

A photograph of the Anzac Parade in Canberra, Australia. In the background, a large equestrian statue of a soldier on horseback stands on a raised platform. A crowd of people, including some in military-style uniforms, is gathered in the foreground, looking towards the statue. To the right, a large digital screen displays a close-up image of a soldier's helmet. The scene is set against a backdrop of tall trees under a clear blue sky.

# ANZAC PARADE – CANBERRA HERITAGE MANAGEMENT PLAN DRAFT 3

Prepared for the  
National Capital Authority

By  
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## EXECUTIVE SUMMARY

This heritage management plan for Anzac Parade, Canberra, provides a sound basis for the good management and conservation of this place and its heritage significance. The plan:

- describes the Parade;
- 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 Anzac Parade; and
- provides a conservation policy and implementation strategies to guide management and conservation.

Anzac Parade is entered on the National Heritage List and the Commonwealth Heritage List under the *Environment Protection and Biodiversity Conservation Act 1999*, as a key part of larger heritage places. These listings protect the heritage values of the place, and impose a number of obligations including the need to prepare a management plan.

Anzac Parade (the National Heritage section between Constitution Avenue and the Australian War Memorial) is of outstanding heritage value because of its importance in Australia's history, as a rare form of commemoration of the relationship between Australia and New Zealand, for its aesthetic qualities, its creative achievement, social values and special associations. Many of these values are shared with or related to the adjacent Australian War Memorial, and the Parade and Memorial are a single National Heritage place. Anzac Parade also makes a substantial contribution to the Commonwealth Heritage values of the Parliament House Vista area, and is part of the Land Axis which is one of the two principal axes for the original design of the national capital.

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

- liaison;
- landscape;
- built elements;
- setting for the area;
- use of the area;
- new development; and
- interpretation.

Key policies and strategies are provided related to:

- the statement of **significance** set out in Chapter 7 being a principal basis for management, future planning and work affecting Anzac Parade (Policy 1);
- conservation and management of the place being carried out in accordance with the principles of the *Burra Charter* (Policy 2);
- **planning documents** developed for Anzac Parade or parts of the place referring to this management plan as a primary guide for the conservation of the heritage values of the Parade, with the direction given in those documents and in this plan being mutually compatible (Policy 5);

- the NCA seeking to achieve **integrated management** between the Parade and the Australian War Memorial, to ensure a more consistent approach to management and commemoration, and engagement with and support for the armed services community (Policy 6);
- consideration of establishing an ongoing **consultation mechanism** with the Australian War Memorial to help achieve integrated management of the overall National Heritage place (Strategy 6.1);
- the NCA continuing to **liaise with associated groups and communities**, and other relevant stakeholders, including community and professional groups, on developments affecting the place (Policy 11);
- the NCA respecting and fostering the retention of **significant associations** between the armed services community and Anzac Parade, and with its individual memorials, including the sense of custodianship felt by this community (Policy 12);
- conserving the **overall landscape character** of Anzac Parade including general qualities and specific features (Policy 13), and possibly developing a **masterplan** to address a range of issues (Strategy 13.4);
- addressing the lack of a suitable **landscape screen behind a number of memorials** on the east of the Parade (Strategies 13.2, 16.5 and 32.4);
- the landscape of the Parade being **well maintained** to reflect the significance of the place (Policy 14);
- developing and implementing one or more **landscape maintenance plans** (Strategy 14.2);
- **conserving the treescape** of the Parade and replacing trees as necessary (Policy 16);
- conserving the **Hebe plantings** (Policy 17), and developing and implementing a replacement strategy and maintenance manual (Strategy 17.1);
- in general, removing the **remnant native grasses** within the plantation areas and not replacing them (the plantations being mulched), except where grasses are part of the designed landscape for specific memorials (Policy 18);
- **conserving existing memorials**, subject to any management planning which may be specifically developed for memorials (Policy 21);
- conserving the **red crushed brick gravel paved median** (Policy 23);
- exploring options to change the **kerbing** or other ways to overcome the access barrier for commemorative activities presented by the kerbing (Strategy 24.1);
- protecting the **setting of Anzac Parade**, including the forested character of Mount Ainslie (Policy 32);
- management of the remnant sections of **plantations in front of the former Anzac Park East Building site and remaining Anzac Park West Building (the Portal Buildings)**, consistent with the management of the other plantations in Anzac Parade (Strategy 32.3);
- ensuring **preservation of the symmetrical portal effect** of the former Anzac Park East and current Anzac Park West buildings (Strategy 32.5);
- **protection of views and vistas** to and from the Parade (Policy 33);
- the **primary and secondary uses** of Anzac Parade (Policy 34);
- **support for commemorative activities** (Strategy 34.1 and 34.2);
- the possible provision of **new public amenities** within the Anzac Parade area (Policy 39);
- planning for possible **future additional memorials** beyond the current capacity of Anzac Parade (Policy 40); and
- **interpreting the significance of Anzac Parade** to the range of visitors who use the Parade, and to NCA staff (Policy 48).

A review of the conservation policy in the heritage management plan for the Australian War Memorial (Godden Mackay Logan 2011) found that it complemented the policy for Anzac Parade provided in this plan. There are no apparent inconsistencies or gaps in policy coverage between the two plans.



