

DRAFT 14

NATIONAL CARILLON & ASPEN ISLAND **HERITAGE MANAGEMENT PLAN**



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**for the
National Capital Authority**

2011

EXECUTIVE SUMMARY

This heritage management plan for the National Carillon and Aspen Island provides a sound basis for the good management and conservation of this place and its heritage significance. The plan:

- describes the Carillon and Aspen Island;
- provides an overview of the history of the place;
- offers evidence related to aesthetic and social values;
- analyses all of this evidence and provides a statement of significance for the place;
- considers opportunities and constraints affecting the management of the Carillon and island; and
- provides a conservation policy and implementation strategies to guide management and conservation.

The Carillon and Aspen Island are entered on the Commonwealth Heritage List under the *Environment Protection and Biodiversity Conservation Act 1999*. The Carillon is individually listed, and the building and Aspen Island are part of a larger listed conservation area, the Parliament House Vista. These listings protect the heritage values of the place, and impose a number of obligations including the need to prepare a management plan.

The Carillon and Aspen Island is a place of considerable heritage value related to its aesthetic, historic and social values. These values relate, in part, to the place itself as well as to the broader setting of the National Triangle.

The conservation policy and implementation strategies cover a wide range of matters including:

- liaison;
- the Carillon instrument and building;
- the landscape of Aspen Island;
- their setting within a larger landscape;
- uses for the place;
- new development; and
- interpretation.



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1. INTRODUCTION

1.1 BACKGROUND AND PROJECT OBJECTIVES

The National Capital Authority has commissioned this heritage management plan for the National Carillon and Aspen Island. The project to develop the plan began a few years ago in the context of a separate project to refurbish the Carillon and aspects of the landscaping. Having reached a reasonably complete draft stage, the development of the plan did not proceed to completion. In 2009 the Authority decided to complete the heritage management plan.

The initial version of the plan was commissioned through Cameron Chisholm & Nicol, and it built upon a previous conservation analysis (Marshall & Firth 2003). This heritage management plan builds upon these earlier documents.

The Carillon and Aspen Island have been entered in the Commonwealth Heritage List – the Carillon has an individual listing, and both are listed as part of the larger conservation area called the Parliament House Vista. A copy of both place records are reproduced at Appendix A.

Section 341S of the *Environment Protection & Biodiversity Conservation Act 1999* requires the preparation of a management plan for all places on the Commonwealth Heritage List. This heritage management plan has been prepared to meet this requirement.

Definition of Conservation

In this report, the term conservation is generally used to mean, ‘all the processes of looking after a place so as to retain its cultural significance’ (Australia ICOMOS 2000, Article 1.4). These processes include maintenance, preservation, restoration, reconstruction and adaptation. This definition follows *The Burra Charter*.

In accordance with the EPBC Act, the broad nature of cultural significance also has to be appreciated. It includes not only the physical elements of a place (eg. the architecture or landscape) but can also include intangible values such as historical associations, traditional use and community attachment. Conservation has to take all of these values into account. (See for example the Commonwealth Heritage criteria at 10.03A of the *EPBC Regulations 2003 (No. 1)* and the requirements for management plans at 10.03B of the regulations.)

One of the principles underpinning *The Burra Charter* is a recognition that heritage places change through time for a variety of reasons. Good heritage practice manages this change with the objective of retaining cultural significance. It does not necessarily seek to freeze a place in time, nor turn every place into a museum. (See for example Australia ICOMOS 2000, Articles 1.9, 3.2, 15, 21, 22 and 27.)

1.2 CONDUCT OF PROJECT

In order to prepare this management plan a range of consultations, research, inspections and analyses were undertaken. Importantly, the assessment of significance relied upon:

- the current Commonwealth Heritage values;

- a range of information gathering tasks related to the common descriptors of significance (eg. historical value); and
- an analysis of this evidence for possible heritage values, using the Commonwealth Heritage Criteria, and including comparisons with other places where relevant.

This work provided a sound understanding of the place, and led to the preparation of a statement of significance. This work also provided an understanding of the constraints and opportunities related to the current and future management of the place. The statement of significance and the information about constraints and opportunities were used as the basis for developing conservation policies and implementation strategies.

Public consultation

A draft of this heritage management plan was provided for public comment in May 2010 with the deadline for comments being 2 July 2010. A public information session was also held on 9 June 2010.

As a result, two submissions were made providing comments. The comments were reviewed and the heritage management plan was amended in response to nearly all of the comments.

1.3 PURPOSE OF REPORT

The purpose of this report is to provide a management plan for the National Carillon and Aspen Island, including an understanding of their heritage values (Chapter 4), and conservation policies and implementation strategies for their future management (Chapter 6).

1.4 LIMITATIONS AND NON-CONFORMING ASPECTS

The following factors limited the work undertaken as part of preparing this report:

- the historical records relating to the offer of the gift, design competition and construction held by the British National Archives, listed at Appendix B, have not been sighted;
- many of the historical NCDC files, also listed at Appendix B, were not available; and
- only limited social value research related to aesthetics/views was available, and there was no research related to other aesthetic qualities of the island valued by the community.

This management plan does not consider possible National Heritage values.

This management plan conforms with *The Burra Charter* (Australia ICOMOS 2000) and there are no non-conforming aspects to note.

1.5 CONSULTANTS

The consultants for the project are Duncan Marshall and Dr Dianne Firth.

1.6 ACKNOWLEDGMENTS

The consultants wish to acknowledge the kind assistance of the following people and organisations. In many cases, this assistance was provided some years ago as part of the development of the earlier draft heritage management plan.

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Jan Blank	National Capital Authority Volunteer
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Barry Cameron	formerly with Cameron Chisholm & Nicol
Joan Chia	Carillonist
Richard Clough	formerly with the NCDC
Grahame Crocket	Department of Sustainability, Environment, Water, Population and Communities
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Katie Saxby	Photographer
Graeme Trickett	Australian Institute of Architects (ACT Chapter)
Jolyon Welsh	British High Commission

2. DESCRIPTION, HISTORY AND OTHER EVIDENCE

2.1 LOCATION AND BOUNDARIES

The National Carillon and Aspen Island are located on the southeastern side of the Central Basin of Lake Burley Griffin (see Figure 1). The lake is in the central part of Canberra, and is a major feature of the National Triangle.

Aspen Island is close to the northeastern shore of the lake. The access road on the shore is Wendouree Drive, and the island is in the subdivision of Parkes. The Carillon is located in the central part of the island.

The boundaries for this study are the edges of the island as well as the linking bridge to the shore. However, the contextual boundaries considered are much larger and include the National Triangle (which incorporates the lake's Central Basin) and the Eastern and Western Basins of the lake.

Aspen Island is Block 3, Section 54, Parkes (see Figure 2).

Figure 1. Location Plan for the National Carillon and Aspen Island – also showing the Parliament House Vista conservation area

Source: Department of Sustainability, Environment, Water, Population and Communities

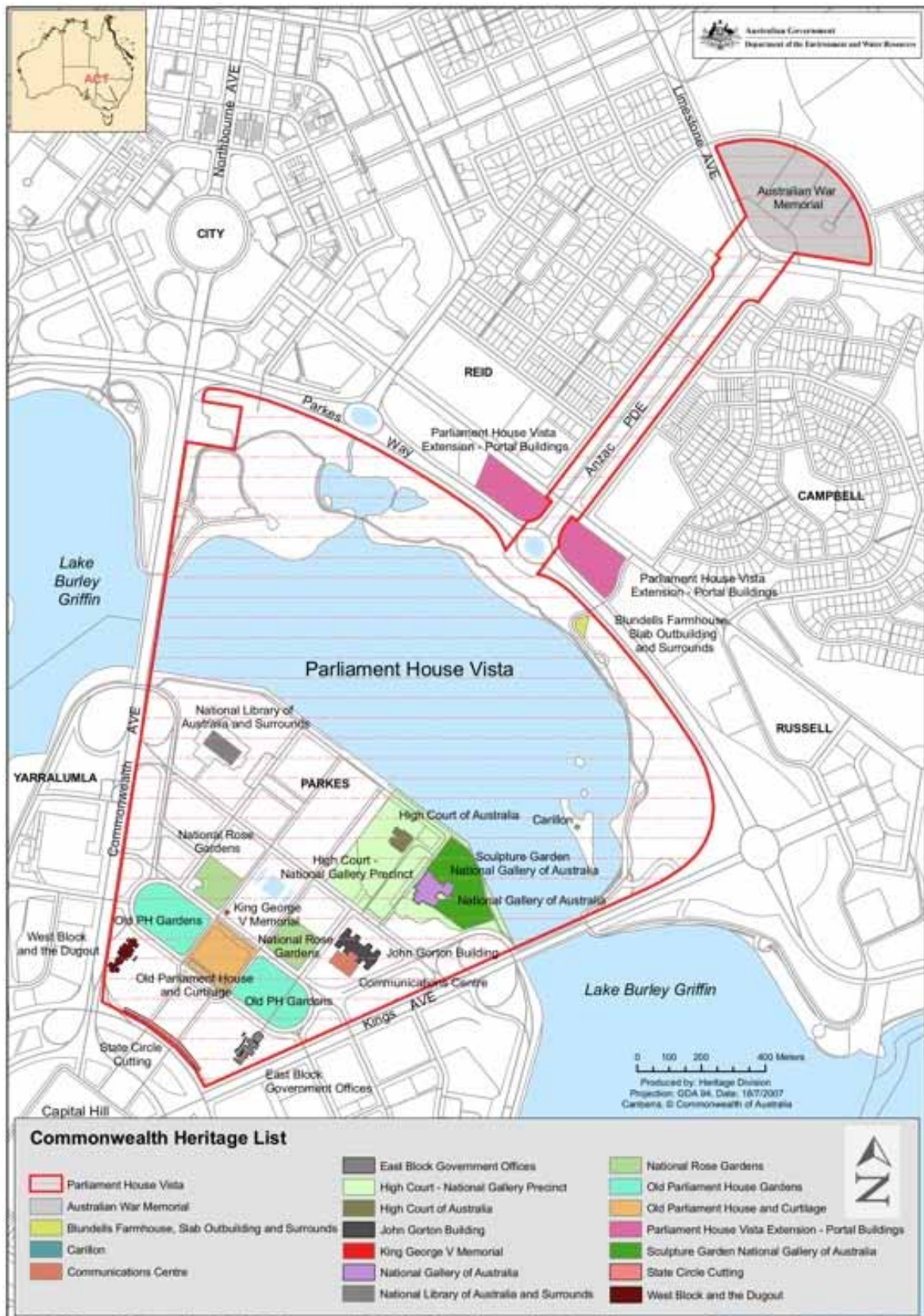
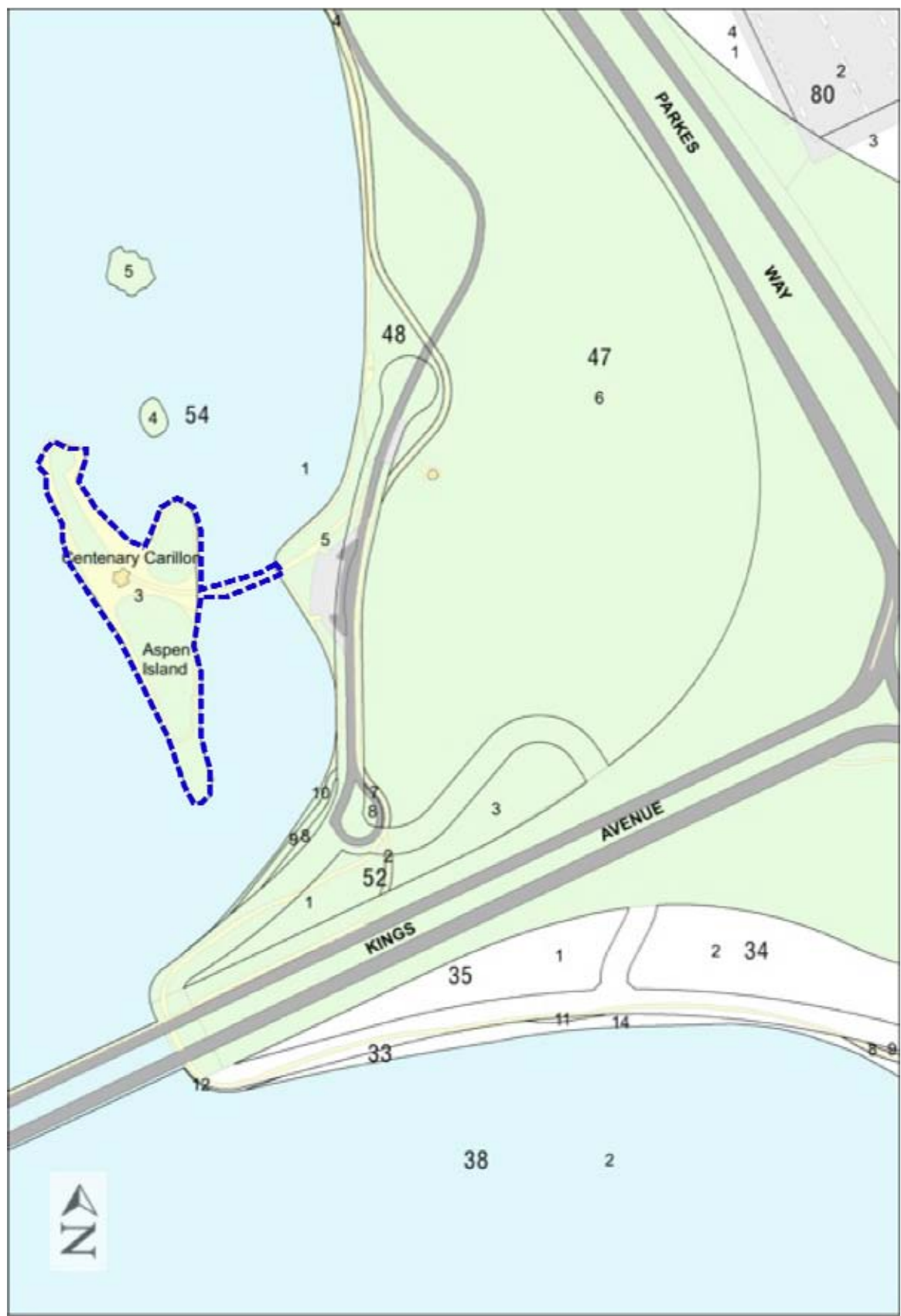


Figure 2. Block and Section Plan for Aspen Island showing Study Area Boundary
Source: Base plan NCA



2.2 DESCRIPTION AND CONDITION

Landscape surrounding Aspen Island

Aspen Island is located in the Central Basin of Lake Burley Griffin, and is a highly visible part of the landscape composition of the lake and its parklands. The broader setting is a picturesque composition comprising swathes of grass and strategically placed groups of trees, selected for form, seasonal colour, hardiness and visual links to surrounding hill-top vegetation. The Central Basin is framed, to some extent, by the two bridges across the lake.

The landform and vegetation frame mid-ground views of cultural elements and background views of the distant hills and ranges. Aspen Island and the two small adjacent islands, along with the Captain Cook Memorial Water Jet and the promontory of Regatta Point with the Canadian flagpole, provide an informal balance to the Parliament House Vista and the symmetry of the National Triangle. The Aspen Island grouping is also a feature in the planned view from the watergate (the point where the Land Axis meets the southwestern shore) on the southwestern shore across to Russell Hill.

Aspen Island

Aspen Island is the largest of three islands at the southeastern end of the Central Basin of Lake Burley Griffin and is connected to Kings Park by a curved pedestrian bridge. The edge of the artificial island is stabilised by grey granite rock batter and pale-grey coursed-rubble walls. Coarse sand surfaces the beach which is showing signs of severe erosion. The arced path crossing the bridge to the foot of the Carillon is a continuous pavement of exposed aggregate concrete with imitation millstones of varying diameters in concrete finish. Low-rise path lights are located along one side of the arced path. Mid-brown gravel is used for the other pathways, and the paths immediately around or on the approach to the Carillon have been refurbished/regraded. At the base of the Carillon, a new circular concrete paved area has been installed.

Metal edging strips separate paths, grass and garden beds, and is lifting in some areas. A single stainless steel sinuous bench is located near the Carillon – it was installed around 2003. One older style and several contemporary metal and timber picnic tables with bench seats are also located on the island. Some are mounted on concrete slabs. Seating nooks surrounded by hedges, with contemporary metal and timber seats, are a remnant of the original design. Floodlighting of the Carillon is provided from three tall, stainless steel light towers installed in 2003. A modern stainless steel barbecue sits on an exposed aggregate slab at the southeast end of the island.

A large contemporary minimalist stainless steel interpretive kiosk from 2003 is located on the island near the bridge. The kiosk includes an interpretive panel. A contemporary stainless steel water fountain is also located near the kiosk.

Plant material was originally selected for aesthetic attributes and hardiness. Although initially located to allow full view of the Carillon from key vantage points, self-seeded trees now obscure some of these views. Screening hedges have been created from the mass planting of single species of shrubs and groundcover plants are used to fill corners. Some of these plants have now reached maturity. Grassed mounds are irrigated but there is evidence of over-watering in some areas and under-watering in others. The mulched garden beds and other areas are also irrigated. As well, pathways have been trampled

across some of the shrub beds, and wildlings and weeds (eg. blackberry and thistles) have not been removed giving the beds and other areas an unkempt appearance.

Plant material comprises four species of deciduous trees, *Alnus glutinosa*, *Salix babylonica*, *Salix alba* 'Vitellina', *Populus alba*, two species of evergreen shrubs, *Cotoneaster salicifolius*, *Escallonia pterocladon*, one ground cover, *Lonicera reticulata*, grass and opportunistic weeds (eg. blackberry and thistles). Unfortunately four of these plants are now regarded as environmental weeds, apart from the opportunistic weeds, and a number of trees are dead or in poor health.

See Figure 3.

Bridge – John Gordon Walk

The bridge extends between the northeastern shore of Lake Burley Griffin and Aspen Island. It is a reinforced concrete bridge with two intermediate piers along its length. The bridge curves in plan.

The bridge continues the paving found on the shore and island – exposed aggregate concrete with imitation millstones of varying diameters in concrete finish. However, there is a tile edging then the stainless steel bottom plate which is part of the handrail detail.

The bridge has a stainless steel balustrade with narrow spaced vertical elements splayed outwards slightly, and lighting is incorporated into the handrail. The outside edge of the bridge is clad with metal sheeting, and the underside of the bridge is painted concrete or concrete finish.

The bridge is named the John Gordon Walk, in honour of the first carillonist, and an interpretive panel is incorporated into the balustrade of the bridge. Bicycle stands and carparking are close to the bridge, and the path to the bridge is crossed by the R G Menzies Walk that follows the northern shoreline of the Central Basin of Lake Burley Griffin.

Source: Cameron Chisholm & Nicol

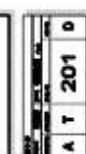




Figure 4. Figure 4. View of the Carillon and Aspen Island from the Northeast, with High Court to the right
Source: Duncan Marshall



Figure 5. View of the Carillon and Aspen Island from the southwestern shore of Lake Burley Griffin
Source: Duncan Marshall



Figure 6. View of Carillon, John Gordon Walk (bridge) and Aspen Island from the Northeastern shore of Lake Burley Griffin
Source: Duncan Marshall



Figure 7. View of the Upper Levels of the Carillon

Source: Duncan Marshall



Figure 8. View of the Beach on the Northeastern side of Aspen Island

Source: Duncan Marshall



Figure 9. View of the central lawn area on Aspen Island

Source: Duncan Marshall



Figure 10. Modern seat set into existing landscape enclosure
Source: Duncan Marshall



Figure 11. Signage/information kiosk on Aspen Island
Source: Duncan Marshall



Figure 12. Example of Flood Lighting structure
Source: Duncan Marshall



Figure 13. View to west

Source: Duncan Marshall 2004

National Carillon

Overview

The Carillon is located in about the centre of Aspen Island.

A carillon is a,

‘musical instrument consisting of at least 23 cast bronze bells in fixed suspension, tuned in chromatic order... and capable of concordant harmony when sounded together. Customarily located in a tower, it is played from a clavier, or keyboard, containing wooden levers and pedals wired to clappers...’
(Encyclopaedia Britannica Incorporated 1979, p. 566)

With 55 bronze bells the National Carillon is large by world standards. The pitch of the bells ranges chromatically through four and a half octaves. The bells each weigh between seven kilograms and six tonnes, and they are regarded as fine examples of the art of bell founding.

The three angular columned triangular tower which houses the bells is 50 metres in height and this allows recitals to be easily heard within a radius of about 300 metres.

The design of the tower consists of a cluster of three shafts of different heights, each a triangle in plan and each aligned with one of the three sides of a central equilateral triangle. Each of the shafts serves a different function – the highest contains a passenger lift; the next a steel staircase; and the lowest is a service shaft. Between the shafts are the main spaces of the Carillon. See Figures 14-16.

The footings of the Carillon consist of a series of concrete piles supporting a massive 1,200 mm thick concrete raft, upon which the tower has been built (Cameron Chisholm & Nicol Architects 1969).

The Carillon has three levels. The first floor is approximately half-way up the tower and contains the chamber for the clavier (the clavier chamber or *George Howe Room*) which operates the bells, a practice clavier for recital preparation, three small rooms/offices in the corners, and two toilets and a shower. The toilets and shower are located in the service shaft. Above this is the bell or carillon chamber (*Bell Chamber*) which is partly enclosed by vertical pre-cast concrete fins. The bells are housed in a steel framework. At the top of the structure is a small former viewing room (*Chimes*) with three windows, each with a different aspect. The service shaft at this level contains a small kitchen and hot water closet.

The tower is a reinforced concrete structure (walls, floors and roof) clad with pre-cast ferro cement panels and finished with white quartz and opal glass chips, set in white cement. The pre-cast cladding served as the permanent formwork for the concrete external wall structure.

Carillonists play the suspended stationary bells from a keyboard of wooden batons and pedals, called a clavier. This is located in the George Howe Room. A system of individual cables and wire linkages draws soft iron clappers onto the bells as each wooden baton or pedal is struck by the carillonist. A separate system of operation allows the quarter hour striking of the Westminster chimes.

A practice clavier is also installed in the Clavier Chamber. It is a self contained unit with no attachment to the bells.

The largest of the bells in the Carillon is also the largest bell in Australia. It is inscribed,

‘Presented by Britain to the City of Canberra in commemoration of the Golden Jubilee of the Founding of the National Capital of Australia, 12 March 1963.’

The main clavier, transmission wire ceiling register and the practice clavier are of English Brown Oak. The remaining internal woodwork appears to be a light coloured native timber veneer. The two clavier benches are of European oak, stained to match the Brown Oak of the claviers.

One feature of the construction is the provision of openable sections in the floor (timber framed) and ceiling (metal framed) of the clavier chamber to allow the larger bells to be hoisted through this space up into the Bell Chamber.

The tower is lit at night, providing a magnificent landmark in the National Capital by both day and night. The modern floodlighting employs different colour lamps to provide some greater interest/modelling of the faces of the shafts. This colour difference is quite marked, and is a change from the original.

A description of the architectural style of the Carillon is provided at Section 2.5 below.

Exterior

In addition to the description provided above, the following detailed comments are provided about the exterior.

- The ground floor doors are stainless steel clad.
- The exterior wall panels show some evidence of patches/patching.
- There are metal bird screens to the Bell Chamber.
- Pigeon deterrent spikes are mounted on horizontal exterior surfaces.
- The foundation stone is of marble with incised lettering picked out in gold paint. It is mounted on the wall to the north of the lift doors at the ground level.
- The opening stone is set into the exterior ground floor paving of the Carillon. It comprises bronze letters set into a semi-polished exposed aggregate, white concrete paving.

Interior

In addition to the overview description provided above, the following detailed comments are provided about the interior.

General	<ul style="list-style-type: none">• Fire detectors installed throughout.
Stair Shaft	<ul style="list-style-type: none">• Concrete floor and bagged concrete walls.• Some wall mounted services and conduits.• Steel staircase, partly painted, partly galvanised finish. Mesh screen installed at southwestern end of staircase landings.
Lift	<ul style="list-style-type: none">• Stainless steel doors.• Timber clad walls.• Stainless steel ceiling and carpeted floor.
Service Shaft – Ground Floor	<ul style="list-style-type: none">• Toilet with tiled floor and walls, paint finish door

	<ul style="list-style-type: none"> and toilet fittings. • Meter room (not inspected).
George Howe Room (Clavier Chamber)	<ul style="list-style-type: none"> • Carpeted floor, timber panel walls, cupboards and benches, and timber finish doors. • Equipment located in cupboards. • Plasterboard and timber ceiling, some perforated. • Glass internal walls and doors to corner rooms. • Glass windows to exterior. • Track lighting on ceiling, camera and speakers. • Perimeter bulkhead with airconditioning registers. • Clavier and practice clavier are located in the chamber. • Stainless steel lift doors, and lift control equipment.
Toilet and shower area	<ul style="list-style-type: none"> • Toilet and shower area has tiled floors and walls, plasterboard ceilings, paint finish sliding doors, and toilet or shower fittings. • There are two toilets and a shower.
Bell Chamber	<ul style="list-style-type: none"> • Stainless steel lift doors, and lift control equipment. • Concrete floor with painted paving finish. • Painted metal screens to openings. • Painted steel frame for bells and mechanism. • Painted metal handrail and gate to bell frame. • Painted and lightly rendered concrete walls. • Painted concrete ceiling. • Airconditioning plant located in space. • Wall and floor mounted lights, camera, surface mounted conduits.
Chimes (former Viewing Level)	<ul style="list-style-type: none"> • Exposed aggregate walls, timber finish doors and wall panelling. • Stainless steel lift doors, and lift control equipment. • Windows. • Plasterboard and timber ceiling, partly perforated. • Perimeter plaster bulkhead with airconditioning registers. • Carpeted floor. • Ceiling lights, camera, speakers.
Kitchen	<ul style="list-style-type: none"> • Aggregate tile floor finish. • Modern timber, paint finish kitchen cupboards, synthetic benchtop, glass splashback. • Plasterboard and rendered walls. • Plasterboard ceiling.

A more detailed description of the carillon instrument may be found in Olympic Carillon Engineering (1987), although this is now somewhat out of date given the works undertaken in 2003.

Condition of Aspen Island, the Bridge and National Carillon

This section provides information about the condition of these elements, prior to consideration of the heritage significance of the place in the following chapters. It provides a general impression about condition. Section 5.5 provides an analysis of condition and integrity related to the actual significance of the place.

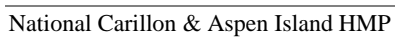
The condition of the landscape is poor-fair:

- the beach is heavily eroded;
- the rock revetment around some edges of the island appears somewhat eroded;
- many paths are eroded and metal edge strips have lifted in places;
- the lawn areas are patchy and drought-stressed;
- there are various invasive weeds appearing such as ivy and woody weeds;
- the honeysuckle is overwhelming other plants;
- the shrub beds are overgrown and unkempt; and
- there are a number trees which are dead or in poor health, and it is suspected many trees are in need of dead-wooding and other care.

The bridge is generally in good condition.

In general terms the Carillon appears to be in good condition, having undergone a substantial refurbishment program earlier in the decade.

Source: Cameron Chisholm & Nicol



Source: Cameron Chisholm & Nicol

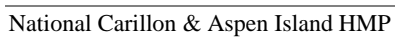




Figure 17. View of Clavier with Practice Clavier in background
Source: Duncan Marshall



Figure 18. View of *Chimes* or former viewing level
Source: Duncan Marshall



Figure 19. View of bells and supporting structure
Source: Duncan Marshall

2.3 ASSOCIATED PLACES

The Carillon has significant associations with two other heritage listed places:

- the Parliament House Vista conservation area, especially the lake and National Triangle; and
- the Captain Cook Memorial Water Jet.

The Parliament House Vista is an extensive landscape which includes the Carillon and Aspen Island as substantial features. To some extent, the landscape focuses on Lake Burley Griffin and the symmetry about the Land Axis between Capital Hill and Mount Ainslie. The Carillon and Aspen Island are major features in the Central Basin of the lake, and the Carillon combines with the Captain Cook Memorial Water Jet to emphasise the Land Axis.

The Captain Cook Memorial Water Jet is another major feature in the Central Basin of Lake Burley Griffin. It is also a tall vertical element in the landscape, and it is located symmetrically with the Carillon about the Land Axis of the National Triangle. However, in contrast with the Carillon, the water jet is both a transient and a non-solid feature.

The Parliament House Vista area is identified on Figure 1 above.

The Carillon is also associated with the Lake Burley Griffin Conservation Area which is an indicative place related to the Commonwealth Heritage List. This status means that no formal assessment of its values has yet been made, and the place is not formally listed. In any event, this indicative place substantially overlaps the listed Parliament House Vista conservation area, and the relevant values of the lake are largely considered with regard to the vista conservation area. In addition, the lake has been separately researched as part of another heritage management plan (Godden Mackay Logan 2009a and 2009b).

Finally, Aspen Island has significant associations with the adjacent Kings Park. In part this relates to the proximity of the park, it relates to the park as a venue for enjoying Carillon recitals, and it also relates to the remnant NCDC design elements of the landscape in Kings Park which were part of the overall design for the island and the area in the park close to the island (see Figure 26 below). These design elements have been modified over time, including recently with the construction of the R G Menzies Walk.

2.4 OVERVIEW HISTORY

This history deals with:

- the history of the landscape including the creation of Lake Burley Griffin and Aspen Island;
- earlier proposals for carillons in Canberra;
- the British gift;
- Australian acceptance of the gift, and decisions about the form of the gift – a carillon – its location and height;
- some contextual information about the development of Canberra in the 1960s;
- the design competition for the National Carillon;
- construction of the Carillon;
- its opening;
- the subsequent history of the Carillon; and
- the architectural firm, Cameron Chisholm & Nicol.

History of the landscape including the creation of Lake Burley Griffin and Aspen Island

Islands were not in Walter Burley Griffin's winning plan for Canberra of 1911 but the lake with its three basins was a key feature. However they appear in the Departmental Board plan of 1912 to which the building of Canberra commenced in 1913 (Reps 1997, p. 244). Islands for Canberra's lake again appear in 1957 in the plan of Sir William Holford who was engaged by the Australian Government to advise on the future development of Canberra (Holford 1957). The functional value of islands was confirmed by hydraulic studies undertaken by the Department of the Interior on behalf of the National Capital Development Commission (NCDC).

In 1961 the NCDC commissioned William Holford and Partners to report on the design of the Central Basin (William Holford & Partners 1961). Maunsell and Partners were awarded the contract to undertake the construction, and Holford was retained as a consultant to Maunsell and an advisor to the NCDC on the design of the central area. The southwestern shoreline of the Central Basin was designed to express formal qualities whereas the northeastern shore was to be informal.

The NCDC, following current overseas developments in the USA, Scandinavia and Britain used a modernist interpretation of the picturesque to inform the landscape design of the lake. There was an emphasis on simplicity, clarity of design, ecological suitability of plants, functional use of materials and low maintenance requirements (Brown 2000, p. 156).

Aspen Island, roughly Y-shaped, and two smaller associated islands were formed from material excavated from the valley floor during the construction of Lake Burley Griffin. Initially, when the lake was inaugurated in 1964, there was no access to the island and it was planted with willows at each tip and grass at the centre.

In 1965 the NCDC appointed William Holford & Partners and Sylvia Crowe & Associates to draw up a master plan for Commonwealth Park on the northwestern shore of the Central Basin. Holford, and his associate Richard Gray, worked closely with NCDC's landscape architects Harry Oakman and Richard Clough, the latter having worked under Crowe in England.

The 1969 landscape development of Aspen Island, in association with the construction of the Carillon, coincided with the later stages of implementation of Commonwealth Park. As noted below Holford was also one of the judges for the design of the Carillon. Not only was the island designed to accommodate Carillon activities, it was also designed as a public space for passive recreational activities such as picnics, strolling and contemplation, and for close contact with the waters of Lake Burley Griffin.

Clough prepared the landscape design for the island and adjacent shore area of Kings Park in-house and oversaw its implementation (Richard Clough, personal communication, 2002). The shoreline of Kings Park was extended with fill to shorten the bridging distance to the island. An arced pathway of variable-diameter circular concrete pavers¹ led from the carpark, partially screened by a treed grassy mound, across a bridge of elegant minimalist detailing to the base of the Carillon. The simple geometry of the arc was further stressed in continuing NCDC studies under architect Gareth Roberts with the arc of the main path continuing as a secondary path to the northern tip of the island which was proposed as the site of a sculpture. Additional gravel paths provided access around the island.

A north-facing beach, of simple arc shape, was developed with white sand and contained at each end by dark grey granite walling – a more formal continuation of the rest of the edge formation of the island. As well as providing unimpeded views to the Carillon from the shores of Kings Park, it was intended that canoes would be able to beach in this area.

In parallel with the Y-shape of the island, three large mounds of irrigated grass were formed to define three main spaces surrounding the central level area of the Carillon. Within these spaces shrub beds, mass-planted with a single species, were strategically located to provide enclosure, visual privacy and shelter from wind. Seating niches, picnic tables, bins and lighting were provided.

The junction between materials, such as shrub beds, lawn and paths, was controlled by steel edging set into the ground. A limited palette of deciduous trees was selected to distinguish each space, with willows partially defining the edge of the island whilst maintaining the full view of the Carillon from key vantage points around the Central Basin of the lake.

Planting of the islands was undertaken well in advance of the completion of the Carillon by the Parks and Gardens section of the Department of the Interior who were responsible for the program of planting around the lake. The Aspen Island landscaping was completed in September 1969 (National Capital Development Commission 1984, p. 5). The smaller islands were planted with species to provide birds with habitat and food. The bridge was designed by Maunsell & Partners, and constructed of pre-cast units with post-tensioned reinforcing. (Barry Cameron, personal communication, 29 November 2002)

The shrub beds on Aspen Island were revised in 1973 (National Capital Development Commission 1984, p. 5).

