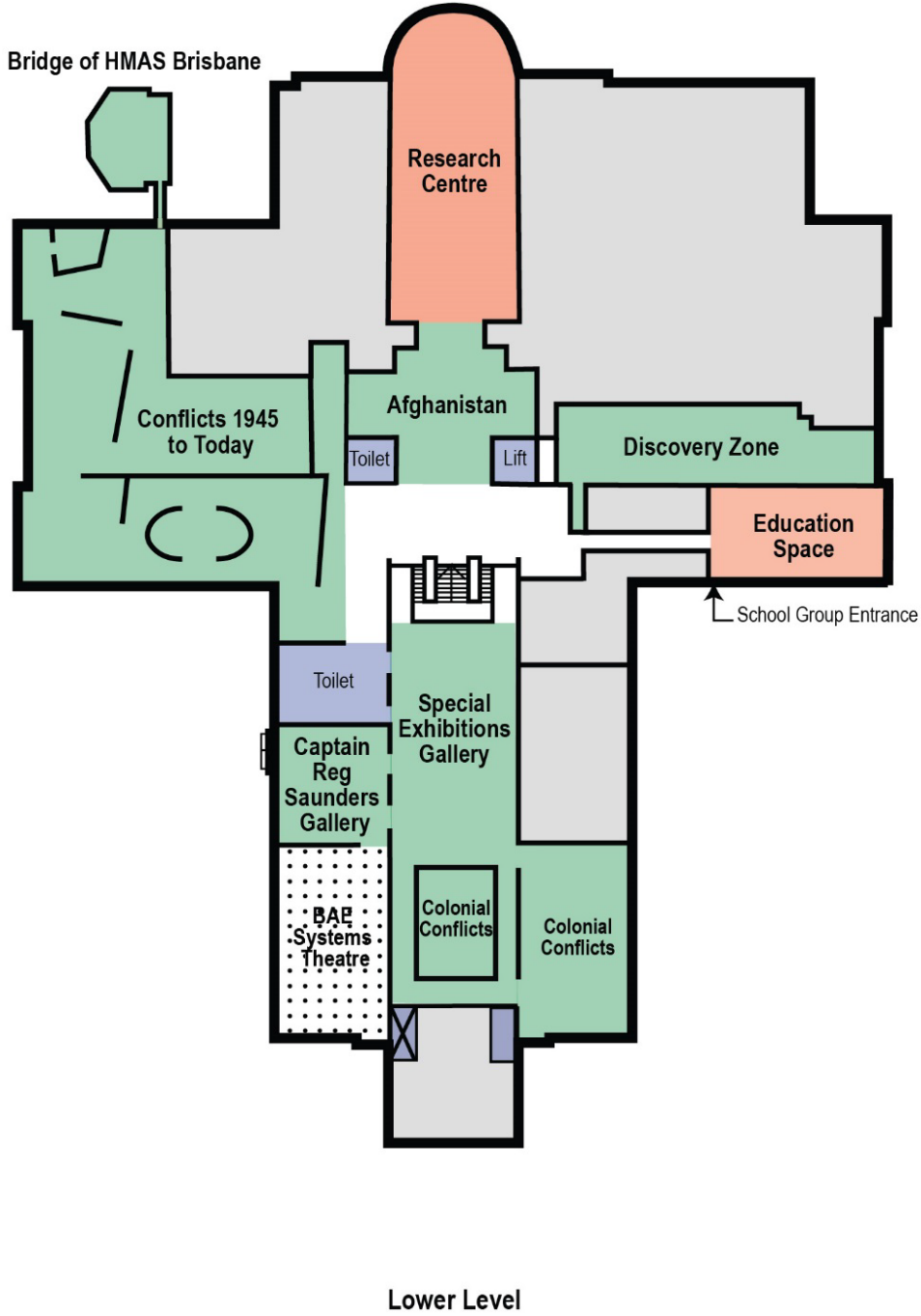


**Figure 3.4** Site map of the AWM showing key areas. (Source: AWM with GML overlay, 2020)



Key

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



### 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 (refer to 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 (refer to 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.

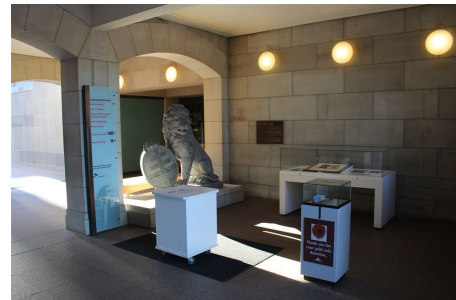
Visitors enter directly into the Commemorative Area from the building's public entry on its main, south façade, passing through a small vestibule, flanked by the Menin Gate lions. Symbolically, the entrance commands the grand vista of Griffin's land axis, directly connecting with Parliament House. All 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 carved figures 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 (refer to 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 (refer to Figure 3.9). The arched cloisters line the courtyard and behind them lies the broad expanses of the Roll of Honour (refer to Figure 3.11). The Roll of Honour contains the names of over 102,000 Australians killed in war between the Sudan War in 1885 to Afghanistan in the 2000s. Each cloistered bay around the commemorative area is marked with bronze letters naming 34 theatres of war; 15 on the eastern cloister, 15 on the western cloister and 4 on the southern wall, 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.

### Carved Stone Figures

Twenty-six Wondabyne sandstone carved figures adorn the main courtyard of the Commemorative Area (refer to Figure 3.12). They were designed by Leslie Bowles, who produced plaster models for the figures. 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 carved stone figures 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 carved figures 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.<sup>3</sup> 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 (refer to 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 (refer to 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.

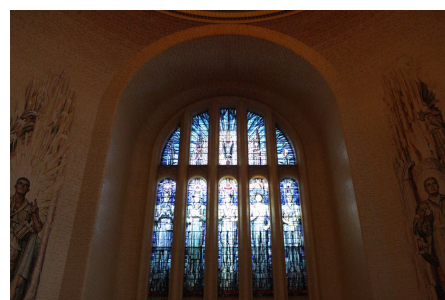


Figure 3.15 Stained glass window.



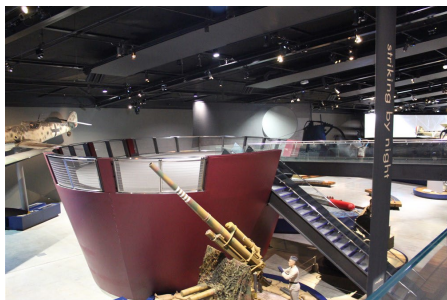
Figure 3.16 The glass walkway from the main Memorial building to ANZAC Hall.



**Figure 3.17** The First World War areas.



**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 (refer to 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.<sup>4</sup> 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,



**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.



**Figure 3.24** Afghanistan, the Australian story, as developed as part of Gallery Development Two.

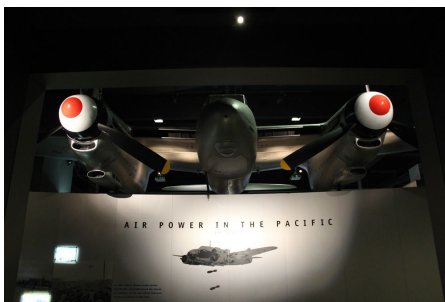




**Figure 3.25** The Research Centre.



**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.

such as the Sinai and Palestine Gallery, and the 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 ten 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. The Research Centre on the lower level reveals the structure and architecture of the building and early features, 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).<sup>5</sup> 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.<sup>6</sup> 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 First World War Gallery.

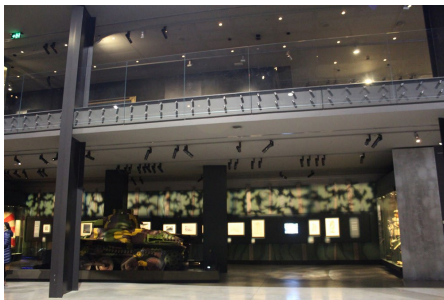


**Figure 3.32** The Semakh Diorama with new commissioned background painting.

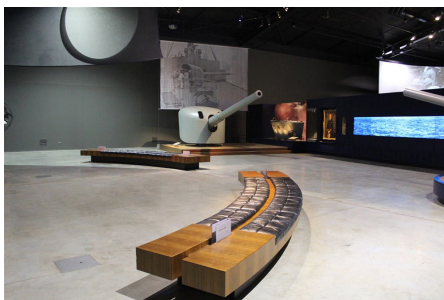




**Figure 3.33** The exterior of ANZAC Hall, located behind the main Memorial building, excavated into the rising site.



**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.<sup>7</sup> 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.<sup>8</sup> 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 Galleries. 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.

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 lighting 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

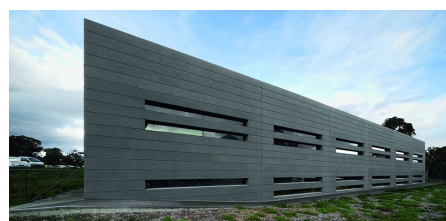
This was the first significant additional structure to be added to the AWM in 1988, when the administrative functions were moved into this new, three-level office building, designed by Denton Corker Marshall. The building is designed in a well-mannered Postmodern style, representative of military fortifications. 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 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-



**Figure 3.37** The Administration Building with the main Memorial building shown 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)

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 Central National Area and on the land axis.



**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 visible 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.

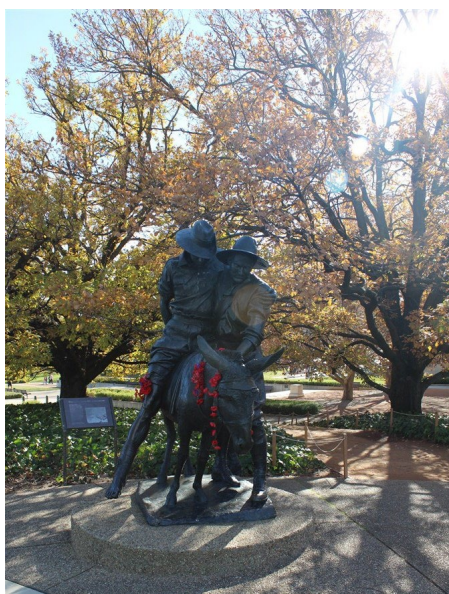




**Figure 3.43** The Flanders Memorial within the formal landscaping of the Western Precinct and Sculpture Garden.



**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 (refer to 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.

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 café 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** Eucalyptus trees in the Eastern Precinct near Treloar Crescent.



earliest surviving plantings in the grounds (refer to Figure 3.4). The pine is surrounded by a decorative iron railing designed by the noted sculptor W Leslie Bowles.<sup>9</sup> 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:

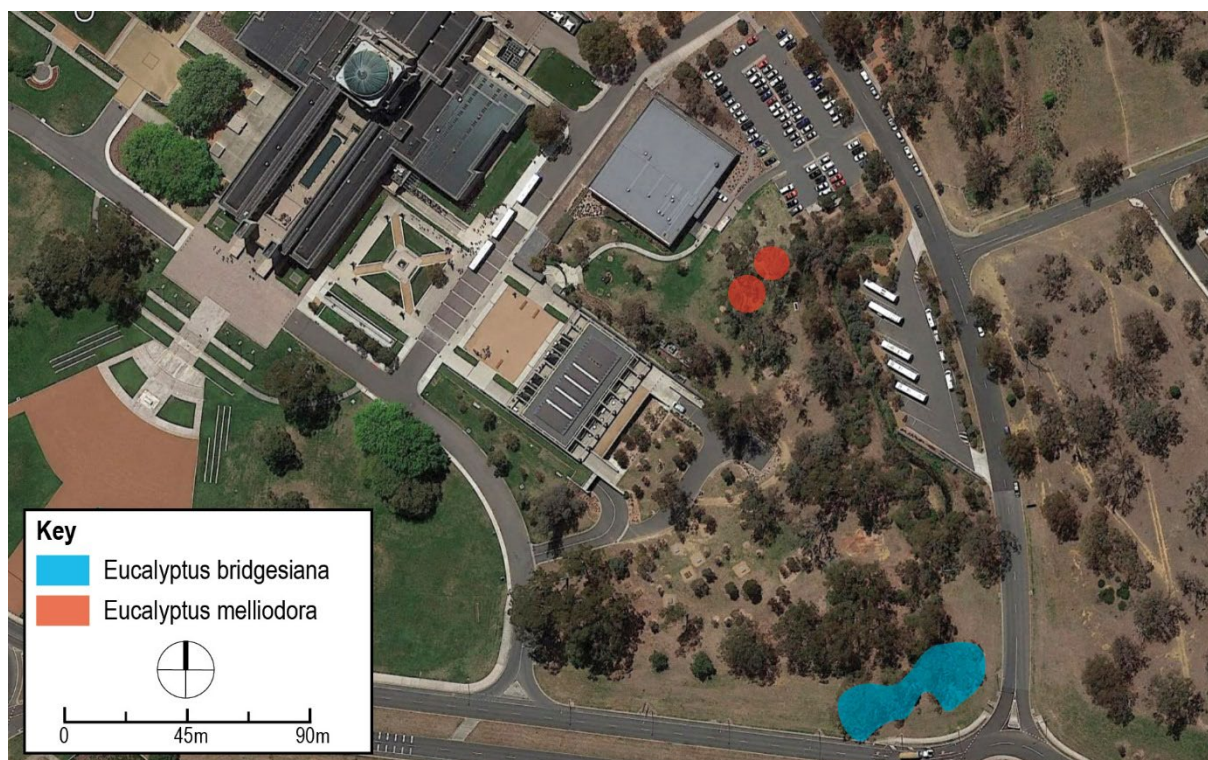
*After the capture of the Lone Pine ridge in Gallipoli (6 August 1915), an Australian soldier who had taken part in the attack, in which his brother was killed, found a cone on one of the branches used by the Turks as overhead cover for their trenches, and sent it to his mother. From seed shed by it 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 descendant 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 (refer to Figure 3.4).<sup>10</sup>

### 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)

### 3.2.11 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, indicates that the background research and analysis, along with assessment of archaeological potential all remain relevant. However, the values assessment warrants updating. Furthermore, updated consultation with the Aboriginal community on the Aboriginal cultural values associated with the place is also 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. An updated values assessment is included in Section 4.5.2.

#### Consultation Outcomes

While all four RAOs were invited to participate in the updated consultation, only Wally Bell of Buru Ngunnawal, was available for discussions and a site inspection. During the site inspection the previously recorded isolated artefact (AWM1) was not able to be found. The general area around it was notably eroded with little remaining topsoil, and therefore, limited archaeological potential.

Wally noted that the presence of artefacts on the landscape was generally of significance to the Aboriginal community as evidence of prior occupation of the land. In this case, the individual artefact would be considered as of only relatively minor significance. Wally also noted that the AWM was situated on a pathway formerly used by Aboriginal people in their traditional use of the landscape in traversing from Mount Ainslie down towards the Molonglo River. Although there is little remaining

evidence of the use of the landscape, Aboriginal people would have used the area extensively given that it was located between an important high point on the landscape and a traditional ceremonial site (Mount Ainslie), and an important resource zone (the river and adjoining flats). Therefore, the general landscape is considered to be of significance.

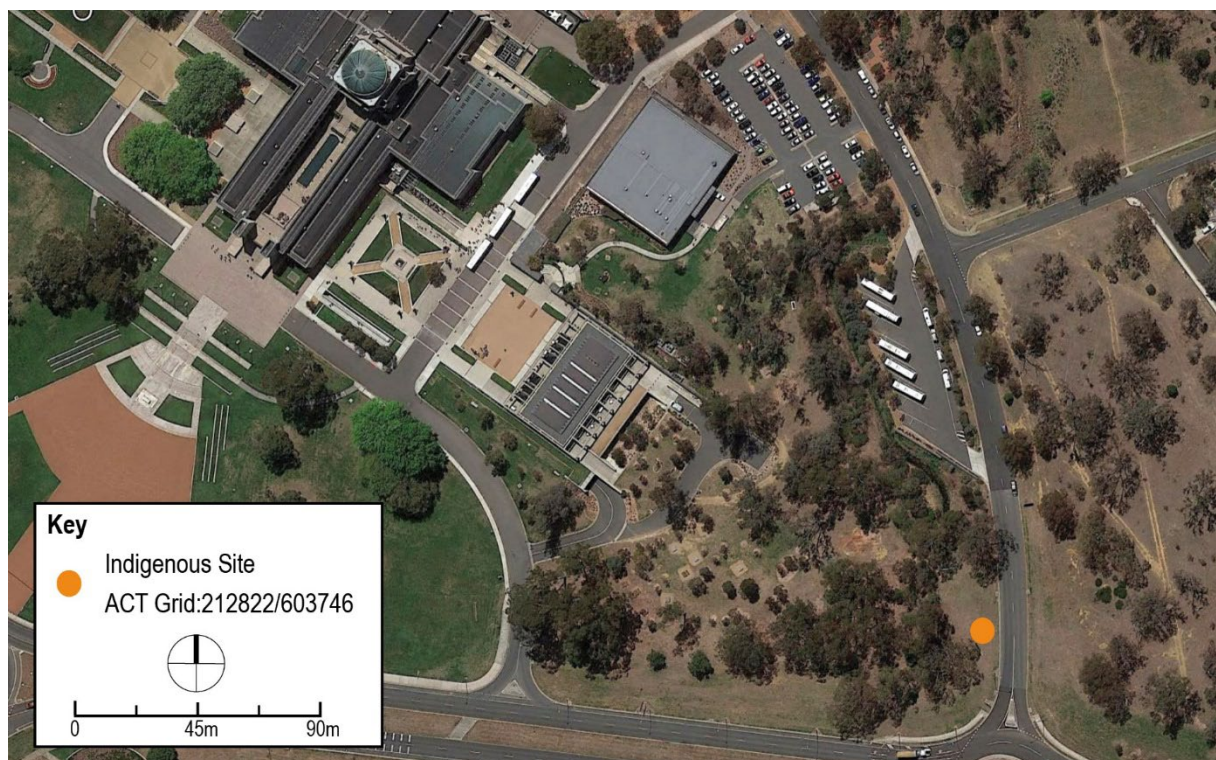
### Archaeological Potential

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. This artefact has low archaeological value, and was not able to be found again in 2018. The site visit confirmed that the area has limited archaeological potential.

The approximate location of the Aboriginal artefact site is shown in Figure 3.50.



**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.<sup>11</sup>

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.<sup>12</sup> For example:<sup>13</sup>

*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:<sup>14</sup>

*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.*

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* (Cth) and its role is to develop and maintain the National Historical Collection for the benefit of the nation.<sup>15</sup> 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.<sup>16</sup> 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* (Cth) 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.<sup>17</sup> 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.<sup>18</sup>

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* (Cth), 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.<sup>19</sup> 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 T.E. 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 2010 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* (Cth). 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.<sup>20</sup> 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.<sup>21</sup>

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* (Cth) ensured that the Government could make laws about currency, coinage and legal tender.<sup>22</sup> The *Coinage Act 1909* (Cth) set in motion the first steps for Australian coinage.<sup>23</sup> 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.<sup>24</sup>

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.<sup>25</sup> 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.<sup>26</sup>

The building is of the style referred to as '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.