The original arced path crossing the bridge to the foot of the Carillon, of circular concrete pavers of variable diameter and set in gravel, was replaced in 1979 for safety reasons by a continuous pavement of beige coloured exposed aggregate concrete (National Capital Development Commission 1984, p. 5; NCDC File 78/1204). This path detail was used elsewhere in Commonwealth Park. The gravel between the pavers on the island was

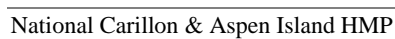
¹ Examples of these pavers can be seen near the Marsh Gardens in Commonwealth Park.

regularly eroding which created a problem. The pavers were on the bridge as well (see Figure 30 below) and were also replaced. The original seats (NCDC Type C3) set on concrete slabs, round exposed aggregate rubbish bins, a drinking fountain (standard type) have been replaced or removed over the years.

Table 1. Aspen Island Plants and Significance				
Scientific Name	Common Name	Design Purpose	Design Character	Significance
Trees				
<i>Alnus glutinosa</i>	Alder	Feature tree	Glossy dark green deciduous foliage, medium height, dark bark. Narrow canopy.	Moderate
<i>Salix babylonica</i>	Weeping Willow	Feature tree with links around Lake Burley Griffin	Bright green deciduous foliage, arching branches.	High
<i>Salix alba</i> 'Vitallina'	Golden Osier	Wind break, bank stabilisation	Mid-green deciduous foliage, yellow winter branches.	Moderate
<i>Populus alba</i>	Aspen	Feature tree	Grey green deciduous foliage, mottled pale trunk. Wide canopy.	High
Shrubs				
<i>Cotoneaster salicifolia</i>	Willow-leaf cotoneaster	Wind break and visual screen	Glossy dark green evergreen leaves, small spring flowers turning to berries in autumn if not pruned in time.	High
<i>Escallonia pterocladon</i>	Fragrant escallonia	Wind break and visual screen. Fragrance.	Glossy dark green leaves, fragrant flowers in summer.	High
Ground Covers				
<i>Lonicera reticulata</i>	Evergreen honeysuckle	Corner filler. Fragrance.	Bright green evergreen foliage, fragrant flowers in spring and following pruning.	High
Note: The comments about significance are based on the perceived contribution of the plants to the landscape values of the island as described in Chapter 4.				

A plan from 2005 provided below gives an indication of the location of the trees noted above. A few of the trees shown on the plan have been removed since this time.

Source: DSB Landscape Architects



Earlier Proposed Carillons in Canberra

There were several proposals for carillons in Canberra prior to the National Carillon which was eventually built. The most substantial of these proposals arose during 1947 when a War Memorial Carillon was suggested, and the Commonwealth eventually agreed to its construction in March 1950. The exact location has not been established but the carillon was to be a tall, stone clad Gothic revival styled tower. (Refer to NAA files 427/6/69 and 1962/1064)

The carillonist John Gordon suggested the idea for such a carillon arose from Ben Chifley who was Australian Prime Minister from 1945-49 (*The Canberra Times*, 21 November 1990, p. 28; Bunting 1995, pp. 4, 31). Chifley was from Bathurst which had a carillon from 1933, and he was also a friend of Gordon.

However, in October 1950 the government changed its mind and deferred the project. The reason behind the change was the decision to extend the charter of the Australian War Memorial to deal with World War 2. It was thought this would entail expensive additions to the Memorial building, and the cost of the War Memorial Carillon could not be borne as well. The carillon project was cancelled in 1951 and cost the government several thousand pounds.

Another carillon proposal arose in 1955 but this was not accepted by the Commonwealth.

There is no evidence of a connection between these earlier carillon proposals and the later successful proposal. However, such a link may have existed.

The Gift of the British Government

The National Carillon was a gift from the British Government to the Australian people to mark the 50th Jubilee of the founding of Canberra on 12 March 1963.

Canberra was selected as the site for the national capital in 1909 and work to construct the city actually began in 1911. However, it was not until 12 March 1913 that the city was officially commenced and named Canberra by Lady Denman, wife of the Governor-General Lord Denman. This took place at a ceremony on Kurrajong Hill (now Capital Hill). The foundation stones of the Commencement Column survive from the ceremony and are located in Federation Mall below Parliament House. (Gillespie 1991, pp. 249-56, 268)

On 12 March 1963, at a ceremony to mark the jubilee occasion, Australian Prime Minister Robert Menzies read the following message from the British Prime Minister, Harold Macmillan,

‘On behalf of the Government of Great Britain, I send to you and to the people of Australia our warmest congratulations on the occasion of the jubilee of the founding of Canberra, and our best wishes for its continued prosperity. The achievements of the last fifty years indeed speak for themselves.

In commemorating the founding of Canberra as the seat of the Federal Government we are reminded that, of the many enduring ties between our two countries, none is firmer or more fundamental than that which stems from our joint and steadfast adherence to the same principles of parliamentary democracy. It was in Westminster that those principles were first forged into the system of Government which we now share with you in Australia.

We in Britain would therefore like to mark this jubilee by offering, as a gift from the Government of Britain, some significant contribution to the development of Canberra to reflect our common Parliamentary heritage. We would wish this gift to blend in with the grand design for your beautiful capital city. It might perhaps be a set of ornamental fountains, or a bell-tower, either of which, we hope, would enhance the site of your new Houses of parliament at the heart of Canberra, and serve as a reminder for all time of the close bonds between our two countries.' (Great Britain. Ministry of Public Building and Works 1970, p. 1)

Queen Elizabeth II was present at this ceremony.

Acceptance of the Gift, its Proposed Location and Height

Following this announcement, there were discussions between the British and Australian Governments about the form of the gift. Prime Minister Menzies played a leading role in the discussions. The Minister for the Interior, Gordon Freeth, was responsible for the Cabinet Submission regarding the gift. The submission considered the options of a set of ornamental fountains and a,

'lofty tower rising from the waters of the lake which could contain bells or a clock and chimes which could focus attention on the future Parliamentary buildings.' (Quoted in Bunting 1995, p. 33)

The submission seemed very much to favour a tower rather than fountains.

The matter was subject to a decision by the Australian Cabinet on 5 June 1963. It was agreed the gift should be a carillon and bell tower (the latter to house the carillon, although the name carillon has subsequently been used to refer to both components). While the ornamental and tourism aspects of the Carillon proposal were recognised by Cabinet, the primacy of the bells themselves was emphasised. (National Capital Development Commission nd, p. 1)

The questions of siting and the form of the Carillon were the subject of further study by the National Capital Development Commission (NCDC). The four siting options were:

- in the lake on the Land Axis, just northeast of the southwestern shore, and near the then proposed new Parliament House;
- Aspen Island;
- a site in Parkes Place to the southeast of National Triangle (in the vicinity of the current High Court Building); and
- on Camp Hill, behind the current Old Parliament House. (National Capital Development Commission nd)

The NCDC eventually favoured the Aspen Island site.² With regard to the form of the structure, the NCDC suggested a tower of 61-76 metres, roughly the height of the Australian American Memorial at Russell which was completed in 1954. This height was based on stationary (not swinging) bells, and the NCDC suggested a reinforced concrete structure faced with light coloured stone, and the provision of a public viewing platform. A perspective view of such a structure and comparative elevations prepared by the NCDC are reproduced at Figures 20 and 21 below.

The proposed Aspen Island site was also recommended by the Sydney University carillonist, John Gordon, who suggested playing time on the instrument might be limited by parliamentary sittings if it was located too close to Parliament House (Bunting 1995, p.

² Bunting (1995, p. 36) presents evidence that in 1965 the NCDC favoured a site in the lake on the Land Axis, with the island site being the second best option.

33). It has also been suggested that Gordon's advice was highly influential on the final decision (Bunting 1995, p. 36).

The prominent town planner and consultant to the Australian Government about the planning of Canberra, Lord Holford, was consulted about the siting for the carillon. He generally supported the NCDC's comments about the four possible sites. (Bunting 1995, p. 36)

The NCDC's preferred siting on Aspen Island was accepted by Cabinet on 12 May 1966. Part of the rationale for this siting was that the Carillon would be visible from the proposed new Parliament House to be located on the southwestern shore of the lake. However, it would appear the recommended tower height was not agreed, given that the intended mounting height for the bells was about 30 metres.

The British Government provided £200,000 for the project. (Great Britain. Ministry of Public Building and Works 1970, p. 1; and The Canberra Gift nd).

The Australian Government contributed to the cost of the project because of the choice of Aspen Island as the site. As an entirely artificial island, the footing costs were expected to exceed that anticipated by the British Government. Accordingly, the Australian Government paid for the footings up to ground level, as well as the cost of access to the island from the shore. (National Archives of Australia: HASLUCK 1/10/12)

The decision about the form of the British gift caused at least a little controversy in Canberra. Some members of the community opposed the ornamental nature of the gift at a time when they were seeking funding for a youth centre (Bunting 1995, p. 37).

Figure 21. NCDC Indicative Perspective of Proposed Carillon on Aspen Island

Source: National Capital Development Commission nd

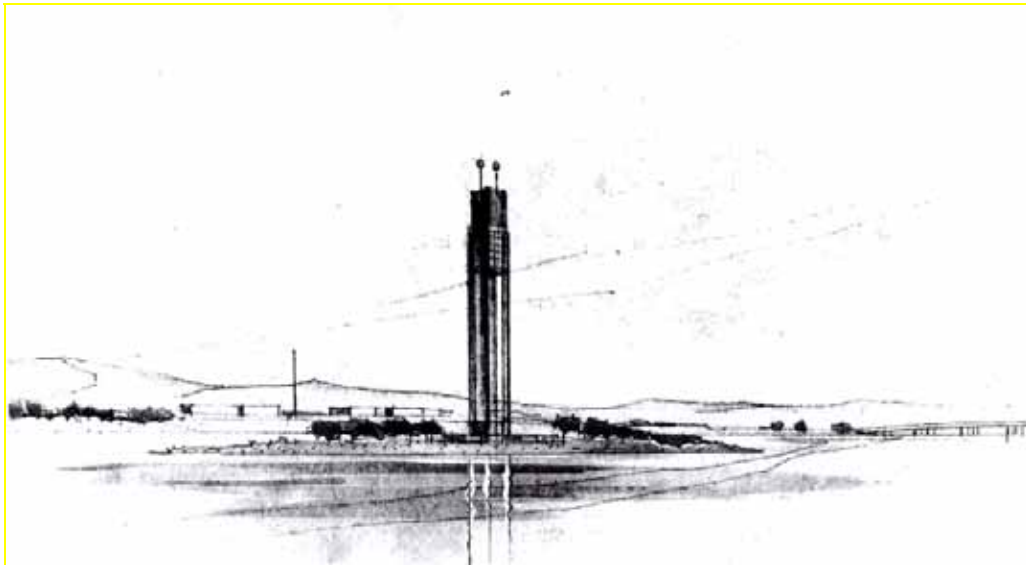


Figure 22. NCDC Comparison of Heights of Existing Towers and Proposed Carillon
Source: National Capital Development Commission nd

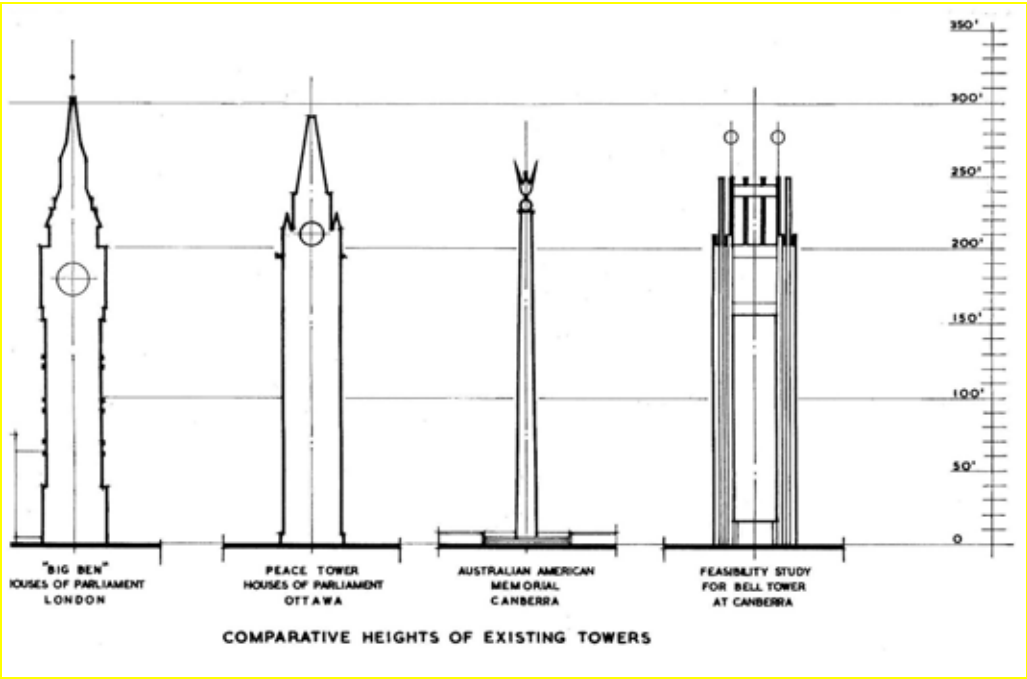
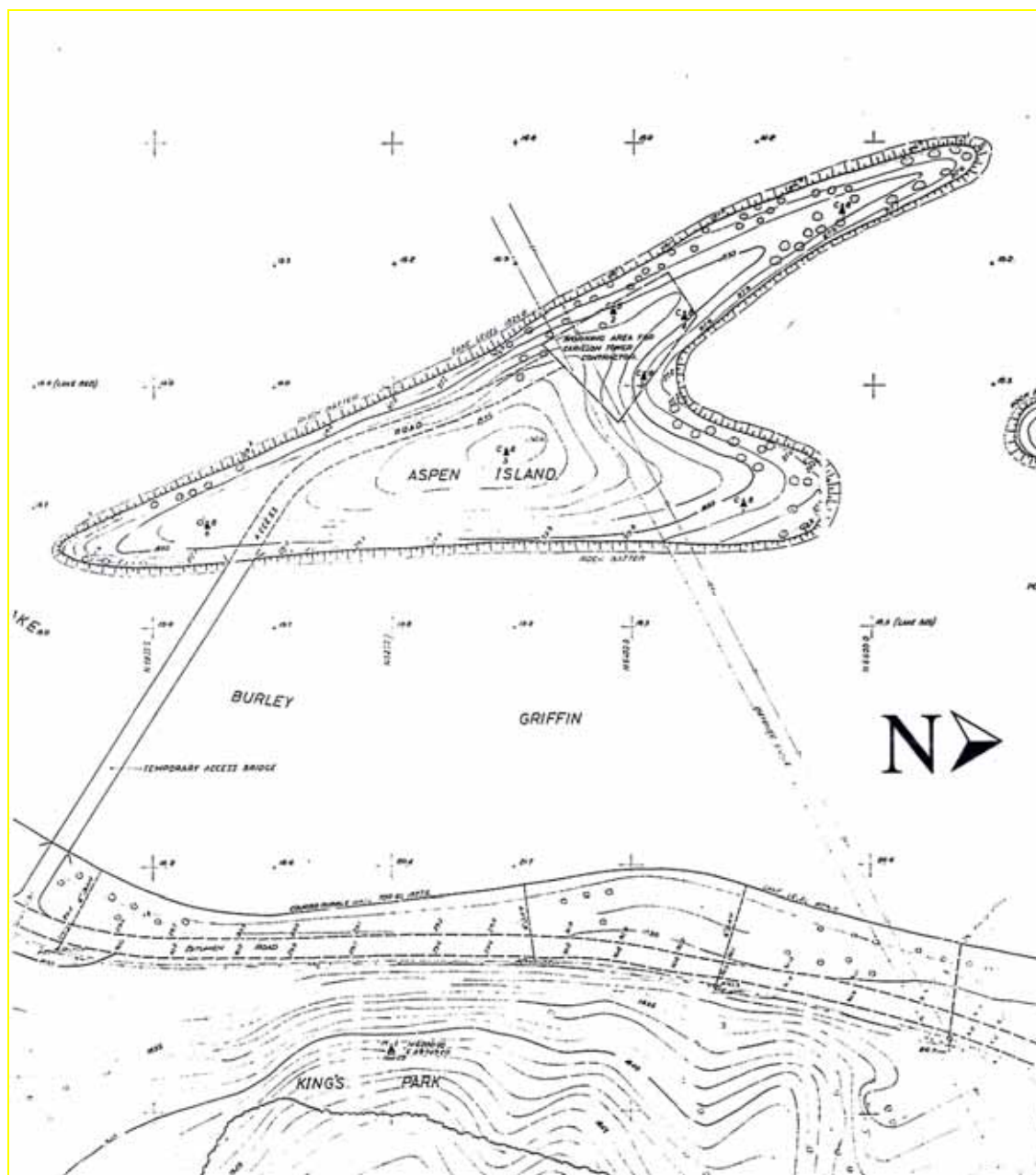


Figure 23. Plan of Aspen Island prior to Construction of Carillon (1969)

Source: Maunsell & Partners 1969, drawing 4968/202A



The Development of Canberra in the 1960s

The 1960s was a period of major growth for Canberra.

Through the first half of the twentieth century, Canberra had experienced periods of activity and stagnation, but mostly the latter. The first great development period was during the 1920s in the lead up to the relocation of the Commonwealth Parliament from Melbourne to Canberra. However, the First World War, 1930s Depression, to some extent the Second World War and post-war period had all seen little if any substantial development in Canberra.

Following a Senate inquiry into the planning of Canberra in 1955, and the report of Sir William (later Lord) Holford on the development of Canberra in 1957, the Commonwealth created the National Capital Development Commission (NCDC) which effectively began operating in 1958. (Reid 2002, pp. 223-47)

The NCDC was a powerful and effective organisation which drove the development of Canberra until 1989 when it was abolished and its functions divided between the National Capital Planning Authority and the ACT Government. In particular, the 1960s saw substantial change in Canberra:

- the population grew by dramatically, from 39,000 in 1958 to 155,000 in 1972 (Sparke 1988, p. 188);
- major building works such as Defence offices at Russell (many individual buildings were completed during the 1960s) and the National Library (completed 1968) were undertaken (RAIA 1982); and
- Lake Burley Griffin was finally completed in 1964 (Reid 2002, p. 250).

The Carillon project was consistent with the ambitions to develop Canberra.

Design Competition

It was decided that the Carillon would be designed through the process of a limited competition. The competition was run under the auspices of the British Secretary of State for Commonwealth Affairs. Many of the early arrangements for the competition were made by Eric Bedford, Chief Architect of the British Ministry for Public Building and Works, and he was to have been an assessor as well. However, ill health forced his replacement. (The Canberra Gift nd)

The Royal Institute of British Architects and the Royal Australian Institute of Architects were each invited to nominate three architects to participate in the competition which was held in 1967-68. The architects were:

- Ahrends, Burton and Koralek (British);
- Eldred Evans and Denis Gailey (British);
- Robert Maguire and Keith Murray (British);
- Mackay & Cox (Australian);
- Cameron Chisholm & Nicol (Australian); and
- Ancher, Mortlock, Murray and Woolley (Australian) (The Canberra Gift nd).

Each of the competitors received £750, and the competition winner was to receive a further £1,000. In addition, the competitors, including the British architects, were required to visit the site with the cost of the visit being reimbursed.

The initial competition conditions indicate that only two British assessors were to be used. However, at some point an Australian representative was added to the assessment panel.

The final assessors of the competition were Lord Holford, Sir Donald Gibson and (later Sir) John Overall. Holford was an eminent British town planner and architect, and he had periodically advised the Australian Government on planning and development matters in Canberra since 1957. This included a seminal report in that year. Gibson was an architect and Controller General in the British Ministry of Public Building and Works. Overall was the only Australian amongst the assessors. He was an architect and planner, and was the Commissioner of the NCDC. (Great Britain. Ministry of Public Building and Works 1970, p. 3; and Reid 2002)

Interestingly, Holford was not only an influential figure in Britain and Canberra, but he also seems to have had an interest in designing bell towers (Proposed Carillon for the City of Canberra nd). However, it is not clear whether this interest existed before the announcement of the British gift or afterwards.

The design brief included requirements/suggestions relating to:

- the cost of the structure above ground level (ie. not including the foundations) was not to exceed £100,000, excluding the cost of the manufacture and shipping to Sydney of the actual carillon component;
- the bells were to be mounted 27.4-36.6 metres above the ground to promote sound transmission;
- the structure might reflect a contemporary design in preference to a traditional form of bell tower;
- the park-like environment and monumental scale of the area were to be considered;
- the structure was to be designed to be seen from all directions, and be sufficiently large to be easily apparent from a distance;
- information on the suggested landscape treatment was sought, although this would be undertaken by others;
- the importance of silhouette effects and reflections were stressed;
- flood lighting was to be provided to illuminate the structure at night;
- the structure was to be designed for certain flood condition and to take account of significant wave action on the lake; and
- access for public viewing was desirable. ('Canberra Carillon' in *Architecture in Australia* 1970, p. 900; and Commonwealth Office 1967, pp. 7-12)

The University of Sydney carillonist, John Gordon, was again influential in the development of the brief for the Carillon (Bunting 1995, p. 37).

The unanimous choice of the judges for the winner of the competition was the Western Australian firm of Cameron Chisholm & Nicol, with Ross Chisholm being the partner in charge and author of the design (Barry Cameron, personal communication, 29 November 2002). The winning design:

- located the Carillon to maximise water reflections of the tower;
- had three columns to symbolise the British and Australian Governments, and the City of Canberra; and
- oriented the three faces of the columns to reflect the major boundaries of the National Triangle – Commonwealth and Kings Avenues, and Constitution Avenue.

The design was assessed as being simple, ingenious and impressive, as well as convenient

and practical (Bunting 1995, p. 40).

‘as a monument the design possesses a timeless quality which should endure.’ (Assessment comments quoted by Bunting 1995, pp. 40-41)

The general architectural philosophy of Ross Chisholm is reflected in the following statement, prepared sometime after the Carillon project. However, it seems to accurately convey sentiments appropriate to the Carillon design.

‘Architectural clarity and a timelessness of form and detail in the built work are design aims...’ (Cameron Chisholm & Nicol Architects nd. Though no author of these words is attributed, it is believed they are those of Chisholm (Barry Cameron, personal communication, 29 November 2002).)

In a specific comment on the Carillon in 1984, Chisholm said,

‘I think it’s fair to say the geometry has a lot to do with our work. We use it probably as a discipline as much as anything, not an easy solution to the problem. With the Canberra Carillon we found that the... [National] triangle which is imposed on Canberra became the fundamental geometrical discipline that we adopted. We put three “Toblerone” boxes together, three equal triangles into the urban equilateral triangle. We thought that looks a pretty cute way of getting light to pass through the shafts of the tower to get backlighting off the alternate face and to get a sort of tension into the building. It wasn’t until we made a model of it that we thought it was pretty ordinary and wouldn’t win a competition in a fit. It wasn’t until we put three 60 x 30 triangles on the outside of the equilateral that we were able to induce the tension, backlighting and conformity to the broader geometry which we were seeking.’ (Donaldson [?] 1984b, p. 47)

Winning the competition was a significant and exciting event for this long-established architectural firm. It was a watershed for it, and marked the beginning of a significant architectural period for the firm in the 1970s and 1980s. (Barry Cameron, personal communication, 29 November 2002)

Construction of the Carillon

Construction of the Carillon was undertaken for the British Government by Dillingham Constructions Pty Ltd, and it began during 1969 and was completed in 1970. The British Ministry of Public Building and Works provided a Clerk of Works, prepared the specification for the works, and arranged for the manufacture of the actual carillon component. (Great Britain. Ministry of Public Building and Works 1970, p. 5)

Cameron Chisholm & Nicol established a Canberra office in April 1969 because of the Carillon project, and the office and project were both under the direction of Barry Cameron. Ross Chisholm visited Canberra periodically during the construction. The base working drawings were completed in the Perth office of the architects, with additional drawings prepared in Canberra as needed. Cameron Chisholm & Nicol were also the structural engineers for the project. (Barry Cameron, personal communication, 29 November 2002)

The foundation stone for the Carillon was unveiled by the Governor-General of Australia, Sir Paul Hasluck, on 15 August 1969. The Governor-General undertook this duty at the invitation of the British High Commissioner, Sir Charles Johnston. (National Archives of Australia: HASLUCK 1/10/12)

The Carillon was constructed with a concrete frame and site-fabricated, by positioning and jointing the cladding, erecting a self-climbing scaffold on the inside, and infilling stage by stage from the bottom with reinforcement and concrete. The design of the Carillon also

provided for an openable section to be left in the centre of the clavier chamber and bell chamber floors to allow the biggest bells to be hoisted to the bell chamber, since they were too large to pass up any of the three shafts.

A contemporary journal highlighted the innovative structure for the Carillon,

‘Construction of the towers incorporates ferro-cement permanent formwork panels... This unusual type of precast concrete construction eliminated the use of cranes or exterior scaffold and resulted in a rapidly-erected economical building.’ (‘Potential market’ in *Architecture Today* 1970)

The Royal Australian Engineers Regiment from the Australian Army provided a temporary floating bridge to the island during construction (NCDC 1969, p. 5). This was located at the south end of the island (Cameron Chisholm & Nicol Architects 1969).

The bells for the National Carillon were cast by John Taylor & Company of Loughborough, England. Peter Cake of this company designed the principal and practice claviers, and the structure to hold the bells (Bunting 1995, p. 44). Cake also oversaw the installation of the bells.

Upon completion of the casting of the National Carillon bells, a ringing-out ceremony was held at the foundry on 5 November 1969 in the presence of British and Australian dignitaries. Following this, the carillon was dismantled for shipment to Australia and installation in Canberra. (Great Britain. Ministry of Public Building and Works 1970, p. 6) The Carillon was also fitted with an automatic playing apparatus with an ivory keyboard which played a number of well-known melodies (Bunting 1995, p. 44). It also had an automatic mechanism to play Westminster Chimes – another symbolic link to the British Parliament.

The Oak used in the construction of the claviers came from a century-old beam removed from the original Taylor & Company factory in Loughborough. (Information from Jan Blank.)

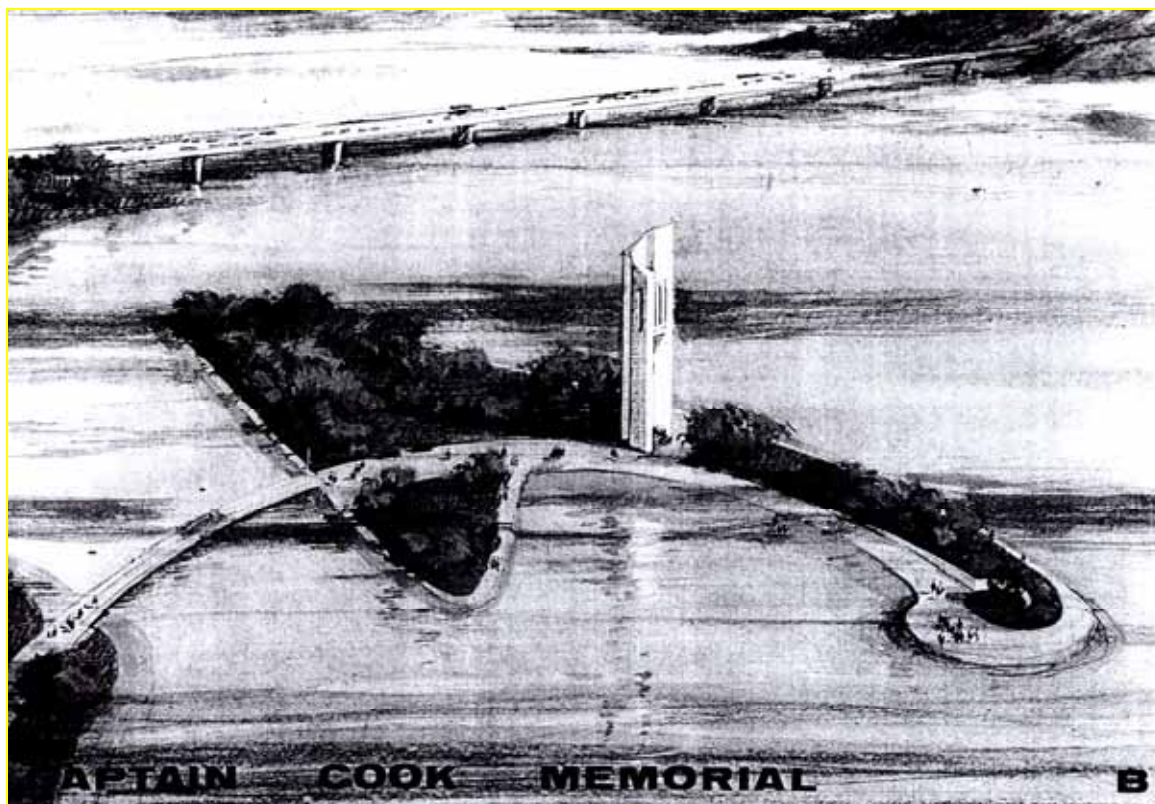
John Taylor and Company also cast the bells for the War Memorial Carillon at the University of Sydney, completed 1928, and for the Bathurst War Memorial Carillon, completed 1933. These are the only other carillons in Australia.

Lighting of the island and Carillon was intended to accord with the principles developed in 1962 by Holford for the National Triangle (William Holford & Partners 1962). These included a hierarchy whereby street lighting provided a framework for the area, footpath and carpark lighting was to be background to this affect, and the lighting of bridges, buildings, fountains and trees was to be an ‘enriching ornament’. In addition, Parliament House, then proposed for the lakeshore, was to be the brightest lit object, with the major bridges being the next brightest objects.

Accordingly, the Carillon was to be the dominant feature on the island and all other lighting was to be secondary. The lighting on the footbridge was to illuminate the pathway and although it would be visible from certain vantage points, it was to be at a lower intensity to that of the lighting on the Kings and Commonwealth Avenue Bridges.

A proposed concrete plaque structure to be located on the northeastern shore of the lake, near the bridge, was designed but apparently never constructed (Cameron Chisholm & Nicol Architects 1969).

Figure 24. Perspective view of Proposed Captain Cook Memorial globe on Aspen Island (1968)
Source: National Capital Development Commission 1968



Source: Maunsell & Partners 1969, drawing 4968/201B

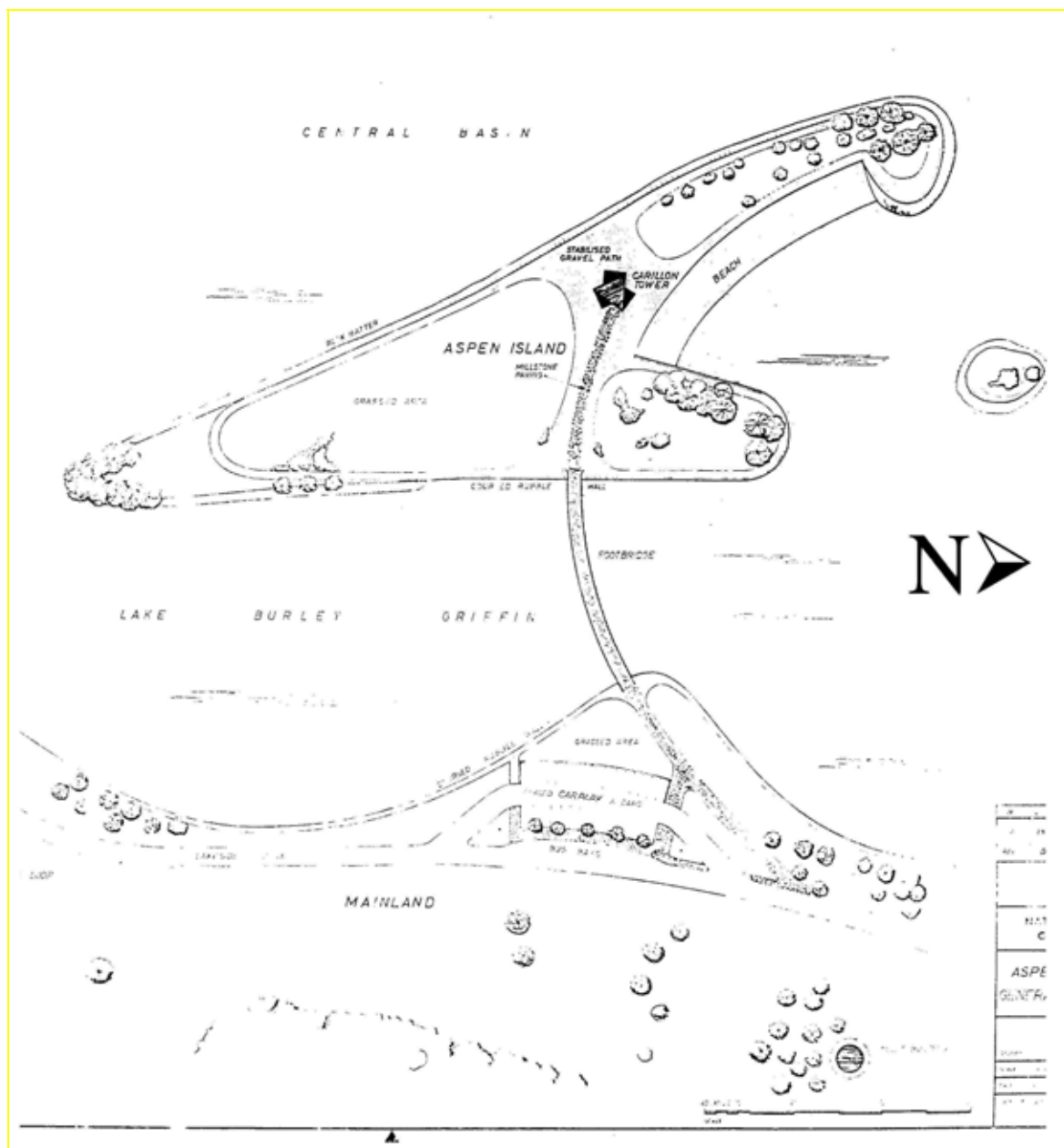


Figure 25. *Aspen Island Landscape Plan (1969)*
Source: NCDC Drawing L10369, located in ACT Map Repository

Source: NCDC Drawing L102/69, located in ACT Map Repository

Source: NCDC Drawing L102/69, located in ACT Map Repository



Opening of the Carillon

The opening ceremony took place on 26 April 1970 in cold, windy conditions. The Carillon was accepted by Queen Elizabeth II, in her capacity as Queen of Australia, before a crowd of about 25,000 people (*Canberra Times* 27 April 1970). The opening was attended by the British High Commissioner, Sir Charles Johnston, and the Australian Prime Minister, John Gorton. The Queen is reported to have said,

‘In a few moments the bells will be ready to play. Their harmony will be a reminder of the enduring ties of kinship between Britain and Australia.’ (*Canberra Times* 27 April 1970)

John Douglas Gordon, after whom the Aspen Island bridge is now named, played the inaugural recital. Gordon was the University of Sydney carillonist. The inaugural recital included number of pieces such as a fanfare, a largo by Pepusch, an air by Daniel Purcell, and the specially composed piece, *Lake Music* by Terry Vaughan.

At the time of the opening applications for the position of carillonist had been considered but no appointment had been made.

On the same visit to Canberra, and the day before opening the Carillon, the Queen inaugurated the Captain Cook Memorial Water Jet, also located in the Central Basin of the lake. The water jet and adjacent globe were funded by the Commonwealth Government as part of the Captain Cook Bicentenary Celebrations.

As can be seen from Figure 24 above, in 1968 the NCDC appears to have been contemplating locating the Captain Cook Memorial globe on the northwest point of Aspen Island. This proposal did not proceed, and the globe is located at Regatta Point adjacent to the Captain Cook Memorial Water Jet.

The National Carillon 1970-2002

Since the opening of the Carillon it has been used for performances on a regular basis. For example, in 1998-99 there were 360 recitals including a Carillon Fest (National Capital Planning Authority 1999, p. 48). In the period 1970-88, John Gordon performed about 350 recitals on the Carillon. In 2000 there was a special 30th anniversary recital attended by dignitaries including the British High Commissioner.

Assistant and Deputy carillonists have included:

- Maurice Turner (Assistant 1970-74);
- John Barrett (Assistant 1971-73, Deputy 1974-83);
- Paul Innes (Assistant 1975-77);
- George Howe (Assistant 1978-82, Deputy 1983-2001); and
- Astrid Bowler (1984–2001).

From 2001 these positions were no longer designated as such.

Recitals are currently performed throughout the year by local and visiting carillonists. All styles of music are represented, from compositions specially written for the Carillon to popular song arrangements and improvisation. It is also often used to celebrate events such as Australia Day.

The Carillon has also been the focus of visitor tours from 1972. In the 1980s it was noted

that 'About 200 people attend the [weekend] tours on good days.' (National Capital Development Commission 1984, p. 14)

Some physical changes were made to the Carillon very early in its life. In about 1972, glass panels were installed on the inside of the open balconies, along with photo plaque holders. These changes were designed by Cameron Chisholm & Nicol. (NCDC File 75-932)

During 1976-78, recitals were apparently relayed and broadcast in Civic, and the Westminster chimes were relayed to Civic from the mid-1970s until the mid-1980s. (Information provided by Jan Blank.)

Problems with joint seals breaking down were noted in 1978 (NCDC File 75-932).

As a result of vandalism, new floodlighting for the Carillon was designed by W P Brown & Partners and construction completed in late 1982 (NCDC File 80/1223). This had been an issue since 1974 (NCDC File 75-932).

In 1984 a report was prepared on the bell mechanism which identified a number of problems. This led to remedial works in 1986 including:

- the transfer system was refurbished, and the entire action of the carillon was re-plumbed down to the clavier;
- bearings were appropriately lubricated;
- different springs were installed to lighten the playing action and the old system of counterweights was removed;
- clappers were re-ground;
- mechanical components of the clavier were refurbished; and
- the practice clavier was re-built.³

A comprehensive description of the works undertaken may be found in Olympic Carillon Engineering (1987).

The automatic mechanism for the Westminster Chimes also broke down in 1984 (Bunting 1995, p. 68).

The automatic playing unit control console, a roll player, was removed in 1986. It was manufactured by Smith's of Derby, clockmakers. (Timothy Hurd, personal communication, 20 November 2002 and 16 December 2002)

The original clavier benches were replaced by the current benches after 1987. The new benches were made by August Laukhuff Organ Supply of Germany. (Timothy Hurd, personal communication, 16 December 2002)

The Carillon had been known as the Canberra Carillon until 1992 when it was officially named the National Carillon, with the authorisation of the Minister for the Arts and Territories, Wendy Fatin. (Information provided by Jan Blank.)

In 1992-93, a condition report was prepared on the Carillon, and cleaning works undertaken (National Capital Planning Authority 1993, pp. 69-70).

³ Small plaques are mounted on both the clavier and practice clavier with the wording 'Olympic Seattle Rebuilt 1986'.

The only major building work undertaken on the Carillon in the period 1970-2003 was some re-sealing and restoration works undertaken in about 1994 (Mitchell Giurgola & Thorp Architects 1993). These works included:

- re-bonding some pre-cast panels to the stair and service shaft walls;
- roof drainage works;
- drip treatment to soffits;
- the installation of a louvre door; and
- pre-cast joint repairs.

The Westminster Chimes mechanism was repaired in 1994 (Bunting 1995, p. 68).

On 26 April 1995 the Aspen Island bridge was named the John Gordon Walk in the presence of Mrs Val Gordon, John Gordon's widow, and the British High Commissioner. During 1995-96 new general signage was provided for the Carillon. In July 1996 work to upgrade the emergency lighting and other minor electrical works were completed. (National Capital Planning Authority 1996, p. 40)

During 2000-01 minor repairs were carried out on the Westminster Chimes unit, and refurbishment works undertaken on the instrument. Proposals to upgrade the viewing level (now Chimes) were prepared though not undertaken. (National Capital Authority 2001, pp. 80, 85).

The pathways around the island have been refurbished occasionally over the years. However, there appears to have been no work to maintain the beach since it was constructed.

In 2003-04, two of the trees on the edge of the island were removed after they fell over or partly collapsed.

The management of the Carillon has rested over the years with a number of organisations including:

- National Capital Development Commission 1970-89;
- Department of the Capital Territory 1990-91;
- Canberra School of Music 1991-95;
- National Carillon Management Committee 1995-97;
- ArtSound 1997-2000; and
- National Capital Authority 2000 – date. (Information supplied by Jan Blank.)

In 1995-96 a contract for the management of the musical program was let. This contract included increasing the frequency and variety of recitals, improved promotion and regular maintenance. (National Capital Planning Authority 1996, p. 40)

The Carillon and Aspen Island are currently managed and maintained by the National Capital Authority. Artistic management of the Carillon is provided by a contractor to the NCA.

Major Refurbishment Project – 2003

During 2003 the National Capital Authority undertook a substantial refurbishment project of the Carillon and Aspen Island. The works undertaken are summarised below.

Table 2. Summary of Refurbishment Work	
Feature/Space	Work
Building Exterior	
Building Exterior	Enclosure of the balconies at the Clavier Level and Chimes
Building Interior - Ground Floor	
Service Shaft	Space within the shaft divided into two areas: an Accessible Toilet and a Meter Room
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior - Clavier Level	
Clavier Chamber	<ul style="list-style-type: none"> Refurbished and provided with a new plasterboard ceiling, new floor coverings, new lighting The room was airconditioned
Staff Rooms	The three existing balconies were converted into three staff areas incorporating a number of built in joinery units
Service Shaft	Re-planned to accommodate two self-contained toilets with wash basin and a shower
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior - Bell Chamber Level	
Bell Chamber	<ul style="list-style-type: none"> Replacement of the bird-proof screens The screen closest to the lift was relocated Airconditioning equipment for Chimes and the Clavier Level located in the Bell Chamber, including acoustic treatment to minimise the noise impact of the plant
Bell Replacement	<p>28 out of the 53 bells were replaced, and two new small bells were added at the highest end of the range.</p> <p>The new bells are slightly different from the old ones, in composition, weight and shape, and provide a different tonal complexion in the top half of the instrument register. They give a cleaner, smoother and more resonant strike, with a longer and more even sound decay. (Information provided by Timothy Hurd)</p> <p>Old non-functional solenoids and hammers were removed. The hour-strike hammer on the Bourdon bell was also moved.</p>
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior – Chimes (former Viewing Chamber) Level	
Chimes	<ul style="list-style-type: none"> Extended to include the existing balconies Chamber totally refurbished, including new plasterboard ceilings, new lighting and new floor coverings The Chamber was airconditioned
Service Shaft	Existing kitchen completely refurbished
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior – Services and General	
Lift	Renewal of existing lift, including upgrading the speed of the lift, and refurbishment of lift car
Electricity supply and metering	Re-location of the meter panel
Signage and Fire Extinguishers	<ul style="list-style-type: none"> Provision of required door signage and notices within the fire stair Provision of fire extinguishers
External works – General	

Table 2. Summary of Refurbishment Work	
Feature/Space	Work
External lighting	Concealed lighting to illuminate the walking surfaces of the footbridge incorporated into the new handrail/balustrade system
Signage	All existing signage replaced
Landscaping	<ul style="list-style-type: none"> Entry path onto Aspen Island and to the Carillon upgraded, and other paths/paving areas upgraded All of the existing site furniture at the entry to Aspen Island and on the island itself was replaced
External works - Aspen Island Bridge	
Balustrades	A new handrail/balustrade system replaced the existing
Bollards	Two bollards were installed



Figure 28. View of the Carillon under construction – December 1969

Source: Photograph by Ted Richards in the possession of Barry Cameron



Figure 29. Aerial view of the Carillon under construction – note the advanced landscaping featuring willows

Source: ACT Heritage Library image reference 005358



Figure 30. View of the Carillon at the Presentation Ceremony – 24 April 1970

Source: National Library of Australia, Pictorial Collection, 491045



Figure 31. View of the Carillon after completion

Source: Photograph by Max Dupain in the possession of Barry Cameron

Cameron Chisholm & Nicol

At the time of the Carillon project, Cameron Chisholm & Nicol were a long established, Perth-based architectural firm which was entering a new phase marked by major commissions and significant designs. Led by Ross Chisholm and Gil Nicol the,

'twenty years from 1955 to 1975 was to be a period of very dramatic growth for the firm both in terms of quantity of work and also the development and refinement of their formal aesthetic... The sixties and early seventies were significant, principally because of the volume of work. Aesthetic issues were often peripheral to the line of development towards that clarity of form-making achieved in the mid-seventies...' (Donaldson 1984a, p. 45)

Projects undertaken in Canberra included the:

- National Carillon (1968);
- Belconnen Mall Shopping Centre (1977);
- Gloria McKerrow House (Multiple Sclerosis Headquarters);
- Greenway Fire Station (1990);
- Phillip Swimming Pool;
- Queanbeyan Office Park;
- private residences;
- many public and aged housing developments; and
- numerous retail tenancy fitouts.

Many of the firms most important buildings are located in its home-town of Perth, and include the:

- Allendale Square Offices (1976);
- Perth Metropolitan Water Centre (1980);
- Education Department Building (1982); and
- WA Fire Brigades Board Headquarters (1986).

The architectural historian and critic Jennifer Taylor describes the Allendale Square Offices in terms such as a 'fine' building marking a 'high point', that it is a 'competent work' of 'quality' which has 'sophistication and elegance'. It is the one work she finds has some commonality with the Carillon in terms of its line and precision of form. (Taylor 1990, pp. 58-60)

Of the Canberra buildings, apart from the Carillon, the Belconnen Mall was and remains an impressive and important building whose qualities have yet to be formally studied.

2.5 AESTHETICS AND CREATIVE ACHIEVEMENT

The Carillon and Aspen Island have aesthetic and creative achievement qualities related to the:

- Carillon as a musical instrument;
- architectural style of the structure;
- landscape of the island and the broader setting; and
- views to and from the Carillon and island.

The Carillon as a musical instrument

The current environs of the Carillon are regarded as being a reasonably good acoustic environment for the instrument though fragile and at risk (Timothy Hurd, personal communication, 10 January 2010).

There are two other carillons in Australia apart from the National Carillon. These are at the University of Sydney and at Bathurst. The National Carillon is regarded as one of the very finest such instruments in the world, given both the nature of the instrument and its acoustic setting (Timothy Hurd, personal communication, 7 January 2010). The Carillon has some of the most sonorous lower bells of any carillon in the world. (Information provided by Jan Blank.)

The National Carillon is the heavier but slightly larger of the three carillons in Australia, with a range of four and a half octaves achieved with 55 bells. The War Memorial Carillon at the University of Sydney has 54 bells with the same octave range, and the Bathurst War Memorial Carillon has 35 bells. The largest bell in the National Carillon is 6 tonnes compared to the largest bell at the University of Sydney which is 4.6 tonnes. (University of Sydney 1963, p. 4; Timothy Hurd, personal communication, 16 December 2002)

There are many other sets of bells in Australia but these are not carillons. In addition to many churches and cathedrals, there is, for example, The Bell Tower in Perth with 18 bells, the Swan Bells, which was opened in 2001. However, these are a set of change ringing bells and are also not a carillon.

As noted in Section 2.7, the Carillon is valued by the community as a musical instrument providing aesthetic experiences.

Architectural style

The Carillon displays features related to the Late Twentieth Century Brutalist style (Apperly, Irving and Reynolds 1989, pp. 252-55). These features include:

- strong shapes, boldly composed (a key feature);
- diagonal elements contrasting with horizontals and verticals, in the form of the roofs of the shafts;
- large areas of blank wall (a key feature);
- pre-cast concrete non-load bearing wall panels;
- pre-cast fins for sun protection, although the fins may not actually serve a strong role in sun protection; and
- vertical slit windows, in the form of the slit openings to the bell chamber.

Landscape of the island

Aspen Island is distinguished by the simplicity of the original design concept using Modern landscape design principles. These can be seen in the controlled irregular Y-form of the island, the strong arc of the pathway across the bridge to the foot of the Carillon, the minimal detailing of the original bridge, the subtlety of the grassed mounds, the restrained and economical use of hard and soft landscape materials and absence of the clutter of diverse materials and objects. The character of the island is remote yet accessible, intimate yet public. It provides a tangible connection with Lake Burley Griffin.

The scale of the island is small, but its design creates a wide range of spaces for different weather conditions and user requirements. Spatial variety has been created by the formation of three grassed mounds of a height to restrict cross-views, perimeter pathways and groupings of trees and hedges.

The Carillon sits in an open area at the centre of the grassed mounds enabling relatively large gatherings of people and unimpeded views of the building from key vantage points around the lake. To the north of the Carillon is a sheltered beach with contained views to Kings Park and the two remote neighbouring islands. Hedges separate and enclose spaces for small group and individual activities. Pathways ring the mounds and border the island providing walks of different character and view opportunities. Seating is located to exploit many of the views. The view to the northwest is the most dramatic and expansive, but also the most exposed to prevailing winds. Waterbirds congregate in the shelter of the island.

Hardy deciduous trees provide interest throughout the year with a range of leaf and bark colour, shape and texture as well as different shade characteristics. The hardy evergreen shrub and groundcover plants provide flower and perfume over an extended period in spring and summer.

Landscape of the broader setting

Aspen Island, in the Central Basin of Lake Burley Griffin, is a highly visible part of the landscape composition of the lake and its parklands. The picturesque composition of the broader setting comprises swathes of grass and strategically placed groups of trees, selected for form, seasonal colour, hardiness and visual links to surrounding hill-top vegetation. Landform and vegetation frame mid-ground views of cultural elements and background views of distant hills and ranges. The island grouping, along with the Captain Cook Memorial Water Jet and the promontory of Regatta Point with the Canadian flagpole, provide an informal balance to the Parliament House Vista and the symmetry of the National Triangle. The Aspen Island grouping was also designed with consideration of the view from the watergate on the southwestern shore across (the point where the Land Axis meets the southwestern shore) to Russell Hill.

Views to and from the Carillon and Island

Being set in a geographic basin and on a large lake area, the Carillon and Aspen Island are visible from nearly all directions. In particular, the tall Carillon rising above the surrounding trees creates an impressive landmark. Most of these are attractive views. These views include those from the:

- northeastern shore of the lake from Commonwealth and Kings Parks (within the Commonwealth Heritage listed Parliament House Vista);
- northeastern shore of the lake, close to Aspen Island (within the Commonwealth

Heritage listed Parliament House Vista);

- Kings Avenue Bridge;
- long views from the southwestern shore of the East Basin of the lake;
- southwestern shore of the Central Basin (within the Commonwealth Heritage listed Parliament House Vista and Sculpture Garden National Gallery of Australia, and National and Commonwealth Heritage listed High Court-National Gallery Precinct);
- Commonwealth Avenue Bridge, though somewhat obscured by the hand rails on the bridge for motorists; and
- Mount Ainslie and Red Hill lookouts.

Some of the views have more impact than others. Notably, the nearer views tend to be more impressive as the height of the Carillon becomes apparent. Also some of the views across water are most impressive, such as from the southwestern lakeshore in the vicinity of the National Gallery, High Court and Land Axis. These views can also offer attractive reflections of the Carillon in the lake.

The axial view along The Avenue in the National Gallery Sculpture Garden is worth special mention.

The symmetry of the Carillon/Water Jet composition is more apparent from Mount Ainslie and Red Hill, and from the southwestern lakeshore near the Land Axis. However, this composition is only apparent when the Water Jet is operating.

The quality of the light and sky can have a strong bearing on the appreciation of these aesthetic qualities. Blue skies, which also afford the lake a blue colour, provide an attractive contrast with the whiteness of the Carillon. In addition, viewing the Carillon from the direction of the prevailing sunlight often provides an attractive view.

There are also attractive views from the Carillon and Aspen Island. These include those views from the:

- southwestern side of the island, in the gaps between the trees, towards the southwestern lakeshore and buildings;
- northern-most point of the island, through the trees, to the long views down the lake;
- similar views from the northeastern point of the island; and
- all of the views from the clavier chamber and the Chimes level within the Carillon.

A study of the social values of Lake Burley Griffin and its setting makes a number of findings regarding views and the Carillon (Pipitone 2009). Aspen Island was not specifically mentioned, though it is assumed the two places were treated as one, at least in some aspects of the study. The study found:

- the estimated annual number of visitors to the Carillon (presumably mostly to the outside) was about 307,000 people making over 930,000 visits;
- the reasons for visits were many, with no single major reason, and included views;
- visitors like the Carillon (and presumably Aspen Island) because of views; and
- the view from Commonwealth Place to Kings Park (presumably including the island and Carillon) is one of the most important views identified in the study, and the Carillon was identified as one of the important places in views.

Another study of such values confirmed that the Carillon was one of, or part of, a favourite view related to Lake Burley Griffin (Godden Mackay Logan 2009a, Appendix C, p. 10).

Central Parklands Study

As part of research for a heritage management plan for the Canberra Central Parklands, which includes Aspen Island, additional evidence is forthcoming related to the island and Carillon as a place, related to views and the musical contribution of the instrument (Marshall and others 2009). This evidence is not repeated here but a summary of findings is presented in the analysis in the following chapter.

2.6 SCIENTIFIC VALUE

There is no evidence that the National Carillon and Aspen Island are likely to yield information which may contribute to a wider understanding of the history of human occupation of Australia. The place does embody information about a range of other values but this information is essentially known, and no further important information seems likely to appear.

2.7 SOCIAL VALUE

The evidence for the Carillon and Aspen Island having social value relates to:

- audiences for recitals;
- visitor use of the island;
- visitor tours of the Carillon;
- the depiction of the Carillon in tourism images;
- promotion of the Carillon; and
- the existence and views of the Carillon Society of Australia.

In addition, the Carillon and Aspen Island contribute to and share the social value attached to the broader setting of the Parliament House Vista and Lake Burley Griffin. A discussion of the Parliament House Vista is provided in the next section.

There is a small but dedicated community of Canberra people who come to the Carillon to listen to the regular recitals. The maximum audience for regular recitals has been estimated as being about 200 people, and special recitals can attract over 750 people. The attitude of these audiences has varied somewhat over time but is generally believed to be very positive, and continuing efforts are made to maintain and improve the appeal of performances. (Timothy Hurd, personal communication, 7 January 2010)

People use the island in a variety of ways including for weddings, film showings, other functions and family picnics. About 150 weddings are held on the island each year, with most being in spring and summer, and mostly on Saturdays. The island has been used on several occasions as the venue for film showings. These are at night during summer, and have attracted audiences of 200-2,000 people. Other functions are also held on the island, such as large scale picnic lunches by social/community groups. Tour buses tend to stop at the island as a refreshment stop and to enjoy the views. The island is also used for family picnics and by people simply taking a walk. (Peter Byron, personal communication, 14 November 2002)

Public tours of the Carillon are not offered on a regular basis, as they were in the past. The Authority is planning to offer tours for special occasions such as the 40th anniversary of the Carillon in April 2010. The maximum number for any tour is 8 people because of the small spaces within the Carillon. Accordingly, the overall tour numbers are always very small.

The Carillon has been used in images to represent Canberra since its completion. This has included posters and post cards, as well as in books. The dramatic visual qualities of the structure, being tall, white and set on the lake, have made it a ready icon for the national capital. Its stark modern architectural style may also have been a conscious factor in its use – portraying a vibrant modern city. While no formal and comprehensive study of depictions of the Carillon has been found or undertaken, anecdotal evidence suggests these conclusions.

Most advertising for the Carillon is about the regular recital program and special recitals. Regular recitals and the building are promoted through a postcard and Authority facilities brochure, both of which are distributed, through the Authority's website, posters at the Carillon and the National Capital Exhibition, and a fact sheet available on the website and at the National Capital Exhibition. Special recitals are promoted through paid and free advertising, roadside signs and other means.

The Carillon Society of Australia has a strong and special attachment to the National Carillon (Jill Forrest, personal communication, 25 November 2002). The Society is also attached to the War Memorial Carillon at the University of Sydney – these being two of the three carillons in Australia. The attachment to the National Carillon dates from about 1984 when the Society was founded.

‘Those who play the carillon, in Australia at least, do so mostly because they love the instrument and its music, not because they are able to earn their living by playing it.’ (Jill Forrest, personal communication, 25 November 2002)

The Society has 43 members, and many of these are carillonists.

As noted above, a study of the social values of Lake Burley Griffin and its setting makes a number of findings regarding the Carillon (Pipitone 2009). To reiterate, Aspen Island was not specifically mentioned, though it is assumed the two places were treated as one, at least in some aspects of the study. In terms of overall findings about social values apart from views, the study found:

- the estimated annual number of visitors to the Carillon (presumably mostly to the outside) was about 307,000 people making over 930,000 visits;
- the reasons for visits were many, with no single major reason, and encompassed exercise, art/sculpture (not clear given there is none in the vicinity), functions, cycling/walking, for memories and relaxation; and
- visitors like the Carillon (and presumably Aspen Island) because of nature, for picnics, for the design, for sporting facilities (not clear), for the building and because of important memories.

Also noted above, as part of research for a heritage management plan for the Canberra Central Parklands, which includes Aspen Island, additional evidence is forthcoming related to the island and Carillon (Marshall and others 2009). This evidence is not repeated here but a summary of findings is presented in the analysis in the following chapter.

2.8 PARLIAMENT HOUSE VISTA

The Carillon lies within the Parliament House Vista conservation area, an area which is on the Commonwealth Heritage List. The citation for the vista suggests the following values and qualities which are especially relevant to the Carillon (see Appendix A for the full citation).

- 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 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... the Carillon... (Criteria F.1 and A.3)
- The major features of the area include... the Carillon...
- Within the area are important parklands and gardens enhancing the significance of the landscape setting... Kings Park [is one of several] important landscapes for their design and popular use (Criteria F.1 and A.3).
- 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... The various government buildings in the area reinforce the association with Australian government and political history... (Criterion A.4)
- The central national area has strong links with the planning and development of Canberra as the Australian Capital... Over time this association has been reinforced by the construction of major government buildings in the area... 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)
- The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of... institutions... The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life... (Criterion A.4)
- ...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).
- 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 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... (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... and other commemorative services (Criterion G.1).

These values and qualities are in addition to or compliment the evidence presented elsewhere in this chapter. The full range of evidence is analysed in the following chapter.

3. ANALYSIS OF EVIDENCE

This analysis has been prepared by the consultants using the evidence presented in Chapter 2 which has been analysed against the Commonwealth Heritage Criteria (reproduced at Appendix C), and judgements have been reached on the basis of the professional expertise of the consultants. The analysis is divided into sections related to the Commonwealth Heritage Criteria.

(a) the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history

Although of relatively recent origins, the Carillon has some historic value as a symbol of the link between Britain and Australia, especially as democracies sharing a common parliamentary heritage. It also has some historic value for its association with the commemoration of the 50th Jubilee of the founding of Canberra in 1963. The gift of the Carillon by the British Government to Canberra also represents its contribution to the development of the national capital.

The Carillon is one of a number of the symbols of the links between Britain and Australia. Other symbols include one of the seven original Magna Carta documents, the Speaker's Chair at Old Parliament House, and the Magna Carta Place memorial. The Carillon is a very large and public symbol of this link, although the connection between it and Britain is not well recognised in the public mind.

The Carillon presents a fascinating opportunity to explore British/Australian relations, especially with regard to the Australian Head of State. While a gift from Britain to Australia, it was the Australian Governor-General who actually unveiled the foundation stone, rather than, for example, the British High Commissioner. At the opening, it was the British Sovereign, in her capacity as Queen of Australia, who accepted the gift made by the country of which she was otherwise the Monarch. This somewhat interesting series of events was unremarked at the time, but may be viewed quite differently given the occasional debate about an Australian republic.

To some extent, the Carillon shares and contributes to the historic value associated with the overall National Triangle. This larger area is strongly associated with the history of politics and government in Australia and the development of Canberra as the national capital. The Carillon reinforces these associations through its links to British/Australian relations, and as an iconic and practical development in the national capital.

Summary

The Carillon meets this criterion.

(b) the place has significant heritage value because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history

The National Carillon is rare as one of only three such instruments in Australia, and one of two with the instrument in a separate, stand-alone building.

The Carillon is believed to be the only commemorative feature related to the 50th Jubilee of

the founding of Canberra in 1963.

Summary

The Carillon meets this criterion.

- (c) **the place has significant heritage value because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history**

There is no evidence of value under this criterion.

- (d) **the place has significant heritage value because of the place's importance in demonstrating the principal characteristics of:**
- (i) **a class of Australia's natural or cultural places; or**
 - (ii) **a class of Australia's natural or cultural environments**

There is no evidence of value under this criterion as there is not a class of such places – Carillons being rare in Australia.

- (e) **the place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group**

The Carillon as a musical instrument

The National Carillon is regarded as one of the very finest such instruments in the world, given both the nature of the instrument, including its octave range, and its acoustic setting. It is valued by the community as a musical instrument providing aesthetic experiences.

Landscape of the Island and the broader setting

While the island has many attractive qualities, there is no research currently available to identify the communities or cultural groups who might value these qualities, apart from the views discussed below.

The island is part of a broader setting which largely comprises the Parliament House Vista conservation area. A separate study of this larger area has found aesthetic values, although the specific contribution of the island and Carillon are not noted in relation to this criterion (Marshall and others 2009). On the other hand, the information arising from the Central Parklands study reported below does provide information about the contribution of the Carillon and island.

Views to and from the Carillon and Island

The views to and from the Carillon and island have significant heritage value. Visitors like the Carillon and presumably Aspen Island because of views, and it is one of the reasons why people visit the place. In addition, the view from Commonwealth Place to Kings Park (presumably including the island and Carillon) is one of the most important views associated with the lake, and the Carillon is one of the important places in such views.

Central Parklands Heritage Management Plan

The analysis from this draft plan concludes,

'The Carillon has value as a musical instrument providing aesthetic experiences, the landscape of the island offers a range of aesthetic experiences, it contributes to the overall Parliament House Vista landscape, and there are a range of attractive views towards and out from the island. The Carillon

itself is a landmark and the sound of the bells across water is evocative to the Canberra community.

Kings Park has a range of values including contributing to the lakeside environment as an informal element, for its link to Mount Pleasant, for the vistas from Parkes Way, and views to the Carillon and the Parliamentary Zone. Overall, these components meet the threshold for the Commonwealth List, as there is evidence of significant heritage values held by the Canberra community.’ (Marshall and others 2009, p. 123)

Summary

The Carillon and Aspen Island meet this criterion.

- (f) **the place has significant heritage value because of the place’s importance in demonstrating a high degree of creative or technical achievement at a particular period**

The Carillon as a musical instrument

The National Carillon is regarded as one of the very finest such instruments in the world, given both the nature of the instrument, including its octave range, and its acoustic setting.

Landscape of the Island and the broader setting

The analysis of the landscape aesthetics is largely integrated with the descriptive text in Section 2.5. With regard to the landscape of Aspen Island, highlights of this analysis are:

- the landscape design is distinguished by the simplicity of the original design concept using Modern landscape design principles;
- this produces a complex character which is both remote and accessible, both intimate and public;
- a wide variety of spaces have been created despite the small scale of the island;
- the landscape has been designed and the Carillon sited to provide unimpeded and framed views of the building from key vantage points around the lake;
- the curved bridge approach to the island is an important part of the design; and
- the selected plants provide visual interest throughout the year, and olfactory interest in spring and summer.

With regard to the broader setting, highlights are:

- the Carillon and Aspen Island contribute to the Parliament House Vista which is the most ambitious and successful example of twentieth century urban planning in Australia. The vista is important for its design pattern with large landscape and waterscape spaces;
- they are a highly visible part of the picturesque landscape composition of the lake and its parklands;
- they contribute to the grand vision of the vista as a symbolic, unified and visually dramatic place;
- the Aspen Island grouping, along with other features, provides an informal balance to the Parliament House Vista and the symmetry of the National Triangle;
- the grouping is a part of the designed view from the watergate on the southwestern lakeshore (the point where the Land Axis meets the southwestern shore) across to Russell Hill; and
- the Carillon and Aspen Island contribute to the richness of features of the Parliament House Vista.

Views to and from the Carillon and Island

The Carillon and Aspen Island have substantial values related to views towards the place as well as views out from it. As noted in Section 2.5:

- the Carillon and Aspen Island are visible from nearly all directions and provide many attractive views;
- the tall Carillon rising above the surrounding trees creates an impressive landmark;
- the views are both from close to the place as well as far away;
- some views have more impact than others;
- the quality of the light and sky can have a strong bearing on the appreciation of these aesthetic qualities; and
- there are also attractive views from the Carillon and Aspen Island, especially to the southwest, west and north.

The landscape of the National Triangle has many attractive views, with the lake, various axes, plantings and prominent buildings featuring in these views. The Carillon and Aspen Island have their own specific qualities, as well as contributing to the broader landscape.

Architectural style

The Carillon displays six features which distinguish it as an example of the Late Twentieth Century Brutalist style (refer to Section 2.5 for details). Two of these features are regarded as key features.

Brutalist architecture in Australia was derived from overseas developments in the 1950s and 1960s. At first it influenced house designs such as those now regarded as Late Twentieth Century Sydney Regional style, sometimes called the Sydney School. However, more substantial buildings were also designed under this influence very early, such as the Hale School Memorial Hall in Perth by architects Marshall Clifton and Anthony Bond which was completed in 1961. (Taylor 1990, pp. 79-80)

Through the 1960s and 1970s there were many examples of Brutalist architecture constructed in most States and the ACT, and a number of architectural firms were prominent. Buildings include:

- Menzies College Student Housing, La Trobe University, Melbourne, completed about 1968, Robin Boyd;
- Social Sciences Building, Flinders University, Adelaide, completed 1969, Cheesman Doley Neighbour & Raffin; and
- Masonic Centre, Sydney, completed about 1975, Joseland Gilling Co. (These and the following examples are drawn from Taylor 1990, pp. 79-81 and Apperly, Irving and Reynolds 1989, pp. 252-55)

Examples in Canberra, apart from the Carillon, include the:

- National Gallery of Australia, designed 1971, Edwards Madigan Torzillo and Briggs;
- Canberra School of Music, designed 1971, Daryl Jackson Evan Walker;
- High Court of Australia, designed 1972, Edwards Madigan Torzillo and Briggs;
- Cameron Offices, designed 1972, John Andrews International, partly demolished; and
- McLachlan Offices, designed 1974, Daryl Jackson, now demolished.

Key practitioners included:

- Ancher, Mortlock, Murray & Woolley;
- John Andrews;
- Cameron Chisholm & Nicol;
- Edwards Madigan Torzillo and Partners, later Edwards Madigan Torzillo and Briggs; and

- Harry Seidler (Apperly, Irving and Reynolds 1989, p. 255).

By the mid 1980s the style seems to have fallen from favour but during the preceding two decades the style was used for many prominent public buildings by influential architects.

Ross Chisholm's other major architectural work in Canberra is the Belconnen Mall (1977).

The Australian Institute of Architects (ACT Chapter) gave the Carillon a 25 Year Award in 2001 in recognition of the enduring architectural merit of the building.

Based on this analysis, the Carillon is a good example of the Late Twentieth Century Brutalist style given the stylistic features displayed, including several key features. The Carillon is also of interest as an early example of this style in Canberra.

Building technology

Two aspects of the construction of the Carillon are interesting from the point of view of the history of building technology. The pre-cast permanent formwork panels were an innovation, and the use of the self-climbing scaffolding was also unusual/innovative.

Summary

The Carillon and island meet this criterion.

- (g) the place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons**

The social value of the Carillon and Aspen Island has many facets relating to different parts of the community, different uses, and both to the Carillon and island on the one hand and the broader landscape on the other.

The dedicated Canberra audiences who attend recitals are one part of the community to hold strong and special cultural associations with the place. While their attitudes may vary from positive to negative according to the music played, their attachment to the Carillon continues. In a similar way, the members of the Carillon Society of Australia also have strong and special associations with the Carillon through their love of such instruments, and that there are only three carillons in Australia.