### 3.4 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.

### 3.5 Endnotes

- <sup>1</sup> Canberra 1:250,000 geological map, second edition, 1964.
- <sup>2</sup> Walker, PH 1978, Soil-Landscape Associations of the Canberra Area, Division of Soils Divisional Report No. 29, Commonwealth Scientific and Industrial Research Organisation, Australia.
- <sup>3</sup> Michael Pearson Heritage Management Consultants and Graeham Crockett Marleesh 1995, *Australian War Memorial: Conservation Management Plan*.
- <sup>4</sup> The dioramas are the subject of a separate Register entry.
- <sup>5</sup> Condé, A 1991, 'A marriage of sculpture and art: dioramas at the Memorial', *Journal of the Australian War Memorial*, 19, p 56.
- <sup>6</sup> Condé, A 1991, 'A marriage of sculpture and art: dioramas at the Memorial', *Journal of the Australian War Memorial*, 19, p 58.
- <sup>7</sup> Hewitt, T 1984, 'Diorama presentation', *Journal of the Australian War Memorial*, 5, p 32.
- <sup>8</sup> Hewitt, T 1984, 'Diorama presentation', *Journal of the Australian War Memorial*, 5, p 33.
- <sup>9</sup> Australian War Memorial files, correspondence, File Nos. 89/1431 and 234/004/008.
- <sup>10</sup> Gold Leaf Tree Services, Tree Management Plan—Australian War Memorial, report prepared for Australian War Memorial, February 2018.
- <sup>11</sup> NSW Heritage Office, *Heritage Terms and Abbreviations* 1991, Department of Urban Affairs and Planning NSW,
- <sup>12</sup> State Heritage Inventory, 2011, 'Anzac Memorial', 5053512\*, viewed 24 August 2018.
- <sup>13</sup> NSW Government Architect's Office, ANZAC Memorial Conservation Management Plan, report prepared for Trustees of the ANZAC Memorial, September 2015, p 37.
- <sup>14</sup> Department of the Environment and Energy 1998, 'The Shrine of Remembrance, St Kilda Rd, Melbourne, VIC, Australia', Australian Heritage Database.
- <sup>15</sup> National Museum of Australia 2018, *National Museum of Australia Strategic Plan 2018–2022*.
- <sup>16</sup> National Museum of Australia, 'About our collection', viewed 21 August 2018 <<http://www.nma.gov.au/collections/about-the-national-historical-collection>>.
- <sup>17</sup> National Archives of Australia 2018, 'Welcome to the National Archives', viewed 21 August 2018 <<http://naa.gov.au/about-us/>>.
- <sup>18</sup> National Archives of Australia 2018, 'Managing our collection', viewed 21 August 2018 <<http://www.naa.gov.au/collection/managing-collection/index.aspx>>.
- <sup>19</sup> National Library of Australia, 'Who We Are', viewed 22 August 2018 <<https://www.nla.gov.au/about-us/who-we-are>>.
- <sup>20</sup> National Gallery of Australia 2017, *Corporate Plan*, p 5, viewed 23 August 2018 <<https://nga.gov.au/aboutus/download/2017-18ngacorporateplan.pdf>>.
- <sup>21</sup> National Gallery of Australia 2018, 'The Building', viewed 23 August 2018 <<https://nga.gov.au/aboutus/building/index.cfm>>.
- <sup>22</sup> Australian Government, Royal Australian Mint, 'About the Mint', viewed 23 August 2018 <<https://www.ramint.gov.au/about-mint>>.
- <sup>23</sup> Australian Government, Royal Australian Mint, 'About the Mint', viewed 23 August 2018 <<https://www.ramint.gov.au/about-mint>>.
- <sup>24</sup> Australian Government, Royal Australian Mint, 'About the Mint', viewed 23 August 2018 <<https://www.ramint.gov.au/about-mint>>.
- <sup>25</sup> Museum of Australian Democracy 2018, *Strategic Plan 2018–23* <<https://www.moadoph.gov.au/about/>>.
- <sup>26</sup> Museum of Australian Democracy 2018, *Strategic Plan 2018–23* <<https://www.moadoph.gov.au/about/>>.



## 4.0 Understanding the Heritage Values

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### 4.1 Introduction

The AWM is a place of recognised National and Commonwealth Heritage value—included on the NHL in 2006 (Place ID: 105889) and the CHL in 2004 (Place ID: 105469). The official citations are included in Appendix E and F.

National and Commonwealth Heritage values have a specific meaning under the EPBC Act and these are the values that the Australian Heritage Council have identified, and the Minister has officially listed for a place. As such, any statutory obligations under the EPBC Act related to National and Commonwealth Heritage values apply to the values as gazetted and stated in the official listing. Following the EPBC Act and Regulations, Commonwealth agencies have a responsibility to identify, assess and monitor listed and possible National and Commonwealth Heritage values of places they own or manage. The management of National and Commonwealth Heritage places also should respect all heritage values of the place. In addition, the EPBC Act protects all heritage values on Commonwealth land from actions which are likely to have a significant impact on these values (also refer to Section 5.2.2).

The purpose of this section is to explain the legislative requirements (refer to Section 4.2) and state the listed National and Commonwealth Heritage values of the AWM as officially gazetted and listed. Section 4.4 provides a commentary on the listed values to validate them, ensure that any changes, errors and/or gaps are addressed, and any new heritage values are identified. This HMP provides the AWM with the framework to manage the listed National and Commonwealth Heritage values and to ensure that any recommended updated or additional values (identified in the commentary in Section 4.4) are acknowledged and appropriately managed (through this HMP).

### 4.2 Identifying Heritage Values

Assessments of heritage value identify whether a place has heritage significance, establish what the heritage values are, and why the place (or an 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 attributes may also be significant, including use, access, traditions, cultural practices, knowledge and the sensory and experiential responses that the place evokes. All attributes need to be considered when assessing a place.

*The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013* (the Burra Charter) and its *Guidelines for the Assessment of Cultural Significance* recommends that significance is assessed in categories such as aesthetic, historic, technical, scientific and social significance.

Identifying the many layers of value of heritage—its sites, places, elements and collections—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.

#### 4.2.1 Environment Protection and Biodiversity Conservation Act 1999 (Cth)

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.

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 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.

In addition to the NHL and CHL, the EPBC Act also protects all heritage on Commonwealth land. It also protects heritage outside Commonwealth land, from actions happening on Commonwealth land or by Commonwealth agencies. In accordance with the definition of 'heritage values' under the Act, this includes Indigenous, historic and natural heritage values. These heritage values may or may not be listed on the NHL and CHL. These heritage values should be identified, recognised and managed as part of the management of any Commonwealth-owned or managed heritage place.

### 4.2.2 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*,<sup>1</sup> 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.<sup>2</sup>*

### 4.2.3 Natural Heritage Values

As outlined in the Australian Natural Heritage Charter, for the conservation of places of natural heritage significance,<sup>3</sup> 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.<sup>4</sup>

## 4.3 National and Commonwealth Heritage Values

### 4.3.1 National Heritage List Statement of Significance

The following Statement of Significance is from the National Heritage citation for the ‘Australian War Memorial and the Memorial Parade’.

*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.<sup>5</sup>*

### 4.3.2 Commonwealth Heritage List Statement of Significance

The following Statement of Significance is from the Commonwealth Heritage citation for the 'Australian War Memorial'.

*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).<sup>6</sup>*

## 4.4 National and Commonwealth Heritage Values Commentary

### 4.4.1 Status of Heritage Values

As noted in Section 4.1, National and Commonwealth Heritage values have a specific meaning under the EPBC Act and any suggested changes or additional values identified through this revised assessment do not formally alter the listed heritage values under the EPBC Act. Rather, they provide an understanding of the heritage significance of the site to inform ongoing management, while continuing to recognise the status of the listed National and Commonwealth Heritage values.



The status of the statutory National and Commonwealth Heritage values of the site and the proposed revision, below, is based on the current attributes and condition of the AWM site as of September 2018–June 2021. The development project, noted in Section 3, may change the status or condition of both the listed National and Commonwealth Heritage values as well as the identified revised values.

To reflect any changes to these values, on completion of the development project the Memorial will undertake a review of the heritage values as part of an update to the HMP. This update is to be undertaken on the completion of the project or five years from the approval of this HMP, whichever is sooner. The Memorial will seek an update of the official National and Commonwealth Heritage values of the site as needed based on this revision (refer to Policy 1.1). In addition to updating the statutory heritage values, a formal revision of the NHL and CHL citations for the AWM will also provide the opportunity for an up to date record of the condition of the site, and for the inclusion of any new or revised information about the history of the AWM to be added to the official citations.

#### 4.4.2 National Heritage Values—Official and Suggested Revision

Table 4.1 provides the official National Heritage values assessment against the criteria. Commentary on each criterion is provided and a suggested revision made where relevant and appropriate for the management of both official values and additional values.

The existing statements confirm the National Heritage values against criteria (a) Processes, (b) Rarity, (c) Research Potential, (e) Aesthetic Characteristics, (g) Social Values and (h) Significant People. The suggested revision finds ‘additional’, identified values under criteria (d) Characteristic Values and (f) Creative or Technical Achievement.

**Table 4.1** Review of National Heritage Values—Official Citation and Suggested Revision.

<b>Criterion (a) Processes—the place’s importance in the course, or pattern, of Australia’s natural or cultural history.</b>	
Official Statement of Heritage Value	<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 for national commemorative services and events such as the ANZAC Day march.</i></p> <p><i>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.</i></p> <p><i>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.</i></p>
Commentary	The NHL statement provides an accurate evaluation against criterion (a).
Suggested Revision	No revision required.
<b>Criterion (b) Rarity—the place’s possession of uncommon, rare or endangered aspects of Australia’s natural or cultural history.</b>	
Official Statement of Heritage Value	<p><i>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.</i></p>

	<p><i>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.</i></p> <p><i>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.</i></p> <p><i>Anzac Parade is nationally important for its public and commemorative functions.</i></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>
Suggested Revision	<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>
<b>Criterion (c) Potential for Information—the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history.</b>	
Official Statement of Heritage Value	<p><i>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.</i></p>
Commentary	The NHL statement provides an accurate evaluation against criterion (c).
Suggested Revision	No revisions are suggested.
<b>Criterion (d) Characteristic Values—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.</b>	
Official Statement of Heritage Value	No values identified.
Commentary	As discussed in Section 3.3.2 of this report, the AWM is comparable in terms of its architectural grandeur and presence in the landscape with the ANZAC Memorial in Hyde Park, Sydney and the Shrine of Remembrance in the Domain Parklands, Melbourne.
Suggested Revision	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.
<b>Criterion (e) Aesthetic Characteristics—the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.</b>	
Official Statement of Heritage Value	<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 &amp; 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</i></p>

	<p><i>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>
Commentary	The NHL statement provides and accurate evaluation against criterion (e).
Suggested Revision	No revisions are suggested.
<b>Criterion (f) Degree of Creative or Technical Achievement— the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.</b>	
Official Statement of Heritage Value	No values identified.
Commentary	This assessment does not take into account the integral role that the AWM and Anzac Parade make to the Parliament House Vista.
Suggested Revision	<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...<sup>7</sup></i></p>
<b>Criterion (g) Social Values— the place's strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons.</b>	
Official Statement of Heritage Value	<p><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></p>
Commentary	The NHL statement provides and accurate evaluation against criterion (g).
Suggested Revision	No revisions are suggested.
<b>Criterion (h) Significant People— 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.</b>	
Official Statement of Heritage Value	<p><i>The AWM building and the Anzac Parade memorials have special associations with Australia's military forces and veterans represented by the Returned &amp; Services League of Australia.</i></p> <p><i>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.</i></p>

	<i>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>
Commentary	The NHL statement provides an accurate evaluation against criterion (h).
Suggested Revision	No revision required.
<b>Criterion (i) Indigenous Tradition—the place's importance as part of Indigenous tradition.</b>	
Official Statement of Heritage Value	No values identified.
Commentary	Based on current evidence and consultation, there are no Indigenous traditions associated with the AWM which meet this criterion at this time. Refer to Section 4.5.2 below.
Suggested Revision	No revision required as the AWM does not meet the threshold for inclusion in the NHL under criterion (i).

#### 4.4.3 Commonwealth Heritage values—Official and Suggested Revision

Table 4.2 provides the official Commonwealth Heritage value assessment against the criteria. Commentary on each criterion is provided and a suggested revision made where relevant and appropriate for the management of both official values and additional values.

The existing statements confirm the Commonwealth Heritage values assessment against criteria (a) Processes, (b) Rarity, (d) Characteristic Values, (e) Aesthetic Characteristics, (f) Creative or Technical Achievement, (g) Social Values and (h) Significant People. The suggested revision finds 'additional', identified values under criterion (c) Research Potential.

**Table 4.2** Review of Commonwealth Heritage Values—Official Citation and Suggested Revision.

<b>Criterion (a) Processes—the place's importance in the course, or pattern, of Australia's natural or cultural history.</b>	
Official Statement of Heritage Value	<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> <i>Attributes</i> <i>The building, setting and contents that illustrate Australia's historical involvement in war.</i>
Commentary	The assessment could be explained further with reference made to its functions as a museum and archive which both contribute to helping Australians to remember, interpret and understand the Australian experience of war. The attributes section of the assessment is quite broad and could be refined.
Suggested Revision	The Australian War Memorial is Australia's National Shrine to those Australians who lost their lives and suffered as a result of war. It has served another historic function as a museum and archive dedicated to helping Australians remember, interpret and understand the Australian experience of war and its enduring impact on Australian society. <b>Attributes:</b> <ul style="list-style-type: none"> <li>• Its foremost historical and significant function as a shrine demonstrated by 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;</li> <li>• the museum, archive and the Memorial's collection;</li> <li>• the landscape setting of the AWM buildings, including the open surrounds and natural landscape backdrop of Mount Ainslie; and the central location of the AWM within Canberra and its siting at the northern extent of Griffin's Land Axis and Anzac Parade.</li> </ul>
<b>Criterion (b) Rarity—the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history.</b>	



Official Statement of Heritage Value	<p><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></p> <p><b>Attributes</b></p> <p><i>The equal relationship between the building, the collections of objects and records and the commemorative spaces.</i></p>
Commentary	<p>The AWM is rare for its nature in Australia. However, the current Commonwealth Heritage listing does not clearly establish a justification for the claim that the Memorial's nature as a place where commemoration is based on the relationship between the building, the collections and the commemorative spaces is rare in the world. Further investigation and comparison with other similar places would need to be undertaken to establish this as a globally rare characteristic of heritage significance possessed by the Memorial. This investigation should be undertaken as part of a comprehensive review of the heritage values as part of future updates to this HMP to validate this claim.</p> <p>Minor editorial changes to CHL text are recommended to reflect the scope of available information at this time about the rarity of the AWM nationally and globally.</p>
Suggested Revision	<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><b>Attributes:</b></p> <p>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.</p>
<b>Criterion (c) Potential for Information—the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history.</b>	
Official Statement of Heritage Value	No assessment is included in the official assessment.
Commentary	The assessment does not consider the potential information that the AWM's collection could yield.
Suggested Revision	<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><b>Attributes:</b></p> <p>The Memorial's collection.</p>
<b>Criterion (d) Characteristic Values—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.</b>	
Official Statement of Heritage Value	<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><b>Attributes</b></p> <p><i>Its architectural styling and design, plus its applied art.</i></p>
Commentary	The assessment could be explained further with reference to the comparative analysis in Section 3.3 of this report.
Suggested Revision	<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,</p>

	<p>significant architecture, prominent positioning in the landscape and its ongoing use for which it was purpose-built.</p> <p><b>Attributes:</b></p> <ul style="list-style-type: none"> <li>the main Memorial building, specifically key spaces including the Commemorative Area, Roll of Honour and Hall of Memory;</li> <li>the architectural form and Art Deco detailing of the main Memorial building;</li> <li>the prominent location of the AWM within a designed landscape of Canberra;</li> <li>the view lines towards the AWM, specifically the main Memorial building, from outside the site;</li> <li>its function as a memorial and national cultural institution;</li> <li>the events that take place at the Memorial to commemorate Australia's contribution and sacrifice in times of conflict; and</li> <li>its central location within Canberra and siting at the northern extent of Griffin's Land Axis and Anzac Parade.</li> </ul>
<p><b>Criterion (e) Aesthetic Characteristics— the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.</b></p>	
Official Statement of Heritage Value	<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><i>Attributes</i></p> <ul style="list-style-type: none"> <li><i>location as the terminating building at the northern end of the Land Axis; and</i></li> <li><i>Memorial building, prominent in a landscape setting, including the backdrop of Mount Ainslie.</i></li> </ul>
Commentary	<p>The aesthetic characteristics of the main Memorial building have not been mentioned.</p> <p>The assessment could be updated to make reference to the community-held values as documented in the Parliament House Vista and Anzac Parade HMPs.</p>
Suggested Revision	<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 Reflection 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 and by the receipt of several architectural and other industry awards.</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><b>Attributes:</b></p> <ul style="list-style-type: none"> <li>the main Memorial building and its prominence in the landscape setting;</li> <li>the Art Deco architectural style and detailing of the main Memorial building;</li> <li>the landscape setting and siting at the northern extent of Griffin's Land Axis, against the backdrop of Mount Ainslie;</li> <li>Commemorative Area and Roll of Honour; and</li> </ul>

	<ul style="list-style-type: none"> <li>Hall of Memory architectural form, treatment and mosaics.</li> </ul>
<b>Criterion (f) Degree of Creative or Technical Achievement— the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.</b>	
Official Statement of Heritage Value	<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><i>Attributes</i></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>
Commentary	<p>The AWM has been recognised by the Australian Institute of Architects for its creative achievement. The assessment could be expanded to mention this. The AWM also features an extensive collection of artwork, including some dioramas that represent a high level of creative and technical achievement.</p>
Suggested Revision	<p>The main Memorial building is significant for demonstrating a high degree of both creative and 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>The AWM has been recognised for its creative and technical achievement through several architectural and other industry awards that it has received.</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><b>Attributes:</b></p> <ul style="list-style-type: none"> <li>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;</li> <li>individual sculptures and associated plantings/landscaping and memorials;</li> <li>Hall of Memory mosaics; and</li> <li>collection of dioramas.</li> </ul>
<b>Criterion (g) Social Values— the place's strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons.</b>	
Official Statement of Heritage Value	<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><i>Attributes</i></p> <p><i>The whole building, including its commemorations, displays and records.</i></p>
Commentary	<p>The assessment could be expanded to further explain these associations and how they are demonstrated.</p>
Suggested Revision	<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> <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><b>Attributes:</b></p> <p>The whole AWM site, including its commemorations, displays and records.</p>
<b>Criterion (h) Significant People— 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.</b>	
Official Statement of Heritage Value	<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><b>Attributes</b></p> <p><i>The whole building, including its architectural design, its setting, its commemorations, its artworks, displays, memorabilia and archival records.</i></p>
Commentary	Minor editorial changes to CHL citation text needed.
Suggested Revision	<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> <p><b>Attributes:</b></p> <p>The whole building, including its architectural design, its setting, its commemorations, its artworks, displays, memorabilia and archival records.</p>
<b>Criterion (i) Indigenous Tradition— the place's importance as part of Indigenous tradition.</b>	
Official Statement of Heritage Value	No values identified.
Commentary	Based on current evidence and consultation, there are no Indigenous traditions associated with the AWM which meet this criterion at this time. Refer to Section 4.5.2 below.
Suggested Revision	No revision required as the AWM does not meet the threshold for inclusion in the CHL under criterion (i).