These and other Canberra people, and visitors, have strong and special social associations through their extensive use of the place for a wide variety of reasons including exercise, cycling/walking, for memories, relaxation and functions (weddings, film showings, other functions and family picnics). Aspen Island is a popular venue for these functions, both in terms of the numbers of functions and the numbers of people who attend them.

The modest popularity of the conducted tours of the Carillon suggest some social value attached to the whole place. The use of images of the Carillon to portray Canberra in tourism and other contexts, over a long period of time, supports this conclusion. The Carillon has served as both an icon and landmark, although this has been somewhat diminished over the years by the completion of other structures, notably the new Parliament House in 1988.

The Carillon and Aspen Island contribute to and share the social value attached to the broader setting of the Parliament House Vista and Lake Burley Griffin. However, despite

its national status and international connections, the Carillon is probably viewed more as a symbol of Canberra than of Australia and the Commonwealth Government.

The Carillon benefits from the general tourism and special event use of the National Triangle, in addition to the tourism and events which directly use the place. The Carillon is part of the landscape or background for such activities, and shares in the social attachments generated by them.

The analysis from the draft Central Parklands heritage management plan concludes,

‘Commonwealth Park, the National Carillon and Aspen Island are valued by the Canberra community in their own right and have a long history of use and association...

The National Carillon is valued by the Canberra community as:

- a local landmark; and is
- of particular value to those Canberrans who attend regular recitals as well as to a wider audience of Carillon Society of Australia members (some of whom are from Canberra).

Aspen Island is valued as:

- a place for social events and gatherings and is a popular venue for weddings;
- a tranquil place to think about and mourn loved ones (GML 2006, web questionnaire, social value); and as
- an integral part of the view from the lake’s southern shore.’ (Marshall and others 2009, p. 137)

Summary

The Carillon and Aspen Island meet this criterion.

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

Cameron Chisholm & Nicol are an important architectural firm in the history of Australia. Established in 1884, the Carillon project marked the beginning of a significant architectural period for the firm in the 1970s and 1980s. During this period, the firm was responsible for many significant buildings, including many which won architectural awards. The principal designers at this time were Ross Chisholm and Gil Nicol, and they were both honoured with the Royal Australian Institute of Architect’s highest honour, its Gold Medal in 1983. (Donaldson 1984a) A commentary at the time found,

‘They have produced International Style architecture of the highest quality, often within a context that would have led lesser architects to contribute mediocrity.’ (Donaldson 1984c, p. 52)

However, the issue is whether the Carillon has a *special association* with Cameron Chisholm & Nicol or Ross Chisholm in particular.

The design role of an architect with a building is not sufficient evidence of a special association. Every architect has a strong association with every building they design. And Cameron Chisholm & Nicol and Ross Chisholm have designed many buildings. Other factors must be considered such as the professional and community regard for the building, the influence of the building, and its place in Cameron Chisholm & Nicol’s and Ross Chisholm’s body of work. Is the Carillon a turning point in their history or career?

Cameron Chisholm & Nicol were established in the nineteenth century and it was the 1950s when the designs of the firm began to display the influences of modernism. Early examples include the Dalkeith Theatre and Wentworth Motors from 1953. Ross Chisholm

joined the firm in 1958. The following decades saw a refinement of design skills in this general vein. Major award winning projects included Allendale Square (1966-76) and the WA Education Department headquarters (1982) which won the RAIA's highest award, the Sir Zelman Cowan Award. To 1984, the firm had entered many competitions and won 12. (Donaldson 1984a, pp. 42-5)

In her appraisal of Australian architecture after 1960, Taylor devotes considerable attention to the Allendale Square building, and much more attention than to any other Cameron Chisholm & Nicol design. (Taylor 1990)

It has been suggested the Carillon was a watershed for the firm, marking the beginning of a significant architectural period for Cameron Chisholm & Nicol in the 1970s and 1980s. (Barry Cameron, personal communication, 29 November 2002) However, the best available independent analyses do not confirm this view (Donaldson 1984a, Donaldson 1984c and Taylor 1990).

In this context, the Carillon sits as one notable project among many, but not as important as other designs. The Dalkeith Theatre and Wentworth Motors buildings might be regarded as having a special association with Cameron Chisholm & Nicol because they were the first of the modernist designs by the firm. In addition, Allendale Square and the WA Education Department headquarters might have a special association given their critical acclaim.

Accordingly, while Cameron Chisholm & Nicol and Ross Chisholm are important in Australia's cultural history, the Carillon does not have a special association with either.

Summary

The Carillon does not meet this criterion.

(i) the place has significant heritage value because of the place's importance as part of indigenous tradition

There is no evidence of value under this criterion. The island was artificially created as part of the construction of the lake.

4. STATEMENT OF SIGNIFICANCE

4.1 STATEMENT OF SIGNIFICANCE

References to criteria in the following section relate to the Commonwealth Heritage Criteria (reproduced at Appendix C). The references are provided after the relevant text.



The National Carillon and Aspen Island are a place of significant heritage value related to its aesthetic, creative achievement, historic and social values. These values relate, in part, to the place itself as well as the broader setting of the National Triangle.

The National Carillon is regarded as one of the very finest such instruments in the world, given both the nature of the instrument and its acoustic setting. It is valued by visitors and the Canberra community as a musical instrument providing aesthetic experiences, such as hearing the bells across the lake. The Carillon is also a rare example of such an instrument, being one of only three in Australia.

(Commonwealth Heritage Criteria (b), (e) and (f))

The Carillon has significant heritage value as a good example of the Late Twentieth Century Brutalist style given the stylistic features it displays, including several key features. These features are:

- strong shapes, boldly composed (a key feature);
- diagonal elements contrasting with horizontals and verticals, in the form of the roofs of the shafts;
- large areas of blank wall (a key feature);
- pre-cast concrete non-load bearing wall panels;
- pre-cast fins for sun protection, although the fins may not actually serve a strong role in sun protection; and
- vertical slit windows, in the form of the slit openings to the bell chamber.

The Carillon is also of interest as an early example of this style in Canberra.

The Carillon also displays or is associated with innovative or unusual construction techniques in the use of pre-cast permanent formwork panels, and in the use during construction of self-climbing scaffolding.

(Criterion (f))

The landscape of Aspen Island is of significant heritage value because of the simplicity of the original design concept using Modern landscape design principles. This produces a complex landscape character which is both remote and accessible, both intimate and public. The design has been successful in creating a wide variety of spaces despite the small scale of the island. The curved bridge approach to the island is an important part of the design. The selected plants provide visual interest throughout the year, and olfactory interest in spring and summer (see Table 1). The use of the leeward waters around Aspen Island by waterbirds provides an additional aesthetic quality.

With regard to the broader landscape setting, the Carillon and Aspen Island contribute to the Parliament House Vista which is the most ambitious and successful example of twentieth century urban planning in Australia. The vista is important for its design pattern with large landscape and waterscape spaces. The Carillon and Aspen Island:

- are a highly visible part of the picturesque landscape composition of the lake and its parklands;
- contribute to the grand vision of the vista as a symbolic, unified and visually dramatic place;
- provide, along with other features, an informal balance to the Parliament House Vista and the symmetry of the National Triangle; and
- they contribute to the richness of features of the Parliament House Vista.

The Carillon and Aspen Island have substantial creative achievement values related to views towards the place as well as views out from it. In particular:

- the Carillon and Aspen Island are visible from nearly all directions and provide many attractive views;
- the tall white Carillon rising above the surrounding trees creates an impressive landmark;
- the views are both from close to the place as well as far away;
- the quality of the light and sky can have a strong bearing on the appreciation of these aesthetic qualities; and
- there are also attractive views from the Carillon and Aspen Island, especially to the southwest, west and north.

The views to and from the Carillon and island have significant heritage value for their aesthetic qualities. Visitors like the Carillon, and presumably Aspen Island, because of views, and it is one of the reasons why people visit the place. In addition, the view from Commonwealth Place to Kings Park, presumably including the island and Carillon, is one of the most important views associated with the lake, and the Carillon is one of the important places in such views. The Carillon is valued by the Canberra community as a landmark and for its contribution to the Parliament House Vista.

(Criteria (e) and (f))

Although of relatively recent origins, the Carillon has significant heritage value as a very large and public symbol of the link between Britain and Australia, especially as democracies sharing a common parliamentary heritage. It also has some historic value for its association with the commemoration of the 50th Jubilee of the founding of Canberra in 1963. It is believed to be the only commemorative feature related to the Jubilee. The gift of the Carillon by the British Government to Canberra also represents its contribution to the development of the national capital.

To some extent, the Carillon shares and contributes to the historic value associated with the overall National Triangle. This larger area is strongly associated with the history of politics and government in Australia and the development of Canberra as the national capital. The Carillon reinforces these associations through its links to British/Australian relations, and as an iconic and practical development in the national capital.

(Criteria (a) and (b))

The social value of the Carillon and Aspen Island is significant and has many facets

relating to different parts of the community, in particular the Canberra community, to different uses, and both to the Carillon and island on the one hand and the broader landscape on the other. This value relates to the:

- audiences who attend recitals and hold strong and special cultural associations;
- members of the Carillon Society of Australia whose strong and special associations arise through their love of carillons;
- other visitors/users who have strong and special social associations through their extensive use of the place for a wide variety of reasons including exercise, cycling/walking, for memories/contemplation partly related to the tranquillity of the island, for relaxation, social events and functions (weddings, film showings, other functions and family picnics);
- the use of images of the Carillon to portray Canberra, as both an icon and landmark over a long period of time; and
- the general tourism and special event use of the National Triangle.

(Criterion (g))

4.2 ATTRIBUTES RELATED TO SIGNIFICANCE

The following list of attributes are features that express or embody the heritage values detailed above, and these are useful in ensuring protection for the values.

Table 3. Attributes related to Significance	
Criteria	Attributes
Criterion (a)	<ul style="list-style-type: none"> • Carillon • Westminster Chimes
Criterion (b)	<ul style="list-style-type: none"> • Carillon instrument • Carillon
Criterion (e)	<ul style="list-style-type: none"> • Carillon instrument • Acoustic setting • Views to and from the Carillon and island • View from Commonwealth Place to Kings Park • Landmark qualities
Criterion (f)	<ul style="list-style-type: none"> • Carillon instrument • Acoustic setting • Strong shapes, boldly composed • Diagonal elements contrasting with horizontals and verticals, in the form of the roofs of the shafts • Large areas of blank wall • Pre-cast concrete non-load bearing wall panels • Pre-cast fins for sun protection, although the fins may not actually serve a strong role in sun protection • Vertical slit windows, in the form of the slit openings to the bell chamber • Pre-cast permanent formwork panels • Landscape of Aspen Island including: <ul style="list-style-type: none"> • simplicity of the original design, clarity of design, ecological suitability of plants, functional use of materials and low maintenance requirements • wide variety of spaces • bridge • plants (see Table 1) • leeward waters • Broader landscape setting including: <ul style="list-style-type: none"> • large landscape and waterscape spaces • visibility of Aspen Island as part of the landscape composition of the lake and its parklands • symbolic, unified and visually dramatic qualities of the setting • informal balance to the Parliament House Vista and the symmetry of the National Triangle • richness of features of the Parliament House Vista • Views towards the place as well as views out from it: <ul style="list-style-type: none"> • the visibility from nearly all directions of the Carillon and Aspen Island • the tall white Carillon rising above the surrounding trees • views from the Carillon and Aspen Island, especially to the southwest, west and north
Criterion (g)	<ul style="list-style-type: none"> • Carillon • Aspen Island

5. DEVELOPMENT OF POLICY - OPPORTUNITIES AND CONSTRAINTS

5.1 IMPLICATIONS ARISING FROM SIGNIFICANCE

Based on the statement of significance presented in Chapter 4, the following management implications arise:

- in general terms, the Carillon and Aspen Island as a place should be conserved;
- the quality of the Carillon as an instrument should be maintained, including the acoustic setting;
- the Westminster Chimes should continue to sound;
- the Late Twentieth Century Brutalist style features displayed by the Carillon should be conserved;
- the pre-cast permanent formwork panels should be conserved;
- the original landscape design should be conserved, including its conceptual simplicity and Modern landscape design principles;
- the variety of landscape spaces on the island should be retained;
- any plantings should continue to provide visual and olfactory interest;
- the use of the leeward parts of the island for waterbird habitat should be maintained;
- the many contributions of the Carillon and Aspen Island to the Parliament House Vista should be maintained;
- the many views towards the island and out from it should be conserved, including from Commonwealth Place;
- the landmark qualities of the Carillon should be conserved;
- the symbolic nature of the Carillon should be respected; and
- the social value of the place for different parts of the community should be respected.

These implications do not automatically lead to a given conservation policy in Chapter 6. There are a range of other factors that must also be considered in the development of the policy, and these are considered in the rest of this Chapter. Such factors may modify the implications listed above to produce a different policy outcome.

5.2 LEGISLATIVE REQUIREMENTS

The management of the Carillon and Aspen Island operates within a legislative and quasi-legislative framework which includes the:

- *Australian Capital Territory (Planning and Land Management) Act 1988*;
- *Lakes Act 1976 (ACT)*;
- *Environment Protection and Biodiversity Conservation Act 1999*;
- *Copyright Act 1968*;
- *Building Code of Australia*;
- *Disability Discrimination Act 1992*;
- *Occupational Health and Safety Act 1991*;
- *Pest Plants and Animals Act 2005 (ACT)*; and
- *Domestic Animals Act 2000 (ACT)*.

These Acts and the Code are briefly described below.

Australian Capital Territory (Planning and Land Management) Act 1988

The Act establishes the National Capital Authority, and requires the Authority to prepare and administer a *National Capital Plan* (National Capital Authority 2002a). The *National Capital Plan* defines Designated Areas and sets out detailed policies for land use and detailed conditions for planning, design and development within them. Works approval must be obtained from the Authority for all “works” proposed within a Designated Area.

Aspen Island is part of The Central National Area (Lake Burley Griffin and Foreshores), a Designated Area as defined in the *National Capital Plan*. Therefore all ‘works’ affecting the Carillon and Aspen Island require written approval from the Authority.

The following section describes the *National Capital Plan*. However, the Authority also has an asset management role and this is separately described in Section 5.4.

National Capital Authority and National Capital Plan

The object of the plan (National Capital Authority 2002a) is to ensure that Canberra and the ACT are planned and developed in accordance with their national significance. In particular, the plan seeks to preserve and enhance the special characteristics and those qualities of the National Capital which are of national significance.

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

- new buildings or structures;
- installation of sculpture;
- landscaping;
- excavation;
- tree felling; and
- demolition.

Specific relevant sections of the plan include:

- principles and policies for Lake Burley Griffin and Foreshores (Sections 1.2.2 and

- 1.2.3);
- detailed conditions of planning, design and development (Section 1.4 and provided in Notes A and B to Figure 17);
- heritage (Chapter 10);
- water quality policies (Appendix E);
- design and siting conditions for buildings other than detached houses (Appendix H, part 2);
- design and siting conditions for signs (Appendix H, part 3); and
- Lake Burley Griffin technical and management guidelines (Appendix J).

Key extracts from the plan are reproduced at Appendix D.

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

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

The plan provides the following principle,

‘To conserve and develop Lake Burley Griffin and Foreshores as the major landscape feature which unifies the National Capital’s central precincts and the surrounding inner hills; and to provide for National Capital uses and a diversity of recreational opportunities.’ (National Capital Authority 2002a, p. 30)

It also provides a number of policies, of which two key policies are as follows.

‘Lake Burley Griffin and Foreshores should remain predominantly as open space parklands while providing for existing and additional National Capital and community uses in a manner consistent with the area’s national symbolism and role as the city’s key visual and landscape element.’

‘Lake Burley Griffin and Foreshores are intended to provide a range of recreational, educational and symbolic experiences of the National Capital in both formal and informal parkland settings with particular landscape characters or themes. These should be maintained and further developed to create a diversity of landscape and use zones which are integrated into the landscape form of the city and reflect the urban design principles for the National Capital.’

(National Capital Authority 2002a, p. 30)

Importantly, the plan notes that, ‘lakeside parkland shall continue to be maintained to a high standard.’ (National Capital Authority 2002a, Appendices, p. 147)

The specific land use policy relevant to Aspen Island provides the following:

- the area should generally be available for public recreation and free public access;

- public access may be restricted for significant recreational events, for limited periods, and an entry fee may be charged;
- some commercial concessions for visitors may be allowed but only if they are compatible with recreation use;
- the policies are to provide parkland with particular landscape character or themes;
- development of Kings Park, adjacent to Aspen Island, will be reviewed in the context of pressures on Commonwealth Park; and
- development is to be limited to small scale items related to recreation and tourism, not including private licensed clubs. (National Capital Authority 2002a, p. 67)

The list of uses permitted in the Lake Burley Griffin and Foreshores area is provided in Appendix D.

The plan notes a number of other relevant matters:

- ferry wharfs and fishing and viewing platforms may be provided in various places around the lake; and
- dredging may be undertaken to deepen sections of the lake. (National Capital Authority 2002a, pp. 67-8 and Appendices, p. 146)

Lakes Act 1976 and National Land Ordinance 1989 (Australian Capital Territory)

Lake Burley Griffin was declared National Land pursuant to subsection 27(1) of the *Australian Capital Territory (Planning and Land Management) Act 1988* on 2 March 1989. The *Lakes Act 1976* and the *National Land Ordinance 1989* are particularly relevant to the management of the lake.

The *Lakes Act 1976* provides for the administration, control and use of the lake where it is declared National Land. The *National Land Ordinance 1989* provides that the Minister responsible for the Ordinance shall manage National Land on behalf of the Commonwealth to the provisions of the *Lakes Act 1976*.

The *National Capital Plan* states,

‘The Lake is managed in accordance with the provisions of the *Lakes Ordinance 1976* [sic] so as to improve the appearance of the national capital, preserve the environment and allow the best use of the Lake for recreation.’ (National Capital Authority 2002a, Appendices, p. 142)

Environment Protection and Biodiversity Conservation Act 1999

This Act has certain relevant provisions relating to heritage places generally, and especially relating to places on the Commonwealth Heritage List. The Carillon and Aspen Island are entered in the Commonwealth Heritage List.

The EPBC Act requires approval from the Minister for Sustainability, Environment, Water, Population and Communities for all actions likely to have a significant impact on matters protected under Part 3 of the Act. These include Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by National Capital Authority may be Commonwealth actions and the Carillon and Aspen Island are Commonwealth land for the purposes of the Act.

The Act provides that actions:

- taken on Commonwealth land which are likely to have a significant impact on the

environment will require the approval of the Minister for the Environment, Heritage and the Arts;

- taken outside Commonwealth land which are likely to have a significant impact on the environment on Commonwealth land, will require the approval of the Minister; and
- taken by the Commonwealth or its agencies which are likely to have a significant impact on the environment anywhere will require approval by the Minister.

Significant impact is defined as follows.

‘A ‘significant impact’ is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts. You should consider all of these factors when determining whether an action is likely to have a significant impact on the environment.’ (DEH 2006a, p. 5)

The definition of 'environment' in the EPBC Act includes the heritage values of places, and this is understood to include those identified in the Commonwealth Heritage List and possibly in other authoritative heritage lists. The definition of 'action' is also important.

Action includes:

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

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

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

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

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

Other specific heritage provisions under the Act include:

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

The EPBC Act is complex and the implications of some aspects are not entirely clear.

Given this situation, and that significant penalties can apply to breaches of the Act, a cautious approach seems prudent.

Commonwealth Heritage List

As noted above, this list is established under the EPBC Act. The Carillon and Aspen Island are listed on the Commonwealth Heritage List.

Commonwealth Heritage places are protected under certain general provisions of the EPBC Act related to Commonwealth actions and Commonwealth land, and these are described above. In addition, all Commonwealth Government agencies that own or control (eg. lease or manage) heritage places are required to assist the Minister for Sustainability, Environment, Water, Population and Communities and the Australian Heritage Council to identify and assess the heritage values of these places. They are required to:

- develop a heritage strategy;
- develop a register of places under their control that are considered to have Commonwealth Heritage values;
- develop a management plan to manage places on the Commonwealth Heritage List consistent with the Commonwealth Heritage Management Principles and Management Plan requirements prescribed in regulations to the Act; and
- ensure the ongoing protection of the Commonwealth Heritage values of the place when selling or leasing a Commonwealth Heritage place.

The NCA heritage strategy addresses a range of general issues related to heritage places and asset management systems.

Guidelines for management plans prepared by the Department of Sustainability, Environment, Water, Population and Communities are available and have been used in the preparation of this plan (Department of the Environment & Heritage 2006b).

Appendix H records how this heritage management plan complies with the various EPBC Act requirements.

Once a management plan has been made in accordance with section 341S, it must not be contravened by a Commonwealth agency, and a Commonwealth agency must not authorise another person to contravene such a plan (section 341V).

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

In addition to the Commonwealth Heritage List, it seems possible the Carillon and Aspen Island may be listed at some future stage on the National Heritage List as part of the Parliament House Vista. This would involve additional obligations.

A summary of the statutory and other heritage listings relevant to the Carillon and Aspen Island is provided in the following table.

Table 4. Heritage Listings relevant to the Carillon and Aspen Island		
Heritage Listing and (Name of List/Register)	Listing Body	Impact of Listing
Carillon (Commonwealth Heritage List)	Minister for the Environment, Heritage and the Arts	The Carillon is subject to statutory protection and other measures under the EPBC Act 1999.
Carillon (Register of the National)	Australian Heritage Council	The Carillon is subject to statutory protection under the EPBC Act 1999.

Table 4. Heritage Listings relevant to the Carillon and Aspen Island		
Heritage Listing and (Name of List/Register)	Listing Body	Impact of Listing
Estate)		
Parliament House Vista (Commonwealth Heritage List)	Minister for the Environment, Heritage and the Arts	The Carillon and Aspen Island are subject to statutory protection and other measures under the EPBC Act 1999, as part of the vista.
Parliament House Vista (Register of the National Estate)	Australian Heritage Council	The Carillon and Aspen Island are subject to statutory protection under the EPBC Act 1999.
Carillon (Register of Classified Places)	National Trust of Australia (ACT)	Community listing with no statutory provisions.
Lake Burley Griffin and adjacent Foreshores (Register of Classified Places)	National Trust of Australia (ACT)	Community listing with no statutory provisions.
Carillon (Register of Significant Twentieth Century Architecture)	Australian Institute of Architects (ACT Chapter)	Community listing with no statutory provisions.
Carillon (ACT Heritage Register - nomination only)	ACT Heritage Council	Although a statutory list with protective powers, no such powers would apply as the place is only nominated. In any event, listing would not directly invoke the protective powers, though it may do so indirectly through the powers exercised by the National Capital Authority in accordance with Chapter 10 of the <i>National Capital Plan</i> .

Copyright Act 1968

This Act protects the moral rights of architects, landscape architects and artists for designed aspects of the Carillon and Aspen Island.⁴ These moral rights are the unassignable personal right of architects and landscape architects to:

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

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

These rights exist in the case of the Carillon and Aspen Island but only in relation to actions taken after commencement of the legislation. The duration of the right of attribution continues for as long as copyright, that is, the life of the architect or landscape architect plus 50 years. The right of integrity continues as long as copyright.

The Authority may seek to obtain the consent of the moral rights holders to undertake, or omit to do, an action which otherwise might constitute an infringement of moral rights.

⁴ Information in this section is based on DCITA 2001, and on legal advice available to the National Capital Authority which indicates that landscape architects hold moral rights over their work.

However, this is not to be confused with obtaining the consent of the moral rights holders to an action (such as changing the building) which falls outside the moral rights. There is no consent required regarding actions which are outside of the rights, and the only consent arises in cases where an agency may seek to do something which infringes these rights (eg. not acknowledge an architect).

The Act imposes certain requirements on the owners of buildings and landscapes before they can change, relocate, demolish or destroy such features. The architect or landscape architect would need to be contacted and advised of the proposed change or demolition, and be provided with an appropriate opportunity to record the feature or be consulted about the change.

A change to, or other treatment of a building or landscape is only an infringement of the right of integrity if the treatment is derogatory. In addition, it is not an infringement of moral rights to fail to attribute, or change or otherwise treat the building or landscape if the action or omission was reasonable. Factors which bear on this include:

- the nature, purpose, manner and context of the use of the building or landscape;
- any relevant industry practice and voluntary industry code of practice; and
- whether the treatment was required by law or necessary to avoid a breach of law.

While the legislation encourages disputes to be settled by negotiation and mediation, it also allows a court to make an injunction, award damages for losses, make a declaration that a moral right has been infringed, order a public apology, or the removal or reversal of any infringement.

Building Code of Australia

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

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

Disability Discrimination Act 1992

The objectives of this Act include to eliminate, as far as possible, discrimination against persons on the ground of disability in the areas of:

- work;
- access to premises; and
- the provision of goods, facilities and services. (Subsection 3(a))

Accordingly, the Authority is bound to meet these objectives as far as is possible. In the case of the Carillon and Aspen Island, they may relate to both visitors and staff. The physical constraints of the existing building structure preclude, in certain circumstances, the ability to meet the Act.

Occupational Health and Safety Act 1991

The objectives of this Act include:

- to secure the health, safety and welfare at work of employees of the Commonwealth and Commonwealth authorities;
- to protect persons at or near workplaces from risks to health and safety arising out of the activities of such employees at work; and
- to promote an occupational environment for such employees at work that is adapted to their needs relating to health and safety.

This has implications for the general environment of the island as well as the Carillon, as it is related to Authority staff.

The health and safety of other users of the Carillon and island are generally dealt with under the *Building Code of Australia*.

Pest Plants and Animals Act 2005 (ACT)

The Act provides a framework for dealing with pest plants, by setting out requirements for the control of listed species and prohibiting the supply of a large proportion of them, meaning they cannot be sold by nurseries.

The Act is relevant to Aspen Island because a number of existing plants on the island are listed as pest plants (or environmental weeds).

Domestic Animals Act 2000 ACT)

This ACT legislation encourages responsible pet ownership, establishes the rights of pets and pet owners as well as outlines the obligations of pet owners to their animals and to the community. This includes defining areas in the ACT where certain types of dog recreation is permitted or prohibited. The Act applies to Aspen Island.

At present Aspen Island is declared a dog exercise area (off leash), and the Authority intends that this status should continue. There have been no problems identified with dogs which would require any change.

5.3 STAKEHOLDERS

There are a range of stakeholders with an interest in and concern for the Carillon and Aspen Island. The primary stakeholders are the:

- National Capital Authority; and
- carillonists who use the instrument.

In addition, other stakeholders include the:

- Carillon Society of Australia;
- British Government;
- Department of Sustainability, Environment, Water, Population and Communities;
- Australian Heritage Council;
- ACT Heritage Council;
- those people who hold moral rights regarding the architecture and landscape architecture;
- Australian Institute of Architects;
- National Trust of Australia (ACT);
- Australian Institute of Landscape Architects; and
- the range of users of and visitors to the Carillon and island.

The interests of many of these stakeholders are related to legislation which is separately described above. The management role of the Authority and the interests of those carillonists who use the instrument are discussed in the following section. The following text provides a brief description of the interests of the other stakeholders listed above.

Carillon Society of Australia & Carillonists

The Society is interested in all matters related to carillons and carillon music in Australia. It is a professional organisation dedicated to the promotion of carillons and their music. It was formed in 1983 and has 43 members, many of whom are carillonists. The Society has strong attachments to the National Carillon and the War Memorial Carillon at the University of Sydney. It is very interested in the future of these instruments.

The Society and carillonists who perform on the Carillon share a strong concern about protecting the acoustic environment for the instrument. There is ongoing concern about building and road developments, road noise and other activities in the vicinity and their impact on this environment, and the ability to enjoy performances.

British Government

The British Government, through its High Commission in Canberra, maintains an ongoing interest in the Carillon. There is a sense of pride and interest in the lasting gift made to Australia by the British Government, which extends to any substantial future work on the Carillon or adjacent work which might have an impact on it.

The High Commission wishes to maintain an interest in the future of the Carillon, and the possibility of fostering ongoing links.

Department of Sustainability, Environment, Water, Population and Communities

This Commonwealth Department is responsible for managing the EPBC Act and providing

advice to its Minister who makes decisions under the Act. In some instances, the Department makes such decisions as delegated by the Minister. As noted above, the Act has an ongoing role with regard to any proposed changes to the Carillon and Aspen Island, as well as their management.

Australian Heritage Council

The Council is a Commonwealth statutory agency. It has a role to advise the Commonwealth Minister for the Environment, Heritage and the Arts, and others, on heritage matters broadly. This includes National Heritage List, Commonwealth Heritage List and Register of the National Estate matters.

ACT Heritage Council

While it has no legislative role in the management of Aspen Island, the ACT Heritage Council has an overall interest in the heritage of the ACT, and hence of the Carillon and island. The Council has a nomination for the Carillon for its register. It has a standing interest in commenting on draft conservation management plans for any heritage places in the ACT.

Moral Rights Holders

The architects for the building and the landscape architects for the island's landscape hold moral rights with regard to their creations, in accordance with the Act described above. At this time, these rights holders are or may include:

- individuals in Cameron Chisholm & Nicol responsible for the refurbishment works in about 2003;
- possibly Barry Cameron, as the architect for some of the detailed aspects of the original Carillon design, undertaken in Canberra; and
- Richard Clough, as the landscape architect for the island.

In addition, there may be other architects or landscape architects who contributed to the design of the place but have not been identified in the course of this project, and who also hold moral rights.

Australian Institute of Architects

The AIA is a professional non-government organisation concerned with architectural matters. The AIA, ACT Chapter's Register of Significant Twentieth Century Architecture Committee has registered the Carillon, and the Institute is generally concerned for its conservation. The AIA gave the Carillon a 25 Year Award in 2001 in recognition of the enduring architectural merit of the building.

National Trust of Australia (ACT)

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

Australian Institute of Landscape Architects

AILA is a professional body representing Landscape Architects. Its purpose is to advance the art, science and management of landscape architecture by serving and informing members, encouraging the profession to achieve and promote excellence, and by serving and informing the community. AILA acknowledges the heritage values of the designed landscape of Aspen Island and the need for management to conserve its heritage values.

Users and visitors

Aspen Island and the Carillon attract a range of people who use the island, building or instrument for a variety of reasons. These include:

- audiences for Carillon recitals;
- carillonists who play the instrument;
- people who use the island for functions such as weddings, film showings and picnics;
- people who enjoy experiencing the island and Carillon as part of the landscape, both by visiting the island as well as viewing it from on and around the lake; and
- people who attend tours of the Carillon.

5.4 MANAGEMENT CONTEXT, REQUIREMENTS AND ASPIRATIONS

Current Management Structure and Systems

General management framework

The Carillon and Aspen Island are owned and managed by the National Capital Authority. The Authority is a Commonwealth statutory authority established under the *Australian Capital Territory (Planning and Land Management) Act 1988*. This Act is briefly described in the legislation section above, especially with regard to the *National Capital Plan* and the development control role of the Authority.

The Authority undertakes design, development and asset management for some of the National Capital's most culturally significant landscapes and national attractions, including the Carillon and Aspen Island, as well as for other assets located on National Land. In managing these assets the Authority:

- manages them as a national investment for their cultural, heritage and environmental values and recognises they provide the setting for ceremonies, activities and events that occur in the National Capital; and
- aims to ensure maintenance and other practices are consistent with the design intent and support the objectives of the *National Capital Plan* (National Capital Authority 2009, p. 54).

The Authority has an asset management strategy linked to its corporate plan and operational activities. The strategy:

- provides the framework for the Authority's decision-making about the creation of new assets and the care of existing assets; and
- guides decision-making about the level and standard of care required for assets.

The Authority has a management structure relevant to the Carillon and Aspen Island.

Day-to-day management, operation and maintenance

The Authority's Exhibition Facilities Manager generally manages the Carillon. Artistic management of the Carillon is provided by a contractor to the NCA. There are currently six contract carillonists who work on a roster system to play the instrument.

Maintenance is monitored regularly. Events on Aspen Island are managed by the Venue Bookings Officer in the Authority.

The Carillon and Aspen Island are maintained under various contracts managed by the Asset Management section of the Authority. These contracts are for the:

- carillon instrument;
- airconditioning;
- lift;
- fire protection system;
- sewage pumping station;
- lighting of the bridge, floodlights, etc;
- landscape (irrigation system, hard surfaces, plants, lawn and garden areas);
- cleaning;
- bridge; and
- lake (which to some extent affects the island as well).

The maintenance of the Carillon is undertaken in accordance with the Operation and Maintenance Manual (Olympic Carillon Engineering 1987), reproduced at Appendix E. This manual is accurate except for the description of the turnbuckle adjusters for the main clavier which needs to be amended because they are now of a slightly different design. Maintenance of the instrument is undertaken by a specialist contractor who has close contact with the carillonists to ensure it is mechanically and tonally maintained.

The Authority has appointed a managing contractor for the maintenance of all of its buildings and infrastructure, which includes the Carillon. The scope of work encompasses management, coordination and delivery of works and services, including cleaning, preventative and corrective maintenance, and minor capital works. In addition, the contract delivers condition assessments, maintenance programs, and cost plans.

There is a maintenance managing contractor responsible for the Authority's building and infrastructure assets. As part of this contract, the consultant undertakes an annual program to monitor the condition of assets.

An open space maintenance plan is being developed which will include the island.

Sponsorship

A corporate sponsorship arrangement has been instituted to support the National Carillon recital program in 2008-10. This sponsorship allows for the continuation of National Carillon public programs, including extra summer recitals and the National Carillon Open Day.

Capital works

The Estate Development and Renewal section is responsible for major projects involving Authority assets. The Authority's Capital Management Policy deals with the identification, funding and programming of the Capital Works Program for the replacement and refurbishment of existing assets. This includes the Carillon. The policy outlines a range of objectives, and to achieve this policy, the Authority has a Capital Management Plan.

Works approval

The Development Assessment and Compliance section has a role in providing works approval.

Uses and Users of the Carillon and Aspen Island

The Carillon is a full concert instrument and is used for about 140 recitals per year, with weekend recitals attracting up to 100 people. The setting for the Carillon provides a reasonably good acoustic environment at the moment, with the best location for listening to the instrument being between 50-300 metres away from it. The Carillon is also used for teaching purposes.

Regular recitals are held on Sundays and Wednesdays throughout the year. From January to March extra recitals are also performed on Mondays and Fridays. Further recitals are performed on Tuesday evenings during January as part of the *Stillness and the Night* program. Special recitals are performed for Christmas Eve, Valentine's Day, Canberra Day and other occasions.

Occasional public tours are offered of the Carillon.

Chimes is sometimes used for meetings. This space can accommodate about 22 people.

The island is used extensively for weddings for up to eight months of the year. There are about 140-150 weddings per year, mostly in spring and summer, and mostly on Saturdays.

The island also hosts such events as film showings which can attract up to 2,500 people. The island is also used for a variety of other large and small functions, such as family picnics.

No fees are charged for functions on the island, unless a temporary structure is involved (eg. a marquee). Functions on the island are subject to a booking arrangement which is managed by the Authority. There are three function areas on the island, one in each arm of the island.

The locality is used as a refreshment stop for tour buses, and people also use the opportunity to look at the Carillon and enjoy the island and lake views.

On occasions the bridge has been used as the platform for fireworks.

The Authority is keen to promote greater use of the Carillon and island for the range of uses discussed above.



Figure 32. View of the base of the Carillon with a temporary screen for showing films – January 2003

Source: Katie Saxby 2003

Management Issues

The Authority is aware of a range of management issues relating to the Carillon and Aspen Island. These are in addition to the condition and integrity issues which are discussed separately below.

Management issues include:

- funding cuts to the NCA in recent years have impacted on the ability to develop and present recital programs;
- the need to foster and enhance the musical/artistic programs related to the carillon instrument;
- the need to foster new generations of carillonists to ensure a pool of players for the future;
- the carillon instrument is extensively used which results in wear and tear;
- OH&S issues related to maintaining the instrument (eg. there is no safety platform for working above the floor level of the bell chamber);

- lack of toilet facilities on the island;
- limitations on power usage because of the nature of the supply cabling;
- protection of the acoustic environment in the vicinity of the Carillon:
 - buses parking close to the Carillon and leaving their motors running;
 - power boats in the vicinity; and
 - tyre noise on bitumen roads;
- boundary between maintenance and capital works;
- interior spaces in the Carillon are cramped;
- possible vandalism resulting in the Carillon walls being marked;
- the bridge cannot carry heavy loads and is too narrow for trucks – need to use a barge to deliver heavy materials/equipment to the island;
- declared environmental weeds are present on the island – *Alnus glutinosa*, *Salix alba* ‘Vitellina’, *Populus alba* and *Cotoneaster salicifolius*; and
- dead trees and others in poor health.

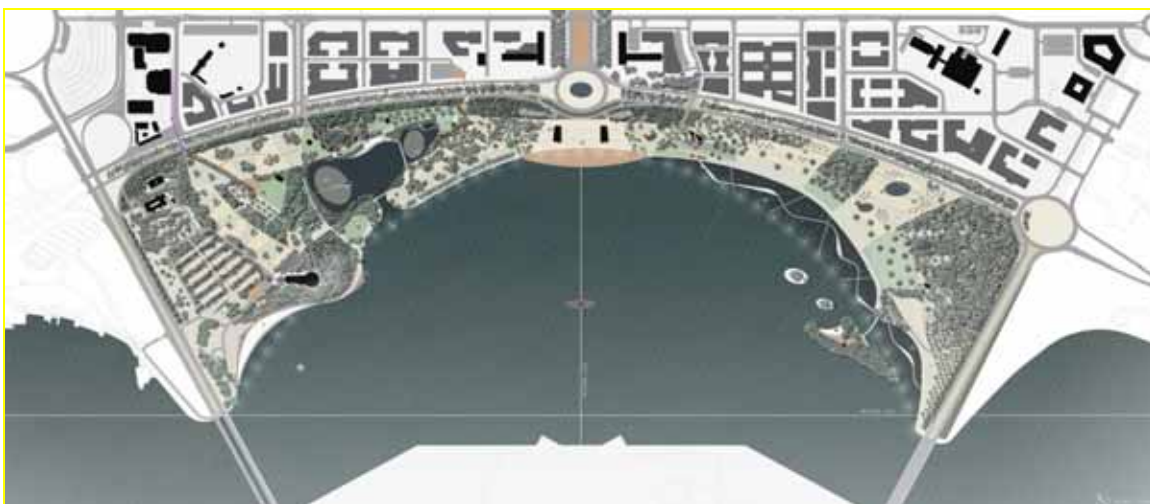
With regard to the trees, a condition assessment by Geoff Butler & Associates in January 2009 recommended the removal of 15 trees and the Authority is planning to undertake this work and replace the trees according to an appropriate strategy.

Future Requirements and Aspirations

The Authority also has a number of initiatives which will have an impact on the Carillon and Aspen island. These generally relate to a landscaping masterplan for the Canberra Central Parklands including the island.

Figure 33. Central Parklands Masterplan Competition Winner – Oxygen Scheme

Source: NCA



In general terms, the masterplan may include proposals for:

- refurbishing the beach area on the island, possibly also modifying its form;
- removing exotic vegetation on the island and replacing it with native vegetation; and
- further changes to the landscape area in Kings Park adjacent to the island, noting that significant changes have already been undertaken as part of the construction of the R G Menzies Walk.

These proposals include opportunities to conserve significance or, in some cases, to detract from significance. Guidance about these matters is provided in Chapter 6. The masterplan is subject to review and refinement.

5.5 CONDITION AND INTEGRITY

The condition and integrity of the Carillon and Aspen Island are briefly discussed in the following section. This is followed by a table which summarises the condition and integrity of attributes, and another table which deals with relevant issues.

Landscape

The designed landscape of the island is in poor-fair condition and displays medium to high integrity. The individual features on the island vary in terms of both their condition and their integrity. Refer to the following table for details.

The soft landscape elements of the island are in generally poor-fair condition with medium-high integrity. Original grassed mounds are patchy and drought stressed, with shade trees and strategically placed, well-formed shrub beds. A tree condition assessment from January 2009 recommended the removal of 15 trees because they were dead or in poor health, and it is apparent that tree surgery is required for other trees (eg. dead wooding). On the perimeter of the island, as well as the original planting of trees, self-seeded trees have not been removed and they block strategic views from and onto the island. Weeds have colonised open areas. There are only a few minor changes to the shape of the shrub beds around the lawn and some shrubs are showing signs of ageing and poor pruning. The single species of ground cover plants are in good condition. Paths have been trampled through some of the garden beds, dead trees, die-back and seed litter, particularly from the *Alnus*, all need attention.

Hard landscape elements vary from good to poor condition and they display medium integrity. The new main concrete pathway is in good condition. Original gravel paths are eroded in many places. The hierarchy of paths is maintained between the main pathway leading to the Carillon and the secondary paths around the island. The original metal edge strips separating paths, shrub beds and lawn are lifting in places or have been poorly repaired.

The beach is in poor condition having lost a large amount of sand, leaving erosion scars and exposed rocks. The perimeter rock walling is in fair condition but shows signs of erosion and undercutting, loss of mortar, and it is marked by a high water line. The new lighting and signage are in good condition but have low integrity. There is one new stainless steel bench seat and several metal and timber bench seats, including those in the original niches, and metal and timber picnic tables.

Original bins have been removed.

Bridge

The bridge is generally in good condition and displays medium integrity. The elegant and simple modern balustrade, although an adaptation of the original, is the feature which influences the assessment of integrity.

Carillon

In general terms the Carillon is in good condition and displays medium to high integrity, having undergone a substantial refurbishment program in about 2003. In particular, the

carillon instrument is in good condition. Factors affecting the integrity include that the balconies have been enclosed and incorporated into the internal spaces of the building, and the interior finishes modernised.

Acoustic Environment

Over the years changes in the acoustic environment, which impact on the appreciation of carillon performances, have included:

- increased traffic levels on the Kings Avenue Bridge;
- amplified concerts at Commonwealth Place;
- public address systems used around the lake, including for weekend events;
- occasional jet boat races on the lake; and
- aircraft flyovers including helicopter joy-rides.

Table 5. Condition and Integrity of the Attributes of the Carillon & Aspen Island

Criteria	Attributes	Condition	Integrity
Criterion (a)	<ul style="list-style-type: none"> • Carillon 	<ul style="list-style-type: none"> • Good 	<ul style="list-style-type: none"> • Medium-High
Criterion (b)	<ul style="list-style-type: none"> • Carillon instrument • Carillon 	<ul style="list-style-type: none"> • Good • Good 	<ul style="list-style-type: none"> • High • Medium-High
Criterion (e)	<ul style="list-style-type: none"> • Carillon instrument • Acoustic setting • Views to and from the Carillon and island • View from Commonwealth Place to Kings Park • Landmark qualities 	<ul style="list-style-type: none"> • Good • Good • Good • Good • Good 	<ul style="list-style-type: none"> • High • Medium • Medium • Medium • Medium
Criterion (f)	<ul style="list-style-type: none"> • Carillon instrument • Acoustic setting • Strong shapes, boldly composed • Diagonal elements contrasting with horizontals and verticals, in the form of the roofs of the shafts • Large areas of blank wall • Pre-cast concrete non-load bearing wall panels • Pre-cast fins for sun protection, although the fins may not actually serve a strong role in sun protection • Vertical slit windows, in the form of the slit openings to the bell chamber • Pre-cast permanent formwork panels • Landscape of Aspen Island including: <ul style="list-style-type: none"> • simplicity of the original design, clarity of design, ecological suitability of plants, functional use of materials and low maintenance requirements • wide variety of spaces • bridge • plants (see Table 1) • leeward waters • Broader landscape setting including: <ul style="list-style-type: none"> • large landscape and waterscape spaces • visibility of Aspen Island as part of the landscape composition of the lake and its parklands • symbolic, unified and visually dramatic qualities of the setting 	<ul style="list-style-type: none"> • Good • Good • Good • Good • Good • Good • Good • Good • Good • Fair • Good • Good • Poor-Fair • Good • Good • Good • Good 	<ul style="list-style-type: none"> • High • Medium • High • High • High • High • High • High • High • Medium • Medium • Medium • Medium • High • High • High • High

Table 5. Condition and Integrity of the Attributes of the Carillon & Aspen Island

Criteria	Attributes	Condition	Integrity
	<ul style="list-style-type: none"> informal balance to the Parliament House Vista and the symmetry of the National Triangle richness of features of the Parliament House Vista Views towards the place as well as views out from it: <ul style="list-style-type: none"> the visibility from nearly all directions of the Carillon and Aspen Island the tall white Carillon rising above the surrounding trees views from the Carillon and Aspen Island, especially to the southwest, west and north 	<ul style="list-style-type: none"> Good Good Good Good 	<ul style="list-style-type: none"> High Medium Medium Medium
Criterion (g)	<ul style="list-style-type: none"> Carillon Aspen Island 	<ul style="list-style-type: none"> Good Poor-Fair 	<ul style="list-style-type: none"> Medium-High Medium-High

In the following table, the right-hand column identifies which issues relate to the condition of the place (eg. an original gravel path which is badly eroded would be a condition issue) and those which relate to its integrity (a contemporary cobblestone path would be an integrity issue irrespective of its condition). It is often useful to distinguish between these matters, especially as integrity relates closely to significance.

Table 6. Condition and Integrity Issues

Feature	Summary assessment of Condition and Integrity	Issues	Condition (C) or Integrity (I) Issue
Aspen Island Landscape			
Soft Landscape	Poor to fair condition and moderate to high integrity	<p>Grassed Mounds</p> <ul style="list-style-type: none"> Patchy green sward Damp areas <p>Trees generally</p> <ul style="list-style-type: none"> Dead trees and others in poor health <p>Shade Trees on Mounds</p> <ul style="list-style-type: none"> Species on environmental weed list Some trees showing signs of age stress <p>Perimeter Trees</p> <ul style="list-style-type: none"> Species on environmental weed list Self-seeded trees block views Self-seeded trees/suckers <p>Shrub Beds</p> <ul style="list-style-type: none"> Gaps in massed planting Some shrubs showing signs of age stress <p>Ground Cover Plants</p> <ul style="list-style-type: none"> Species on environmental weed list 	<p>C</p> <p>C</p> <p>C</p> <p>I</p> <p>C+I</p> <p>I</p> <p>I</p> <p>I</p> <p>C</p> <p>C+I</p> <p>I</p>

Table 6. Condition and Integrity Issues			
Feature	Summary assessment of Condition and Integrity	Issues	Condition (C) or Integrity (I) Issue
		Generally <ul style="list-style-type: none">Weeds in shrub beds and other areas (eg. blackberry and thistles)	I
Hard Landscape	Good to poor condition and medium integrity	Secondary Gravel Paths <ul style="list-style-type: none">Gravel erosion and humping, also leading to poor drainage	C
		Metal edge strips <ul style="list-style-type: none">Edges lifting, poorly repaired with metal, and fixing visible, or missing	C+I
		Beach <ul style="list-style-type: none">Loss of sandErosion scouring	C+I C+I
		Rock Walling/Island edge <ul style="list-style-type: none">Erosion, undercutting, loss of mortarWater level staining	C+I C
		Lighting <ul style="list-style-type: none">Contemporary installations	I
		Signage <ul style="list-style-type: none">Contemporary installations	I
		Seating and drinking fountain <ul style="list-style-type: none">Contemporary installations	I
		Picnic Tables and Benches <ul style="list-style-type: none">Some contemporary installations	I
		Irrigation <ul style="list-style-type: none">System old and not effective	C
		Stone Niche Walls <ul style="list-style-type: none">Some stonework missing or loose	C+I
		Bridge <ul style="list-style-type: none">Bollards not working properly	C
Carillon			
Carillon instrument	Good condition and high integrity	<ul style="list-style-type: none">The carillon mechanism has been changed over timeThe automatic playing unit and control console has been removedSome worn elements in need of refurbishment	I I C
Exterior	Good condition and medium to high integrity	<ul style="list-style-type: none">The exterior wall panels show evidence of patches/patchingThe exterior wall panels have some chips at corners, and possible delaminationBalconies enclosedColour variation in the lighting of the faces of the shafts	I C+I I I
George	Good condition	<ul style="list-style-type: none">Modern fitout	I

Table 6. Condition and Integrity Issues

Feature	Summary assessment of Condition and Integrity	Issues	Condition (C) or Integrity (I) Issue
Howe Room (Clavier Chamber)	and medium integrity	<ul style="list-style-type: none"> The current clavier benches are not the original benches 	I
Bell Chamber	Good condition and high integrity	<ul style="list-style-type: none"> Some surface mounted conduits and services Exposed airconditioning plant 	I I
Chimes (former Viewing Level)	Good condition and medium integrity	<ul style="list-style-type: none"> Modern fitout 	I
Kitchen – Chimes Level	Good condition and medium integrity	<ul style="list-style-type: none"> Modern fitout 	I
Services			
Electrical cabling	Good to fair condition and medium integrity	The power supply cabling is old and this imposes some restrictions on use	C

5.6 ISSUES RELATING TO THE BROADER LANDSCAPE

The Carillon and Aspen Island sit within a much larger landscape with a range of relationships between the former and the landscape. In general terms, the relationships are with:

- that part of Kings Park immediately adjacent to the island which includes remnants of the continuation of the original landscape design for both the island and shore area;
- that part of Kings Park along the shoreline to the north of the island;
- the watergate at the junction between the Land Axis and the southern shore of the lake;
- the landscape of the lake and the shore areas immediately adjacent, including the major bridges; and
- the overall Parliament House Vista area.

Issues relating to these relationships have, to some extent, been discussed elsewhere in this chapter, and include:

- those arising from the heritage significance of the various places; and
- issues of long term tree management, including a tree replacement strategy.

6. CONSERVATION POLICY AND IMPLEMENTATION STRATEGIES

6.1 OBJECTIVE

The objective of this policy is to achieve the conservation of the cultural heritage significance of the Carillon and Aspen Island while retaining the use of the Carillon as a concert instrument.

6.2 DEFINITIONS

The definitions for terms used in this report are those adopted in *The Burra Charter, The Australia ICOMOS Charter for places of cultural significance* (Australia ICOMOS 2000), a copy of which is provided at Appendix G. Key definitions are provided below.

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

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

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

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

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

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

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

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

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

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

6.3 CONSERVATION MANAGEMENT POLICY AND IMPLEMENTATION STRATEGIES

The following table provides an index to the policies and strategies for the Carillon and Aspen Island, organised according to the major categories of:

- general policies;
- liaison;
- Carillon;
- landscape;
- setting;
- use;
- new development;
- interpretation;
- unforeseen discoveries;
- keeping records; and
- further research.

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

After the table are the policies and strategies. Implementation is subject to the NCA's budgetary situation.

Table 7. Policy and Strategy Index				
Number	Policy Title	Strategies	Priority	Timetable
General Policies				
Policy 1	Significance the basis for management, planning and work		High	Ongoing
Policy 2	Adoption of Burra Charter		High	Ongoing
Policy 3	Adoption of policies	3.1 Priority and implementation timetable	High	On finalisation of plan
Policy 4	Responsibility for HMP		High	On finalisation of plan
Policy 5	Planning documents for or relevant to the Carillon and Aspen Island		High	Ongoing
Policy 6	Compliance with legislation	6.1 Providing notice, and seeking advice and comments under the EPBC Act regarding the HMP	High	As needed
		6.2 Non-compliance	Medium	As needed/ongoing 12/2010
		6.4 Register of moral rights holders	Medium	
Policy 7	Expert heritage conservation advice	7.1 Identification of experts	Medium	As needed
		7.2 Register of people/companies with previous or relevant experience	Medium	12/2010 and ongoing
Policy 8	Decision making process for works or actions	8.1 Process	High	As needed 12/2010 and
		8.2 Log of decisions	High	

Table 7. Policy and Strategy Index				
Number	Policy Title	Strategies	Priority	Timetable
		8.3 Criteria for prioritising work	Medium	ongoing As needed
		8.4 Resolving conflicting objectives	Medium	As needed
		8.5 Annual review of implementation	High	Annually
Policy 9	Review of the management plan	9.1 Reasons to instigate a review	Medium	In 5 years or as needed
Liaison				
Policy 10	Relationship with DOSEWPAC		High	Ongoing
Policy 11	Relationship with other stakeholders	11.1 List of stakeholders 11.2 Informing stakeholders	Medium High	Ongoing As needed
Carillon				
Policy 12	Conservation of the carillon instrument	12.1 Use of Operation and Maintenance Manual 12.2 Updating Manual	High Medium	Ongoing – see timetable in manual Ongoing
Policy 13	Conservation of building fabric	13.1 Floodlighting colour	Medium	12/2010
Policy 14	Maintenance planning and works	14.1 Review of existing maintenance planning 14.2 Maintenance and monitoring 14.3 Addressing maintenance and repair issues 14.4 Life-cycle maintenance planning 14.5 Vandal protection	High High High Medium Medium	6/2011 Ongoing See Appendix F 12/2011 As needed
Policy 15	Upgrading and adaptation works	15.1 Fabric and other issues 15.2 OH&S issues with maintaining the instrument	High High	See Appendix F 6/2011
Policy 16	Condition monitoring	16.1 Monitoring program 16.2 Reporting by contractors 16.3 Detailed assessment of external cladding	High High Medium	6/2011 12/2010 2012
Landscape				
Policy 17	Conservation of landscape fabric	17.1 Condition and integrity issues 17.2 Tree replacement strategy 17.3 Dead or poorly trees 17.4 Restore perimeter tree plantings 17.5 Beach reconstruction 17.6 Irrigation system 17.7 Grass areas 17.8 Environmental weeds 17.9 Park furniture	High Medium High High Medium High Medium Medium Medium	See Appendix F 6/2011 2011 2011 TBA TBA TBA 6/2011 Ongoing/as needed

Table 7. Policy and Strategy Index				
Number	Policy Title	Strategies	Priority	Timetable
		17.10 Paths	Medium	Ongoing
Policy 18	Landscape maintenance planning and works	18.1 Maintenance plan 18.2 Lighting	High Medium	6/2011 Ongoing
Policy 19	Landscape condition monitoring	19.1 Monitoring program	High	6/2011
Policy 20	Continued use of bridge		Medium	Ongoing
Policy 21	Heavy vehicle access to the island		Medium	As needed
Setting				
Policy 22	Protection and enhancement of the acoustic environment	22.1 Protection through <i>National Capital Plan</i> 22.2 Protection 22.3 Enhancing the acoustic environment 22.4 Acoustic impact assessment	High High High	2011 Ongoing 2011 As needed
Policy 23	Protection of views to and from Aspen Island	23.1 Tree management on adjacent islands 23.2 Views from the watergate	Medium High	Ongoing Ongoing
Policy 24	Original landscape adjacent in Kings Park	24.1 Parklands masterplan	High	Ongoing
Use of the Place				
Policy 25	Primary use of the Carillon	25.1 Musical/artistic programs 25.2 Carillonists	High	Ongoing
Policy 26	Commemorative use of the Carillon	26.1 Consideration of options	Medium	2011
Policy 27	Other uses of the Carillon	27.1 Guidelines for function use	Medium	2011
Policy 28	Primary uses of Aspen Island		High	Ongoing
Policy 29	Other uses of Aspen Island	29.1 Guidelines for secondary uses	Medium	2011
Policy 30	New and continuing uses compatible with significance		High	Ongoing
Policy 31	Control of leased areas/activities	31.1 Lease arrangements	High	Ongoing/as needed
Policy 32	Access		Medium	Ongoing
New Development				
Policy 33	New buildings, shelters and additions		High	Ongoing
Policy 34	New landscaping and paths		High	Ongoing
Policy 35	New furniture		Medium	Ongoing
Policy 36	New lighting		High	Ongoing
Policy 37	New artworks and memorials		High	Ongoing
Policy 38	New jetties		High	Ongoing
Policy 39	Altering the shape of the island	39.1 Hydrological study	High	As needed
Policy 40	Signage	40.1 Signage and interpretive strategy	Medium	As needed

Table 7. Policy and Strategy Index				
Number	Policy Title	Strategies	Priority	Timetable
Interpretation				
Policy 41	Interpretation of the significance of the Carillon and Aspen Island	41.1 Interpretive strategy	High	6/2011
Unforeseen Discoveries				
Policy 42	Unforeseen discoveries or disturbance of heritage components		High	As needed
Keeping Records				
Policy 43	Records of intervention and maintenance	43.1 Records about decisions	Medium	Ongoing
		43.2 Records about maintenance and monitoring	Medium	Ongoing
		43.3 Summary of changes in heritage register	Medium	Ongoing
Further Research				
Policy 44	Addressing the limitations of this management plan		Low	As the opportunity arises

Parliament House Vista Heritage Management Plan and Lake Burley Griffin and Adjacent Lands Heritage Management Plan Policies

In addition to the policies and strategies provided below, the Parliament House Vista Heritage Management Plan (Marshall and others 2009) and Lake Burley Griffin and Adjacent Lands Heritage Management Plan (GML 2009b) provides a range of policies and strategies on many issues which might also be useful in the management of the Carillon and Aspen Island.

General Policies

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

The statement of significance set out in Chapter 4 will be a principal basis for management, future planning and work affecting the Carillon and Aspen Island.

Commentary: The statement of significance is consistent with the Commonwealth Heritage values, and amplifies and extends the known values.

Policy 2 *Adoption of The Burra Charter*

The conservation and management of the Carillon and Aspen Island, their fabric and uses, will be carried out in accordance with the principles of *The Burra Charter* (Australia ICOMOS 2000), and any revisions of the Charter that might occur in the future.

Policy 3 *Adoption of policies*

The policies recommended in this management plan will be endorsed as a primary guide for management as well as future planning and work for the Carillon and Aspen Island.

Implementation Strategies

3.1 The Authority will adopt the priority and implementation timetable for policies and strategies which is indicated in Table 7.

Policy 4 *Responsibility for Heritage Management Plan*

The Authority will designate a single officer to have overall responsibility for this heritage management plan.

Policy 5 *Planning documents for or relevant to the Carillon and Aspen Island*

All planning documents developed for or relating to the Carillon and Aspen Island will refer to this heritage management plan as a primary guide for the conservation of their heritage values. The direction given in those documents and in this plan should be mutually compatible.

Commentary: A landscape masterplan is being prepared for the Canberra Central Parklands which includes the island. An open space maintenance plan is also being developed which includes the island.

Policy 6 *Compliance with legislation*

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

- *Australian Capital Territory (Planning and Land Management) Act 1988;*
- *National Capital Plan;*
- *Lakes Act 1976 (ACT);*
- *Environment Protection and Biodiversity Conservation Act 1999;*
- *Copyright Act 1968;*
- *Building Code of Australia;*
- *Disability Discrimination Act 1992;*
- *Occupational Health and Safety Act 1991; and*

- *Pest Plants and Animals Act 2005 (ACT).*

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

Implementation Strategies

- 6.1 The Authority will comply with its obligations under section 341S of the EPBC Act and the related regulations to:
- publish a notice about the making, amending or revoking of this plan;
 - advise the Minister for Sustainability, Environment, Water, Population and Communities about the making, amending or revoking of this plan; and
 - seek and consider comments.

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

Commentary: This might arise, for example, with regard to the *Building Code of Australia*, or regarding the *Pest Plants and Animals Act 2005*.

- 6.3 The Authority should consider establishing a formal register of moral rights holders relevant to the place, and implement processes to consult moral rights holders on relevant issues or proposals.

Commentary: Beyond the requirements of the moral rights legislation, such contact offers important opportunities. Designers should be regarded as a key source of information and interpretation about the:

- design intent;
- changing circumstances impacting on the implementation of the design; and
- the compatibility of proposed developments or alterations.

Policy 7 *Expert heritage conservation advice*

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

- provision of advice on the resolution of conservation issues; and
- for advice on the design and review of work affecting the significance of the Carillon and Aspen Island.

Implementation Strategies

- 7.1 The Authority should seek through professional bodies and the Department of Sustainability, Environment, Water, Population and Communities the names of people with relevant expertise and experience in the management or conservation of heritage properties, for actions implementing or extending this plan, and for other heritage related tasks. This should be consistent with the Commonwealth Procurement Guidelines.

- 7.2 The Authority should develop and maintain for ongoing reference a register of people and companies with previous or relevant experience in conservation or heritage-related research relevant to the Carillon and Aspen Island.

Policy 8 *Decision making process for works or actions*

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

Implementation Strategies

- 8.1 The process will involve:
- consultation with internal and external stakeholders relevant to the particular decision;
 - an understanding of the original design and subsequent changes to the area involved;
 - documentation of the proposed use or operational requirements justifying the works or action; and
 - identification of relevant statutory obligations and steps undertaken to ensure compliance.
- 8.2 The Authority will consider maintaining a log of decisions with cross-referencing to relevant documentation.
- 8.3 Where some work is not able to be undertaken because of resource constraints, work will be re-prioritised according to the following criteria to enable highest priority work to be undertaken within the available resources. Prioritising work will be decided on the basis of:
- the descending order of priority for work will be maintenance, restoration, reconstruction, adaptation;
 - work related to alleviating a high level of threat to significant aspects, or poor condition will be given the highest priority followed by work related to medium threat/moderate condition then low threat/good condition; and
 - the level of threat/condition will be considered in conjunction with the degree of significance (eg. aspects in poor condition and of moderate significance might be given a higher priority compared to aspects of moderate condition and high significance).
- 8.4 If a conflict arises between the achievement of different objectives, the process for resolving this conflict will involve:
- implementation of a decision-making process in accordance with Policy 8;
 - compliance with *The Burra Charter*, in particular Articles 5.1 and 13;
 - possibly involving heritage conservation experts in accordance with Policy 7;
 - possibly seeking the advice of the Department of Sustainability, Environment, Water, Population and Communities; and

- possibly seeking a decision from the Minister under the EPBC Act.

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

- 8.5 The implementation of this plan will be reviewed annually, and the priorities re-assessed depending on resources or any other relevant factors. The review will consider the degree to which policies and strategies have been met or completed in accordance with the timetable, as well as the actual condition of the place (Policies 16 and 19). The *Criteria for Prioritising Work* (Strategy 8.3) will be used if resource constraints do not allow the implementation of actions as programmed.

Policy 9 Review of the heritage management plan

This heritage management plan will be reviewed:

- once every five years in accordance with section 341X of the EPBC Act; and
- to take account of new information and ensure consistency with current management circumstances, again at least every five years; or
- whenever major changes to the place are proposed or occur by accident (such as fire or natural disaster); or
- when the management environment changes to the degree that policies are not appropriate to or adequate for changed management circumstances.

Implementation Strategies

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

Commentary: Conservation management planning for areas which include or are adjacent to Aspen Island may lead to changed circumstances and a need to review this plan.

Liaison

Policy 10 Relationship with the Department of Sustainability, Environment, Water, Population and Communities

The Authority will maintain regular contact with DOSEWPAC, and formally refer any action that potentially impacts on any heritage values or places as required by the EPBC Act, and any amendments to this Act.

Commentary: The heritage values or places include both the Carillon and Aspen Island, as well as the Parliament House Vista.

Policy 11 Relationship with other stakeholders

The Authority will seek to liaise with all relevant stakeholders, including community and professional groups, on developments affecting the place.

Implementation Strategies

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

Commentary: The stakeholders noted in Section 5.3 should be included in such a list.

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

Carillon

The policies in this section apply to the Carillon building only. Refer also to the policy section on new development below.

Policy 12 Conservation of the carillon instrument

The carillon instrument will be conserved as a working concert instrument within the building, and the Westminster Chimes will continue to sound.

Commentary: At the current time there is no anticipated need to replace any of the bells during the life of this plan. In any event, the primary significance of the Carillon is as a working instrument, and the significance of the surviving original bells is secondary. When it becomes necessary to replace bells, especially the Bourdon, consideration should be given to any significance attached to the bells, and the desirability and method of retaining them while maintaining the working instrument. This is an issue for future versions of the heritage management plan.

Implementation Strategies

- 12.1 The carillon instrument will be operated and maintained in accordance with the Operation and Maintenance Manual (Olympic Carillon Engineering 1987, reproduced at Appendix E).

Commentary: Some elements are worn and in need of refurbishment (eg. clappers).

- 12.2 The Operation and Maintenance Manual will be kept up to date as necessary.

Policy 13 Conservation of building fabric

Original fabric related to the Late Twentieth Century Brutalist style will be conserved. Key and other features of the Carillon which express the style include:

- strong shapes, boldly composed (a key feature);
- diagonal elements contrasting with horizontals and verticals, in the form of the roofs of the shafts;
- large areas of blank wall (a key feature);
- pre-cast concrete non-load bearing wall panels;
- pre-cast fins; and
- vertical slit windows, in the form of the slit openings to the bell chamber.

The innovative pre-cast permanent formwork panels will also be conserved.

Implementation Strategies

- 13.1 The Authority will consider replacing some of the current floodlighting lamps to achieve a uniform lamp colour. A uniform floodlight colour is regarded as more sympathetic to the building's austere architectural style.

Policy 14 Maintenance planning and works

The Carillon will be well maintained and all maintenance and repair work

should respect the significance of the place. Maintenance and repair will be based on a maintenance plan that is informed by:

- a sound knowledge of each part of the instrument, building, its materials and services and their heritage significance; and
- regular inspection/monitoring.

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

Implementation Strategies

- 14.1 The Authority will review existing maintenance planning to ensure consistency with the heritage management plan.
- 14.2 The Authority will ensure maintenance planning is periodically informed by a monitoring program (refer to Policy 16).
- 14.3 Maintenance planning will be reviewed by the Authority for opportunities to address the maintenance and repair issues listed at Appendix F.
- 14.4 The Authority should develop a life-cycle maintenance plan for the place, and this should complement the suite of maintenance planning.
- 14.5 The possible use of a vandal resistant coating on the base walls of the Carillon will not be undertaken without careful consideration of the visual and other impacts of such a coating. Independent expert materials conservation advice will be sought.

Commentary: The single instance of vandalism to date suggests such a coating is not justified. Given the likelihood that such a coating will also change the appearance of the treated area, this treatment is probably not desirable.

Policy 15 Upgrading and adaptation works

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

Commentary: Adaptation in this plan involves no, or minimal impact on significance, in accordance with *The Burra Charter*.

Implementation Strategies

- 15.1 The Authority will develop and implement a works program to address the fabric and other issues identified at Appendix F which will not be addressed otherwise as part of maintenance (see Strategy 14.3).
- 15.2 The Authority will consider options to address OH&S issues related to maintaining the carillon instrument, mindful of the need to protect the acoustic performance of the instrument.

Policy 16 Condition monitoring

A program of monitoring of the condition of fabric will be implemented. This program will be distinct from the maintenance program but will be linked to it for implementation. The information gained will identify areas experiencing deterioration, which will in turn inform maintenance planning.

Implementation Strategies

- 16.1 The Authority will develop and implement a monitoring program to identify changes in the condition of the place. Priority will be given to the carillon instrument, areas of high use, and any previously identified environmental/building problems.
- 16.2 Mechanisms will be put in place to ensure timely reporting by each maintenance contractor to a coordinating officer with overall responsibility for the maintenance of the Carillon.
- 16.3 Consideration should be given to a detailed assessment of the external cladding.

Landscape

The policies in this section only apply to the landscape on Aspen Island. Policies relating to the *surrounding* landscape and waterscape are provided in the following section on the setting. Refer also to the policy section on new development below.

Policy 17 Conservation of landscape fabric

The original landscape design, including its conceptual simplicity and Modern landscape design principles, will be conserved alongside its relationship to the Carillon and the broader landscape. Key and other features of Aspen Island which express the style include:

- bold curvilinear plan shapes and earth mounds, including the shrub bed shapes;
- a non-axial approach to the island;
- a variety of naturalistic landscape spaces on the island, including a beach and grassed mounds;
- a limited palette of materials including grass, sand, gravel, rock, concrete and a limited number of species of trees and shrubs (see Table 1);
- plant species selected for aesthetic attributes, especially colour, form, texture, seasonal variety and olfactory qualities;
- mass planting and shaping of shrubs to enclose spaces and provide wind protection;
- carefully selected viewing locations to provide a range of views and vistas from the island;
- a hierarchy of pathways to provide a range of experiences; and
- the accommodation of a waterbird habitat in the lee of the island.