## 4.5 Other Heritage Values

### 4.5.1 Natural Heritage Values

As discussed in Section 3.0, the AWM grounds retain a small number of trees that are possible remnants of the native woodland vegetation from prior to the AWM's construction. The AWM does not currently have National or Commonwealth Heritage-listed natural values — the 'remnant' trees are not items of



natural heritage significance when measured against the criteria for the CHL. Rather, the grounds of the AWM have been extensively cleared, planted and replanted to create the current landscape.

The AWM grounds are therefore a planned cultural landscape and have little potential for natural heritage values. However, heritage values on the site that are not listed at the National and Commonwealth level, including any possible natural heritage values, must still be managed appropriately. Further information on vegetation and the potential for natural heritage values can be found at Appendix H.

#### 4.5.2 Indigenous Heritage Values

Indigenous people have occupied Canberra and the surrounding region for more than 20,000 years, and the landscape of the central Canberra area and its natural and cultural environment continue to have cultural heritage significance to the Traditional Owners.

The assessment of Indigenous heritage values has been updated and is based on consultation with Indigenous community representatives, outlined in Section 3.2.11. Detailed analysis of the archaeological potential is provided in Appendix I.

Before the coming of colonial settlers in the 1820s Aboriginal people occupied the hills and limestone plains of the Molonglo Valley. This broader landscape surrounding the AWM has been identified as of significance to the Aboriginal community. Black Mountain, Mount Ainslie and the area between them are identified as significant women's sites and cultural landscapes, while Mount Ainslie was a traditional ceremonial site from which the Aboriginal community travelled down to the river plains. Aboriginal community representatives indicated during consultation that it is this broader landscape context of the AWM that has Indigenous cultural significance. The location of the AWM on a pathway formerly used by Aboriginal people in their traditional use of the landscape is important, though not in itself a 'traditional value' under criterion (i).

As discussed in Section 3.2.11, the site of the AWM has been extensively modified and impacted by land use changes. As a result, the assessed potential for remaining in situ Aboriginal archaeology is low. One isolated artefact (AWM 1) has been found in the past, albeit in a disturbed context. The artefact is a tangible reminder of the prior use of this landscape by Aboriginal people; however, as a single entity it would not meet the threshold for having Commonwealth Heritage value. As a result, significant archaeological heritage values have not been identified as part of consultation or the assessment of Indigenous heritage values.

While the AWM does not currently have listed Indigenous heritage values, under the EPBC Act National or Commonwealth heritage criteria, all heritage values at the site must be considered and protected as part of the environment when taking actions at the AWM. Any Indigenous heritage issues or sensitivities must be managed appropriately as part of the management and conservation of the site.

#### 4.5.3 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 Vista 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 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).

#### *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)<sup>8</sup>

## **4.6 Summary of National and Commonwealth Heritage Values**

The AWM is a place of National and Commonwealth Heritage value. The listed National Heritage values state that the Memorial holds National Heritage value against criteria (a) Processes, (b) Rarity, (c) Research Potential, (e) Aesthetic Characteristics, (g) Social Values and (h) Significant People, with

additional values related to criteria (d) Characteristic Values and (f) Creative or Technical Achievement identified as part of the revised assessment.

The listed Commonwealth Heritage values state that the Memorial holds Commonwealth Heritage values against criteria (a) Processes, (b) Rarity, (d) Characteristic Values, (e) Aesthetic Characteristics, (f) Creative or Technical Achievement, (g) Social Values and (h) Significant People, with additional values related to criterion (c) Research potential identified as part of the revised assessment.

Further, the identified heritage values of the Parliament House Vista serve to emphasise the significance of ANZAC Parade and its association and physical location with the AWM as a key part of Canberra's central designed landscape. These places, combined, possess a high degree of technical and aesthetic achievement, as well as symbolic content, the AWM as a National Shrine and 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.<sup>9</sup>

## 4.7 Endnotes

- <sup>1</sup> Australian Heritage Commission, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values* 2002, Canberra, p 6.
- <sup>2</sup> Australian Heritage Commission 2002, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values*, Canberra, p 6.
- <sup>3</sup> Australian Heritage Commission 2002, *Australian Natural Heritage Charter: For the conservation of places of natural heritage significance*, 2nd, Australian Heritage Commission, Canberra.
- <sup>4</sup> Australian Heritage Commission 2002, *Australian Natural Heritage Charter: For the conservation of places of natural heritage significance*, 2nd, Australian Heritage Commission, Canberra, p 2.
- <sup>5</sup> Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Australian War Memorial, Anzac Pde', viewed 1 May 2020 <<http://www.environment.gov.au>>.
- <sup>6</sup> Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Australian War Memorial and the Memorial Parade, Anzac Pde', viewed 1 May 2020 <<http://www.environment.gov.au>>.
- <sup>7</sup> Marshall, D et al., Parliament House Vista Area, Heritage Management Plan, vol. 1, report prepared for National Capital Authority, 2010.
- <sup>8</sup> Australian Heritage Database 'Parliament House Vista, Anzac Pde', viewed 1 May 2020 <<http://www.environment.gov.au>>.
- <sup>9</sup> Anderson, B 1991, *Imagined Communities: reflections on the origin and spread of rationalism*, Second edition, Verso, London, New York.

## 5.0 Issues and Constraints

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### 5.1 Introduction

This section discusses the issues affecting the future conservation, management, presentation and interpretation of the AWM's heritage values—both listed National and Commonwealth Heritage values, and other/additional values identified through the heritage values commentary in Section 4.0. 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 (NCP);
- 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.

### 5.2 The Legislative and Management Framework

#### 5.2.1 Australian War Memorial Act 1980 (Cth)

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* (Cth), the *Commonwealth Authorities Companies Act 1987* (Cth), 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;*

(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.<sup>1</sup>

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 National and Commonwealth Heritage place are compatible with this Act. However, the requirement for continual expansion to encompass the exhibition of ongoing/future 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 (Cth)

As previously explained, the AWM is a Commonwealth owned and controlled place included in the NHL and the CHL and is therefore subject to the provisions of the EPBC Act and the Environment Protection and Biodiversity Conservation Regulations 2000 (EPBC Regulations).

### Heritage Management Plans

The EPBC Act requires Commonwealth agencies to make a plan to protect and manage the Commonwealth Heritage values of Commonwealth Heritage places it owns or controls. Additionally, the Minister for the Environment must make a plan to protect and manage the National Heritage values of each National Heritage place that is within a Commonwealth area, working with the relevant Commonwealth agency. Heritage management plans require 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 EPBC Regulations 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. In addition, the principles require management of National and Commonwealth Heritage places to respect all heritage values of the place, not only the listed National and Commonwealth Heritage values.

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 and National HMPs as set out in Schedules 5A and 7A of the EPBC Regulations. The compliance of this HMP against Schedule 5A is provided at Appendix C.

### Undertaking an Action

Under the EPBC Act, any action which has, will have or is likely to have a significant impact on a matter protected by the EPBC Act must not be taken without approval. Matters protected under the EPBC Act include Matters of National Environmental Significance (MNES), which includes the National Heritage values of National Heritage places, and the environment in general, for actions happening on



Commonwealth land or being undertaken by a Commonwealth agency; or the environment on Commonwealth land, for actions happening outside of Commonwealth land. Anyone taking an action which is likely to have a significant impact on these protected matters must refer the action to the Commonwealth Minister for the Environment for a decision on whether assessment and approval is required under the EPBC Act.

The EPBC Act defines the 'environment' to include all heritage values of a place, whether listed or not listed. The EPBC Act therefore requires all actions that are likely to have a significant impact on all Indigenous, historic and natural heritage values at the Memorial, including National Heritage values which have been identified as an MNES, Commonwealth Heritage values, and other heritage values at the site, to obtain the necessary approvals under the Act. Commonwealth Heritage values are not an MNES but are part of the environment on Commonwealth land.

Relevant sections of the EPBC Act include (not exclusively):

- **Section 15B** related to actions with a significant impact on the National Heritage values of a National Heritage place.
- **Section 26** relates to actions on Commonwealth land with a significant impact on the environment.
- **Section 28** relates to actions undertaken by a Commonwealth agency (such as the Memorial) with a significant impact on the environment.
- **Section 341ZC** requires the minimisation of adverse impacts to the heritage values of a National or Commonwealth Heritage place. This may be direct impacts from physical disturbance or could also include secondary impacts in the event of activities that would impact on the visual aspect, cultural importance, landscaping and curtilage of an adjacent listed property.

### ***Self-Assessment Process and Making a Referral***

A 'significant impact' is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts.<sup>2</sup>

When proposing to take any action, the Memorial must consider whether it will have, or is likely to have, a significant impact on a protected matter and therefore requires referral. In accordance with the *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*, this process requires the Memorial to undertake a 'self-assessment' to decide whether or not proposed actions need to be referred. The Memorial's internal decision-making process, which is informed by the Significant Impact Guidelines 1.1 and 1.2, is provided in Appendix A, and the self-assessment form for proposed works and activities is provided in Appendix B.

The Significant Impact Guidelines 1.1 provide information about the protection of MNES matters and the Significant Impact Guidelines 1.2 provide information about the protection of the environment, including heritage values (both listed and identified), managed on Commonwealth land. The guidelines provide detailed explanations of the issues to be considered when determining whether an action is likely to have a significant impact, including issues such as the scale, duration, frequency and intensity of impacts, and sensitivity of the environment that will be impacted. Opportunities for the avoidance, reduction or management of impacts should also be sought. An action may have both beneficial and

detrimental impacts on heritage values. Only detrimental impacts are relevant when determining whether a referral is required.

If a referral is made, the Minister for the Environment will then consider whether the action requires further assessment and approval under the EPBC Act.

Three outcomes of a referral are possible:

1. The Minister decides that the action is **not** likely to have a significant impact on a protected matter, and can go ahead without approval under the EPBC Act (**'not controlled action'**).
2. The Minister decides that an action is not likely to have a significant impact on a matter of national environmental significance, and does not require approval under the EPBC Act, because it will be taken in a 'particular manner'. That is, the action will be undertaken in a manner that will ensure that any potential significant impacts are avoided or reduced by mitigation measures to the degree that they will not be significant. In this case, the action must be undertaken in accordance with the manner specified (**'not controlled action: particular manner'**). This outcome is only applicable in a specific set of circumstances.
3. The action is likely to have a significant impact on a protected matter, and requires approval under the EPBC Act (**'controlled action'**).

The Minister may also determine that an action is 'clearly unacceptable' at the time of referral. In this case, the referred action would have to be withdrawn or reconsidered.

If an action is determined to be a controlled action, then an environmental assessment of the action must be carried out under the EPBC Act. The Minister will decide the assessment approach for the action from the range of assessment methods provided for under the EPBC Act. These range 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 considers the information provided through the selected assessment approach and determines if the action can go ahead and under what circumstances. The Minister can consider both detrimental environmental impacts as well as the social and economic impact of the project at this stage. At the end of this process the Minister can:

1. approve the action;
2. approve the action with conditions; or
3. not approve the action, if the environmental impacts cannot be appropriately managed.

### **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 has been updated and has been reviewed by both the Department responsible for the EPBC Act and the Australian Heritage Council. The final document was submitted by the Memorial to the Commonwealth Minister for the Environment in September 2019. 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 AWM 'Heritage Register' was updated in August 2020 with the current details of the identified places with Commonwealth Heritage values owned and managed by the Memorial (including the Mitchell Precinct).

### **5.2.3 Statutory Listings**

#### **National Heritage Values—Protected Matter under the EPBC Act**

As noted above, the EPBC Act recognises a range of protected matters that are of national environmental significance under the Act's assessment and approval provisions, referred to as MNES. The MNES that applies to the Memorial, and the AWM, is its National Heritage values 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 MNES without approval from the Commonwealth Minister for the Environment.

#### **Commonwealth Heritage Place—Other Matters Protected by the EPBC Act**

The CHL recognises places of Commonwealth Heritage value that are owned or controlled by the Commonwealth Government. The AWM is entered in the CHL and is also within the Commonwealth Heritage listing of the Parliament House Vista, and the requirements of the EPBC Act, outlined in brief above, therefore apply. The provisions of the EPBC Act protect all environments on Commonwealth land, including heritage under the definition of the 'environment' noted above.

#### **The Parliament House Vista and Anzac Parade**

As noted previously, the Parliament House Vista is a Commonwealth Heritage place that includes many places of individual heritage significance, including the AWM.<sup>3</sup> 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 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.*<sup>4</sup>

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.

Anzac Parade is part of the Australian War Memorial and Memorial Parade National Heritage place and the Parliament House Vista Commonwealth Heritage place. Anzac Parade is owned and controlled by the NCA. As noted previously, this HMP does not cover the Anzac Parade portion of the National Heritage Place.

The HMP for Anzac Parade prepared for the NCA should be considered alongside this HMP where necessary. Key policies that relate to the AWM are:

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

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

## **5.2.4 Statutory Listings—ACT**

### ***ACT Heritage Register***

The ACT Heritage Register legally recognises and protects significant heritage places within the ACT. 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**

### **Register of the National Estate**

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 as part of the heritage values of the environment. The RNE ceased to be a statutory list in February 2012. The AWM and Parliament House Vista are entered in the RNE.

### **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. The main Memorial building is recognised in the Australian Institute of Architects' Register of Significant Twentieth Century Architecture.

## **5.2.6 Australian Capital Territory (Planning and Land Management) Act 1988 (Cth)**

The *Australian Capital Territory (Planning and Land Management) Act 1988* (Cth) 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* (Cth), which established the ACT Legislative Assembly to govern the Territory.

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'.<sup>5</sup> 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.<sup>6</sup>

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.<sup>7</sup> 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 EPBC 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).<sup>8</sup>

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 (refer to 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, 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.<sup>9</sup>

All works in Designated Areas, including any commemorative works, must be approved by the NCA.<sup>10</sup> 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 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 Conservation and Condition Monitoring

### 5.3.1 Monitoring Heritage Values

The Memorial has a set routine to ensure the regular monitoring of the condition of the facilities and collection. The Memorial has a schedule and system of inspections that is carried out by various sections. For example:

- All plant rooms are inspected by Buildings and Services staff on a monthly basis. These inspections are to check for potential issues such as cracks, weeps, leaks, and vermin.
- A crack monitoring program has been underway for many years. Due to the stable condition of existing building cracks, this has been extended to carrying out inspections every 5 years.
- All Visitor Services staff are required to monitor building and collection condition for damage or degradation. They prepare reports that are sent to Security for processing by the appropriate section or area of the Memorial.
- Security is required to monitor the condition of the buildings, grounds and collection during their routine area patrols and report to the Memorial on a case by case basis.

### 5.3.2 Approvals

The Memorial has a staged approach to undertaking works with all new work and maintenance activities, including those of a minor, medium or significant scale, requiring the preparation of a heritage impact assessment as part of the approval process. The following provides a summary of the approval process for different scales of new works and maintenance activities:

- Significant new work or maintenance activities require a Submission to the Corporate Management Group (CMG) and this Submission must include a detailed Heritage Impact Assessment (HIA) before it will be considered by the CMG.
- Medium scale new works or maintenance activities require a 'Brief to the CMG'. The Brief must contain a HIA before it will be considered by the CMG.
- Minor new works and Building & Exhibition maintenance activities both require an application, including a Heritage Impact Assessment (less detailed than for larger scale works/activities), to be prepared before the relevant Section Head will review and approve the works.

Additionally, work that includes core drilling, digging or chasing, must include a HIA for submission to the Head of Buildings and Services Section.

As a final check, all works or maintenance activities are monitored by the Memorial Security Team with no works allowed to commence without the appropriate approvals.

The Memorial has an internal 'Heritage Impact Self-Assessment Form' provided in Appendix B and on the Memorial's intranet.

The form can be completed by any member of the AWM staff proposing an activity that may impact the heritage values of AWM. Guidance can be provided by the Project Officer and Head of the Building and Services Section, if required. The form is to be approved by the Head of Building Services, noting that additional approval may be required through CMG.

The form is the first step taken in the impact assessment process, and depending on the potential for, or degree of, impact on the AWM's heritage values, the Memorial may engage a heritage consultant to provide advice to the Memorial for mitigating impacts and preparing a HIA. Head of Building Services, or an external consultant may be engaged to prepare a referral under the EPBC Act if required.

### **5.3.3 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 place's fabric 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 carved figures 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 carved figures. Close inspection of all stonework should be undertaken to identify ongoing issues with spalling, erosion or staining caused by improper drainage.

### **5.3.4 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 2014 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.

### 5.3.5 Gallery Redevelopment

As part of the First World War Gallery redevelopment (2014), 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.

Despite earlier changes to the space, 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.

### 5.3.6 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. 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 to inspect for degradation and cracking is undertaken by the Memorial's conservators.

### 5.3.7 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 AWM 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 Memorial 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. Under lighting of 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.<sup>11</sup>

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 (refer to Section 5.8.2 below), 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—Pressure on Gallery Space

The pressure for more exhibition space to tell new stories and new perspectives of the existing collection continues to grow. In addition to the formal gallery spaces, circulation spaces, such as corridors and lobbies, are increasingly also being used for display. Visitor numbers can put pressure on the ability of significant heritage values and spaces in the Memorial to be accessible and perform their intended function.

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 function and fabric of the place should have regard for the sensitivity to change when managing pressures on gallery space. For the gallery spaces, their configuration and fabric contribute to the values of the place as a purpose-built repository for the AWM's significant collection, and a place which provides unique and important information on Australian's experience of war. However, there is

flexibility for how exhibitions are presented within these significant spaces. Other spaces, such as the Commemorative Area, are highly controlled to remain symbolic in its form and as the core of the memorial function.

### **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.<sup>12</sup>

Understanding of the National and Commonwealth Heritage values of the place, and its primary purpose as a memorial—a National Shrine—needs to underpin decision making regarding such changes across the site. Increased visitor numbers can impact on heritage conservation through risks of damage to heritage fabric and a reduced ability to experience and appreciate the heritage values of the place due to poorly managed crowds. The increase in visitor numbers has implications for the conservation and heritage management of the AWM, which generally range from requirements for the provision of facilities and accessibility to all visitors, through to changes to the use and configuration of spaces to accommodate larger groups. At the same time, increased visitation offers an opportunity for presentation and communication of the heritage significance of the Memorial to a wider audience.

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. Future projects at the site are to consider the potential for increased visitation impacting the heritage values, and these should be guided by this HMP, best practice and EPBC Act heritage considerations, when balancing public accessibility and communication of the AWM's heritage significance with the conservation of the heritage values.

### **5.5.3 Accessibility**

The redevelopment of the Eastern Precinct, in 2011, improved accessibility of the AWM, providing accessible toilets, car parking, 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 public and equitable access 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 increased visitation numbers would require more internal space for the provision of server banks, cable tracks and power infrastructure. The colocation of services in the vicinity of exhibitions is considered a priority by the memorial.

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. The Shellal mosaic at its display location is physically integrated into the fabric of the Memorial building, built into the original external wall. Consequently, removal of the Shellal mosaic from display may have a significant physical impact on the main Memorial building, through possible impacts to the structural stability of the eastern wall of the main building, or vibrational impact on other elements of the building. Any removal would 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 and Consultation**

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 Indigenous cultural values have not been identified with specific regard to the AWM, consultation with the Indigenous community representatives may be required when works are proposed at the AWM. Indigenous Heritage values and sensitivities should be considered and protected as part of the environment of the AWM, even if they may not be included in the official Commonwealth or National heritage values of the place. The possibility of impacts on potential Indigenous heritage values should therefore be considered when undertaking works at the site.

The Memorial understands that Aboriginal and Torres Strait Islander people are the primary source of information on their cultural heritage and therefore, are consulted on matters that may affect places that have cultural heritage values.

One of the Memorial's key corporate documents is the *Reflect Reconciliation Action Plan (RAP) 2015–2016*, which facilitates the Memorial's engagement and reconciliation with Indigenous Australians and seeks to enhance, respect and promote sustainable opportunities within the Memorial's remit for Aboriginal and Torres Strait Islander people.<sup>13</sup>

Through its RAP, the Memorial has committed to appropriate Indigenous consultation, representation and awareness promotion in all areas of the Memorial's operation including heritage. 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 installation and dedication of the *For Our Country* sculpture on 28 March 2018.

This is consistent with the AWM Heritage Strategy (September 2019).

### 5.7.1 Indigenous Stakeholder Consultation

The Memorial recently commissioned the design and construction of 'For Our Country', which is a memorial commemorating the Aboriginal and Torres Strait Islander military personnel who have served in war. It is located in the Sculpture Garden.

For Indigenous cultural heritage matters, the Memorial consults with Indigenous stakeholders in accordance with the Ask First and Engage Early guidelines. 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;
- Mirrabai (formerly known as Little Gudgenby River Tribal Council); and
- Ngarigo Currawong Clan.

Consultation was recently undertaken with local Indigenous stakeholders in the preparation of this HMP.

## 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.

As noted elsewhere in this HMP, the National and Commonwealth Heritage values of the place, and the regulations of the EPBC Act, underpin decision making regarding such changes across the site.



## 5.8.2 Site Development Plan Review

The Site Development Plan Review 2017 (SDP) draws upon an earlier National Capital Plan Site Master Plan and was endorsed by the Memorial's Council as a strategic document providing the overall vision and guidance for future site developments. The SDP provides guidance for future planning and development at the Memorial, and functions alongside other management documents, including this Heritage Management Plan, to provide guidance for the site.

The SDP provides 'Site Development Principles' to guide how the Memorial might address a range of functional and operational site issues such as circulation, security, lighting, orientation and signage and outdoor furniture. It also provides a preliminary analysis of possible future building development sites and guides the placement and design principles for new memorials (commemorative works) within the Memorial's landscape.

The site has continued to develop in accordance with the SDP, to accommodate functional requirements and the on-going growth of the national collection, public programs, commemorative ceremonies, increased visitation and evolving community expectations for site amenity, security and accessibility.

## 5.9 AWM Development Project

As part of the Memorial's business development planning, it was granted funds from the Australian Government for the expansion of gallery spaces to improve and modernise the existing buildings and generally enhance visitor experience at the AWM. Major works to the AWM are due to commence both internally and externally as a series of projects, including:

- removal and replacement of the current ANZAC Hall for additional gallery space;
- new Glazed Link connection the main Memorial building to expanded gallery space to the north (the new 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;
- design changes to the layout and landscape of the Parade Ground;
- additional car parking to the east of Poppy's Café carpark; and
- landscaping works that address accessibility constraints, enhance site security and re-profile the parade ground.

### 5.9.1 Assessment Process

The development project, explained in Section 2.5 by the Memorial, was referred for consideration under the EPBC Act and received approval with conditions in December 2020 from the Minister for the Environment. The approval conditions include ensuring design details are consistent with the heritage values of the AWM and Memorial Parade and Parliament House Vista as well as the National and Commonwealth Heritage Principles; undertaking design and engineering decisions (such as for the construction of the new Anzac Hall and Glazed Link) to minimise the impact on the heritage values of

the site; conserving and reinstating original heritage fabric, undertaking archival recording of the site prior to and during construction, and maintaining records of compliance with these conditions. The full approval conditions are included at Appendix K. In June 2021, the NCA provided approval for early works associated with the development, including demolition of Anzac Hall, excavation works, services relocation, temporary fencing and tree removal in the grounds of the AWM.

In addition, each phase of the development project is subject to heritage assessment and approval in accordance with the Memorial's internal approvals process (see Section 5.3.2).

### **5.9.2 Development Project—HMP Compliance**

The development project must be undertaken in accordance best-practice heritage considerations, and should be guided by the need to conserve and manage the nationally significant heritage values of the AWM. As the development project is implemented, this HMP should serve as a guide for management and decision-making, to provide context and support to the implementation of the project and its approval conditions. In particular the project should be undertaken in compliance with Policies 2.7, 2.8, 3.1 and 3.5 as stated at Section 6 of this HMP.

After the completion of the development works or at five years from approval of this HMP, whichever is earlier, a review and update of this HMP should be prepared to reflect the changes to the site and an updated understanding of the heritage values. Actions on the site which are separate to the development should continue to be managed in accordance with this HMP.

### **5.9.3 Development Project—EPBC Act Approval Conditions**

The development project should comply with all conditions of approval for undertaking work that may result in extensive change. In particular, the project must comply with all conditions required under the approval decision for EPBC Act Referral 2019/8574. The complete set of conditions, as varied 27 May 2021, is provided at Appendix K.

The Memorial is required to publish online an annual report against its EPBC Conditions each September and submit this report to the Department of Agriculture, Water and the Environment for review. The annual report will clearly outline how the Memorial has met each obligation outlined in the condition for the reporting year.

Additionally the Department may choose to undertake an audit of the Development Project's adherence to the EPBC conditions at any time; the results of any such audit would be made public at the Department's discretion.

## **5.10 Conclusions**

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

Effective stakeholder consultation 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 SDP 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. As the AWM undergoes significant changes as part of the

development project, this HMP will continue to provide guidance for the management and conservation of the site.

## 5.11 Endnotes

- <sup>1</sup> *Australian War Memorial Act 1980*, p 4.
- <sup>2</sup> *Significant Impact Guidelines 1.1*, p 2.
- <sup>3</sup> Marshall, D et al., Parliament House Vista Area, Heritage Management Plan, vol. 1, report prepared for National Capital Authority, 2010, p 15.
- <sup>4</sup> Marshall, D et al., Parliament House Vista Area, Heritage Management Plan, vol. 1, report prepared for National Capital Authority, 2010, p 281.
- <sup>5</sup> National Capital Authority 2016, *National Capital Plan*, National Capital Authority, Canberra, ACT, p 12.
- <sup>6</sup> National Capital Authority 2002, Consolidated National Capital Plan, p 74.
- <sup>7</sup> Under the National Capital Plan, see the National Capital Authority website:  
<[http://nationalcapital.gov.au/planning\\_and\\_urban\\_design/works\\_approval/index.asp](http://nationalcapital.gov.au/planning_and_urban_design/works_approval/index.asp)>.
- <sup>8</sup> NCAs Application for Works/Development Approval <<http://www.nationalcapital.gov.au/>>.
- <sup>9</sup> National Capital Authority, August 2002, Guidelines for Commemorative Works in the National Capital, Appendix 1.
- <sup>10</sup> National Capital Authority, August 2002, Guidelines for Commemorative Works in the National Capital, Appendix 1, p 3.
- <sup>11</sup> Gold Leaf Tree Services, Tree Management Plan—Australian War Memorial, report prepared for Australian War Memorial, February 2018.
- <sup>12</sup> Australian War Memorial, Annual Report 2016-2017, report prepared for Australian War Memorial, June 2017.
- <sup>13</sup> Australian War Memorial 2015, *Reflect Reconciliation Action Plan 2015-2016*, Australian War Memorial, Canberra, ACT, p 1.

## 6.0 Conservation Policy

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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 AWM's heritage values—both official, listed National and Commonwealth Heritage values, and other, additional values identified in Section 4.0—identified values 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 individual components of the AWM with specific requirements such as the Commemorative Area, Galleries and Landscape.

The use of these tools will assist in administering policy for conservation of the AWM's heritage values. Managers will also need to ensure that proposals are not inconsistent with relevant policies in the Parliament House Vista and ANZAC Parade HMPs.

### 6.1 Implementation of the Conservation Policies and Actions

#### 6.1.1 Timing/Priority

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.

#### 6.1.2 Responsibilities

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. This Section is responsible for the management and maintenance of the buildings and grounds, including conservation works. While all sections at the Memorial are responsible for legislative compliance with regard to heritage matters, the Building and Services Section provides support and guidance. The Memorial's CMG oversees the implementation of the documentation.

However, all groups of the Memorial including Public Programs, National Collection and Corporate Services, should adopt the policies and decision-making processes of the HMP and develop an understanding of the AWM's heritage values.

## 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 National/Commonwealth Heritage values of the place’. This HMP has been prepared to manage the National and Commonwealth Heritage values of the AWM, and those values identified through the heritage values commentary in Section 4.0. 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.

### AWM Development Project

The AWM development project (discussed at Sections 2.5 and 5.9) has been approved under the EPBC Act with conditions, and has been subject to rigorous consideration of the impacts of the proposed action and the heritage values of the site. The project is required to be undertaken in accordance with its approval conditions, which provide a framework for management of heritage impacts specifically associated with the development project. The conditions provide guidance for the conservation and management of the Memorial’s heritage values while undertaking the project. The full conditions for the project are included at Appendix K.

In instances where the approval conditions do not cover conservation or management issues associated with the development, the policies below should be used to guide decision-making. Actions on the site which are separate to the development project should continue to be managed in accordance with this section of the HMP.

#### 6.2.1 Policy 1: Conservation Processes

Policies	Actions	Timing
1.1 Conserve all officially listed and 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 listed National and Commonwealth heritage values (and 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 The Memorial must undertake a self-assessment of any actions to determine whether they will have, or are likely to have a significant impact on the National Heritage values of any other heritage values of the AWM, and refer the action to the Minister for the Environment for approval if a significant impact is likely.	As required
	1.1.4 Update official National and Commonwealth Heritage citations to nominate and reflect the identified, suggested revisions for additional values (refer to Section 4.0).	Within five—ten years.
1.2 Refer to this HMP as the primary heritage management document for the AWM.	1.2.1 Implement the policies and actions set out in this HMP, in line with the identified timing guidelines.	Immediately



Policies	Actions	Timing
1.3 Ensure any new developments are consistent with the heritage values of AWM and do not detract from its qualities as a unique place of symbolic importance to the nation.	1.3.1 All planning/ 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 An understanding of the AWM's National and Commonwealth heritage values (and identified heritage values) should underpin decision making regarding any future change or expansion.	1.6.1 Ensure adequate integration of National and Commonwealth Heritage values (and identified additional heritage values) and the policies of this HMP when reviewing and planning major projects associated with any future change or expansion of the AWM.	As required
	1.6.2 Feed the results of the above heritage values review into the of this HMP in five years or on completion of major site changes, whichever is earlier.	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

Policies	Actions	Timing
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 at the AWM, and within the site boundary does not impinge on the silhouette of the main Memorial building as perceived from the land axis and that the height of any new development 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.	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 order to develop 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.	As required
	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 and Administration Building.	1.11.1 Ensure that the management of these buildings is consistent with the conservation of the heritage values of the AWM.	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 significant, adverse impacts on the heritage values of the AWM, attributes 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 which would have significant, adverse impacts on the heritage values of the AWM.	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 significant, adverse impacts, such as removal or damage to significant values and attributes of the place.	<p>2.2.1 Removal or works which would adversely (and significantly) impact the heritage values should only be permitted where:</p> <ul style="list-style-type: none"> <li>• full assessment of alternative options has been undertaken to explore alternatives and minimise adverse impacts;</li> <li>• the work makes possible the recovery of aspects of greater heritage value;</li> <li>• the work helps to ensure the security and viability of the place; and</li> <li>• where there is no feasible alternative (eg to meet safety or legal requirements), adverse impacts should be minimised.</li> </ul>	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 proposed works, activities or actions on the heritage values of the place.	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
	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 Buildings & Services Section, to assist the Memorial 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

Policies	Actions	Timing
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
2.7 Ensure the Australian War Memorial Development Project is delivered in accordance with the relevant approved HMP.	2.7.1 Ensure the development project is delivered in accordance with the 2011 HMP as prescribed under the EPBC Referral 2019/8574 approval conditions,	As required.
2.8 Ensure the Development Project is delivered in accordance with the Project EPBC Act approval conditions outlined in EPBC Referral 2019/8574 (see Appendix K)	2.8.1 Ensure the development project is delivered in compliance with EPBC Referral 2019/8574 conditions	As required.
	2.8.2 Publish annual compliance report and provide this report to Department of Agriculture, Water and the Environment.	Annually (September 2022 onwards).
	2.8.3 Report any breach of conditions to the Department of Agriculture, Water and the Environment in writing within 2 business days of becoming aware of non-compliance.	As required.
	2.8.4 Notify the Department of Agriculture, Water and the Environment of completion of the development project within 60 days of completion.	As required (expected 2028).

### 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 national and 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
	3.1.5 Engage the Memorial's key communities on the Development Project through the Memorial's Gallery Development Advisory Groups including the Veterans, Access & Inclusion, Aboriginal and Torres Strait Islander, Youth and Diversity Groups.	Twice Annually (2022-2028)

Policies	Actions	Timing
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
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 values of the AWM as a National and 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 and Commonwealth Heritage 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
	3.5.2 Address heritage matters arising from the development project through the Memorial's Gallery Development Advisory Groups including the Veterans, Access & Inclusion, Aboriginal and Torres Strait Islander, Youth and Diversity Groups.	Twice Annually (2022-2028)
3.6 Use a variety of communication and marketing channels to promote key heritage management messages and associated stakeholder consultations.	3.6.1 Use the Memorial's digital channels to communicate and engage with stakeholder groups. This includes the AWM website, social media channels (both general and paid posts), e-newsletters ( <i>Memorial</i> and <i>Our Next Chapter</i> ).	As required
	3.6.2 Engage with print, radio and TV media outlets to promote key messages and consultations.	As required
	3.6.3 Maintain a register of key stakeholder groups and engage with them directly. This can include emails, face-to-face meetings, and presentations.	As required
	3.6.4 Use marketing assets to target key stakeholder groups. This includes digital and print advertising, on-site signage, and letterbox drops.	As required
	3.6.5 Measure the effectiveness of stakeholder communications and consultation through direct feedback and surveys.	As required



Policies	Actions	Timing
3.7 Undertake Stakeholder and Community Consultation.	3.7.1 Decision making will include consultation with stakeholders from the Memorial, community groups and other interested parties (refer to Appendix J) in relation to heritage matters. The Memorial will ensure consultation is undertaken with stakeholders for proposed works, activities or actions which involve heritage values of the AWM.  The approach to undertaking consultation is a process that aligns with the decision making process set out in Appendix A, and the self-assessment form in Appendix B.	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
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 after major site changes or every five years, in compliance with s 341X of the EPBC Act.	5.1.1 Review and update the HMP after the completion of the AWM development project, or every five years, or following any other major change in circumstance, whichever is earlier. Major changes in circumstance include 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 heritage values as part of the 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 Memorial's Building and Services Section.	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

Policies	Actions	Timing
	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
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

Policies	Actions	Timing
	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.	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 <b>Commemorative Area</b> .	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 Conserve, manage and interpret the heritage values of the courtyard— <b>Pool of Reflection</b> .	8.2.1 Retain the courtyard as the place for the Pool of Reflection.	As required
	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 <b>carved stone figures</b> lining the courtyard.	8.3.1 Monitor the condition of the carved stone figures and drainage systems they support. Review and consult with stakeholders if further intervention is required to slow future degradation.	Annually

Policies	Actions	Timing
8.4 Conserve and manage the heritage values of the cloisters— <b>Roll of Honour</b> .	8.4.1 Retain the Roll of Honour in the cloisters.	Ongoing
8.5 Conserve, manage and interpret the heritage values of the <b>Hall of Memory</b> .	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 Enhance the visitor experience and ensure it is in keeping with the heritage values of the <b>Galleries</b> .	9.2.1 Conserve, manage and interpret the heritage values of the galleries and displays of the Memorial's collection through conservation, interpretation and innovative design and museum presentation.	Ongoing
	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



Policies	Actions	Timing
	9.2.4 Enhance the interrelationship between the galleries and the visitor's movement around the whole AWM.	Within two–three years
	9.2.5 Consult the community on changes to the galleries arising from the development project through the Memorial's Gallery Development Advisory Groups including the Veterans, Access & Inclusion, Aboriginal and Torres Strait Islander, Youth and Diversity Groups.	Twice annually
9.3 Conserve, manage and interpret the heritage values of the <b>First and Second World War Galleries</b> .	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 <b>Sinai Palestine Gallery</b> .	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 <b>Memorial's diorama collection</b> .	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 <b>Hall of Valour</b> .	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, undertake an options analysis to determine the best course of action for its removal and 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 <b>Hall of Valour and the Aircraft Hall</b> .	9.7.1 Allow change which reveals and enhances the heritage values of gallery spaces within the original 1941 building.	As required
9.8 Conserve, manage and interpret the heritage values of the <b>Research Centre</b> .	9.8.1 Conserve and retain original and early fabric (floor, ceiling and ventilators) and architectural qualities.	Annually
	9.8.2 Allow change which reveals fabric of heritage significance and reinstates lost values.	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 <b>Western Precinct</b> including the Lone Pine, the descendent 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 and the descendent 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
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

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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 Australia's 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 additional identified heritage values of the AWM. They outline approaches to the conservation, maintenance, and monitoring of the heritage values.
- 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 a framework to conserve, protect and manage the heritage values of the AWM. Through this framework, it provides heritage guidance for decision-making on forward planning, design development and 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.
- Understanding of the National and Commonwealth Heritage values of the place, and its primary purpose as a National Shrine, needs to underpin decision making regarding the potential for future development.
- 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 design development of any new works at the AWM 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 utilise a variety of communication and marketing channels to communicate and engage with stakeholder groups.