Implementation Strategies

17.1 The Authority will address the issues identified at Appendix F.

17.2 The Authority will develop a tree replacement strategy consistent with this plan. This strategy will:

- retain the aesthetic values of the tree plantings that includes seasonal change, olfactory interest, different light and shade qualities, and contrasting form, colour and texture of leaf and bark;
- consider the identified heritage values, the original planting design and subsequent changes;
- consider the need to replace any commemorative or otherwise significant tree with a plant propagated from the existing tree, in the same or a very close location;
- otherwise generally replace important trees with the same species in the same or a very close location;
- where a weed species is to be removed and the same species not used in replanting, maintain the same style or characteristics of the species to conserve the original landscape effect; and
- consider the sequencing of replacement to manage/minimise the impact of any transition phase.

Commentary:

Some trees already removed may merit re-planting as part of this strategy.

A tree replacement strategy is also recommended for the larger Parliament House Vista area, and the strategy for Aspen Island should be integrated with or at least complimentary to the strategy for the Vista.

- 17.3 The trees which are dead or in poor health identified in the January 2009 condition assessment will be removed and replaced in accordance with the strategy above.

Commentary: This involves three trees.

- 17.4 The original extent of perimeter tree plantings will be restored by the removal of self-sown trees.

Commentary: This is an important task to restore the views to the Carillon, especially from the west, which have become obscured.

- 17.5 The general character of the beach will be reconstructed, including any necessary adaptation to address the steep slope of the land. The design of this work may be assisted by expert hydrological advice.

Commentary: Necessary adaptation may include changing the slope of the beach, removing the rocks, and possibly constructing a retaining wall below the water surface. This strategy echoes the requirements of the Lake Burley Griffin heritage management plan (GML 2009b, vol. 1, p. 37).

- 17.6 The Authority will replace or refurbish the irrigation system.

- 17.7 The Authority will address the patchy and damp areas of grass.

- 17.8 The Authority will give due consideration to the cultural heritage values of environmental weeds (eg. the *Alnus glutinosa*). Other issues to be considered should include:

- the degree of the environmental weed problem posed;
- management techniques to remove or reduce the problem without removing the plants;
- replacing plants with similar species which are not weeds; and
- replacing plants with species which are not weeds but provide similar qualities to the original species.

The Alders should be replaced by a sterile form. The sequencing of replacement will be determined as part of the tree replacement strategy (see Strategy 17.2).

- 17.9 The island will continue to have a limited number of park furniture consistent with the simplicity of the design. Furniture will be maintained. Any replacement park furniture or relocation of existing furniture will compliment the conceptual simplicity and Modern landscape design, and be as unobtrusive as possible.

17.10 Paths will be maintained for access to the island.

Policy 18 *Landscape maintenance planning and works*

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

Implementation Strategies

18.1 The Authority will prepare and implement a maintenance plan for the landscape. This will include all elements of the landscape including grassed areas, plants, periodic tree surgery as needed, hard landscaping, bridge, furniture, lighting, sand and gravel replacement, and paths.

18.2 The maintenance of existing lighting will be consistent with any lighting plan for the Parliament House Vista. If necessary, the lighting should be adjusted to accord with a lighting plan.

Commentary: The current bridge lighting may not be consistent with an overall designed approach to the lighting of features within the Vista, being relatively too bright.

Policy 19 *Landscape condition monitoring*

An ongoing program to monitor the condition of the landscape will be implemented. Monitoring will inform maintenance planning.

Implementation Strategies

19.1 The Authority will develop and implement a monitoring program for the landscape. Monitoring will particularly consider:

- the effect of environmental weeds;
- progress of ageing of trees and shrubs;
- erosion at the island edge; and
- the effect of fluctuating lake levels in terms of undercutting and staining of lake walls, and the effect on dependant vegetation.

Policy 20 *Continued use of bridge*

The bridge will continue to be used as the primary access path to the island.

Commentary: The bridge is the designed and traditional means of getting access to the island.

Policy 21 *Heavy vehicle access to the island*

The issue of heavy vehicle access to the island will be reviewed in the light of:

- the specific needs for such access to Aspen Island;
- options to address these needs;
- the impact on significance, if any; and
- needs and options arising in relation to other islands or lake operations.

Commentary: This matter may need to be considered in the light of policies related to new development.

Setting

The policies in this section apply to the area around the island including the lake, Kings Park and the broader landscape.

Policy 22 Protection and enhancement of the acoustic environment

The acoustic environment of the Carillon will be protected from new sources of noise which would impact on the enjoyment of hearing the instrument.

As opportunities arise, every effort will be made to improve the acoustic environment by removing noise sources.

Implementation Strategies

22.1 Consideration will be given to amending the *National Capital Plan* to recognise and protect the special acoustic environment of the Carillon.

22.2 Special care will be taken to protect the acoustic environment of the Carillon, especially in those areas where people are likely to enjoy the music performed on the instrument (eg. the southeast half of Kings Park and National Gallery Sculpture Garden).

Commentary: A working definition of the acoustic environment is a circle 450 metres radius centred on the base of the Carillon tower. Note the following strategy may lead to a revision to this definition.

Figure 34. Recommended Acoustic Environment for the Carillon

Source: Base image Google Earth



22.3 The Authority will commission a review/audit of the acoustic environment to consider the appropriate definition of the acoustic environment, and means to enhance the acoustic environment of the Carillon, including addressing known issues such as:

- buses parking close to the Carillon and leaving their motors running;
- power boats in the vicinity of the island; and
- traffic noise on adjacent bitumen roads, including Kings Avenue.

Commentary: This may result in new management arrangements to coordinate noise-generating activities to avoid Carillon performances (eg. power boat use on the lake).

22.4 The Authority will undertake an acoustic impact assessment of any new or changed activities or facilities within the acoustic environment of the Carillon.

Commentary: Depending on the location and volume of a noise source, sources outside the proposed working definition of the acoustic environment may still have a substantial impact on the enjoyment of Carillon performances (eg. activities at Commonwealth Place and Rond Terraces). Accordingly, such noise sources should be subject to assessment.

Policy 23 Protection of views to and from Aspen Island

The significant views to and from Aspen Island will be protected. There are significant views to the island from nearly all directions. Significant views from the island include those to the southwest, west and north.

In addition:

- the landmark qualities of the tall Carillon rising above the surrounding trees will be protected; and
- the contribution of the Carillon to the informal balance of the Parliament House Vista and the symmetry of the National Triangle will be protected.

Implementation Strategies

23.1 The trees on adjacent islands will be managed so as to protect the prominence of the Carillon.

23.2 Special consideration will be given to maintaining views to the island from the watergate (the point where the Land Axis meets the southwestern lakeshore, now Commonwealth Place).

Policy 24 Original landscape adjacent in Kings Park

That part of Kings Park immediately adjacent to the island which includes the continuation of the original landscape design for both the island and shore area, will be conserved, following appropriate study, using policies consistent with this plan.

Implementation Strategies

24.1 The proposed masterplan for the Canberra Central Parklands should involve conservation management planning for the original landscape area (see Figure 27), drawing upon and consistent with this management plan.

Use of the Place

Policy 25 Primary use of the Carillon

The primary use of the Carillon will be for the playing of the carillon instrument, including recitals, practice and teaching. The Carillon will be used for regular recitals.

Implementation Strategies

25.1 The Authority will foster and enhance the musical/artistic programs related to the carillon instrument, including the development and presentation of regular recitals.

25.2 The Authority will foster new generations of carillonists to ensure a suitable pool of players for the future.

Policy 26 Commemorative use of the Carillon

The Authority will encourage commemorative uses or activities which reinforce the historical associations and symbolic qualities deriving from the Carillon being a gift from Britain marking the foundation of Canberra and the common parliamentary heritage of both countries.

Implementation Strategies

26.1 The Authority will consider discussing options for commemorative uses or activities with the range of interested parties including the British Government, Australian Parliament and the ACT Government.

Policy 27 Other uses of the Carillon

Appropriate secondary uses of the Carillon include:

- uses which support the primary use (eg. facilities for carillonists and workshop facilities);
- uses related to the primary use (eg. tours); and
- function use in Chimes.

In all cases, such uses should not compromise the primary use of the Carillon.

Implementation Strategies

27.1 Guidelines will be developed governing the possible use of the Carillon for functions, if such functions are to be permitted, which deal with the nature, scale and timing of appropriate functions.

Policy 28 Primary uses of Aspen Island

The primary uses of Aspen Island are:

- as the venue for listening to the Carillon; and
- as a venue for passive recreation compatible with Carillon performances.

Policy 29 Other uses of Aspen Island

Appropriate secondary uses of Aspen Island include but are not limited to:

- weddings;
- film showings;
- functions; and
- picnics.

In all cases, such uses should not compromise the primary uses of the island.

Small scale, temporary structures may be erected as part of such uses.

The presence of dogs on the island is considered acceptable subject to the range of general health and safety controls related to dogs.

Implementation Strategies

- 29.1 Guidelines will be developed governing secondary uses of Aspen Island which deal with the nature, scale and timing of appropriate uses, including temporary structures.

Policy 30 New and continuing uses compatible with significance

Any continuing use or new use proposed for the Carillon or Aspen Island will be compatible with the significance of the place, and will be complimentary to the primary uses.

Policy 31 Control of leased areas/activities

Any lease/license arrangements for the Carillon or Aspen Island should protect the heritage significance of the place.

Implementation Strategies

- 31.1 Lease/license arrangements will:
- be compatible with the heritage significance of the place;
 - stress the heritage significance of the place;
 - provide clear guidelines about appropriate uses; and
 - provide for a process of notification to and approval by the Authority of any activities/functions undertaken on the island.

Policy 32 Access

Access and facilities should be provided for people with disabilities to the extent possible consistent with the significance of the place.

New Development

Policy 33 New buildings, shelters and additions

No new buildings or shelters will be constructed on the island, and no additions will be made to the exterior of the Carillon. Any substantial new structures or facilities will be located on the north shore of the lake, carefully sited and designed to have no impact on the significance of the Carillon and Aspen Island.

Minor service enclosures may be permitted but these will be few in number, small in size, and discretely located, preferably behind screen planting. Every effort will be made to locate such enclosures off the island or underground.

Commentary: This includes additional accommodation for Carillon related activities, new public toilets and chair storage. Such facilities should be located off the island as noted.

Policy 34 New landscaping and paths

No new landscaping will be undertaken apart from replacement plantings. No new pathways will be created apart from maintenance of existing paths.

Policy 35 New furniture

No new furniture will be introduced onto the island apart from replacement furniture.

Commentary: See Strategy 17.9 regarding replacement furniture.

Policy 36 New lighting

Limited new lighting may be permitted provided that:

- every effort is made to provide good quality lighting, consistent or designed in sympathy with the landscape character of the island;
- it is carefully sited, especially in the case of views;
- it responds to a substantial demonstrated need or requirement; and
- it is consistent with any lighting plan for the Parliament House Vista.

Policy 37 New artworks and memorials

A few, appropriately/small scaled artworks and memorials may be permitted subject to careful design and siting which respects the values of the Carillon and island. Such features should have no acoustic impact.

Commentary: New memorials are subject to the Authority's *Guidelines for Commemorative Works* (2002b).

Policy 38 New jetties

No jetties or pontoons will be constructed on the island.

Policy 39 Altering the shape of the island

The overall shape of the island will be conserved.

Minor changes to the shape of the island may be acceptable to address:

- a problem with the hydrological performance of the island; or
- other substantial and justifiable needs, mindful of the significance of the

place.

Implementation Strategies

- 39.1 Consideration will be given to the need for a hydrological study before changing the shape of the island.

Policy 40 Signage

Limited new directional, interpretive and information signage which is appropriate, consistent and good quality may be provided. All signage should be carefully sited to avoid impacts on significant views.

No signage should be attached to the exterior of the Carillon. The exceptions are very small or minor signs which fulfill a substantial need, and are as discretely located as possible.

Permanent banners or advertising on Aspen Island will not be installed.

Commentary: Given the small size of the island, only limited signage is appropriate. Banners or large signs hung on the building are inappropriate, as indicated in the policy.

Implementation Strategies

- 40.1 Proposed signage will be reviewed in the light of the interpretive strategy (Strategy 41.1).

Interpretation

Policy 41 Interpretation of the significance of the Carillon and Aspen Island

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

Implementation Strategies

- 41.1 The Authority will develop and implement a simple interpretive strategy considering the range of possible messages, audiences and communication techniques.

Commentary: Some interpretation is already provided such as on the bridge and kiosk structures, a brochure and through open days. Other options might include:

- a small display about the building, possibly located in Chimes (the former viewing level);
- additional interpretation panels for the building and landscape located on the approach path to the island, possibly supplementing that on the kiosk;
- additional printed materials available at the National Capital Exhibition and other outlets; and
- presentation of information on the Authority's website.

Unforeseen Discoveries

Policy 42 Unforeseen discoveries or disturbance of heritage components

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

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

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

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

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

Commentary:

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

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

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

Such actions may be referable matters under the EPBC Act.

Keeping Records

Policy 43 Records of intervention and maintenance

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

Implementation strategies

- 43.1 The Authority will retain records relating to decisions taken in accordance with Policy 8 - Decision making process for works or actions.
- 43.2 The Authority will retain copies of all maintenance plans prepared for the place, including superseded plans, and records about monitoring. (Refer to Policies 14, 16, 18 and 19.)
- 43.3 A summary of substantial interventions, changes and maintenance will be included in the Authority's heritage register entry for the place, including a reference to where further details may be found.

Further Research

Policy 44 Addressing the limitations of this heritage management plan

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

6.4 IMPLEMENTATION PLAN

Responsibility for Implementation

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

Commitment to Best Practice

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

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

Works Program

Refer to Strategy 3.1 and Table 7 in the preceding section.

Criteria for Prioritising Work

See Strategy 8.3.

Resolving conflicting Objectives

See Strategy 8.4.

Annual Review

Refer to Strategy 8.5.

Resources for Implementation

The maintenance budget for the Carillon and Aspen Island is not readily identifiable because it is part of a larger budget for the maintenance of a range of places. It is anticipated that similar maintenance funding will be available in forthcoming years. However, the maintenance budget is subject to normal budgetary processes which may include changes from year to year.

As noted in Section 5.4, the NCA has staff who undertake management of the maintenance contracts, interpretation planning, new works planning, functions management, and the NCA otherwise uses contractors to undertake actual maintenance. These staff and contractors will, to some extent, be involved in implementing aspects of the plan.

Implementation of the policies and strategies in this Heritage Management Plan is subject to the NCA's budgetary situation.

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APPENDIX A: COMMONWEALTH HERITAGE LIST PLACE RECORDS

Carillon, Wendouree Drive, Parkes, ACT, Australia

List:	Commonwealth Heritage List
Class:	Historic
Legal Status:	Listed place (22/06/2004)
Place ID:	105346
Place File No:	8/01/000/0397

Summary Statement of Significance:

The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle (Criterion E.1). The Carillon is also a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load bearing wall panels and strongly vertical windows and openings are all features of this style (Criterion D.2). The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra (Criterion E.1).

Official Values:

Criterion: D Characteristic values

The Carillon is a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load-bearing wall panels and strongly vertical windows and openings are all features of this style.

Attributes

Its Late Twentieth Century Brutalist style demonstrated by the features noted above.

Criterion: E Aesthetic characteristics

The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle.

The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra.

Attributes

The Carillon's visual prominence, scale, appearance and its location in relation to the Land Axis and Lake Burley Griffin.

HISTORY

The Carillon was a gift from the British Government to the Australian people to mark the 50th Jubilee of the founding of Canberra on 12 March 1963. The structure was the subject of a limited competition between three selected Australian architects and three selected British architects. Assessors of the competition were Lord Holford (town planner), Sir Donald Gibson and Sir John Overall (National Capital Development Commission) and the winners were the Western Australian firm of Cameron, Chisholm and Nicol. The Carillon was designed in 1967, built during 1969 and completed in 1970. The three columns of the design symbolise the British and Australian Governments and the City of Canberra. Queen Elizabeth II officially accepted the gift during an opening ceremony on 26 April 1970. The Carillon has some symbolic value in the link between Britain and Australia. It also has some historic value for its association with the commemoration of the 50th Jubilee of the founding of Canberra.

DESCRIPTION

The Carillon stands on Aspen Island in the central basin of Lake Burley Griffin. The Island is linked by a bridge to Kings Park and was formed by the flooding of the Molonglo River to create the Lake in 1964. The

Island's landscape of trees, shrubs, lawns and pathways provides a pleasing setting for the structure. The three columned triangular tower is 50m in height which allows recitals to be easily heard within a radius of about 300m. The Carillon has been designed in the late twentieth century Brutalist style of architecture, incorporating stark vertical elements and hard angles. The tower is a concrete structure clad with ferro cement panels and finished with white quartz and opal glass chips. There are three levels to the tower, the public viewing gallery, the bell chamber which is partly enclosed by vertical fins and the clavier chamber. One shaft contains a lift while another contains a staircase. The Carillon houses fifty-three bells, made of an alloy of copper and tin. The largest of the bells, which is also the largest bell in Australia, weighs six tonnes while the smallest is about 7 kg. Internal woodwork is English oak. The Carillon is located between the two bridges across Lake Burley Griffin. It provides a complementary vertical element to the Captain Cook Memorial Water Jet near the Commonwealth Avenue Bridge. The two features provide symmetry to the central basin of the Lake as they are equally located either side of the land axis. Both the Carillon and Water Jet were opened in 1970. The Canberra Carillon is a sister instrument to the War Memorial Carillon at the University of Sydney. The bells of both were cast by John Taylor and Company of Loughborough, England. The Carillon is considered to be a good example of the late twentieth century Brutalist style. Other examples in Canberra, of which none are individually listed on the Register of the National Estate are the National Gallery of Australia (1968-72), Cameron Offices (1972), High Court of Australia (1972) and the School of Music (1976).

While the heritage values of these examples are yet to be formally assessed it seems probable that several will prove to have significant architectural values.

History: Not Available

Condition and Integrity:

The Carillon is in good condition and is intact. (November 2002)

Location:

Aspen Island, Wendouree Drive, Parkes.

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

List:	Commonwealth Heritage List
Class:	Historic
Legal Status:	Listed place (22/06/2004)
Place ID:	105466
Place File No:	8/01/000/0075

Summary Statement of Significance:

Design Importance

The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place (Criterion F.1)

(Australian Historic Themes 7.4 Federating Australia, 8.10 , Pursuing excellence in the arts and sciences)

The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane (Criterion F.1).

The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade (Criterion F.1).

Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums (Criterion F.1).

The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial (Criteria F.1 and A3).

Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative

Gardens), important for expressing their history in plantings, sports facilities, modest features and layout pattern. Also important is the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use (Criteria F.1 and A3.)

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site (Criteria F.1 and A3).

Historic Importance

The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers (Criterion A.4, Australian Historic Themes: 7.2 Developing institutions of self-government and democracy).

The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. (Criterion A.4) (Australian Historic Themes: 4.1 Planning urban settlement, 7.2 Developing institutions of self-government and democracy, 7.3 Federating Australia).

The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians (Criterion A.4, Australian Historic Themes 8.8 Remembering the Fallen).

Social Importance

The area has strong and special associations with the broad Australian community because of its social values as a symbol of Australia and Federal Government. The values have developed over many years since Canberra's creation and the relocation of the Parliament in 1927 gave them a special focus. The special association is reflected in the use of the area as the location for national memorials, the number of tourists who have and continue to visit the area, the media portrayal of Canberra and federal politics and the continuing use of the area as the venue for occasional ceremonies and political protests by sections of the community. Memorial features include sculptures, plaques, commemorative trees, water features and gardens. The collection of sculptures, associated art and design which comprise the Anzac Parade Memorials, give expression to key aspects of the history of Australia's armed forces and Australia's war involvement, and possess high social value (Criterion G.1, Australian Historic Themes 8.8 Remembering the fallen, 8.9 Commemorating significant events and people).

The special association for the community is also the use of the area by people demonstrating against government decisions. The central national area, particularly Parkes Place in front of Old Parliament House, has been used for countless demonstrations (Criterion G.1).

The landscape spaces are important for social activities of visitors and Canberra residents and these include Canberra festivals, water events, national events and parades such as Anzac Day Parade and the Dawn Service, and other commemorative services (Criterion G.1).

Aesthetic Value

The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features (Criterion E1).

Associational Value

The central national area has a special association with its designer, Walter Burley Griffin. Griffin is an important figure in Australia's cultural history for his overall design of Canberra as the Nation's Capital. The special association between the central national area and Griffin results from the area being the centrepiece of the planning geometry for Canberra and perhaps the only part of his Canberra plan to survive relatively intact. The area has a strong association with Marion Mahoney Griffin who prepared the perspective drawings of the Vista. The Vista area has a strong association with numerous architects and planners, in particular John Smith Murdoch, Chief architect of the Commonwealth Government, and Thomas Charles Weston, Superintendent of Parks, Gardens and Afforestation in Canberra, and notable planners of the National Capital Development Commission such as Sir John Overall, Peter Harrison and Paul Reid (Criterion H.1).

Official Values:

Criterion: A Processes

The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers.

The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life.

The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians.

The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.

Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative Gardens) with their surviving layout, the Sculpture Garden of the National Gallery, the National Rose

Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park .

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.

Attributes

The concentration of buildings, parklands and gardens that support Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, King George V Memorial, Sculpture Garden of the National Gallery, the National Rose Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park and the Aboriginal Embassy site.

Criterion: E Aesthetic characteristics

The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features.

Attributes

The extensive vista along the land axis, the forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water features and tree plantings, art works, the terminal features plus the interplay of scale and texture in the designed landscape.

Criterion: F Technical achievement

The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place.

The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane.

The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building

balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade.

Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums.

Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.

Within the area are important parklands and gardens enhancing the significance of the landscape setting that include the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use.

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.

Attributes

The whole of the vista, including all elements and features contained within it, as well as the natural wooded hills beyond.

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 (*ARUACARIA BIDWILLI*) near Kings Avenue. The Marquis of Salisbury and Mr Arthur Henderson planted the Lombardy poplars in the courtyards of the Provisional Parliament House (Pryor and Banks 1991, Gray 1995).

In 1927 the Canberra National Memorials Committee named the area in front of Parliament House - Parkes Place, to commemorate Sir Henry Parkes. King Edward, King George and Queen Victoria Terraces, and Langton and Walpole Crescents were named for links to the first 50 years of Federation (Gray 1995).

The Gardens designed and constructed as part of the Old Parliament House Complex was conceived by the Federal Capital Advisory Committee in the early 1920s and constructed by the Federal Capital Commission from the mid 1920s in time for the opening of Parliament in May 1927. Formal enclosed gardens were the

style of the time and James Orwin of the Sydney office of the Director of Works for NSW prepared sketch plans that were finalised by Murdoch. Most of the trees for the Parliamentary gardens were planted by late 1925. Around the same time road patterns for the Parliamentary area following Griffin's concepts were prepared.

Formal rose gardens in front of the House were first proposed by Weston in 1924. The idea was finally realised when the National Rose Gardens were established in 1933 by the Canberra Horticultural Society in association with the Department of the Interior. The design was developed by A. Bruce based on the plan of petals of an open bloom with colours arranged from deep red in the central area progressing through yellow, white pink and coppery shades. Rose gardens were also commenced around the same time in the Senate and House of Representatives Gardens. By 1938, these gardens were established with formal garden beds and recreation courts, and surrounded by young cypresses which were later clipped into hedges (Patrick and Wallace).

Following the opening of the Provisional Parliament House by the Duke of York on 9 May 1927, the area in front of the House was used for official ceremonies for Anzac and Remembrance Days with a temporary cenotaph, until the opening of the Australian War Memorial in 1941. Initially this area had simple landscaping treatment of lawns. Rose gardens were added in the 1950s, and the car parking area in the forecourt added in the 1960s.

Weston and Murdoch were both given British Empire Awards in 1927 for their contribution to the nation.

In 1946 a major tree thinning of the Parliamentary Zone was initiated by Lindsay Pryor, Superintendent, Parks and Gardens. All the golden cypresses, white poplars, pin oaks and Lawson's cypress on King George Terrace were removed (Gray 1995).

In order to accommodate other government departments, a competition was held in 1924 for the design of the Administrative building, flanking the land axis in Parkes, which was to house about eight departments. The building was to be the first in the Parliamentary Triangle and its design was considered important because it would influence future buildings in the central National area. In 1924, G Sydney Jones won the competition. Work started in 1927 and the foundations were completed in 1928. However, work was stopped at this point because of the Depression. There were then many delays. The design of the proposed building was modified in 1946, construction started again in 1947 and the new design required the demolition of the original foundations. The building was substantially completed in 1956. The building is claimed to have been the largest Australian office building when completed. It was renamed as the John Gorton Building in 1999.

The major development at the northern end of the land axis was the construction of the Australian War Memorial. The site was agreed in 1923 and in 1928 Griffin expressed the view that the proposed site was suitable for the memorial. Construction began in 1928 but was not completed until 1941.

Although a memorial to King George V was proposed in 1936 it was not until 1941 that the architectural part was constructed but the bronze figure was not developed until after World War II. It was unveiled in 1953 but attracted criticism for blocking the vista to the Australian War Memorial. In 1968 King George Terrace was realigned and the memorial was moved to its current location west of the land axis, on a corner of the western part of the National Rose Garden.

In 1955 a Select Senate Committee of Inquiry urged tree planting and landscape works to be undertaken in Canberra under the direction of the National Capital Development Commission. The Commission sought guidance from landscape designers including Lord William Holford and Dame Sylvia Crowe. Holford recommended that a predominantly Australian character be retained around Lake Burley Griffin with autumn coloured foliage trees used in a dramatic way. Parliament House was to be built on the lakeside with a great forecourt. In 1968 the lakeshore location was rejected in favour of Camp Hill or Capital Hill. During the 1960s, the landscaping of the Parliamentary Triangle was modified to create more formality in Parkes Place. This included realigning roads, installing the four fountains in the pools in the land axis, paving and the relocation King George V statue.

The National Capital Development Commission (NCDC) Act of 1957 set in motion a significant phase in the development of Canberra with the support of Robert Menzies Liberal government. The report of British Town Planner Sir William Holford stressed the need for 'unified design' for Canberra. This view was supported by the Senate Select Committee which propagated Holford's concept of a 'park like landscape...in the heart of Canberra, in which monumental buildings functioned both as symbols of government and of Australian unity'. The visual design of this landscape, the views along the main axial lines and avenues as

well as the grouping of monumental buildings were considered to be the elements upon which the success of Canberra as a city of world standing depended. Holford's recommendations included siting the future houses of parliament on the lakeside and developing two monumental buildings on the municipal axis north of a new road connection, which became Parkes Way. The NCDC's acceptance of the Holford vision set the design context for the completion of Anzac Parade and the construction of the Portal Buildings under the direction of NCDC architects and planners. The Portal Buildings have heritage significance.

After a number of schemes for Canberra's lake, detailed planning of the Lake edges was begun in 1954. Lake Burley Griffin was created in 1964 by the damming of the Molonglo River by Scrivener Dam. It reached its predicted level of 556 metres in the same year. The northern shore of the lake between Commonwealth and Kings Avenues was landscaped from about this time to create Commonwealth and Kings Parks. In 1970, two vertical features were opened in the central basin of the lake. The Carillon, located on Aspen Island in the eastern part of the central basin, was a gift from the British Government to mark the fiftieth Jubilee of the founding of Canberra in 1963. In the western part of the central basin is the Captain Cook Memorial water jet commissioned by the National Capital Development Commission as part of the Cook Bicentenary year. In 1968 a small restaurant was built on a corner of the western part of the National Rose Garden.

NCDC architect and landscape architect Gareth Roberts and architect and landscape architect Richard Clough collaborated on the design of Anzac Parade and its architectural elements at this time. The two Portal Buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. With the establishment of the Australian War Memorial in the 1940s, the surrounding landscape was imbued with an associated symbolic character. This included the creation of Anzac Park and Anzac Parade. Anzac Park became the setting for a series of memorials commemorating Australian involvement and sacrifice in war. Anzac Parade was opened by Her Majesty Queen Elizabeth II on Anzac Day 1965, the fiftieth anniversary of the landing of the Anzacs at Gallipoli. It is the setting for a series of memorials commemorating Australian involvement and sacrifice in war and is the major national venue for the Anzac Day March and other ceremonies to commemorate those who served Australia in times of conflict. It has a deep symbolism for many Australians and its vista, linking the Memorial with Parliament House, adds aesthetic and emotional value to the place, which has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia.

Over time the spaces flanking the land axis to the south of the Lake have been filled with government buildings of varying character. These include the Treasury Building established 1967-70, the National Library in 1968, the High Court in 1980, National Gallery in 1982 and the National Science and Technology Centre in 1988. Associated with the Gallery is the extensive and significant Sculpture Garden established in 1982.

In 1972 an informal Aboriginal Embassy was established in front of Old Parliament House. The Embassy became the focus of a campaign for land and other rights for Aboriginal and Torres Strait Islander people. In 1992 the Embassy was re-established.

The most recent major change to the central National area was the construction of a new Parliament House on Capital Hill. In 1974, The site of Capital Hill for Parliament House, was chosen by a joint sitting of both Houses of Parliament. An Act of Parliament extended Parliamentary jurisdiction over work in the Parliamentary Triangle, henceforth known as the Parliamentary Zone. Completed in 1988, the building has resulted in a number of significant changes to the area. The relocation of the Parliament to the new building left the Old Parliament House without its original use. The construction of the building also resulted in the levelling of Camp Hill, Griffin's intended location for a Parliament House and its incorporation into the broader formal landscape of the new Federation Mall. Finally, the new Parliament House involved the construction of a large complex of buildings and extensive new landscape areas. The changes affected most of Capital Hill. The winning design, by Mitchell, Giurgola and Thorp Architects, considered the land axis of Canberra as the fundamental gesture of the City, a line around which all other design has evolved in circular and radial directions (Reid 2002).

During 2001-2002 new designed features were constructed across the Land Axis of the Vista landscape. These are Commonwealth Place and Reconciliation Place. In addition, a rotunda with exhibition, called Magna Carta Place is located to the west of the former Senate Garden.

Following the construction of Parliament House, emphasis was placed on the landscape of the Parliament Zone. The development of Federation Mall with its trees and central space was to balance Anzac Parade and to complete the visual Land Axis from Capital Hill to the War Memorial.

Use

By the turn of the century (2000-2001), the area was used for countless public events. These include memorial services such as the Anzac Day March and the Dawn Service, public protest demonstrations, celebration events, sporting activities, water races, art displays, fireworks and large-scale concerts. In addition it is used by people informally for weddings, picnics, and fairs. The area is a popular destination for tourists and schoolchildren.

DESCRIPTION

The central National area of Canberra is an extensive cultural landscape comprising buildings, roads, parks, tree plantings and a lake. The area is designated for Parliamentary and National Capital uses. The major features of the area include: Parliament House with its gardens and paved areas, State Circle Cutting (geological feature), Old Parliament House and curtilage, East Block, West Block and the Dugout, the John Gorton Building, the National Gallery of Australia, the High Court of Australia, the High Court - National Gallery precinct, National Science and Technology Centre, the National Library of Australia, Treasury Building, National Rose Gardens, The Sculpture Garden of the National Gallery, King George V Memorial, Aboriginal Embassy, the Portal Buildings, Australian War Memorial and memorials along Anzac Parade, Aspen Island, the Carillon, Kings Park, HMAS Canberra Memorial, Merchant Navy Memorial, Blundell's Cottage, Commonwealth Park, Kings Park, the Peace Park, Regatta Point Exhibition Building and Restaurant, Captain Cook Memorial Water Jet, the Lakeshore Promenade, and extensive mature plantings and avenues of trees such as those along Anzac Parade. The area also includes fountains, roads, car parks, landscaped areas, a restaurant, kiosk and the residence of the Catholic Archbishop. The spaces, particularly the Land Axis, are a major feature.

The central National area has a strong sense of symmetry based on the land axis. The Parliament House, Old Parliament House and Australian War Memorial are located on the axis. In addition, the landscape features of Federation Mall, Parkes Place (the landscape feature not the roads) and Anzac Parade are also located on the axis. Other major features in the area are generally balanced about the axis such as: East and West Blocks, the gardens of Old Parliament House, the Portal Buildings, the eastern and western parts of the National Rose Gardens, Administrative and Treasury Buildings, the National Gallery/High Court group and the National Library/National Science and Technology Centre group, as well as the Carillon and Captain Cook Memorial water jet. The road system also generally reflects the symmetrical planning of the area based on the land axis.

The Anzac Parade Memorials comprises two main components, Anzac Parade and Anzac Park. Either side of Anzac Parade is bounded by Anzac Park. Treed sloping grassy strips contain 10 symmetrically placed aprons prepared for national memorials. In 2002 there were 11 memorials on Anzac Parade, tributes to the men and women of the Australian military. These memorials are: (1) the Australian Hellenic Memorial, Limestone Avenue intersection, (2) the Australian Army Memorial, near Currong Street, (3) the Australian National Korean Memorial, near Currong Street, (4) the Australian Vietnam forces National Memorial, opposite Booroondara Street, (5) the Desert Mounted Corps Memorial, opposite Amaroo Street (commonly known as the Light Horse Memorial), (6) the New Zealand Memorial (7) the Rats of Tobruk Memorial, opposite (5), (8) Royal Australian Air Force Memorial, opposite Page Street, (9) the Australian Service Nurses Memorial, (10) the Royal Australian Navy Memorial, and (11) Kemal Ataturk Memorial, Fairbairn Avenue intersection.

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

History: Not Available

Condition and Integrity:

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

Location:

About 260 ha, comprising the whole of the area bounded by the northern alignment of State Circle, the western alignment of Kings Avenue, the southern alignment of Parkes Way and the eastern alignment of Commonwealth Avenue, excluding the Archbishops Residence and grounds being Block 1 Section 2 Parkes; the whole of Anzac Parade and Anzac Park and the whole of Section 39, Campbell.