### **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 review of the HMP at five years or on completion of major works such as the development project. 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

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### **Appendix A**

Decision Making Process

### **Appendix B**

Heritage Impact Self-Assessment Form

### **Appendix C**

EPBC Regulations Compliance Checklists

### **Appendix D**

NCA Works Approval Application Information Checklists

### **Appendix E**

AWM and Memorial Parade 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 J**

Memorial Stakeholder and Community Consultation

### **Appendix K**

EPBC Referral 2019-8574 Approval Conditions



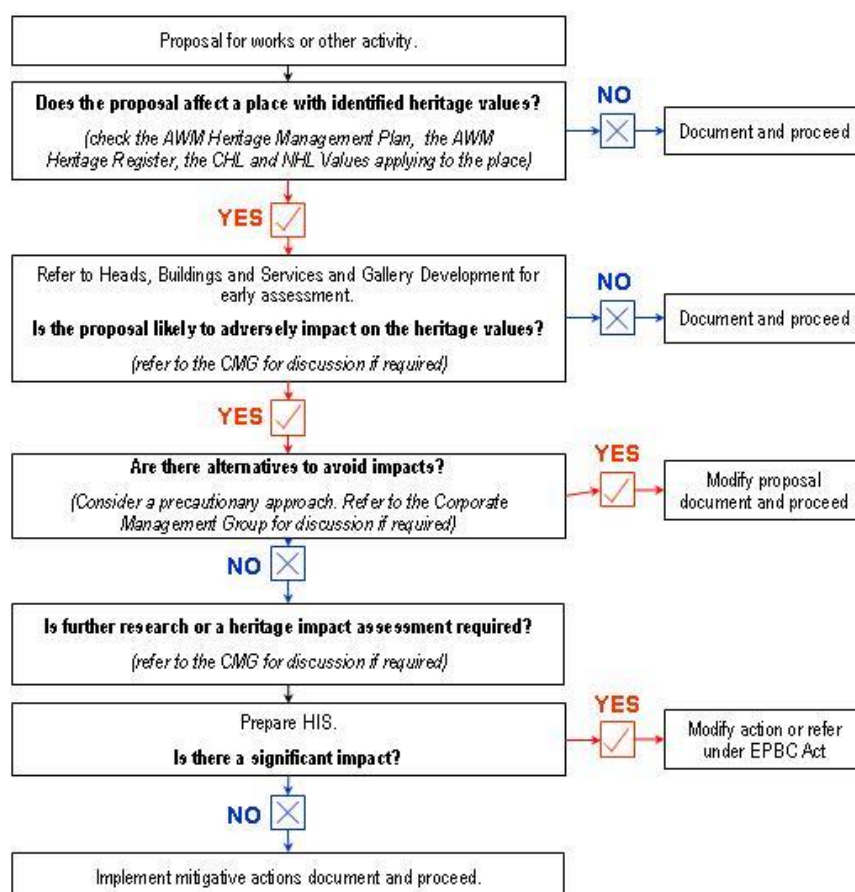


## **Appendix A**

### Decision Making Process

## Appendix A—Decision Making Process

In developing works or planning for an action at the AWM, the following table summarises the process that should be taken by the Memorial. 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.<sup>1</sup>



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

## Endnotes

<sup>1</sup> 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

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### 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* (Cth) (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 responsible for the EPBC Act. 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

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Date	
Name of Project	
Person/Section Proposing the Action	

### Description of the Action

<b>Location</b> <i>(Identify location of the proposed action and include maps, plans and photographs where relevant)</i>	
<b>Duration</b> <i>(How long is the action expected occur)</i>	
<b>Types of Work</b> <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>	
<b>Description of Tasks</b> <i>(Provide a detailed description of the scope of works)</i>	
<b>Associated Project/s</b> <i>(Is the action associated with another action or actions?)</i>	

### Reason for the Action

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

### Consultation

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

<b>Relevant Heritage Values</b> <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>	
<b>Relevant Heritage Attributes</b> <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>	
<b>Conservation Policies</b> <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

<b>Summary of Potential Impacts</b> <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>	
<b>Impact Statement</b> <i>(Is the action likely to result in a 'significant impact'? If yes, seek professional advice)</i>	

## Mitigation

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

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

## **Appendix C**

EPBC Regulations Compliance Checklists



## Appendix C—EPBC Regulations Compliance Checklist

This Heritage Management Plan (HMP) addresses and fulfils the requirements of the *Environment Protection and Biodiversity Conservation Act 1999* and the Environment Protection and Biodiversity Conservation Regulations 2000.

### National Heritage—Regulation 10.01C

Regulation 10.01C of the Regulations states that:

*A plan for a National Heritage place, made under section 324S of the Act, must address the matters set out in Schedule 5A.*

The following table lists the requirements contained in Schedule 5A and the relevant sections of this HMP that address each listed item.

Regulation Ref.	Schedule 5A—A Management Plan must:	Report Section
Schedule 5A (a)	Establish objectives for the identification, protection, conservation, presentation and transmission of the National Heritage values of the place;	Sections 6.0
Schedule 5A (b)	Provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the National Heritage values of the place;	Section 1.4-1.5 Section 5.2 Appendix A and B
Schedule 5A (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 5A (d)	Provide a description of the National Heritage values and any other heritage values of the place;	Section 4.0
Schedule 5A (e)	Describe the condition of the National Heritage values of the place;	Section 5.3
Schedule 5A (f)	Describe the method used to assess the National Heritage values of the place;	Section 4.2
Schedule 5A (g)	Describe the current management requirements and goals, including proposals for change and any potential pressures on the National Heritage values of the place;	Section 5.0
Schedule 5A (h)	Has policies to manage the National 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
	(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 6.0 Policies 1-2 and Section 6.3

Regulation Ref.	Schedule 5A—A Management Plan must:	Report Section
	(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 National Heritage values is to be monitored and reported;	Section 6.0
	(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 5A (i)	Include an implementation plan;	Section 6.0
Schedule 5A (j)	Show how the implementation of policies will be monitored;	Section 6.0 Policy 5.2
Schedule 5A (k)	Show how the management plan will be reviewed.	Section 6.0 Policy 5.1

## Commonwealth Heritage—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 HMP 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 1.4-1.5 Section 5.2 Appendix A and B
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 4.2

Regulation Ref.	Schedule 7A—A Management Plan must:	Report Section
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
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
	(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 6.0 Policies 1-2 and Section 6.3
	(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
	(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.

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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.

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☐ **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 National Heritage List Citation

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

<b>List:</b>	National Heritage List
<b>Class:</b>	Historic
<b>Legal Status:</b>	<a href="#">Listed place</a> (25/04/2006)
<b>Place ID:</b>	105889
<b>Place File No:</b>	8/01/000/0131
<b>Summary Statement of Significance:</b>	
<p>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 &amp; Services League of Australia. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade.</p> <p>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.</p>	

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-surging wing shapes in stainless steel, representing endurance, strength and courage of the personnel. The bronze flight image at the centre of the composition embodies the struggle to conquer the elements.

#### Rats of Tobruk Memorial (1984)

The memorial commemorates Australians who fought against the Germans and their allies in the siege of Tobruk in 1941. Designed by architectural firm Denton Corker Marshall Pty Ltd, the memorial takes the form of an obelisk. Surrounding walls portray perimeter defences and the area of the siege. The bronze Eternal Flame was created by Marc Clark. The memorial is a replica of one that was built by Australian soldiers during the siege in the Tobruk War Cemetery which has since been destroyed. An inscription stone, all that survives of the original memorial, is incorporated into the new memorial.

#### Kemal Ataturk Memorial (1985)

The memorial honours Kemal Ataturk and the heroism and self-sacrifice of ANZAC and Turkish troops during the Gallipoli campaign. Designed by architectural firm PDCM Pty Ltd, the memorial consists of a crescent-shaped wall surrounding a cobble paved area. The wall represents the crescent symbol and five pointed star of the Turkish flag. The centre of the memorial includes a capsule of soil from the Gallipoli battlefields. A bronze portrait of Ataturk, designed by Turkish sculptor Huzeyin Gezer, is mounted on the wall. Underneath is an inscription of Ataturk's words that pay tribute to the ANZACs and reflect on the awful cost of war. Surrounding the memorial are pine trees grown from seed collected from the Gallipoli 'lone pine'.

#### Royal Australian Navy Memorial (also known as 'Sailors and Ships – Interaction and Interdependence', 1986)

The memorial commemorates those serving with the Royal Australian Navy throughout its history including during the First World War, the Second World War, the Malayan Emergency

and Korean and the Vietnam and Gulf wars. Designed by Ante Dabro in collaboration with Lester Firth and Associates and Robin Woodward, the memorial comprises bronze figures that represent the daily activities of naval life. Moving water complements the dynamics of the sculpture.

#### Australian Hellenic Memorial (1988)

The memorial commemorates those who died in campaigns in Greece and Crete (1941). Designed by architects Ancher, Mortlock and Woolley Pty Ltd, the marble memorial evokes an amphitheatre set in an olive grove. The short Doric column symbolises the birth of civilisation and is set in a mosaic pavement designed by Mary Hall. Damaged steel fragments echo the futility of war and its destructive effects.

#### Australian Army Memorial (1989)

The memorial recognises the contribution of Australian soldiers for their service and excellence in all theatres of war. Designed by sculptors Charles Smith and Joan Walsh Smith in collaboration with architects Ken Maher and Partners, the memorial comprises two bronze figures representing Australian soldiers facing east towards the rising sun. Seven cylindrical pillars set in water recall the seven major overseas conflicts and the long sea voyages involved in all Australian campaigns. The memorial reminds the visitor of the importance of the Australian 'digger' and his role in the formation of the national character and sentiment.

#### Australian Vietnam Forces National Memorial (1992)

The memorial commemorates the 50,000 Australians who fought in the Vietnam War. It was designed by architectural firm Tonkin Zulaikha Harford and sculptor Ken Unsworth AM. Three concrete stellae, rising from a shallow moat, form a dramatic centre and enclose a contemplative space. The wall has inscriptions that recall political and military events and an etched photograph shows Australian troops waiting to be airlifted to Nui Dat, after Operation Ulmarrah. Suspended from pillars is a halo of stones and a scroll, containing the names of Australians who died, is sealed into the stones. Surrounding the memorial are six empty seats dedicated to the six servicemen missing in action.

#### Australian Service Nurses Memorial (1999)

The memorial honours past and present service nurses, who have cared for the sick and wounded since the South African War. Designed by Robin Moorhouse, in conjunction with Monumental Design, the memorial is made of etched glass, with text and images cast into the inner walls that portray the history and contribution of Australian Service Nursing. The memorial includes a collage of photographs and diary extracts and letters in original handwriting. Interlocking glass panels symbolise the nurturing hands of nursing.

#### Australian National Korean Memorial (2000)

The memorial commemorates those who served in the Korean War. It was designed by the ANKWEM Design Group, in conjunction with the architectural firm of Daryl Jackson Pty Ltd, and in accordance with the requirements of the Australia National Korean Memorial Committee. A central walkway leads to a semi-enclosed contemplative space featuring a Korean boulder and a statement in Korean script representing peace and independence. The use of granite, gravel and white and grey tones in the memorial recalls the harsh Korean climate and terrain – the lasting impressions of those who fought there. A scroll represents the 21 countries that were involved in the war and bronze figures represent the involvement of 17,000 Australians. Fields of stainless steel posts symbolise those who died and an obelisk commemorates those who died with no known grave. The inscription, taken from the United Nations memorial Cemetery in Pusan, creates a link with the Australians buried there.

#### New Zealand Memorial (2001)

The memorial commemorates the long co-operation between Australian and New Zealand and the ANZAC experience. A gift from the New Zealand Government, it was designed by Kingsley Baird and Studio Pacific Architecture from New Zealand. The memorial is a bronze representation of the handles of a flax basket, an important element of New Zealand culture. It is 11 metres high and stretches as if to cross Anzac Parade. At the base of each handle is a paved gathering space, that are landscaped areas with Maori and Aboriginal artworks. At the centre of the paving on each side is buried soil from Gallipoli, the birth of the ANZAC tradition, and the names of the campaigns where New Zealanders and Australians fought together are inscribed on the paving. The memorial's basket handles symbolise cooperation, mutual experiences and sharing the load.

#### **History:**

The concept of a national war museum to commemorate the sacrifice and loss of Australians in the war\* originated in London with Australia's official war correspondent, Charles Bean, and officers of the AIF during the First World War. The idea took hold while Bean was visiting Pozières in France, where Australia suffered 23,000 casualties in less than seven weeks of fighting in 1916. Bean's idea was to set aside a place in Australia where families and friends could grieve for those buried in places far away and difficult to visit – a place that would also contribute to an understanding of war itself. His vision evolved over the following years for a national memorial to function as both a shrine for those who died in the war and to house relics and trophies from the battlefields. Bean was later commissioned to write the official history of the First World War and was active in establishing a war records body in Australia.

Australia gained control of Australia's war records from 1916 and John Treloar was appointed to head a new Australian War Records Section in May 1917. In early 1917 the Commonwealth Government gave support for Bean's concept of a national war memorial in Canberra. The Australian War Museum Committee (AWMC) was established in 1919 and Henry Gullett was appointed as the Director.

The Federal Capital Territory (later the Australian Capital Territory) was created as the nation's capital in Canberra in 1911. Walter Burley Griffin won the international competition for the design in 1912 and his design was revised and gazetted in 1918. He proposed a central area featuring a series of artificially modelled lake basins and a land axis extending from Mount Ainslie, through the centre of a group of government buildings on the south side of the proposed central lake basin. A national war memorial/museum was not part of Griffin's plan. Following Griffin's departure in 1920, the development of Canberra was taken over by the Federal Capital Advisory Committee, chaired by architect and planner, John Sulman.

A Canberra site for the national war memorial was first considered in about 1919 and the Commonwealth Government later announced the site at the northern end of the land axis below Mount Ainslie. In 1923, Bean and the AWMC indicated their preference to the Federal Capital Advisory Committee for the national war memorial and its collection\* – it should 'not be colossal in scale, but rather a gem of its kind'. The building should be 'in the nature of a temple surrounded by a garden of its own' and the collection should not be massive as might be expected in Britain, France or America (McKernan 1991: 94-95). The Australian War Memorial (AWM) was constituted under the *Australian War Memorial Act 1925* and it was given a prominent and symbolic site on Griffin's land axis, opposite Parliament House and separate from the governmental and civic groups. This was similar to Lutyen's New Delhi, where the All-India War Memorial Arch (1921-31) and the Viceroy's Palace were to face each other at opposite ends of a ceremonial avenue. Griffin supported the prominent siting of the AWM. The project was to cost no more than £250,000.

The competition for the AWM was conducted in 1925-26. The entries were assessed by Professor Leslie Wilkinson, Sir Charles Rosenthal and John Smith Murdoch (Commonwealth's Director-General of Works). Short listed entries were sent to London for adjudication by Sir Reginald Blomfield, designer of works for the Imperial War Graves Commission. None of the entries met all of the competition conditions and no winner was announced. Two competitors, Emil Sodersteen and John Crust, were asked to develop a new collaborative design to incorporate Sodersteen's architectural style and Crust's innovative and cost cutting approach. Sodersteen and Crust presented their design in 1927. The architectural style was primarily Sodersteen's and drew on the recent art deco style, while the form of the building was

strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour (Pearson & Crocket 1995: 10-11; Inglis 1998: 341). The competition committee also had an influence on the design.

Construction began in early 1928 but was curtailed and postponed by the onset of the Depression. In 1934 work started again in a limited way by builders Simmie and Company. The design underwent many changes throughout its fourteen years of construction and major details were not resolved until 1938. Crust supervised the completion of the building following disputes between Sodersteen and the AWM Board, and Sodersteen and Crust, which resulted in Sodersteen's resignation in 1938 (McKernan 1991: 10). In 1935, the collections and staff were moved into parts of the building. The AWM was officially opened on 11 November 1941 although some areas were not completed until many years later. At this time, the AWM comprised the main building, a 'gun park' enclosure at the rear of the building, the commemorative stone for the building (1929) and the Lone Pine tree (1934). The Roll of Honour was not yet completed in the cloisters, the Hall of Memory was unbuilt and the grounds were not yet landscaped.

The AWM's role has expanded several times since its opening and extensions were made to the building to reflect this. The legislation was amended in 1941 to include Australia's involvement in the Second World War and plans to extend the building were prepared from 1947 but these were not built for some years. In 1952, the AWM's role was expanded to include Australia's involvement in all armed conflicts, and this was further broadened in 1973 to allow the commemoration of Australians who were not in the armed forces. Key changes to the AWM since its opening have included: the Administration Building designed by Denton Corker and Marshall (1988); installation of stained glass windows in the Hall of Memory (1950); installation of Ewer's statue in the Hall of Memory (1955); installation of mosaics in the Hall of Memory (1955-58); opening of the Hall of Memory (1959); completion of the Roll of Honour (1967); major extensions (1968-71); alterations including new stairs, theatre, western entrance and a bookshop (1983-84); and removal of Ewer's stature; and the interment of an AIF soldier into the newly constructed Tomb of the Unknown Australian Soldier in the Hall of Memory (Armistice Day 1993). ANZAC Hall, a new exhibition space to house the AWM's large technology objects, was designed by Denton Corker and Marshall in 1999 and completed in 2001.

The design and installation of the AWM's landscaping has undergone substantial changes. The open landscape surrounding the main building initially reflected Crust and Parramore's 1940 design but this was modified by later works. From 1942-45, the commemorative courtyard was the venue for ANZAC Day and commemorative services. A new setting was needed when

it could no longer accommodate everyone who wished to attend. In 1959 Meldrum and Noad designed an amphitheatre and parade ground for commemorative services. Roads and car parks for the AWM were planned in 1965-69 and the paved display area to the west of the building dates from the late 1960s (Pearson & Crocket 1995: 42-44; Freeman 2004: 4). In 1999 a new Sculpture Garden, based on a design by JFW Architects, was opened to the west of the main building.

Anzac Park and Anzac Parade were created in the 1960s and have become important settings for war memorials commemorating Australian's involvement in war. The National Capital Development Commission (NCDC) architects and landscape architects Gareth Roberts and Richard Clough collaborated on the design of Anzac Parade and its architectural elements, as part of the 1961 wider proposals for Commonwealth Park and Lake Burley Griffin foreshores. Two portal buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. Queen Elizabeth II opened Anzac Parade on ANZAC Day 1965 – the fiftieth anniversary of the landing at Gallipoli. Since the 1960s, a series of memorials have evolved along each side of Anzac Parade under the auspices of the NCDC and the National Capital Authority. Anzac Parade is the major national venue for the Anzac Day march and other ceremonies to commemorate those who served Australia in times of war. The AWM is one of the termini of the Remembrance Driveway from Sydney to Canberra initiated by Queen Elizabeth in 1954.