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APPENDIX B: LISTS OF HISTORICAL FILES

The following are lists of historical files related to the Carillon and Aspen Island which were not available (unless otherwise noted) during the preparation of this plan.

National Archives Files (UK)

The following files are held at the National Archives at Kew, London.

DO126/30	1960-67, deals with competition and location
DO126/31	as above
DO126/32	as above
FCO24/700	1970, construction
FCO24/701	as above
FCO24/702	as above
WORK20/299	Directorate General of Works, 1959-70
WORK61/27	as above
WORK61/28	as above

Files held by the ACT Government

Record Number	Record Title	Date Created
82/1488	CANBERRA CARILLON LAND LINE	1/1/82
82/1539	CANBERRA CARILLON RECTIFICATION OF DEFECTS	1/1/82
85/1481	CARILLON PARKES WAY UPGRADING OF PUBLIC TOILETS	1/1/85
87/2169	CANBERRA CARILLON UPGRADING SECURITY MINOR NEW WORKS (MNW)	10/12/87
81/1095	STREETLIGHTING CANBERRA CARILLON	1/1/81
64/137#1	CANBERRA CARILLON	1/1/64
64/137#2	CANBERRA CARILLON	20/11/86
64/137#3	CANBERRA CARILLON	20/11/86
64/137#4	CANBERRA CARILLON	20/11/86
64/137#5	CANBERRA CARILLON	20/11/86
64/137#6	CANBERRA CARILLON	20/11/86
64/137#7	CANBERRA CARILLON	20/11/86
64/137#8	CANBERRA CARILLON	20/11/86
67/356#1	CANBERRA CARILLON ARCHITECTURAL COMPETITION	1/1/67
67/356#2	CANBERRA CARILLON ARCHITECTURAL COMPETITION	16/12/86
68/489#1	CARILLON SITE WORKS	1/1/68
68/489#2	CARILLON SITE WORKS	17/12/86
68/489#3	CARILLON SITE WORKS	17/12/86
68/932#1	CANBERRA CARILLON	1/1/68
68/932#2	CANBERRA CARILLON	17/12/86
68/932#3	CANBERRA CARILLON	17/12/86
68/932#4	CANBERRA CARILLON	18/12/86
62/483	CITY CARILLON	1/1/62
Files Inspected as part of the HMP research		
80/1223	CANBERRA CARILLON FLOODLIGHTING	1/1/80
71/944	CANBERRA CARILLON DISPUTE WITH DILLINGHAM CONSTRUCTION P/L	1/1/71
75/932	CANBERRA CARILLON	1/1/75
78/1204	CANBERRA CARILLON UPGRADING OF FOOTPATH FROM WENDOUREE	1/1/78

Record Number	Record Title	Date Created
	DRIVE	



APPENDIX C: FRAMEWORK FOR ASSESSING HERITAGE SIGNIFICANCE

C.1 DEFINITION OF CULTURAL SIGNIFICANCE

For the purposes of this plan, the following definitions of cultural significance are used.

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

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

Places may have a range of values for different individuals or groups. (Australia ICOMOS 2000: Article 1.2)

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

C.2 COMMONWEALTH HERITAGE CRITERIA

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

- (a) the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history;
- (b) the place has significant heritage value because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history;
- (c) the place has significant heritage value because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history;
- (d) the place has significant heritage value because of the place's importance in demonstrating the principal characteristics of:
 - (i) a class of Australia's natural or cultural places; or
 - (ii) a class of Australia's natural or cultural environments;
- (e) the place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- (f) the place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period;
- (g) the place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- (h) the place has significant heritage value because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history;
- (i) the place has significant heritage value because of the place's importance as part of indigenous tradition.

The *cultural* aspect of a criterion means the indigenous cultural aspect, the non-indigenous cultural aspect, or both. (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*: Section 10.03A)

APPENDIX D: KEY EXTRACTS FROM THE NATIONAL CAPITAL PLAN

The following extracts have been taken from the *National Capital Plan* (NCA 2002a).



1.2.2 Principle for Lake Burley Griffin and Foreshores

To conserve and develop Lake Burley Griffin and Foreshores as the major landscape feature which unifies the National Capital's central precincts and the surrounding inner hills; and to provide for National Capital uses and a diversity of recreational opportunities.

1.2.3 Policies for Lake Burley Griffin and Foreshores

- (a) Lake Burley Griffin and Foreshores should remain predominantly as open space parklands while providing for existing and additional National Capital and community uses in a manner consistent with the area's national symbolism and role as the city's key visual and landscape element.
- (b) Lake Burley Griffin and Foreshores are intended to provide a range of recreational, educational and symbolic experiences of the National Capital in both formal and informal parkland settings with particular landscape characters or themes. These should be maintained and further developed to create a diversity of landscape and use zones which are integrated into the landscape form of the city and reflect the urban design principles for the National Capital.
- (c) Jerrabomberra Wetlands will be protected as a wildlife refuge in a National Capital and urban context, with facilities designed to realise the area's potential as a significant conservation and education resource for Canberra residents, tourists and international visitors.
- (d) The water quality and hydraulic operation of the lake should be maintained in a manner designed to protect Lake Burley Griffin and Foreshores' visual and symbolic role and its water uses as set out in Appendix E.
- (e) The range of uses permitted in Lake Burley Griffin and Foreshores will be the following:
 - Aquatic Recreation Facility
 - Club (related to lake use only)
 - Community Facility
 - Landscape Buffer
 - National Capital Use
 - Outdoor Education Establishment
 - Park
 - Pathway Corridor
 - Public Utility
 - Regatta Point Exhibition
 - Reserve
 - Restaurant
 - Restricted Access Open Space
 - Road
 - Scientific Research Establishment
 - Tourist Facility (not including a service station)

The nature of uses permitted in Lake Burley Griffin and Foreshores is defined in Appendix A.

...



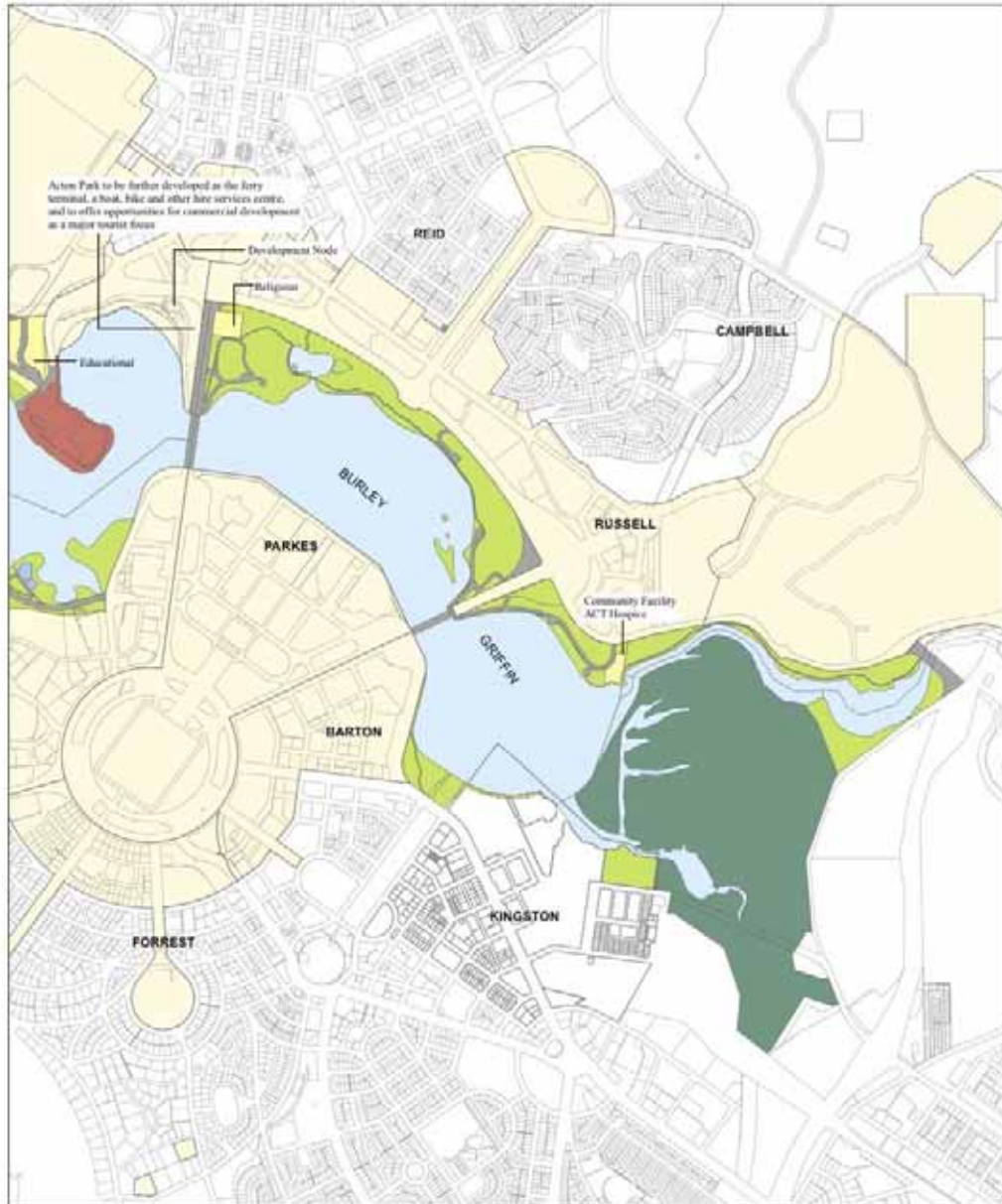


Figure 17
**The Central National Area
(Lake Burley Griffin and Foreshores)**

For details of proposed widening of
Morehead Drive refer to Appendix R

- | | |
|---|--|
| Adjoining Central National Map Areas | Development Node (see Note C on following page) |
| National Capital Use | Community Facility (see Note E on following page) |
| Diplomatic Mission | Nature Conservation (see Note D on following page) |
| Clubs | Restricted Access Open Space |
| Water Features (see Note B on following page) | Open Space (see Note A on following page) |
| Road | Uncommitted Land |
| Administrative and Utility Service | |

[The following are extracts of relevant notes relating to Figure 17.]

A Parkland Recreation

The following areas are to be generally available for public recreation and free public access:

- Commonwealth Park
- Kings Park
- Grevillea Park
- Bowen Park
- Lennox Gardens
- Weston Park
- Black Mountain Peninsula
- Yarralumla Beach

For significant recreational events public access restrictions may be imposed in respect of limited parts of the above areas for limited periods and entry fees may be charged for access to those parts set aside for the event, including for the annual Floriade event in Commonwealth Park. In deciding specific proposals the Authority will require continuity of access to the beaches and shores of Lake Burley Griffin and will consider the need for access to other public facilities such as cycle paths, toilets, picnic shelters and children's playgrounds.

Some Commercial concessions such as refreshments and other facilities for visitors will be allowed in these areas but only when they are compatible with the recreation use.

The policies are to provide parkland with particular landscape character or themes for particular areas so as to achieve a diversity of recreation settings, some of which will be less developed than others.

- Commonwealth Park will continue to be developed as an intensely used horticultural park (which will include a Bicentennial Floriade) for informal recreation and for major group and festive activities. Stage 88 Music Bowl has been developed in Commonwealth Gardens near Nerang Pool and Commonwealth Park will be linked to Kings Park by a pedestrian promenade along the Lake foreshore. The north western part of Commonwealth Park will be developed for detailed horticultural display, including a conservatory and walled and scented gardens. Another kiosk refreshment room / restaurant may also be built in Commonwealth Park.
- The development of Kings Park will be reviewed in the context of pressures on Commonwealth Park.
- Grevillea Park, Bowen Park and Lennox Gardens are to be major lakeside vantage points and special landscape parks with emphasis on seasonable landscape effects. In Grevillia Park and Lennox Gardens, sites may be provided for small scale developments which relate directly to the recreational use and enjoyment of the Lake.
- Weston Park, Yarralumla Beach, Black Mountain Peninsula and Acton Park will continue to be predominantly urban recreation parks with beachside swimming, special playgrounds, and barbecue areas. Beachside recreation areas are to be extended in suitable places.
- Development is to be limited to small scale items that help recreation and tourism. They may include commercial concessions for kiosks, refreshment rooms, restaurants, other entertainment, and hire facilities as appropriate to the area.
- This will not include the development of private licensed clubs or the extension of facilities other than those that already exist at the Canberra Yacht Club.
- New clubhouses or boatsheds for rowing or canoe clubs may be located on the western side of Black Mountain Peninsula if they cannot be accommodated in Yarralumla Bay. The buildings will be subject to design controls to ensure that they fit in with the landscape of the Lake (Refer to Appendix J for Design Controls).

B The Lake

The policy is to allow all users of the Lake access to all its waters and its foreshore (except as may have been agreed under provisions of the Lakes Ordinance) while minimising the problem of conflicting demands. It may therefore be necessary to:

- Limit the facilities and number of access points for some activities, and restrict launching areas to specific sections of the Lake where there will be no danger to swimmers
- Restrict parking so that it does not prevent the enjoyment of any area or downgrade the appearance of the lakeshore.

These steps will be considered in the light of any potential conflict of uses and with due consideration for questions of hydraulics and water quality.

In Yarramundi and Tarcoola reaches and in Westlake, the degree of diverse natural shoreline and good water quality are to be maintained. The shoreline macrophyte areas which are important fish and waterbird habitats in Yarramundi Inlet and Nursery Bay are to be protected.

Yarramundi Reach is to accommodate a rowing course as well as other boating. Westlake and West Basin are to remain the main areas for sailing, sailboarding and beachside swimming. Moorings for Yachts are to be provided in selected locations and consideration may be given to constructing a marina in Lotus Bay. The formal national capital character of the Lake as a key element of the Griffin Plan is to be fully expressed in the Central Basin, while East and West Basins are to respond to the architectural character of the central area.

Existing facilities for the floating gate in Yarramundi Inlet (used to operate Scrivener Dam) are to be retained.

Molonglo River is to provide a quiet backwater for boating, fishing and birdwatching. The tree-lined banks and marginal habitats for waterbirds, fish and aquatic mammals are to be protected. Upstream of Dairy Road Bridge, the Molonglo River may be used for power boats and water skiing.

The masses of submerged aquatic plants between Springbank Island and Acton Peninsula are to be controlled and the Lake may be deepened here if necessary. Macrophyte beds in East Basin may be retained as a means of controlling algae.

Ferry wharfs may be provided in various places. Fishing and viewing platforms may also be provided in selected locations.

...

10.2 Principle for Heritage

The Territory's natural and cultural heritage should be identified, preserved, protected and conserved in accordance with internationally accepted principles, and in order to enhance the character of Canberra and the Territory as the National Capital.

10.3 Policies for Heritage

- Planning and development should give due protection to any natural or cultural heritage place in the ACT included on the Register of the National Estate and/or heritage register of the ACT Government.
- Within Designated Areas the Authority will require Conservation Plans for listed heritage places. The Conservation Plans for cultural heritage sites will follow the principles of the Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance (Burra Charter).
- Planning policies and the applicable development conditions should conform with the requirements of any such Conservation Plan.

...

11.2 Principle for Environment

The environmental quality of the National Capital and the Territory should be maintained and improved.

11.3 Policies and Standards for Environment

- Action will be taken by the Authority in accordance with the *Environment Protection (Impact of Proposals) Act 1974* where the scale or nature of a development proposal under its jurisdiction is likely to have a significant impact on the environment of the ACT and the adjoining region.

- (b) Nationally recognised guidelines and standards will be the minimum basis for assessing environmental quality in relation to the Authority's policies and in the approval of projects by the Authority.
- (c) The ecological resources of the ACT shall be planned and managed in an integrated manner to maintain or enhance the overall quality and stability of the environment of the National Capital, having regard to such issues as soil conservation, nutrient recycling, water balance regulation, salinity control and protection of water quality.
- (d) As wide a range as possible of the naturally occurring plant and animal communities and species of the ACT should be protected in situations where their long-term survival can be expected and the propagation of rare or vulnerable species in suitable protected habitats will be encouraged.

APPENDIX E: CARILLON OPERATION AND MAINTENANCE MANUAL

The maintenance of the Carillon is undertaken in accordance with the Operation and Maintenance Manual (Olympic Carillon Engineering 1987), reproduced below. This manual is accurate except for the description of the turnbuckle adjusters for the main clavier which needs to be amended because they are now of a slightly different design.



Prepared for The Department of Territories and Local Government by
OLYMPIC CARILLON ENGINEERING, Seattle, WA USA March 1987

- 1) Description of Installation: The Canberra Carillon comprises the musical instrument of fifty-three cast bronze bells, hung stationary in a static frame of structural steel I-beam and channel section. The entire frame is housed in a free-standing steel and ferrocement panelled tower on Aspen Island, Parkes.

As a sensitive, refined musical instrument, the Carillon relies on the skill of its carillonists and the maintenance of delicate adjustments to the mechanical action to provide a wide range of repertoire for the listening public, in scheduled recitals and special events.

The Carillon is played from a manual clavier, or keyboard, consisting of a wooden floor frame held together with steel framing and machine bolts. The individual bells are rung by depressing the wooden keys (sometimes called batons) through a keyfall of approximately 2" at the chromed steel tube enclosure at the front of the clavier. There is a one-to-one correspondence between keys and bells, arranged from the lowest pitch (largest bell) at the left end of the clavier to the highest pitch (smallest bell) at the right end. Keys are arranged in a manner somewhat similar to the notes of a piano, jumping between the two keybank levels of the manual to achieve a completely chromatic half-step musical range of $4\frac{1}{2}$ octaves, minus the very first bass semitone. Throughout the installation, parts corresponding to connections between a particular bell clapper and its related key are marked with a code number; there may at times be some confusion in the numbering system, as the original suppliers of the instrument numbered the bells 1-53, whilst the recent renovation effort undertook to relabel, accounting for the missing semitone (#2 bell) and thus producing the sequence 1, 3-54.

In addition to the manual keys, there are 29 functional foot pedals which are used by the carillonist to play the bass line of the music. There are no separate bells for these pedals; rather, these are actually mechanically operated "pull-downs" for the related manual keys.

Playing the carillon depends in large measure on the successful control by the player of body weight, exertion of wrist and ankle motion and follow-through to the bottom of each key played, in such a sequence as the music may dictate. Coordination of limbs and balance on the bench play and equally important role in creating the desired effects.

Before each recital, the carillonist is responsible for fine adjustment of the turnbuckles located immediately behind the music rack. These turnbuckles lengthen or shorten the effective length of the mechanical connection between key and clapper, by means of a threaded ($\frac{1}{4}$ " B.S.F.) rod which fits into a hexagonal brass barrel/clevis joint atop the key. The pedal-manual coupler underneath the manual keybanks must be kept in perfect adjustment at all times, such that when the bell of a particular note is in perfect adjustment with the turnbuckle, its related pedal will ring the note at the bottom of the keyfall: for the lowest 29 notes, both manual and pedal keys must "bottom out" at exactly the same instant. Adjustment to the pedal-manual coupler is achieved by lengthening or shortening the connecting rod from the manual key, by resetting the length of its threaded section into the brass clevis block located on the pull-down crank and retightening the jam nut in place.

Further discussion of maintenance is handled under Section 5.

2) Major Renovations, October-December 1986.

Works carried out included the following:

Complete electronic acoustical analysis of the bells. Preparation of tuning graphs and marking of proper strike spots on the bells, according to nodal horizons and meridians located and assessment of tonal colouration during final voicing of the instrument.

Clappers cleaned of grease and dirt, as necessary.

Elevated parting mould lines ground off affected bullet-shaped clappers and large pear-shaped clappers, where this had previously had an effect on location of the strike spot being off-centre.

All anchor shackles on clappers and transmission cranks removed, stripped, treated with rust conversion chemical, and repainted.

Clapper tails for bells 12-54 had attachment holes rebored oversize, with Ertalon self-lubricating polymer sleeve bushings fabricated and installed to eliminate metal-to-metal contact with the anchor shackles.

Nylon shim washers were fabricated and installed for crown staple clevis joint channels (clapper suspension inside the bell) which were originally too wide for their respective clapper shafts, reducing the amount of sideways "play" through the motion of the clapper. For bells 28-54, this also entailed machining a wider channel in the crownstaples, so as to be able to install shim washers on both sides of the clapper shaft. In the largest four bells, the diameter of the shim washers was slightly less than the thickness of the crownstaple casting.

Open rust scale was knocked from the structural steel bell frame and the affected spots treated with Kill-Rust conversion chemical. Frame cleaned.

All plate joints and assembly bolts throughout the Carillon were treated with "fish oil" anti-corrosion penetrant to prevent any possible rust formation in the future. The entire bell frame was subsequently painted, with the single exception of the back side of the NE corner post (up against bird screening and inaccessible without removing same).

Entire transmission system of bars and cranks was dismantled, with ball bearings removed from their housings. All components were cleaned completely with kerosene, rinsed with mineral spirits, second-rinsed with highly-evaporative brake cleaning fluid. All bearings were then tested for smooth operation of the balls in raceways.

All ball bearings were relubricated with a totally synthetic silicone grease specifically designed for large load, low torque applications. The grease used was GE330M "Versilube", manufactured by General Electric Co.

All original felt disc bearing seals were removed and discarded.

1" and 3/4" transmission bars were replaced with identical bars fabricated in 316-grade stainless steel, pursuant to variance in the contract and upon the approval of the Maintenance Branch of the Dept. of Housing and Construction.

Cast-iron bearing housings and mild steel transmission bars (those larger than 1" Ø) were cleaned and repainted with zinc chromate-based coating.

The entire transmission system was reassembled in the transmission frame, with all bars level to horizontal.

Aluminium shaft collars were fitted to the transmission bars adjacent to bearing housings as external bearing seals.

2) (continued)

Attachment holes at the ends of down-arms and pull-cranks of the transmission were rebored oversize (10 mm), with Ertalon polymer sleeve bushings installed. Anchor shackles refitted throughout for proper tolerance and ease of motion.

All existing tracker guides were removed and cleaned, with ultra-high molecular weight polyethylene caps fabricated and installed over the aluminium bases. In addition, three (3) aluminium tracker guides were fabricated and installed on mild steel angle supports, these being welded to the transmission uprights. Action was then plumbed down to the clavier.

Wide "mudguard" spacer washers were installed between return spring coil centres and the independent spring hangers on all treble bells.

The entire transmission was rewired with 3.2 mm 7x19 configuration stainless steel cable, using copper crimp ferrules. For bells 1, 3-5, the original stainless wire bar stock from turnbuckle rod to down-arm was retained. The umbrella board and tubes were refitted accordingly.

For all treble bells, the original hard felt isolation gasket material between bell head and "c"-hangers was removed and discarded. New isolation gaskets of neoprene rubber were fabricated and installed. For bells 28-54, the internal gaskets between crownstaple and bell head were replaced with identically-sized units in 7-ply polyurethane/polyester fibre laminate.

In the main clavier, both manual and pedal keys were removed and the keytails remachined to accept vinyl tubing sleeves, fitted over the existing vertical steel backrail pins. This was done to eliminate noise problems previously encountered.

All manual and pedal keys were routed with channels at the point of side contact with rack tubes. The channels were refelted using Steinway hard understring felt, these felts being shaved down individually to eliminate sideways motion of the keys.

All original compression cushions in manual and pedal were replaced with similar understring felt, custom-cut and fitted.

Turnbuckle adjuster rods were completely refurbished, including repacking of the top rotation collars with Delrin shim discs inside and repainting (aluminium paint).

The single tracker guide above the clavier was remanufactured and repositioned to fit around the 1/2" turnbuckle rods, rather than ride on the transmission wires above the rotation collars.

All pin-type clevis joints in the clavier were remachined to receive Ertalon sleeve bearings. Reinstallation used stainless steel cotter pins throughout.

The entire main clavier was then reassembled and adjusted throughout.

Similar operations to the above were accomplished in the complete rebuilding of the existing practice clavier, pursuant to variance of contract and approval by Maintenance Branch, Dept. of Housing and Construction.

In addition, all tone bars in the practice clavier were rehung and revoiced using Ertalon striker heads and felt discs applied to the underside of the bars.

Both the main carillon and practice clavier were then completely revoiced and adjusted throughout, prior to approval.

3) Components and Materials:

Ertalon Polymer (machined sleeve bushings, shim washers, striker heads for practice clavier), procured in varying \varnothing rod stock and machined on-site to suit particular application.

Supplier: NEOPLEX Pty Limited, 17 Lyell St., Fyshwick, A.C.T. (062) 80 5805.

Delrin Polymer (repacking shims for turnbuckle rod rotation collars) 10 mm rod, machined to suit.

Supplier: NEOPLEX Pty Limited.

Silicone Grease (for lubrication of all bearings and moving joints) GE330M "Versilube" Lubricating Grease, procured through manufacturer, GENERAL ELECTRIC Co. (USA) Distribution worldwide, available in varying tube sizes or in bulk. Note: no other product must be used in conjunction with the silicone grease; esp. no petroleum-based lubricants.

Felts (compression cushions, side-of-key bushings): Steinway hard understring stock, procured in $\frac{1}{4}$ " thickness x 1" strips. (Backrail round punchings): 1" o.d./8 mm i.d. x $\frac{1}{4}$ " th. cushion felt. (Practice clavier tone-bar suspension): standard piano balance rail punchings, American Piano Supply Co. All felts were procured through:

R & J BRINDLEY Piano Servicing, Canberra (062) 36 3282 (h); (062) 80 4314 .

Paints:

WATTYL K.R. Gray Zinc Chromate Steel Primer	9 litres
WATTYL K.R. Gloss Enamel, Pewter	24 litres
WATTYL K.R. FISH OIL COMPOUND	4 litres
WATTYL K.R. Gloss Aluminium (Spray)	3x 250 ml cans
WATTYL KILL-RUST "RUSTEETER" Treatment	1x 2.5 litres

The above supplied by:

WATTYL (N.S.W.) 4 Steet St., Box 464 P.O. Blacktown, 2148 (02) 621 6255
Actual material procured through Fyshwick Branch, A.C.T.

DULUX "Durethane" Polyurethane, 2-part clear Gloss Enamel for coating of timber umbrella board. Supplied by DHC painters.

Replacement Transmission Bars: 316-grade stainless steel Material procured and machined to existing models by BAXTER ENGINEERING, Fyshwick, A.C.T.

Tracker Guides: Ultra-high Molecular Weight Polyethylene caps, material procured through NEOPLEX Pty Limited. Machining work by Baxter Engineering.

Aluminium Shaft Collars: for external bearing seals, procured through the manufacturer, RUHLAND MANUFACTURING CO., Inc. Watertown, MA USA 02172.

Neoprene Rubber: for isolation gaskets, 8mm thick sheet, gaskets cut from stock. DUNLOP RUBBER Products, Sydney, N.S.W.

Bushing Cloth: for damping discs on practice clavier tone-bars, 1" \varnothing Brindley Piano Servicing, Canberra.

3) Components and Materials (continued):

The following general supplies were procured through

J. BLACKWOOD & SON LTD., Canberra Avenue, Fyshwick, A.C.T. 2609
Tel. (062) 80 5111

- Vinyl tubing 8mm and 11mm (clear) od for keytail bearing sleeves
- 1/4" BSW Blk Hex Hd Bolts & Nuts x 2"
- 12 mm Blk Flat Washers
- 304 s/s cotter pins, 2.5mm x 38 mm
- Round washers 304 s/s med. 1/4
- Brt Hex Lk BSW 3/8 Nuts
- WD-40 300 gm. Aerosol spray treatment
- Silastic RTV 732 Clear caulking cartridge, 310 gm.
- 7x19 strand 304 s/s 3.2mm Wire Rope
- 3mm copper ferrules
- Brt Stl Mudguard Washers, 1/2 x 2-12G
- 304 s/s cotter pins, 1.6mm x 12.5mm
- PVC Duct Tape 500mm x 30m
- Selleys GELGRIP Contact Adhesive 800 gm.
- 200 ml BRASSO Metal Polish
- 10 ml LOCTITE 290 Wick-in locking fluid
- 304 s/s Med 5/16 Flat Round Washers
- 3.2mm x 25mm mild steel cotter pins
- BSW 1/4 Prd Stl Hex-head Nuts
- BSW 1/2 x 1 1/4 Blk. Hex-head Bolts & Nuts
- 25 SWG/8 Piano Wire, 500g x 303m (plumb line)
- 2BA x 3/16" 304 s/s Socket-head Set Screws

The following general supplies were arranged through the contractor,

OLYMPIC CARILLON ENGINEERING, P.O. Box 1203, Port Townsend, WA USA 98368
Tel. (206) 385-5495

- Polyurethane/polyester fibre laminate
- Small machine screws, as necessary
- Lathe, Milling Machine, and Magnetic-base 3/4" Drill for on-site fabrication work
- Hand tools as necessary

4) Specifications for Components and Materials, Renovation Tolerances:

Clavier(s): Ertalon clevis bushings machined from stock, 1/4" o.d. x 3/16" i.d., length of bushing cut to match width of brass hex base on turnbuckle barrels or pull-down clevis blocks, on installation.

For manual keytails, the vinyl tubing used as sleeve bushing around vertical pins is 8mm o.d. x 5mm i.d. (1.5mm thick wall), cut to length to fit snugly between upper and lower backrails on each keybank.

For pedal keytails, the vinyl tubing used was 11mm o.d. x 8mm i.d., extending from bottom of key shank up through hard felt spacer, cut to length and trimmed to accept s/s washer and cotter pin retainers.

Manual keytails were machined out with a milling machine, grooved 8.1mm wide with an effective arc angle of 30° (15° fore and aft of perpendicular.)

Pedal keytails were machined with a straight groove, 11.2mm wide.

For the main clavier, the top backrails for white and black key banks were also counterbored 8mm, with vinyl tubing installed as pin guides and to alleviate clicking of the pins against the wood. Length of bushing ± 12mm.

Turnbuckle rod rotation collars repacked with Delrin shims, such that the vertical "play" tolerance does not exceed 0.1mm in the joints.

Maximum tolerance in clevis joints is nominally +0.000/-0.001" .

Side-of-key bushings were cut from 1/4" th. understring felt, glued into the routed channels with contact adhesive, then shaved to fit spacer rack openings. The tolerance should allow for free motion of the key through the entire keyfall, also on the return, without noticeable sideways play.

Transmission: The system has been reinstalled and aligned to be as close to perfect level and plumb as possible, and must remain so. Bearings have been adjusted for complete freedom of rotation, even under the gentlest of applied force. It is crucial that tracker guides, bearing housings and transmission bars remain in their as-renovated positions. When service is carried out on the carillon, under no circumstances should these components be used as access foot-holds.

The aluminium shaft collars have been positioned alongside their respective bearing housings with as small a gap as possible, still allowing for complete freedom of rotation. As the bearing housings are castings, there is some degree of non-uniformity between the surface of the collar and housing. Extra silicone grease has been applied in the lubricant groove on the face of each collar, next to the housing, to insure a proper dirt seal. The gap between collar and housing should not exceed 1/32" at the widest point.

Return mechanisms have been adjusted for even gradient of touch from bass (counterweighted) to treble (back-sprung). Readjustment should only be undertaken in cases of minor slippage of set screws or nuts, then only with the assistance of a carillonneur at the clavier to gauge consistency of touch.

Clappers: The carillon depends on the size and location of the clapper strike spot for proper tonal colouration. In the smallest treble bells, the strike spot should be kept to not larger than 4-5mm. For the largest bells, the strike spot is not to exceed 20mm diameter. Strike points have been marked on the bells with permanent marking pen, and should always be on-axis with the motion of the clapper.

As the clappers wear through use, the strike spot enlarges. Regrinding to proper size is achieved by removing the rim between the spot and the surrounding curvature of the clapper ball. Never should the centre of the strike spot be ground upon.

4) General Materials Specifications:

See also listing under J. Blackwood & Son Ltd., Section 3.

Frame: Structural Steel, I-beam and channel section, in Imperial measure. Bolted construction, with exception of welded gussets and certain box-ends, using cad. plated bolts and hex nuts with wedge washers or flat washers as appropriate to specification.

Bells: Concert pitch range F#⁰, G#⁰-chromatic to-b⁴. Material: bell metal (ca. 78% copper, 22% tin) Manufactured by John Taylor & Co. The Bell Foundry, Freshold St., Loughborough (Leics.) England 1969 Approximate weights from 7500 kg (#1) to 9 kg (#54).

Clappers: Grey cast iron material, in graduated sizes to match general weight of respective bell and required tonal output. Clapper balls cast in-place around mild steel flat shanks.

Crownstaples: Either of machined steel block (treble bells) or welded plate construction, with transverse steel clevis pins. Clapper pivots for bells #28-54 utilize machined Ertalon bushings and shim washers. Other bells have shim washers only. For bells hung on only one bolt, said support bolt is welded head-on to the crownstaple.

Maximum sideways "play" allowable between crownstaple channels and clapper shafts across clevis pin, ca. 1/20" .

Transmission: Bar and crank type. 2", 1½" and 1¼" bars of bright limited mild steel solid stock. 1" and ¾" bars of 316-grade stainless steel.

Bars are fitted with malleable steel cast down-arms and pull-cranks, fitted with 10mm o.d. x ¼" i.d. Ertalon sleeve bearings. Lowest bells have welded steel cranks.

Anchor shackles are of malleable "C"-type, in mild steel (galvanized, rust-proofed and painted). Larger shackles are hand-forged from round bar stock.

Ball bearings are standard SKF units of double ball race configuration, set into milled housings of cast iron. Should replacement of any bearing become necessary, contact should be made directly with an SKF distributor to check product codes.

Bearing lubrication is GE330M "Versilube" silicone grease, by General Electric Co. Housings should be kept at least 85% full of lubricant and plate cover screws kept very tight.

Connections: Via 3.2mm 304 stainless steel wire rope, with copper ferrules. Breaking strength of crimped joints nominally on the order of, ± 1700 kg applied load.