### **Condition and Integrity:**

#### Integrity

*AWM:* The design of the building, galleries and displays has evolved over a long period of time, while the overall form of the building has generally not changed. The 1968-71 extension of the transepts is in sympathy with this form. The interior spaces including the galleries have been much altered over the years and the original skylights were modified and then closed. The essential and integrated relationship of the relics, records and memorial spaces, which was part of the early conception for the AWM, remains strongly expressed. Refer to the description and history for further details of the changes.

*Anzac Hall:* As erected.

#### Condition

*AWM:* The building is currently in fair to good condition. The conservation management plan (Pearson and Crocket 1995) for Bligh Voller Nield identified several problem areas. Cracks in the masonry and concrete construction appeared before the building's completion and these have continued. Over time, cracking has affected the backgrounds for dioramas



(subsequently repaired or replaced) and the Hall of Memory where it is a continuing conservation concern. The building has also suffered stonework deterioration and water leaks. Much of the damage has been restored since 1995. The conservation management plan now requires updating.

*ANZAC Hall:* The building is in good condition.

*Anzac Parade:* Refer to National Capital Authority web site and studies.

#### **Location:**

About 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 F**

AWM Commonwealth Heritage List Citation

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

<b>List:</b>	Commonwealth Heritage List
<b>Class:</b>	Historic
<b>Legal Status:</b>	<a href="#">Listed place</a> (22/06/2004)
<b>Place ID:</b>	105469
<b>Place File No:</b>	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 G**

Parliament House Vista Commonwealth Heritage List Citation

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

<b>Photographs:</b>	
<b>List:</b>	Commonwealth Heritage List
<b>Class:</b>	Historic
<b>Legal Status:</b>	<a href="#">Listed place</a> (22/06/2004)
<b>Place ID:</b>	105466
<b>Place File No:</b>	8/01/000/0075
<b>Summary Statement of Significance:</b>	
<p>Design Importance</p> <p>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</p>	

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, EUCALYTUS GLOBULUS at the Australian War Memorial, E. MAIDENII group planted c 1927. Commemorative trees in the Parkes area, include the CUPRESSUS SEMPERVIRENS 'Stricta' planted in 1926 by nine members of the Empire Parliamentary Association, ARAUCARIA Bidwilli PLANTED BY THE duke of York in 1927 to commemorate his visit to Canberra to open the first Parliament House and CUPRESSUS ARIZONICA, planted by the wife of the then United States President, Mrs Lady Bird Johnson, at the time of their visit to Canberra in 1966. Within Commonwealth Park are a QUERCUS ROBUR planted by Princess Marina in 1964, and a CURRESSUS GLABRA planted by Mrs Lady Bird Johnson. Within the curtilage of the Australian War Memorial is a PINUS HALPENSIS planted by the Duke of Gloucester in 1934, believed to have been raised from seed from a cone collected from Lone Pine Ridge, Gallipoli in 1915. Also in curtilage is a EUCALYPTUS NICHOLII to replace the E. PAUCOFORA planted by Queen Elizabeth in 1954 to mark the beginning of the Remembrance Driveway to Sydney (Pryor and Banks 1991).

**History: Not Available**

**Condition and Integrity:**

The central National area is an extensive cultural landscape with a variety of landscape and building features. Individual elements vary in their condition and integrity. At a general level, the area is in fair to good condition. The values relating to the cultural landscape design and special association with Griffin are degraded by the changes made over time to Griffin's plan. The location of Old Parliament House, removal of Camp Hill, location of the new Parliament House and parts of the road layout as constructed are all variations from Griffin's plan. Given these changes, the area displays only a poor to medium level of integrity with regard to these values. In 1994 the National Capital Planning Authority released details of the Central National Area Design Study. This includes proposals for significant changes to the area.

**Location:**

About 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.

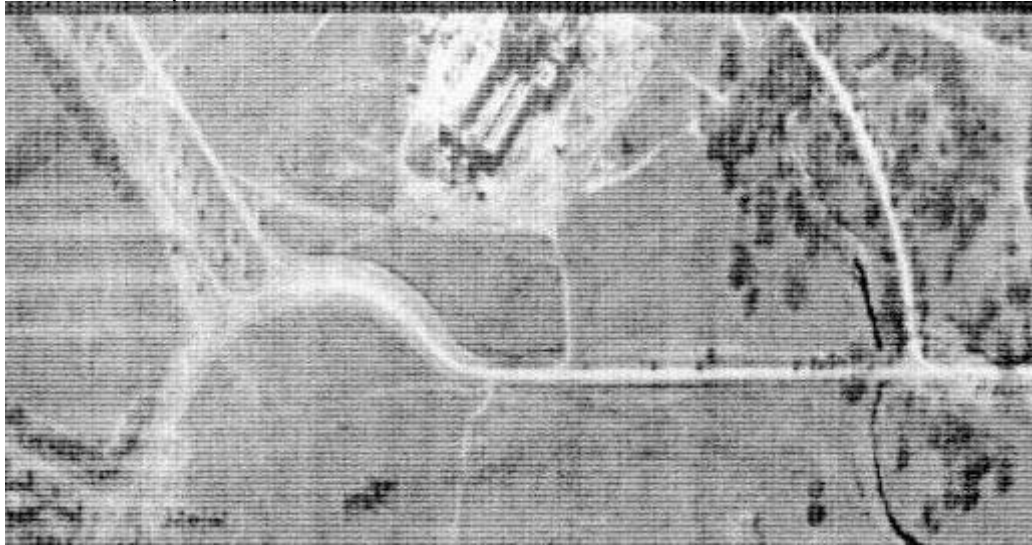


Figure 1. 1940 Aerial photograph from the NLA collection

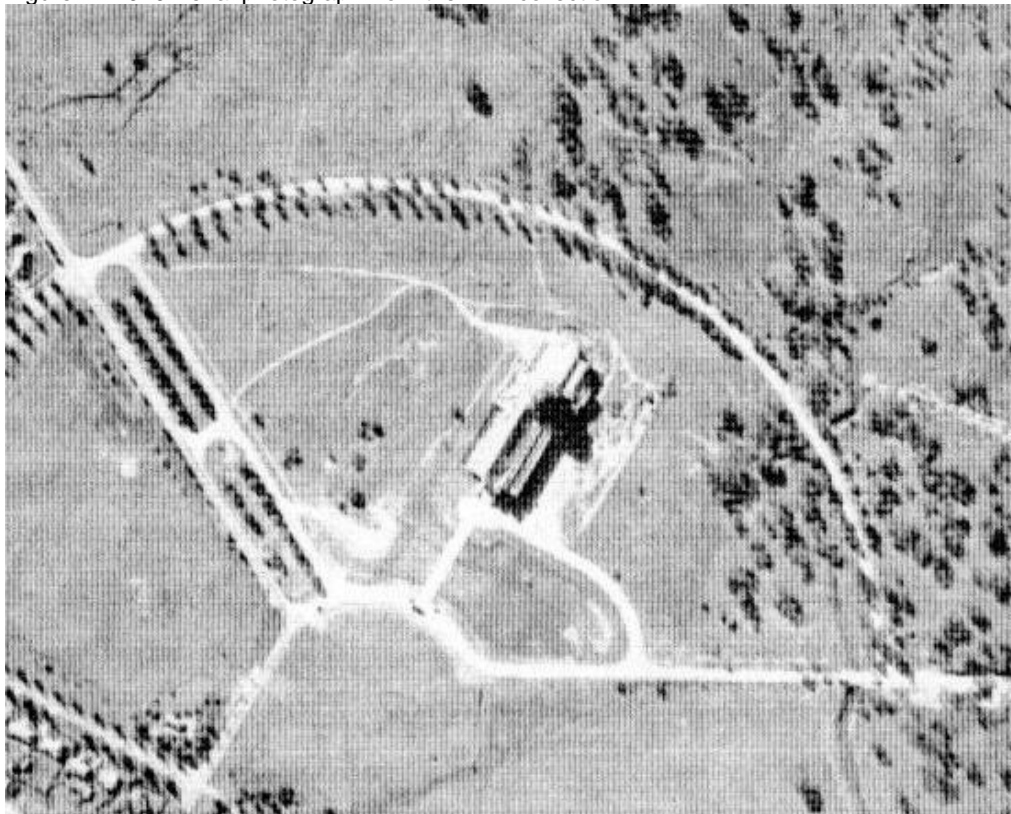


Figure 2. 1952 aerial photograph from the NLA collection

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

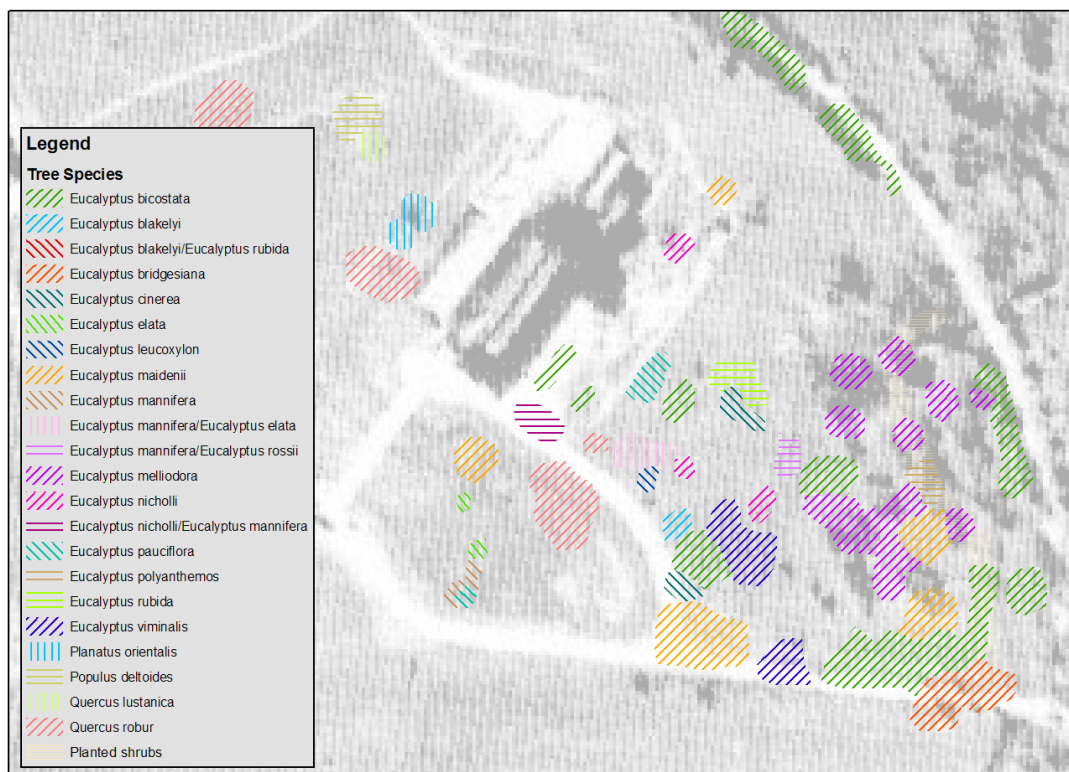


Figure 4. The present site vegetation overlain on the 1952 aerial photo.





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



***Navin  
Officer***

*heritage  
consultants Pty Ltd*

*acn: 092 901 605*

*Number 4  
Kingston Warehouse  
71 Leichhardt St.  
Kingston ACT 2604*

*ph 02 6282 9415  
fx 02 6282 9416*

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.

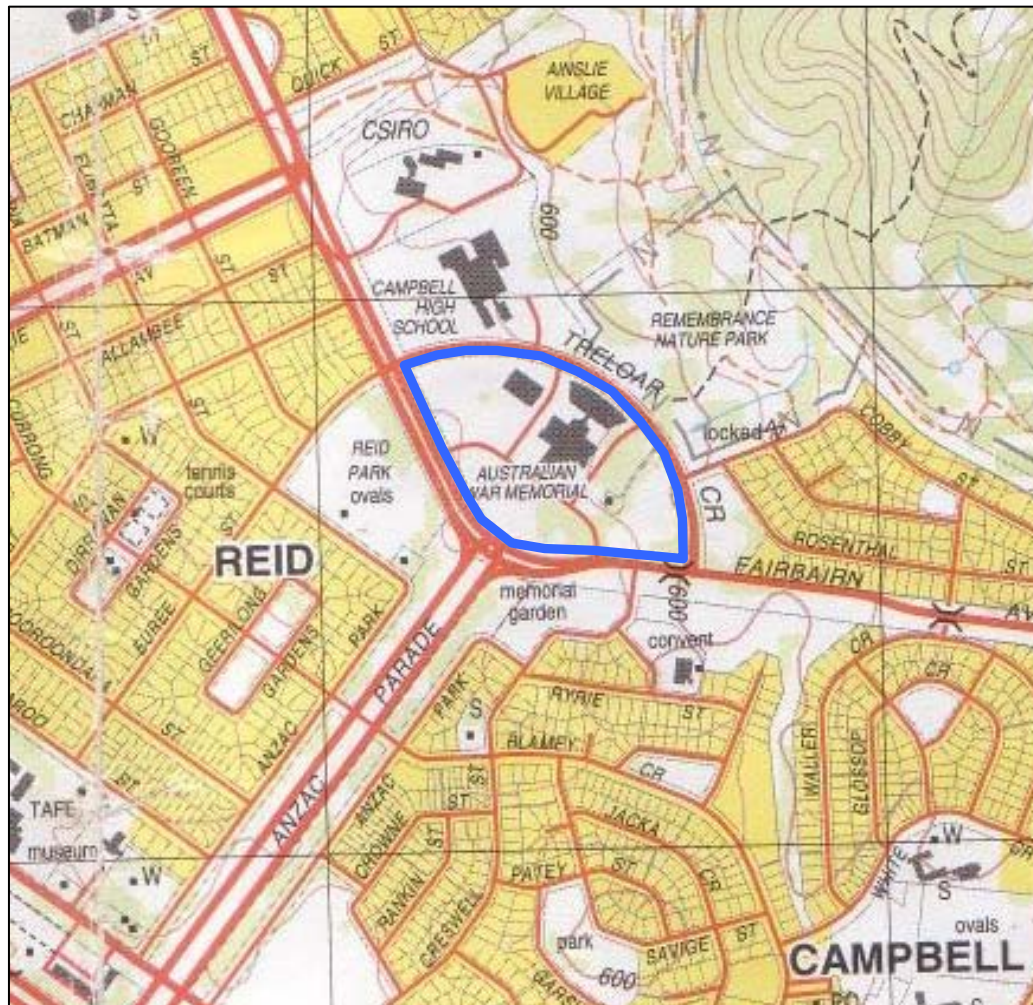
This report collates and documents the results of the indigenous cultural heritage assessment conducted for the Australian War Memorial Campbell and Mitchell sites. The assessment included consultation with ACT Aboriginal community organisations, database and literature review and field survey of the 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 2<sup>nd</sup> 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 2<sup>nd</sup> 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 2<sup>nd</sup> 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).

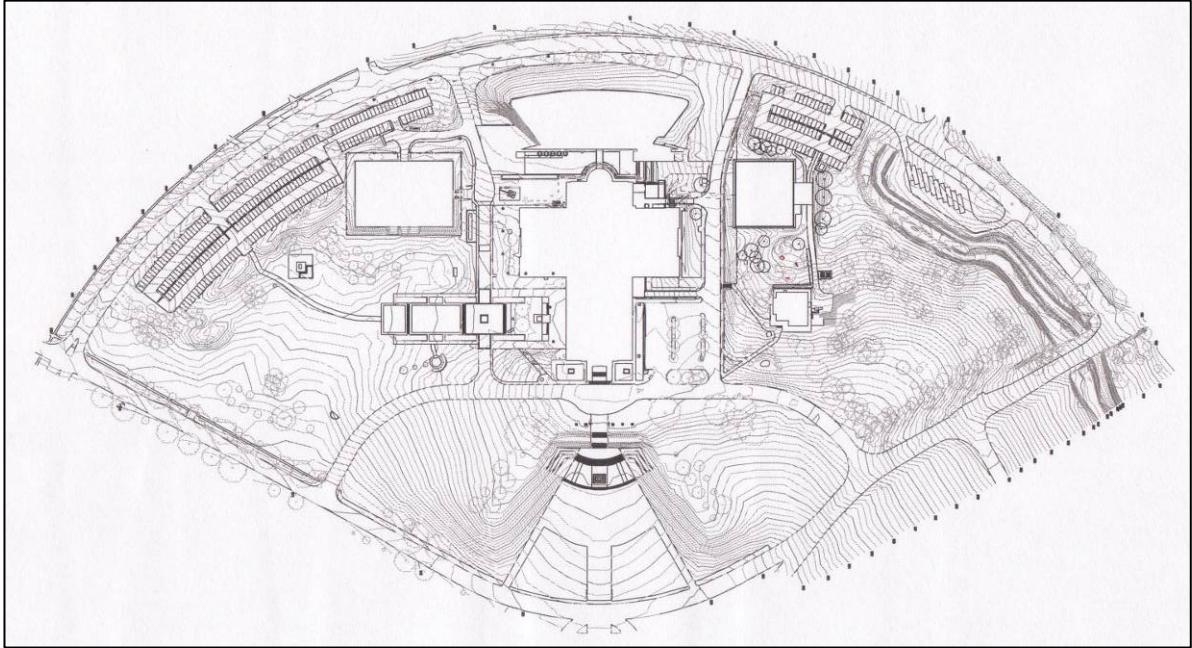
The Campbell study area is characterised by a constructed undulating landscape where extensive landscaping and modification has subsumed the original landscape topography. Vegetation at the Campbell site represents contemporary plantings since the 1940s (pers. comm. Craig Seaton, AWM). Plantings of eucalypts 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.

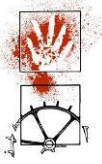
Frequently, only 'pure blooded' individuals were considered 'Aboriginal' or 'tribal' by European observers. This consideration made possible the assertion of local tribal 'extinctions'. In reality, 'Koori' and tribal identity remained integral to the descendants of the nineteenth century Ngunnawal people, 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 km<sup>2</sup>. 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



## 6.2 Survey Coverage and Visibility Variables

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 INFORMATION<sup>1</sup>

### 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).

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<sup>1</sup> 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



## 10. REFERENCES

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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: Bura Nganai

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): RO

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 .....

- 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)):..... [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.



## **Appendix J**

Memorial Stakeholder and Community Consultation

## Stakeholder and Community Consultation

A stakeholder is defined by the Memorial as someone who is interested in, who can influence, or may be impacted by heritage matters at the AWM. These stakeholders may be from within the Memorial, individuals or community groups, as listed below.

The AWM Heritage Strategy, Heritage Management Plan or any future works, projects or activities may be of interest to stakeholders. The Memorial's Building and Services Section determine who the relevant stakeholders are for consultation in relation to heritage matters. This occurs on a case-by-case basis and would be determined where the stakeholders' interests, skills or expertise, matches the heritage matter being considered and requiring consultation.

Consultation involves stakeholder engagement in the most suitable forum for the matter or project being considered, and is based upon an understanding of already identified understanding, familiarity and appreciation of heritage matters.

The Memorial undertakes consultation to ensure all stakeholders have a genuine opportunity to engage with the particular heritage-related matter or project. The Memorial's consultation aims to reflect their particular expertise, or aspirations and to ensure the Stakeholders are aware, informed and engaged with the conservation of the National and Commonwealth Heritage values of the AWM.

## Stakeholder Identification

Key heritage stakeholder groups include:

- AWM visitors;
- AWM staff and volunteers;
- Department of Defence and Department of Veterans Affairs;
- Veterans associations and advocacy groups;
- Veterans and families;
- Indigenous bodies (national, regional and local);
- Registered Aboriginal Organisations (local to the ACT);
- Heritage authorities (Commonwealth and ACT) and interest groups, such as Australia ICOMOS, National Trust of Australia (ACT and the National Council);
- Heritage experts and Academics;
- Government;
- Neighbours;
- Community Action Groups;
- Media;
- Partners and sponsors; and
- General Public—the local community, and the national community.

**Appendix K**


EPBC Referral 2019-8574 Approval Conditions



## VARIATION OF CONDITIONS ATTACHED TO APPROVAL

### Australian War Memorial Redevelopment, Campbell, ACT (EPBC 2019/8574)

This decision to vary conditions of approval is made under section 143 of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act).

<b>Person to whom the approval is granted</b>	Australian War Memorial ABN: 64 909 221 257
<b>Approved action</b>	To undertake the Australian War Memorial Redevelopment works, Campbell, ACT. The works are to increase display space and improve visitor amenity and include a new Southern Entrance below the existing forecourt, expansion of the Parade Ground, demolition and reconstruction of Anzac Hall and a new Glazed Courtyard between the rear of the Memorial and the new Anzac Hall, extension and refurbishment of the C.E.W. Bean Building, a new Research Centre and Public Realm improvement works [as described in EPBC referral 2019/8574, the final Preliminary Documentation dated September 2020 and subject to the approved variation dated 17 March 2020].
<b>Variation</b>	
<b>Variation of conditions attached to approval</b>	The variation is:  Delete conditions 3, 5, 6, 10, 14, and 15 attached to the approval and substitute with the conditions specified in the table below  Delete Appendix A1 and substitute with the Appendix A1 specified in the table below.
<b>Date of effect</b>	This variation has effect on the date the instrument is signed
<b>Person authorised to make decision</b>	
<b>Name and position</b>	Kim Farrant Assistant Secretary Environment Assessments (Vic, Tas) and Post Approvals Branch
<b>Signature</b>	
<b>Date of decision</b>	27 May 2021

Date of decision	ANNEXURE A – CONDITOINS OF APPROVAL
	<b>Part A – Conditions specific to the action</b>
Original dated 10 December 2020	<p><b>Removal and reinstatement of Main Building fabric</b></p> <p>1. To minimise the <b>impact</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Implement a process of conserving and reinstating original stone in accordance with <b>Appendix A1</b> as advised by a <b>suitably qualified expert</b></li> <li>b. Document the as-built condition of the existing handrail, forecourt, entry stairs, entry paving and sandstone bastions and provide this documentation to the <b>Minister</b> at least 2 months prior to commencement of <b>construction</b></li> <li>c. Ensure stone requiring removal from the <b>Main Building</b> forecourt, entry stairs and sandstone bastions is catalogued and tagged to identify its original location and orientation, safely stored and maintained until required for reinstatement in accordance with <b>Appendix A1</b></li> </ul>
Original dated 10 December 2020	<p>2. To minimise the <b>impact</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Reinstall the original flagpoles and ensure at least 90% of the original stone removed from the entry paving, entry stairs and sandstone bastions are reinstated.</li> <li>b. Where <b>Main Building</b> forecourt paving or other original stone cannot be reinstated due to its damaged condition, replaced it with stone of a similar colour and textural profile sourced from one or more of the following sources, subject to the following order of precedence: <ul style="list-style-type: none"> <li>i. stone recovered from the removal of the stone enclosure around the air-coolers at the north-east corner of the Main Building must be used where stone profile, colouring and weathering matches the original stone unless no suitable piece is available, in which case;</li> <li>ii. stone from the Australian War Memorial's stock held at the Mitchell facility must be used unless no suitable piece is available, in which case;</li> <li>iii. new stone sourced from the same quarry(ies) used to source the stone for the existing Main Building and forecourt must be used, unless this option is unavailable, in which case;</li> <li>iv. stone sourced for the works must have a visual and textural appearance consistent with the existing stone.</li> </ul> </li> </ul>
As varied on the date this instrument was signed	<p><b>Managing Construction Impacts</b></p> <p>3. To minimise the <b>impact</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must implement protection measures to ensure that <b>fabric</b> of the <b>Main Building</b> is managed and monitored during <b>construction</b> works to ensure no structural damage occurs in accordance with <b>Appendix A1</b>.</p> <p>These measures must include as a minimum:</p> <ul style="list-style-type: none"> <li>a. Engaging a <b>suitably qualified expert</b> to: <ul style="list-style-type: none"> <li>i. Oversee and inspect the demolition and removal of building material to ensure there is no unapproved removal of Main Building <b>fabric</b> or elements other than the impacts identified in <b>Appendix A1</b>;</li> <li>ii. Advise on procedures to handle and monitor <b>impacts to Main Building fabric</b>;</li> <li>iii. Provide ongoing advice throughout the <b>construction</b> period including measures to manage traffic and laydown areas to reduce the risk of accidental <b>impacts</b> to the heritage values of the site;</li> </ul> </li> </ul>

Date of decision	ANNEXURE A – CONDTIONS OF APPROVAL
	<p>iv. Undertake regular inspections (on a daily basis or continuously during critical stages) throughout the <b>construction</b> of the <b>new Southern Entrance</b> to minimise <b>impacts</b> to the <b>Main Building fabric</b>.</p> <p>b. Installing appropriate vibration sensors in the Main Building with threshold limits and alarms to detect any structural movement during bulk excavation and construction works and cease work if threshold limits are exceeded and/or structural impacts are detected;</p> <p>c. Establishing a minimum 1.5 metre heritage buffer zone along the <b>Main Building</b> southern facade in accordance with <b>Appendix A1</b> to reduce the risk of structural impacts to the fabric of the <b>Main Building</b>. The heritage buffer zone must be clearly marked and façade physically protected.</p> <p>d. Underpinning of the towers consistent with <b>Appendix A1</b> to ensure structural integrity of the <b>Main Building</b> is maintained throughout the <b>new Southern Entrance works</b>;</p> <p>e. Identifying and implementing contingency measures approved by a <b>suitably qualified expert</b> (structural engineer) in the case that structural <b>impacts</b> to the <b>Main Building</b> are detected during the <b>construction</b> phase.</p> <p>These measures must be established prior to the commencement of <b>construction</b> and maintained throughout the duration of <b>construction</b> activities.</p>
Original dated 10 December 2020	<p>4. To minimise the impact of the action on <b>protected matters</b> during the <b>construction</b> phase, the <b>approval holder</b> must document prior to commencement of <b>construction</b> and implement appropriate measures to:</p> <p>a. Protect all onsite mature trees that are not planned for removal (i.e. exclusion fencing).</p> <p>b. Clear only one hollow bearing tree in accordance with Figure 1.</p> <p>c. Prevent soil erosion and stormwater contamination and implement contingency measures in the event of an impact being detected.</p> <p>d. Monitor and manage any underground storage tanks to prevent soil and groundwater contamination.</p> <p>e. Prevent any <b>impacts</b> to known Aboriginal Cultural Heritage sites in accordance with Figure 2.</p> <p>f. Quickly detect any previously unknown items of Aboriginal Cultural Heritage that are encountered during <b>construction</b>, and immediately stop any works that could cause <b>impacts</b> until consultation with Registered Aboriginal Organisations results in agreement to resume works.</p> <p>g. Induct <b>construction</b> personnel so that they are aware of the National and Commonwealth Heritage values and the Aboriginal Cultural heritage values of the site.</p> <p>These measures must be established prior to the commencement of <b>construction</b> and maintained throughout the duration of <b>construction</b> activities.</p>
As varied on the date this instrument was signed	<p><b>Archival Recording of Australian War Memorial Site</b></p> <p>5. To minimise the impact of the action on <b>protected matters</b>, prior to the commencement of <b>construction</b>, the <b>approval holder</b> must:</p> <p>a. Prepare a photographic archival record of the existing landscape and built features of the whole Australian War Memorial (Memorial) site prior to</p>

Date of decision	ANNEXURE A – CONDTIONS OF APPROVAL
	<p>commencement of <b>construction</b> and throughout the development process in accordance with the document <b>Photographic Recording of Heritage Items Using Film or Digital Capture (NSW Heritage Office, 2006)</b>. The archival record must be made available to the public by being permanently published on the <b>website</b> as a minimum.</p> <p>b. Commence a research project prior to commencement of <b>construction</b> to document the public's interpretation of historic elements of the site to allow the interpretation of the architectural development of the site and complete within 12 months of commencement of <b>construction</b>.</p> <p>c. Commence a research project prior to commencement of <b>construction</b> to document record and archive the memories that designers, veterans and visitors have of Anzac Hall and make the archive publicly available on the <b>website</b> within 12 months of commencement of <b>construction</b>.</p>
As varied on the date this instrument was signed	<p><b>Specific Building Design Requirements</b></p> <p>6. To minimise the <b>impacts</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must ensure all detail design is consistent with the requirements of:</p> <p>a. <b>National Heritage values of the Australian War Memorial and the Memorial Parade.</b></p> <p>b. <b>Commonwealth Heritage values of the Australian War Memorial.</b></p> <p>c. <b>Commonwealth Heritage values of the Parliament House Vista.</b></p> <p>d. <b>National Heritage Management Principles</b> and</p> <p>e. <b>Commonwealth Heritage Management Principles</b></p> <p>A Heritage Impact Assessment (HIA) evaluating the final design against the above requirements must be conducted by a <b>suitably qualified person</b> prior to the commencement of <b>construction</b>. The HIA must be submitted to the <b>Minister</b> for approval prior to commencement of <b>construction</b>. The <b>approval holder</b> must not commence <b>construction</b> unless the HIA has been approved by the <b>Minister</b> in writing. The <b>approval holder</b> must implement the approved HIA. The approved HIA must be made publicly available on the <b>website</b> prior to commencement of <b>construction</b> and remain published on the <b>website</b> for the duration of this approval.</p> <p>The HIA must be updated in accordance with conditions 14 and 15 and then submitted to the Department within 20 <b>business days</b> following any National Capital Authority (NCA) approval, to document any landscape and/or public realm design and any detailed design changes required by the NCA.</p>
Original dated 10 December 2020	<p>7. To minimise the <b>impacts</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must ensure that the apex of the <b>Glazed Link</b> and the roof of new Anzac Hall do not exceed RL 602.700m as shown in <b>Appendix B1</b>.</p>
Original dated 10 December 2020	<p>8. To minimise the <b>impacts</b> of the action on <b>protected matters</b> the <b>approval holder</b> must:</p> <p>a. Design, engineer and install a <b>Glazed Link</b> that can be removed without damage to the existing <b>Main Building</b> stone facade in the future if necessary, in accordance with <b>Appendix B4</b>.</p> <p>b. Ensure the <b>Glazed Link</b> roof is only attached to the <b>Main Building's</b> 1990's metal roof addition and the existing roof slab/structure underneath.</p> <p>c. Ensure the outline of the <b>Glazed Link</b> roof is installed to allow the parapet shape of the <b>Main Building</b> to be visible from Mount Ainslie.</p>



Date of decision	ANNEXURE A – CONDTIONS OF APPROVAL
	<p>d. Maximise the transparency of the <b>Glazed Link</b> roof to promote the view of the northern façade of the <b>Main Building</b> in accordance with <b>Appendix B2</b> and <b>Appendix B3</b>.</p>
Original dated 10 December 2020	<p>9. To minimise the <b>impacts</b> of the action on <b>protected matters</b> the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Ensure the Oculus dome is constructed of low reflectivity glass (maximum external reflectivity of 10%).</li> <li>b. Ensure the Oculus dome height does not exceed 530mm above the <b>forecourt</b> ground level.</li> <li>c. Ensure the angled flat bronze handrail surrounding the Oculus does not exceed 750mm in height from <b>forecourt</b> ground level and does not contain glass infill.</li> <li>d. Ensure the surrounding stone kerb is 250mm in height from <b>forecourt</b> ground level.</li> </ul>
As varied on the date this instrument was signed	<p>10. To minimise the <b>impacts</b> of the action on <b>protected matters</b> the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Ensure that the external glass lift is constructed of low reflectivity glass (maximum external reflectivity of 13%) with a frameless glass facade as shown in <b>Appendix A2</b>.</li> <li>b. Ensure that the lift is designed, specified and operated to automatically return to below <b>forecourt</b> level position when not in use so as to minimise visual <b>impact</b> along the <b>Parliament House vista</b></li> <li>c. Ensure that landscape screening between Anzac Parade and the southern façade of the Memorial's new external glazed lift is implemented and maintained to minimise the visual <b>impacts</b> of the external glass lift on the <b>Parliament House Vista</b> and maintains the character of the Eastern Precinct.</li> </ul>
Original dated 10 December 2020	<p><b>Other Measures to mitigate Heritage Impacts</b></p> <p>11. To minimise the <b>impacts</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must, in time for the completion of <b>construction</b>, and for the remainder of the duration of this approval, train staff and volunteers to assist visitors to understand and appreciate the importance of the ability to view the <b>Main Building</b> northern facade when viewed within the <b>Glazed Link</b> in relation to the <b>National Heritage values of the Australian War Memorial and the Memorial Parade</b> and the <b>Commonwealth Heritage values of the Australian War Memorial</b>.</p>
Original dated 10 December 2020	<p>12. To minimise the impact of the action on <b>protected matters</b> the <b>approval holder</b> must retain the access to the existing <b>Main Building</b> heritage entrance and promote its importance as recognised in the <b>National Heritage values of the Australian War Memorial and the Memorial Parade</b> and the <b>Commonwealth Heritage values of the Australian War Memorial</b>, the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Retain the use of the existing main entrance to the <b>Main Building</b> at the <b>completion of construction</b> for all visitors.</li> <li>b. Retain modest cloaking/security services at the existing entrance to ensure visitors can still access this entrance directly.</li> <li>c. Erect signage in time for the <b>completion of construction</b> to include an option for visitors to proceed directly between the carparks and the existing <b>Main Building</b> entrance;</li> </ul>

Date of decision	ANNEXURE A – CONDTIONS OF APPROVAL
	<p>d. Ensure visitor engagement technology at the <b>new Southern Entrance</b> supports the understanding of the history and importance of entering the <b>Commemorative Area</b> through the existing <b>Main Building</b> entrance.</p> <p>e. Train staff and volunteers in time for the <b>completion of construction</b>, and for the remainder of the duration of this approval, to assist visitors to understand and appreciate the importance of the existing <b>Main Building</b> entrance.</p>
Original dated 10 December 2020	13. To minimise the <b>impacts</b> of the action on <b>protected matters</b> , the <b>approval holder</b> must use materials sympathetic in colour, finish and design to the Australian War Memorial's existing built heritage <b>fabric</b> and vistas for all new buildings and extensions.
As varied on the date this instrument was signed	<p>14. To minimise the <b>impacts</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must:</p> <p>a. Finalise the building design for each of the following elements prior to commencing <b>construction</b> of that element:</p> <ul style="list-style-type: none"> <li>i. C.E.W Bean Building extension and Research Centre building finishes and heights</li> <li>ii. New Anzac Hall building and roof finishes</li> <li>iii. <b>Glazed Link</b> roof material and finish</li> <li>iv. Handrail design and finish at <b>Main Building</b> front entry stairs</li> <li>v. <b>Glazed link</b> attachment to <b>Main Building</b></li> <li>vi. Oculus detail design and handrail finish</li> <li>vii. Glass lift detail design</li> <li>viii. Final Parade Ground layout</li> <li>ix. Final design of any other currently unresolved detailing</li> </ul> <p>The <b>approval holder</b> must notify the <b>Minister</b> in writing of the final design and/or finishes of each of the above listed elements prior to, and as submitted for, NCA approval. The final design of the above listed elements must be included in the Heritage Impact Assessment required by condition 6.</p> <p>The <b>approval holder</b> must provide written evidence that the design and/or finishes are supported by the NCA prior to commencing <b>construction</b> of each element detailed above.</p> <p>Any specific detailed design changes required to satisfy NCA requirements must be fully documented and an updated HIA prepared in accordance with condition 6 and provided to the <b>Department</b> prior to <b>construction</b> of that element.</p> <p>b. Finalise the building design for the two new spiral staircases within the <b>Main Building</b>, that form part of the Southern Entrance portion of work prior to the commencement of <b>construction</b> of that element and submit the final design to the <b>Minister</b>. The Heritage Impact Assessment required by condition 6 must include an assessment of the final design of the internal stairs.</p>
As varied on the date this	15. To minimise the <b>impacts</b> of the action on <b>protected matters</b> , the <b>approval holder</b> must:

Date of decision	ANNEXURE A – CONDTIONS OF APPROVAL
instrument was signed	<ul style="list-style-type: none"> <li>a. Seek the advice of a <b>suitably qualified heritage landscape architect</b> to undertake a heritage impact assessment of the <b>landscape and public realm</b> design at 'detailed design' stage to ensure the landscape character of the site is maintained.</li> <li>b. Include in the heritage impact assessment of the <b>landscape and public realm</b> works an assessment of any commemorative unit memorial plaques that require relocation as a result of <b>landscape and public realm</b> works.</li> <li>c. Update the Heritage Impact Assessment required by condition 6 to include the heritage impact assessment of commemorative unit plaques and the <b>landscape and public realm</b> design prior to commencement of these works.</li> </ul>
Original dated 10 December 2020	16. To minimise <b>impacts on protected matters</b> the <b>approval holder</b> must re-use and repurpose as much of the original Anzac Hall building material as practicable consistent with the <b>National Waste Action Plan 2019</b> .
Original dated 10 December 2020	<p>17. To minimise <b>impacts</b> of the action on <b>protected matters</b>, the <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. Ensure that all works to the Australian War Memorial maintains the nature of commemoration identified In Criterion (b) of the <b>National Heritage values of the Australlan War Memorial and the Memorial Parade</b> and the <b>Commonwealth Heritage values of the Australian War Memorial</b>. This is recognised in equal parts in the relationship between the building, the collection of objects and records and the commemorative spaces.</li> <li>b. Update the Heritage Impact Assessment required by condition 6 within 18 months of the commencement of <b>construction</b> to demonstrate how the finalised site and gallery plan will maintain the nature of commemoration identified in Criterion (b) of the <b>National Heritage values of the Australian War Memorial and the Memorial Parade</b> and the <b>Commonwealth Heritage values of the Australian War Memorial</b>. The updated Heritage Impact Assessment must be submitted to the <b>Minister</b> for approval. The <b>approval holder</b> must implement the approved Heritage Impact Assessment. The approved Heritage Impact Assessment must be made publicly available on the <b>website</b> for the duration of this approval.</li> <li>c. Provide in writing to the <b>Minister</b> in each report required by condition 23, any significant changes to the commemorative spaces (i.e. removal or addition of commemorative spaces) undertaken during or proposed in the period that is the subject of the report and how the relationship between the elements of criterion (b) is being maintained.</li> </ul>
Original dated 10 December 2020	18. To minimise the impacts of the action on <b>protected matters</b> , the <b>approval holder</b> must implement the revised Parade Ground layout with an area of gravel consistent with the existing Parade Ground area and stone terraced seating not exceeding the lengths shown in Figure 3.
	<b>Part B – Standard administrative conditions</b>
Original dated 10 December 2020	<p><b>Notification of date of commencement of the action</b></p> <p>19. The <b>approval holder</b> must notify the <b>Department</b> in writing of the date of <b>commencement of the action</b> within 10 <b>business days</b> after the date of <b>commencement of the action</b>.</p>
Original dated 10 December 2020	20. If the <b>commencement of the action</b> does not occur within 10 years from the date of this approval, then the <b>approval holder</b> must not <b>commence the action</b> without the prior written agreement of the <b>Minister</b> .