Clavier: English Oak construction for endposts, manual and pedal keys, pedal facing boards, pedal and manual back rails. Manual spacer comb of 1" chrome-plated brass tubes set into three steel flats. Pedal spacer comb of 5/8" chrome-plated tubes set into two mild steel transverse angle irons. Back frame for pedal casement is welded structural angle. The coupler rods are mild steel with welded cranks, running on 45° male-female conical pin bearings, adjustable, with jam nuts.

Bushings and cushions are of Steinway understring felt, with manual back rails felted with cushion felt punchings. Small white felt discs under heads of keytail pins are standard piano balance rail punchings.

4) (continued)

Clavier: Square-section clevis blocks are bronze, with BSF $\frac{1}{4}$ " tapped holes for connecting rods and $\frac{1}{4}$ " transverse holes to accept Ertalon bearings.

Headed clevis pins are of mild steel, 3/16" o.d. nominal, with transverse hole to accept small cotter pin, 1.6mm x 12.5mm .

Turnbuckles: These are comprised of a $\frac{1}{4}$ " mild steel rod with BSF $\frac{1}{4}$ " thread on lower end, interference-fit sleeve and rotation collar on upper end. At the base, spring steel "wing clips" fit around a hexagonal brass barrel and clevis joint assembly. The barrel is attached to the manual key by means of a $\frac{1}{4}$ " mild steel screw on the lower end of the clevis blade, with flat washer, lock washer and hex nut. (Identical key mounts are used for the attachment of clevis blocks to the pedals.)

In order to tighten the fit of the $\frac{1}{4}$ " threaded joint in the turnbuckles teflon thread tape has been applied and will have to be renewed periodically.

Practice Clavier: This is a unit virtually identical to the main carillon clavier, with the exception that each key is connected to a tuned aluminium alloy bar, and a hammer escapement replaces the clapper mechanism of the real bells. Striker heads are of machined Ertalon polymer, set into cast steel hammers. Bushing cloth discs (1" \varnothing) are affixed to the tone bars to suppress the metallic quality of the attack and reduce the ringing time slightly. Resonator tubes above many of the tone bars are focussed to an integral multiple of the wavelength of the bar frequencies; as these are all matched and positioned upon voicing of the instrument, the tubes should never be jarred out of position, nor altered for any reason.

Adjustment of strike point on the practice clavier is achieved by lengthening or shortening the aluminium connector rods between the manual key and the escapement arm clevis joint. Clevis pin must be removed and clevis block rotated appropriately for this operation; minimum degree of change is 1/48" ($\frac{1}{4}$ " thread distance, through 180° rotation).

Adjustment of the pedal-manual coupler is achieved in identical fashion to that on the main clavier.

All tolerances on moving parts as main clavier.

5) MAINTENANCE PROCEDURES and EMERGENCY REPAIRS:

Adjustment of Turnbuckles (main clavier):

With left hand, grasp rotation collar above tracker guide. With right hand, grasp turnbuckle knob and turn a) clockwise to shorten the connection or b) counterclockwise to lengthen the connection. With the manual key depressed and held approx. 1-2mm above the bottom of the key stroke, "nudge" the key to the bottom using the side of little finger (closed fist). If in perfect adjustment, the bell should ring very softly and consistently when played in a quick succession of attacks (ca. 4 strikes per second). If the bell sounds "damped" at the bottom of the stroke, back off the adjustment. If the bell sounds, but not consistently, tighten the turnbuckle by one (1) clickstop (1/6 thread rotation) until consistency is achieved. When proper adjustment is realized, push key to the bottom of the stroke and hold it gently against the compression cushion. Then "knead" the key into the felt with firm but gentle wrist motion and see if the bell can be damped out. If so, back off the turnbuckle by a single clickstop. Repeat the procedure throughout the carillon, starting with bell #54 and proceeding to the left toward bell #1. When the entire range has been adjusted, start over at the top of the range and do a quick, light "once over" check, stroking each key gently through about the bottom half of the key stroke.

Adjustment of Pedal-Manual Coupler (main and practice claviers):

Manual keys and strike positions must already be in perfect adjustment!! Kneeling, depress the pedal key in question to the bottom of the stroke, using the open palm of hand. Hold pedal key against bottom felt cushion and "nudge" the key to ring the bell. Although there will be more resistance in the key (because of underkey return spring), the strike point of the pedal should have the same slightly elastic feel as the manual key. If the pedal does not bottom out at the same moment as the manual key, the connecting rod through the manual key down to the transfer crank must be adjusted appropriately.

To adjust the connecting rod, place one open-end spanner (fixed, not adjustable!) at the top of the bronze clevis block, with spanner shaft pointing straight out. Place a second open-end spanner on the jam nut atop the clevis block. Apply pressure on both spanners (contrary motion) to loosen the jam nut, but do not twist the clevis block from its normal position; there is a polymer bearing in the clevis joint which must not be marred, and applying any sideways pressure against the yoke of the bronze clevis will spread the blades and cause looseness and noise! Run the loosened jam nut up some distance on the connecting rod. Depress the pedal key with the palm, then turn the main part of the rod until proper adjustment is achieved. Hold the pedal key at the very bottom of the stroke with one foot, run the jam nut back down on top of the clevis block and retighten with (opposite) counterpressure on the two spanners. Entire pedal compass should be adjusted to the same strike point elasticity.

Removal of Pedal Springs: Should maintenance work on the clavier ever entail removal of pedal keys, the return springs beneath the keys must first be removed. Because of the particular design, several springs on either side of the key in question may also have to be removed. Whenever removing pedal springs, be sure to label these with their pedal number: they look identical, but each has been pre-adjusted for proper tension and angle, according to the clapper weight and pedal radiation and concavity.

With key in rest position, grasp round coil with left hand and hold it firmly against the underside of the pedal key, with slight pressure toward the back of the clavier. Using the right hand, press up with considerable force on the

lower spring wire and push angled end out of the transverse spring mount (black steel bar). Turn loose end and push gently toward on side, at the same time easing down on the coil and removing the upper spring wire from the two guide pins. Then grasp both wires and squeeze together, while pushing top wire end down and out of the vinyl bushing in the pedal key. Remove and label spring. Reinstallation by exactly reversing this procedure. Ensure that the spring is fully engaged into both mounting holes, on pedal and spring mount, and that the upper wire passes between the guide pins. Test the reinstalled spring to make sure that it will not jump out of the guide pins when the key is depressed. If it does, spring is not seated properly in mounting holes. Remove spring and repeat reinstallation procedure.

Adjustment of Practice Clavier Strike: This is accomplished by lengthening or shortening the connecting rods from the manual keys to the hammer escapements.

Bend out and remove stainless steel cotter pin in the clevis joint at the hammer escapement. Using two fixed spanners, loosen and back off the jam nut. remove steel clevis pin and Ertalon sleeve bearing. Pull clevis yoke (bronze) off its blade (steel). Rotate entire clevis block in appropriate direction by $\frac{1}{4}$ turn increments. Reassemble blade and yoke and insert sleeve bearing. Test strike position of the manual key, similarly to main clavier. Position sleeve bearing properly and re-insert the clevis pin, testing key again. Retighten jam nut (no sideways pressure on clevis block!) and put in cotter pin, flaring ends out and around the clevis pin.

Diagnosing Potential Bearing Problems: The simplest way to determine if friction is occurring in the transmission bearings is to hold wire rope down-wire in its upward (rest) position, the clapper the the bell, then work transmission bar back and forth through its entire field of motion. If necessary, the down-wire may be "wired up" in place with a length of twine or piano wire. Then remove both anchor shackles on down-arm and pull-crank for bell in question. If bearing still shows signs of friction at some point in motion, check to see that the aluminium shaft collars are not contacting the sides of the cast iron bearing housings. If so, loosen all the shaft collars on the particular bar and see if friction persists. If the friction disappears, carefully reposition and retighten the collars, one-by-one. Only if friction persists should bearing housings be opened and inspected, and then only under the supervision of a carillon architect. If relubrication of any bearing is called for, use only lubricant specified.

Another useful check: be sure that the outside surface of the transmission bar is not contacting the edge of hole(s) in bearing housings. If so, carefully loosen the mounting screws of the housing (just enough to allow the housing to be tapped back into position), check for freedom of motion. Use a spirit level to check horizontal and vertical alignments, then retighten the housing nut(s) again and retighten the shaft collars. Reinstall the anchor shackles and adjust strike position with turnbuckle at the clavier.

Lubrication: Straightforward disassembly, greasing, and reassembly. The only parts which should need yearly lubrication are: anchor shackles, crownstaple pivots, and conical pin bearings in pedal-manual couplers. Periodically, a small amount of silicone grease may be applied externally to the gap between shaft collars and bearing housings, as a dirt seal, and to the turnbuckle rods, where these pass through the tracker guide above the clavier.

Tightening of Set Nuts for Clevis Joints on Keys: It is easiest to use a socket set wrench, with or without extension as necessary. With ratchet in "tighten" position, place socket on retention nut underneath key or pedal. Put slight pressure on wrench. If no click is achieved, the joint is tight enough.. NEVER overtighten a retention nut to the point at which the wood can be heard to compress, or "scream".

Removal of Manual Keys: Should removal prove necessary, the following procedure must be followed. Remove the pedal-manual connecting rod (if for bells #1, 3-30). Back off turnbuckle adjustment and remove threaded rod from brass hex barrel. Unscrew chromed retaining nuts above the transverse strip(s) on the backrail(s). Remove strip(s) and set aside. Using firm twisting pressure, turn and lift up on vertical steel pin(s) and remove. Slide manual key backwards until playing end clears the spacer comb at the front of the clavier. Then slide key up (or down) and out. Be sure to keep track of all backrail felts and vinyl bearings. Reinstallation by reversing steps.

Removal of Pedal Keys: Remove connecting rod of pedal-manual coupler. Remove pedal spring, per procedure previously described. Using socket set, remove the nut under pedal key. Take out cotter pin and stainless steel washer on keytail pin. Do not rotate the keytail pin. Using firm pressure, push down on the end of the keytail, until this slides off it pin. Keep track of felts and vinyl bearing. At front of clavier, hold down-arm of coupler in "up" position and step down on the playing end of the pedal. Key should then be released, and may be removed from the front side. Reassembly by reversing procedure. Always insure that axis of clevis block is in-line with the pedal key when reassembled.

Teflon Tape Application (turnbuckles): Should the clavier turnbuckles become loose or noisy in the threaded joint, back off adjustment by ca 30mm. Cut a piece of teflon tape approx. 100mm long and wrap same in counterclockwise fashion around the threaded rod, beginning the wrap just above the brass hex barrel top. Overlap tape by about 30% of tape width. Snip off excess tape at top of wrap and press loose end down into thread firmly. Adjust turnbuckle back to normal strike position, feeding tape into joint carefully. Remove any excess tape left.

SCHEDULE of MAINTENANCE, CANBERRA CARILLON

Weekly:

- w1 - Thorough dusting of the following: tracker guide above clavier, tops of playing surfaces of manual and pedal keys (front side of clavier), back rails and underneath pedal casement.
- w2 - Inspect tightness of nuts beneath manual and pedal keys (clevis attachment screws). Retighten as necessary; do not overtighten so as to risk splitting or compressing key wood.
- w3 - Inspect red bushing cloth discs on practice clavier tone bars for signs of wear-through at strike point. Replace as necessary.
- w4 - Adjust all turnbuckles such that bells may be sounded very softly when key is "nudged" with the closed fist, from a distance of ca. 1-2mm above the bottom felt cushion in the manual. Check to see that pedals for bells 1, 3-30 produce simultaneous attack to their respective manual keys. If necessary, adjust pedal coupler rod(s).
- w5 - Check for development of clicks, rattles, undue friction or binding in the action. Diagnose source of problem and correct, as necessary, but do not engage in "major" surgery of any kind.

Monthly:

- m1 - Items w1 - w5 .
- m2 - Check even gradient in key pressure from bass to treble in the manual keys of the clavier, after adjusting the strike point with the turnbuckles. Always remember to hold the rotation collars in place firmly when turning the adjuster knobs!

If any keys are found to be either drastically lighter or heavier in touch than their immediate neighbours, reset the appropriate counterweights or return springs, with the assistance of a carillonneur.
- m3 - Check threaded turnbuckle barrel joint for signs of looseness/noise. If necessary, back off the adjustment (lengthen the connection) by approx. 30mm, wrap a length of Teflon thread tape around the rod and feed same into the joint while readjusting to proper strike.
- m4 - Check for dirt and grime on top of belfry tracker guides and/or around bearing housings. Clean off grime as necessary, using a lint-free, disposable cloth.
- m5 - Check tightness of Ertalon striker heads in their cast steel hammers in the practice clavier. Tighten as necessary (standard threaded joint - turn striker clockwise with a small pair of vice-grip pliers, but do not overtighten!)

Quarterly:

- q1 - Items w1 - w5 .
- q2 - Items m2 - m5 .
- q3 - Random inspection of the gaps between bearing housings and aluminium shaft collars, reposition and retighten if necessary.
- q4 - Random inspection of retaining nuts on headbolts for bells #28-54.
- q5 - Inspection of bells #28-54 to make sure strike axis is in line with pre-marked strike spot. Reposition as necessary, do not overtighten.

SCHEDULE of MAINTENANCE, CANBERRA CARILLON (continued)

- q6 - Check and adjust pedal-manual couplers of both main clavier and practice clavier.
- q7 - Adjust strike (connecting rods) of practice clavier, if necessary.
- q8 - Inspect clapper strike spots for signs of undue wear or rusting. Touch-up paint as necessary.
- q9 - Check for freedom of motion on all moving joints, bearing rods, anchor shackles, pin bearings, etc. Lubricate as necessary, using only silicone grease.
- q10 - Back off turnbuckle adjusters and remove threaded rod portion from hex barrel. Allow any residual twist in the wire rope to "spin out" or equalize, by releasing the turnbuckle rod. Then readjust the rod in its proper place, being sure to hold the rotation collar firmly throughout the readjustment process.

Yearly:

- y1 - Items w1 - w5.
- y2 - Items m2 - m5.
- y3 - Items q3 - q10.
- y4 - Complete maintenance check of voicing, tension on return mechanisms, corrosion resistance. Corrective action as necessary.
- y5 - Thorough cleaning and touch-up painting as necessary. Complete frame repainting every 5-7 years, or as required.

MAINTENANCE SCHEDULE, CANBERRA CARILLON.

CHECKLIST

Year 19

Week	1		(w1,2,3,4,5
	2		(w1,2,3,4,5
	3		(w1,2,3,4,5
	4	Month 1	(w1,2,3,4,5,m2,3,4,5
	5		(w1,2,3,4,5
	6		(w1,2,3,4,5
	7		(w1,2,3,4,5
	8	Month 2	(w1,2,3,4,5,m2,3,4,5
	9		(w1,2,3,4,5
	10		(w1,2,3,4,5
	11		(w1,2,3,4,5
	12		(w1,2,3,4,5
	13	Month 3 Qtr. 1	(w1,2,3,4,5,m2,3,4,5,q3,4,5,6,7,8,9,10
	14		(w1,2,3,4,5
	15		(w1,2,3,4,5
	16		(w1,2,3,4,5
	17	Month 4	(w1,2,3,4,5,m2,3,4,5
	18		(w1,2,3,4,5
	19		(w1,2,3,4,5
	20		(w1,2,3,4,5
	21	Month 5	(w1,2,3,4,5,m2,3,4,5
	22		(w1,2,3,4,5
	23		(w1,2,3,4,5
	24		(w1,2,3,4,5
	25	Month 6 Qtr. 2	(w1,2,3,4,5,m2,3,4,5,q3,4,5,6,7,8,9,10
	26		(w1,2,3,4,5
	27		(w1,2,3,4,5
	28		(w1,2,3,4,5
	29		(w1,2,3,4,5
	30	Month 7	(w1,2,3,4,5,m2,3,4,5
	31		(w1,2,3,4,5
	32		(w1,2,3,4,5
	33		(w1,2,3,4,5
	34	Month 8	(w1,2,3,4,5,m2,3,4,5
	35		(w1,2,3,4,5
	36		(w1,2,3,4,5
	37		(w1,2,3,4,5
	38	Month 9 Qtr. 3	(w1,2,3,4,5,m2,3,4,5,q3,4,5,6,7,8,9,10
	39		(w1,2,3,4,5
	40		(w1,2,3,4,5
	41		(w1,2,3,4,5
	42		(w1,2,3,4,5
	43	Month 10	(w1,2,3,4,5,m2,3,4,5
	44		(w1,2,3,4,5
	45		(w1,2,3,4,5
	46		(w1,2,3,4,5
	47	Month 11	(w1,2,3,4,5,m2,3,4,5
	48		(w1,2,3,4,5
	49		(w1,2,3,4,5
	50		(w1,2,3,4,5
	51		(w1,2,3,4,5
	52	Month 12 Yearly	(w1,2,3,4,5,m2,3,4,5,q3,4,5,6,7,8,9,10,y4,5

Cross out each item number as work is performed. (Ex: m2,3,4,5,q3)

APPENDIX F: PRIORITY WORKS

The following list of proposed priority works has arisen from inspections undertaken during the project. The list may change according to circumstances, including new discoveries made in the course of undertaking the works. Policies in Section 6.3 relate to the implementation of the works.

Feature	Issue (Policy/Strategy Reference)	Proposed Works	Priority/ Timetable
Aspen Island Landscape			
Soft Landscape	Grassed Mounds (Strategy 17.6) <ul style="list-style-type: none"> Patchy green sward Damp areas 	<ul style="list-style-type: none"> Refurbish grassed areas Repair irrigation leaks 	Low 6/2011 High 12/2010
	Trees generally <ul style="list-style-type: none"> Dead trees and others in poor health (Strategies 17.2 & 17.3) 	<ul style="list-style-type: none"> Remove and replace 	High 2011
	Shade Trees on Mounds <ul style="list-style-type: none"> Species on environmental weed list (Strategy 17.8) Some trees showing signs of age stress (Strategy 17.2) 	<ul style="list-style-type: none"> Investigate suitable replacement species Develop a tree replacement strategy 	Medium 12/2010 High 12/2010
	Perimeter Trees <ul style="list-style-type: none"> Species on environmental weed list (Strategy 17.8) Self-seeded trees block views (Strategy 17.4) Self-seeded trees/suckers (Strategy 17.1) 	<ul style="list-style-type: none"> Investigate suitable replacement species Remove self-seeded trees Remove self-seeded trees/suckers 	Medium 12/2010 High 6/2011 High 6/2010
	Shrub Beds <ul style="list-style-type: none"> Gaps in massed planting (Strategy 17.1) Some shrubs showing signs of age stress (Strategy 17.1) 	<ul style="list-style-type: none"> Inter-plant shrub beds Replant shrub beds 	Low 6/2011 Medium 6/2011
	Ground Cover Plants <ul style="list-style-type: none"> Species on environmental weed list (Strategy 17.8) 	<ul style="list-style-type: none"> Investigate suitable replacement species 	Low 12/2010
	Generally <ul style="list-style-type: none"> Weeds in shrub beds and other areas (eg. blackberry and thistles) (Strategy 17.1) 	<ul style="list-style-type: none"> Remove weeds 	High 6/2010
Hard Landscape	Secondary Gravel Paths <ul style="list-style-type: none"> Gravel erosion and humping, also leading to poor drainage (Strategy 17.1) 	<ul style="list-style-type: none"> Reinstate paths with adequate drainage and remove intrusive roots 	High 6/2011
	Metal edge strips <ul style="list-style-type: none"> Edges lifting, poorly repaired with metal, and fixing visible, or missing (Strategy 17.1) 	<ul style="list-style-type: none"> Reinstate metal edge strips 	High 6/2011

Feature	Issue (Policy/Strategy Reference)	Proposed Works	Priority/ Timetable
	Beach (Strategy 17.5) <ul style="list-style-type: none"> Loss of sand Erosion scouring 	<ul style="list-style-type: none"> Reinstate sand beach Manage run-off across beach 	High 6/2012 High 6/2012
	Rock Walling (Strategy 17.1) <ul style="list-style-type: none"> Erosion, undercutting, loss of mortar 	<ul style="list-style-type: none"> Stabilise and re-point mortar (Consistent with the lake HMP, GML 2009b, vol. 1, p. 37) 	High 6/2012
	<ul style="list-style-type: none"> Water level staining 	<ul style="list-style-type: none"> Clean obvious staining 	Low 12/2012
	Lighting <ul style="list-style-type: none"> Contemporary installation 	<ul style="list-style-type: none"> No action 	--
	Signage <ul style="list-style-type: none"> Contemporary installation 	<ul style="list-style-type: none"> No action 	--
	Seating and drinking fountain <ul style="list-style-type: none"> Contemporary installation 	<ul style="list-style-type: none"> No action 	--
	Picnic Tables and Benches <ul style="list-style-type: none"> Contemporary installation 	<ul style="list-style-type: none"> No action 	--
	Irrigation (Strategy 17.6) <ul style="list-style-type: none"> System old and not effective 	<ul style="list-style-type: none"> Repair or replace 	High 6/2011
	Stone Niche Walls (Strategy 17.1) <ul style="list-style-type: none"> Some stonework missing or loose 	<ul style="list-style-type: none"> Restore/reconstruct stonework 	Medium 6/2011
	Bridge <ul style="list-style-type: none"> Bollards not working properly 	<ul style="list-style-type: none"> Repair/replace 	Low 2012
Carillon			
Carillon instrument	<ul style="list-style-type: none"> The carillon mechanism has been changed over time The automatic playing unit and control console has been removed Some worn elements in need of refurbishment 	<ul style="list-style-type: none"> No action No action Refurbish worn elements 	-- -- High 2010
Exterior	<ul style="list-style-type: none"> Colour variation in the lighting of the faces of the shafts (Strategy 13.1) The exterior wall panels show evidence of patches/patching (Strategy 14.3) The exterior wall panels have some chips out of the panels, especially at corners, and possible delamination Balconies enclosed 	<ul style="list-style-type: none"> Consider replacing floodlighting lamps with lamps of a single colour If the opportunity arises, re-do patching to more closely match the original panels Repair No action 	Medium 12/2010 Low TBA Medium 12/2010 --
George Howe Room (Clavier)	<ul style="list-style-type: none"> Modern fitout The current clavier benches are not the original benches 	<ul style="list-style-type: none"> No action No action 	-- --

Feature	Issue (Policy/Strategy Reference)	Proposed Works	Priority/ Timetable
Chamber)			
Bell Chamber	<ul style="list-style-type: none"> Some surface mounted conduits and services (Strategy 14.3) Exposed airconditioning plant (Strategy 14.3) 	<ul style="list-style-type: none"> As the opportunity arises, conceal conduits and services Conceal plant 	Low TBA Low TBA
Chimes (former Viewing Level)	<ul style="list-style-type: none"> Modern fitout 	No action	--
Kitchen – Chimes Level	<ul style="list-style-type: none"> Modern fitout 	No action	--
Services			
Electrical cabling	The power supply cabling is old and this imposes some restrictions on use	Replace cabling	Medium TBA

APPENDIX G: BURRA CHARTER

The Burra Charter

The Australia ICOMOS Charter for Places of Cultural Significance

Preamble

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

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

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

Who is the Charter for?

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

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

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

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and

inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

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

Articles	Explanatory Notes
<p>Article 1. Definitions</p> <p>For the purposes of this Charter:</p> <p>1.1 <i>Place</i> means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.</p> <p>1.2 <i>Cultural significance</i> means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.</p> <p>Cultural significance is embodied in the <i>place</i> itself, its <i>fabric, setting, use, associations, meanings, records, related places and related objects</i>.</p> <p>Places may have a range of values for different individuals or groups.</p> <p>1.3 <i>Fabric</i> means all the physical material of the <i>place</i> including components, fixtures, contents, and objects.</p> <p>1.4 <i>Conservation</i> means all the processes of looking after a <i>place</i> so as to retain its <i>cultural significance</i>.</p> <p>1.5 <i>Maintenance</i> means the continuous protective care of the <i>fabric</i> and <i>setting</i> of a <i>place</i>, and is to be distinguished from repair. Repair involves <i>restoration</i> or <i>reconstruction</i>.</p> <p>1.6 <i>Preservation</i> means maintaining the <i>fabric</i> of a <i>place</i> in its existing state and retarding deterioration.</p> <p>1.7 <i>Restoration</i> means returning the existing <i>fabric</i> of a <i>place</i> to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.</p>	<p>The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.</p> <p>The term cultural significance is synonymous with heritage significance and cultural heritage value.</p> <p>Cultural significance may change as a result of the continuing history of the place.</p> <p>Understanding of cultural significance may change as a result of new information.</p> <p>Fabric includes building interiors and sub-surface remains, as well as excavated material.</p> <p>Fabric may define spaces and these may be important elements of the significance of the place.</p> <p>The distinctions referred to, for example in relation to roof gutters, are:</p> <ul style="list-style-type: none">• maintenance — regular inspection and cleaning of gutters;• repair involving restoration — returning of dislodged gutters;• repair involving reconstruction — replacing decayed gutters. <p>It is recognised that all places and their components change over time at varying rates.</p>

Articles

Explanatory Notes

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

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

1.9 *Adaptation* means modifying a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at the place.

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

1.12 *Setting* means the area around a *place*, which may include the visual catchment.

1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

1.15 *Associations* mean the special connections that exist between people and a *place*.

Associations may include social or spiritual values and cultural responsibilities for a place.

1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

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

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

Conservation Principles

Article 2. Conservation and management

2.1 *Places of cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places of cultural significance*.

2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and

Articles

Explanatory Notes

care of the *place*.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

7.2 A *place* should have a *compatible use*.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

Article 8. Setting

Conservation requires the retention of an appropriate visual *setting* and other relationships that contribute to the *cultural significance* of the *place*.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment

not appropriate.

or experience of the place.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place of cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, interpretation and management of a *place* should provide for the participation of people for whom the place has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance, preservation, restoration, reconstruction, adaptation* and *interpretation*;

There may be circumstances where no action is required to achieve conservation.

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and will commonly include a combination of more than one of these.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric, uses, associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

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Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such.

New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

These may require changes to significant *fabric* but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

For many places associations will be linked to use.

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on

The results of studies should be up to date, regularly reviewed and revised as necessary.

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appropriate knowledge, skills and disciplines.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing *fabric*, *use*, *associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a

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place should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

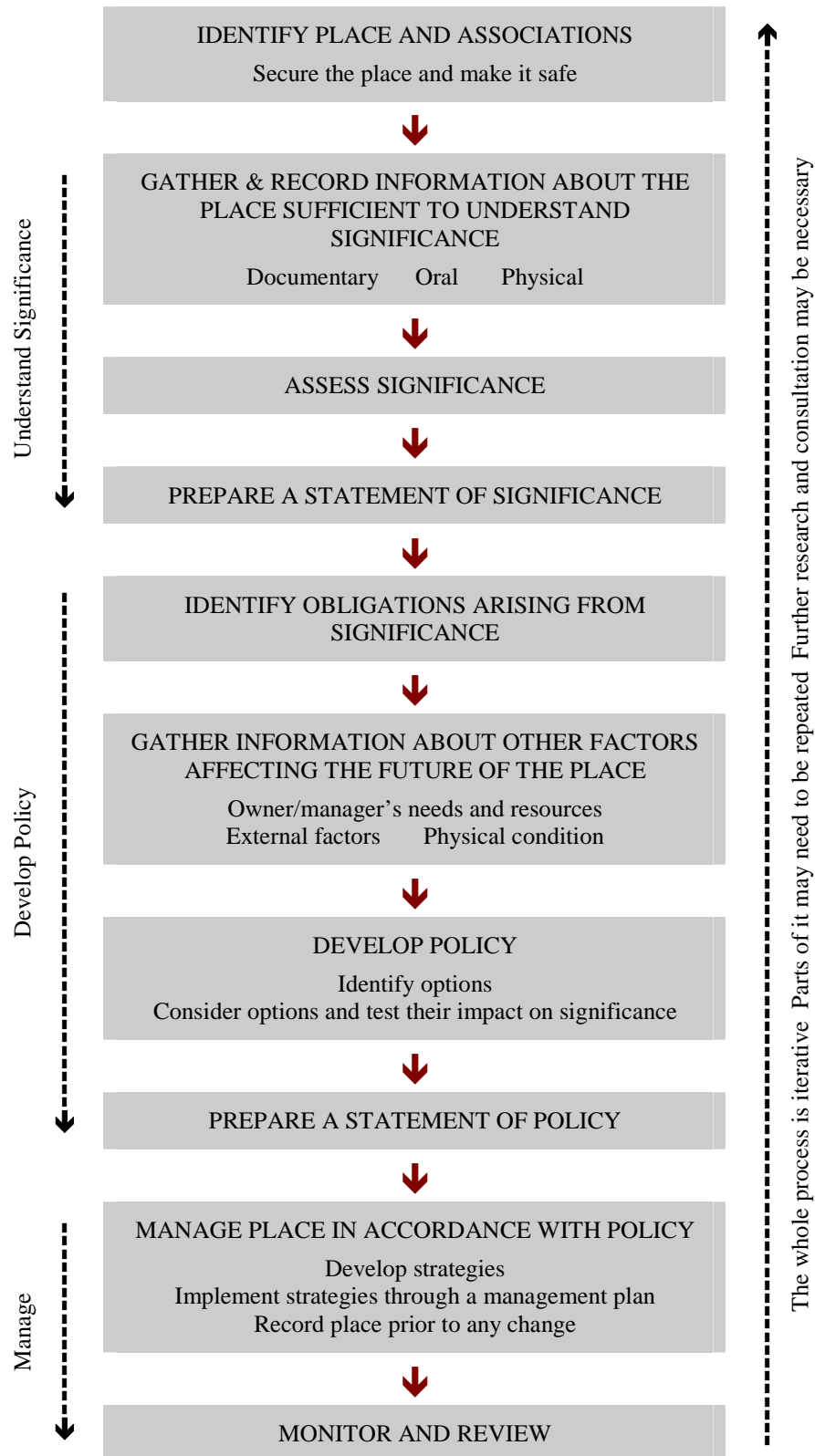
Adequate resources should be provided for *conservation*.

The best conservation often involves the least work and can be inexpensive.

Words in italics are defined in Article 1.

The Burra Charter Process

Sequence of investigations, decisions and actions



APPENDIX H: COMPLIANCE WITH COMMONWEALTH HERITAGE MANAGEMENT PRINCIPLES AND REQUIREMENTS FOR MANAGEMENT PLANS UNDER THE EPBC REGULATIONS

The regulations under the *EPBC Act 1999* provide a list of Commonwealth Heritage Management Principles as well as requirements for (conservation) management plans for Commonwealth Heritage places (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*: Schedules 7A and 7B). The following tables provide a summary of compliance with these requirements.

Table 8. Commonwealth Heritage Management Principles

No.	Requirement (Schedule 7B)	Compliance Comment
1.	The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.	Complies: Section 6.1. The HMP effectively adopts this as the objective for the development of the conservation policy and implementation strategies.
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.	Complies: Chapter 6 - Policies 2, 6, 7, 8 and 11.
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.	Complies: Chapter 6 – Policies 1 and 6.
4.	The management of Commonwealth Heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.	Complies: Chapter 6 – Policies 25-32 and 41.
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;	Complies: Chapter 6 – Policies 6 and 11.
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.	Not an issue.
7.	The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.	Complies: Chapter 6 – Policies 8, 9, 16 and 19.

Table 9. Management Plan Requirements

No.	Requirement (Schedule 7A)	Compliance Comments
(a)	establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place; and	Generally complies through the provision of policies addressing an overall objective in Chapter 6. There is no identification objective or policy as such, as this matter is substantially addressed in Chapters 2-4.
(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; and	Complies: Chapter 6
(c)	provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses; and	Complies: Chapters 2 and 5
(d)	provide a description of the Commonwealth Heritage values and any other heritage values of the place; and	Complies: Chapter 4
(e)	describe the condition of the Commonwealth Heritage values of the place; and	Complies: Sections 2.2 and 5.5
(f)	describe the method used to assess the Commonwealth Heritage values of the place; and	Complies: Section 1.3, Chapter 3 and Appendix C
(g)	describe the current management requirements and goals, including proposals for change and any potential pressures on the Commonwealth Heritage values of the place; and	Complies: Section 5.4
(h)	have policies to manage the Commonwealth Heritage values of a place, and include in those policies, guidance in relation to the following:	See below
(i)	the management and conservation processes to be used;	Complies: Chapter 6
(ii)	the access and security arrangements, including access to the area for indigenous people to maintain cultural traditions;	Complies with regard to general access: Chapter 6, especially Policies 28 and 32. No security or Indigenous access issues though Strategy 14.5 addresses vandalism.
(iii)	the stakeholder and community consultation and liaison arrangements;	Complies: Chapter 6 – Policies 6 and 11
(iv)	the policies and protocols to ensure that indigenous people participate in the management process;	Not an issue.
(v)	the protocols for the management of sensitive information;	Not an issue.
(vi)	the planning and management of works, development, adaptive reuse and property divestment proposals;	Complies: Chapter 6 – especially Policies 8, 14, 18 and 33-40
(vii)	how unforeseen discoveries or disturbance of heritage are to be managed;	Complies: Chapter 6 – including Policy 42
(viii)	how, and under what circumstances, heritage advice is to be obtained;	Complies: Chapter 6 – Policy 7
(ix)	how the condition of Commonwealth Heritage values is to be monitored and reported;	Complies: Chapter 6 – Policies 16 and 19
(x)	how records of intervention and maintenance of a heritage places register are kept;	Complies: Chapter 6 – Policies 9 and 43
(xi)	the research, training and resources needed to improve management;	Complies: Chapter 6 – including Policy 44. Training is an issue dealt with by the NCA's heritage strategy.
(xii)	how heritage values are to be interpreted and promoted; and	Complies: Chapter 6 – Policy 41
(i)	include an implementation plan; and	Complies: Table 7, Strategy 3.1 and Section 6.4

Table 9. Management Plan Requirements		
No.	Requirement (Schedule 7A)	Compliance Comments
(j)	show how the implementation of policies will be monitored; and	Complies: Chapter 6 – Policies 8, 16 and 19
(k)	show how the management plan will be reviewed.	Complies: Chapter 6 – Policy 9