Date of decision	ANNEXURE A – CONDITIONS OF APPROVAL
Original dated 10 December 2020	<p><b>Compliance records</b></p> <p>21. The <b>approval holder</b> must maintain accurate and complete <b>compliance records</b>.</p>
Original dated 10 December 2020	<p>22. If the <b>Department</b> makes a request in writing, the <b>approval holder</b> must provide electronic copies of <b>compliance records</b> to the <b>Department</b> within the timeframe specified in the request.</p> <p><b>Note: Compliance records</b> may be subject to audit by the <b>Department</b> or an independent auditor in accordance with section 458 of the <b>EPBC Act</b>, and or used to verify compliance with the conditions. Summaries of the result of an audit may be published on the <b>Department's</b> website or through the general media.</p>
Original dated 10 December 2020	<p><b>Annual compliance reporting</b></p> <p>23. The <b>approval holder</b> must prepare a <b>compliance report</b> for each 12-month period following the date of <b>commencement of the action</b>, or otherwise in accordance with an annual date that has been agreed to in writing by the <b>Minister</b>. The <b>approval holder</b> must:</p> <ul style="list-style-type: none"> <li>a. publish each <b>compliance report</b> on the <b>website</b> within 60 <b>business days</b> following the relevant 12-month period;</li> <li>b. notify the <b>Department</b> by email that a <b>compliance report</b> has been published on the <b>website</b> and provide the weblink for the <b>compliance report</b> within five <b>business days</b> of the date of publication including documented evidence of the date of publication;</li> <li>c. keep all <b>compliance reports</b> publicly available on the <b>website</b> until this approval expires;</li> <li>d. exclude or redact <b>sensitive data</b> from <b>compliance reports</b> prior to publishing them on the <b>website</b>; and</li> <li>e. where any <b>sensitive data</b> has been excluded from the version published, submit the full <b>compliance report</b> to the <b>Department</b> within 5 <b>business days</b> of publication.</li> </ul> <p><b>Note: Compliance reports</b> may be published on the <b>Department's</b> website.</p>
Original dated 10 December 2020	<p><b>Reporting non-compliance</b></p> <p>24. The <b>approval holder</b> must notify the <b>Department</b> in writing of any: <b>incident</b>; or non-compliance with the conditions. The notification must be given as soon as practicable, and no later than two <b>business days</b> after becoming aware of the <b>incident</b> or non-compliance. The notification must specify:</p> <ul style="list-style-type: none"> <li>a. any condition which is or may be in breach;</li> <li>b. a short description of the <b>incident</b> and/or non-compliance; and</li> <li>c. the location (including co-ordinates), date, and time of the <b>incident</b> and/or non-compliance. In the event the exact information cannot be provided, provide the best information available.</li> </ul>
Original dated 10 December 2020	<p>25. The <b>approval holder</b> must provide to the <b>Department</b> the details of any <b>incident</b> or noncompliance with the conditions as soon as practicable and no later than 10 <b>business days</b> after becoming aware of the <b>incident</b> or non-compliance, specifying:</p>

Date of decision	ANNEXURE A – CONDITIONS OF APPROVAL
	<p>a. any corrective action or investigation which the <b>approval holder</b> has already taken or intends to take in the immediate future;</p> <p>b. the potential <b>impacts</b> of the <b>incident</b> or non-compliance; and</p> <p>c. the method and timing of any remedial action that will be undertaken by the <b>approval holder</b>.</p>
Original dated 10 December 2020	<p><b>Independent audit</b></p> <p>26. The <b>approval holder</b> must ensure that <b>independent audits</b> of compliance with the conditions are conducted as requested in writing by the <b>Minister</b>.</p>
Original dated 10 December 2020	<p>27. For each <b>independent audit</b>, the <b>approval holder</b> must:</p> <p>a. provide the name and qualifications of the independent auditor and the draft audit criteria to the <b>Department</b>;</p> <p>b. only commence the <b>independent audit</b> once the audit criteria have been approved in writing by the <b>Department</b>; and</p> <p>c. submit an audit report to the <b>Department</b> within the timeframe specified in the approved audit criteria.</p>
Original dated 10 December 2020	<p>28. The <b>approval holder</b> must publish the audit report on the <b>website</b> within 10 <b>business days</b> of receiving the <b>Department's</b> approval of the audit report and keep the audit report published on the <b>website</b> until the end date of this approval.</p>
Original dated 10 December 2020	<p><b>Completion of the construction</b></p> <p>29. Within 20 days after whichever is the earlier of:</p> <p>a. the <b>completion of construction</b>, or</p> <p>b. 60 business days before the end date of the period for which this approval has effect,</p> <p>if construction of the action has been completed within the period for which the approval has effect, the <b>approval holder</b> must notify the <b>Department</b> in writing of the date of the <b>completion of construction</b> and provide <b>completion data</b>; or</p> <p>if the <b>completion of construction</b> is unlikely to occur before the end date of the period for which the approval has effect, the <b>approval holder</b> must submit to the <b>Department</b>, before the end date of the period for which the approval has effect, a request, in accordance with the requirements of section 145C of the <b>EPBC Act</b>, to extend the period of effect of the approval.</p>

Date of decision	Part C - Definitions attached to approval
	<p>In these conditions, except where contrary intention is expressed, the following definitions are used:</p>
Original dated 10 December 2020	<p><b>Approval Holder</b> means the person to whom this approval is granted, or the person as transferred under section 145B of the <b>EPBC Act</b>.</p>

<b>Date of decision</b>	<p><b>Part C - Definitions attached to approval</b></p> <p>In these conditions, except where contrary intention is expressed, the following definitions are used:</p>
Original dated 10 December 2020	<b>Australian Heritage Council</b> means the Australian Heritage Council as established under section 4 of the <i>Australian Heritage Council Act 2003</i> .
Original dated 10 December 2020	<b>Business day(s)</b> means a day that is not a Saturday, a Sunday or a public holiday in the state or territory of the action.
Original dated 10 December 2020	<b>Clearing/Clearance</b> means the cutting down, felling, thinning, logging, removing, killing, destroying, poisoning, ringbarking, uprooting or burning of vegetation (but not including weeds- see the <i>Australian weeds strategy 2017 to 2027</i> for further guidance)
Original dated 10 December 2020	<b>Commemorative Area</b> means the area at the top of the main stairs of the original front entrance to the <b>Main Building</b> consisting of the Men in Gate Lions, the Commemorative Courtyard, Pool of Reflection, the Eternal Flame, the Roll of Honour and the Commemorative Roll.
Original dated 10 December 2020	<p><b>Commencement of the action/commence the action</b> means the first instance of any activity associated with the action including final design phase, <b>clearing</b> and <b>construction</b>. <b>Commencement of the action</b> does not include minor physical disturbance necessary to:</p> <ul style="list-style-type: none"> <li>a. undertake pre-clearance surveys or monitoring programs;</li> <li>b. install signage and /or temporary fencing to prevent unapproved use of the project area;</li> <li>c. protect environmental and property assets from fire, weeds and pests, including erection of temporary fencing, and use of existing surface access tracks;</li> <li>d. install temporary site facilities for persons undertaking pre-commencement activities so long as these are located where they have no impact on the <b>protected matters</b>; and</li> <li>e. undertaking geotechnical investigations if it causes only minor physical ground disturbance and is required well in advance of most site works to inform design.</li> </ul>
Original dated 10 December 2020	<b>Commonwealth Heritage Management Principles</b> means the guiding framework for excellence in managing heritage properties. They set the standard and the scope of the way places should be managed in order to protect heritage values for future generations. These principles should be used when preparing and implementing management plans and programs. In the absence of a management plan, they should guide the management of heritage values of a property: <a href="#">Commonwealth Heritage Management Principles</a> .
Original dated 10 December 2020	<b>Commonwealth Heritage values of the Australian War Memorial</b> means the Commonwealth Heritage listed values of the place: <a href="#">Commonwealth Heritage values of the Australian War Memorial</a> .
Original dated 10 December 2020	<b>Commonwealth Heritage values of the Parliament House Vista</b> means the Commonwealth Heritage listed values of the Parliament House vista: <a href="#">Commonwealth Heritage values of the Parliament House Vista</a> .



<b>Date of decision</b>	<p><b>Part C - Definitions attached to approval</b></p> <p>In these conditions, except where contrary intention is expressed, the following definitions are used:</p>
Original dated 10 December 2020	<b>Completion data</b> means a report and spatial data clearly detailing how the conditions of this approval have been met. The <b>Department's</b> preferred spatial data format is <b>shapefile</b> .
Original dated 10 December 2020	<b>Completion of construction</b> means all activities associated with construction have permanently ceased.
Original dated 10 December 2020	<b>Compliance records</b> means all documentation or other material in whatever form required to demonstrate compliance with the conditions of approval in the <b>approval holder's</b> possession or that are within the <b>approval holder's</b> power to obtain lawfully.
Original dated 10 December 2020	<p><b>Compliance report(s)</b> means written reports:</p> <ul style="list-style-type: none"> <li>i. providing accurate and complete details of compliance, <b>incidents</b>, and non-compliance with the conditions;</li> <li>ii. consistent with the <b>Department's Annual Compliance Report Guidelines</b> (2014 ); and</li> <li>iii. that include a <b>shapefile</b> of any <b>clearance</b> of any <b>protected matters</b>, or their habitat, undertaken within the relevant 12-month period.</li> </ul>
Original dated 10 December 2020	<b>Construction</b> means the erection of a building or structure that is or is to be fixed to the ground and wholly or partially fabricated on-site; the alteration, maintenance, repair or demolition of any building or structure; preliminary site preparation work which involves breaking of the ground (including pile driving); the laying of pipes and other prefabricated materials in the ground, and any associated excavation work; but excluding the installation of temporary fences and signage. Construction does not include geotechnical studies.
Original dated 10 December 2020	<b>Department</b> means the Australian Government agency responsible for administering the <b>EPBC Act</b> .
Original dated 10 December 2020	<b>EPBC Act</b> means the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cth).
Original dated 10 December 2020	<b>Fabric</b> means all the physical material of an item which contributes to its heritage significance.
Original dated 10 December 2020	<b>Forecourt</b> refers to the paved area at the base of the main stairs leading to the original <b>Main Building</b> entrance.
Original dated 10 December 2020	<b>Glazed Link</b> means the glass walled structure between the rear of the <b>Main Building</b> and the new Anzac Hall.
Original dated 10 December 2020	<b>Impact(s)</b> (verb) means to cause any measurable direct or indirect disturbance or harmful change as a result of any activity associated with the action. <b>Impact</b> (noun) means any measurable direct or indirect disturbance or harmful change as a result of any activity associated with the action.
Original dated 10 December 2020	<b>Incident</b> means any event which has the potential to, or does, impact on one or more <b>protected matter(s)</b> other than authorised by this approval.



<b>Date of decision</b>	<p><b>Part C - Definitions attached to approval</b></p> <p>In these conditions, except where contrary intention is expressed, the following definitions are used:</p>
Original dated 10 December 2020	<b>Independent audit(s)</b> means an audit conducted by an independent and <b>suitably qualified person</b> as detailed in the <i>Environment Protection and Biodiversity Conservation Act 1999 Independent Audit and Audit Report Guidelines</i> (2019).
Original dated 10 December 2020	<b>Landscape and Public Realm</b> means the works to the surrounding landscape of the site including modifications to pathways and plantings, external seating and small shade structures and changes to onsite road layout.
Original dated 10 December 2020	<b>Main Building</b> means the original sandstone Memorial building built in 1941.
Original dated 10 December 2020	<b>Minister</b> means the Australian Government Minister administering the <b>EPBC Act</b> including any delegate thereof.
Original dated 10 December 2020	<b>National Heritage Management Principles</b> means the guiding framework for excellence in managing heritage properties. They set the standard and the scope of the way places should be managed in order to protect heritage values for future generations: <a href="#">National Heritage Management Principles</a> .
Original dated 10 December 2020	<b>National Heritage values of the Australian War Memorial and the Memorial Parade</b> means the National Heritage listed values of the place: <a href="#">national heritage values of the Australian War Memorial and the Memorial Parade</a> .
Original dated 10 December 2020	<b>New Southern Entrance</b> means the proposed works at the front, within and below the existing <b>Main Building</b> entrance.
Original dated 10 December 2020	<b>National Waste Action Plan 2019</b> means the targets and actions to implement the 2018 National Waste Policy: <a href="#">National Waste Action Plan 2019</a> .
Original dated 10 December 2020	<b>Parliament House Vista</b> means the Commonwealth Heritage listed views from Parliament House: <a href="#">Commonwealth Heritage values of the Parliament House Vista</a> .
Original dated 10 December 2020	<b>Photographic Recording of Heritage Items Using Film or Digital Capture (NSW Heritage Office, 2006)</b> means the publication providing guidelines for making a photographic record of sites, buildings, structures and movable items of heritage significance, published by the NSW Government: <a href="#">Photographic Recording of Heritage Items Using Film or Digital Capture (NSW Heritage Office, 2006)</a> .
Original dated 10 December 2020	<p><b>Protected matter(s)</b> means a matter protected under a controlling provision in Part 3 of the <b>EPBC Act</b> for which this approval has effect. For this approval <b>protected matters</b> are:</p> <ul style="list-style-type: none"> <li>• The <a href="#">national heritage values of the Australian War Memorial and the Memorial Parade</a> (National Heritage Place - Section 15B and 15C of the <b>EPBC Act</b>).</li> <li>• The whole environment of the site due to the action by a Commonwealth Agency (S28 of the EPBC Act), this includes <a href="#">Commonwealth Heritage</a></li> </ul>

<b>Date of decision</b>	<p><b>Part C - Definitions attached to approval</b></p> <p>In these conditions, except where contrary intention is expressed, the following definitions are used:</p>
	<p><a href="#">values of the Australian War Memorial</a> and the <a href="#">Commonwealth Heritage values of the Parliament House Vista</a>.</p>
Original dated 10 December 2020	<p><b>Sensitive data</b> includes locations of sensitive heritage items, names and addresses of people consulted on heritage matters unless permission is sought from the parties consulted.</p>
Original dated 10 December 2020	<p><b>Shapefile</b> means location and attribute information of the action provided in an Esri shapefile format. Shapefiles must contain '.shp', '.shx', '.dbf' files and a '.prj' file that specifies the projection/geographic coordinate system used. Shapefiles must also include an '.xml' metadata file that describes the shapefile for discovery and identification purposes.</p>
Original dated 10 December 2020	<p><b>Suitably qualified expert</b> means a person who has professional qualifications and at least three (3) years of work experience designing and implementing heritage renovation and restoration of masonry buildings, and can give an authoritative assessment and advice on the methods for recording prior to disassembly, safe storage of components and successful reinstatement using relevant protocols, standards, methods and/or literature.</p>
Original dated 10 December 2020	<p><b>Suitably qualified heritage landscape architect</b> means a person who has professional qualifications and at least three (3) years of work experience designing and implementing landscape designs for heritage places, and can give an authoritative assessment and advice on the heritage value of the landscape design using relevant protocols, standards, methods and/or literature.</p>
Original dated 10 December 2020	<p><b>Suitably qualified person</b> means a person who has professional qualifications, training, skills and/or experience related to the nominated subject matter and can give authoritative independent assessment, advice and analysis on performance relative to the subject matter using the relevant protocols, standards, methods and/or literature.</p>
Original dated 10 December 2020	<p><b>Towers</b> are the two sandstone columns that form part of the <b>Main Building</b>, standing either side of the original <b>Main Building</b> entrance.</p>
Original dated 10 December 2020	<p><b>Website</b> means a set of related web pages located under a single domain name attributed to the <b>approval holder</b> and available to the public.</p>

Date of decision	APPENDICES
As varied on the date this instrument was signed	<b>APPENDIX A1- Underpinning methodology and stone removal and reinstatement description</b>
Original dated 10 December 2020	<b>APPENDIX A2- Visual Representation and description of proposed external glass lift</b> <i>(from Attachment G4 of the final Preliminary Documentation, September 2020)</i>
Original dated 10 December 2020	<b>APPENDIX B1- Drawings showing maximum height of Anzac Hall roof and Glazed Link roof</b> <i>(from Attachments H1 of the final Preliminary Documentation, September 2020).</i>
Original dated 10 December 2020	<b>APPENDIX B2- Description of technical issues received</b> <i>(from Attachment H2 of the final Preliminary Documentation, September 2020).</i>
Original dated 10 December 2020	<b>APPENDIX B3 - Architectural response to technical issues received</b> <i>(from Attachment H3 of the final Preliminary Documentation, September 2020).</i>
Original dated 10 December 2020	<b>APPENDIX B4- Details of design improvements to Glazed Link attachment to Main Building</b> <i>(from Attachment H4 of the final Preliminary Documentation, September 2020)</i>

Date of decision	<b>Figure 1: Hollow bearing tree to be removed (in red box)</b>
Original dated 10 December 2020	 <p>An aerial photograph of a campus area. A red rectangular box highlights a specific tree in a grassy area. Several other trees are marked with yellow circular icons. The surrounding area includes buildings, parking lots, and roads.</p>
Date of decision	<b>Figure 2: Known Indigenous Heritage site (unlisted) to be protected during construction– marked as AWM 1</b>
Original dated 10 December 2020	 <p>An aerial photograph of a campus area. A white square marks a specific location in a grassy area, labeled 'AWM 1'. The surrounding area includes buildings, parking lots, and roads. Labels on the image include 'LIMESTONE AVENUE', 'TRELOAR CRESCENT', and 'TRADE'.</p>