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# 1. INTRODUCTION

## 1.1 BACKGROUND AND PROJECT OBJECTIVES

Anzac Parade (the Parade) is an extensive area in central Canberra which has been entered in the National Heritage List and the Commonwealth Heritage List, as part of larger heritage places. In particular, it is a major part of the *Australian War Memorial and the Memorial Parade* which is on the National Heritage List.

In accordance with section 324S of the *Environment Protection and Biodiversity Conservation Act 1999*, a management plan for the place must be prepared. The National Capital Authority manages Anzac Parade on behalf of the Commonwealth, and this heritage management plan has been prepared to assist the Minister for the Environment regarding this legislative obligation. This plan is an update of a 2013 version, and takes into account a review of the earlier plan undertaken in accordance with section 324W of the EPBC Act.

However, this management plan is more than just a legislative obligation. It is intended to help guide the conservation management of the area as a living and working document, especially with regard to changes that are or may be proposed, or which will inevitably arise.

The other part of the National Heritage place is the Australian War Memorial, and a heritage management plan has been prepared for that part (Godden Mackay Logan 2011). The management plan for the Parade has been prepared to compliment the plan for the Memorial, and it strives to achieve comprehensive conservation management for the whole National Heritage place.

Anzac Parade is also a key part of the Parliament House Vista which is on the Commonwealth Heritage List. A heritage management plan for the Vista has been prepared (Marshall and others 2010b), and it has been drawn-upon as appropriate in the development of this plan for Anzac Parade.

This heritage management plan focuses on the National Heritage values of Anzac Parade, and it does not consider other values, such as Commonwealth Heritage values. To the extent other values exist, these are considered by the Parliament House Vista heritage management plan.

While most of Anzac Parade is the subject of this study, not all of it is included, as explained in Chapter 2.

A copy of the National Heritage List place record for the Australian War Memorial and the Memorial Parade is reproduced at Appendix A.

A copy of the project brief is provided at Appendix B.

This heritage management plan is the same as a conservation management plan – the term more widely used in the heritage industry.

## Key general definitions

**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 2013, Article 1.4). These processes include maintenance, preservation, restoration, reconstruction and adaptation. This definition derives from the *Burra Charter*.

In accordance with the EPBC Act 1999, the broad nature of cultural significance also has to be appreciated. It includes not only the physical elements of a place (for example 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 National Heritage criteria at 10.01A of the *EPBC Regulations 2003 (No. 1)* and the requirements for management plans at 10.01C 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 2013, Articles 1.9, 3.2, 15, 21, 22 and 27.)

**Land Axis Corridor (Anzac Parade section)** The east and west boundaries of the Land Axis corridor related to Anzac Parade is defined by the boundaries of Anzac Park, being the planted linear parks lining either side of Anzac Parade but not including the roads Anzac Park East and West.

## 1.2 CONDUCT OF PROJECT

### Overview

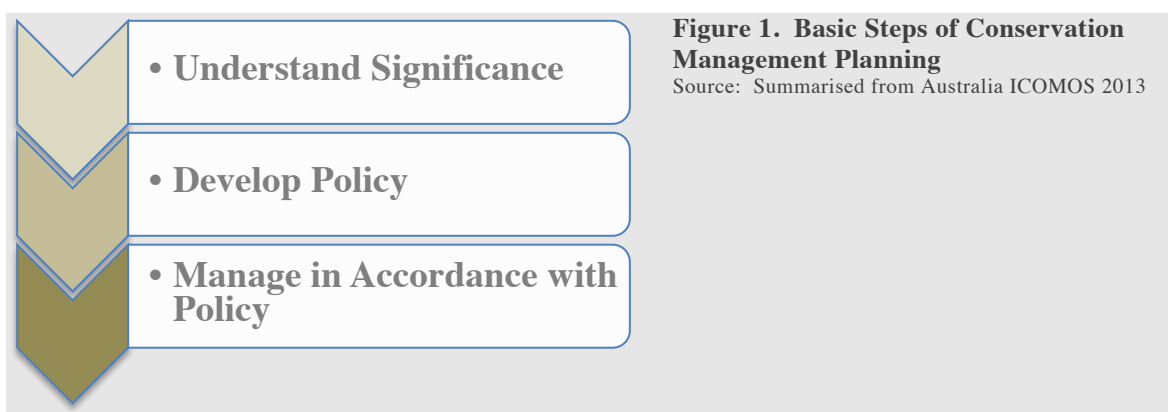
As a project to review and update the 2013 heritage management plan, the earlier plan provides the basis for the current plan. The methodology adopted for this plan is in accordance with the *Burra Charter* (Australia ICOMOS 2013). This can be summarised as a series of steps as shown in Figure 1 below.

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

- a range of information gathering tasks related to the common descriptors of significance (for example historic value); and
- an analysis of this evidence for heritage values using the National Heritage criteria, including comparisons with other places where relevant, in order to test the understanding of such values.

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. An important aspect were site inspections to assess the condition of the place, partly to consider impacts on heritage values. These were carried out in a non-invasive manner to assess the integrity of features.

The statement of significance and the information about constraints and opportunities were used as the basis for developing conservation policies and implementation strategies.



In some cases, the information in the earlier plan was reviewed and found to be satisfactory for the current plan. In other cases, the text was updated given the passage of time and other changes. Some information from the 2013 plan reflects views and sources at that time, and some details or references may have changed. For example, the evidence of community-based values, Chapter 4, derives from research undertaken for the earlier version of the plan. Given the conclusions based on this information are still thought to be generally valid, those details and references have not been updated.

The update was also informed by the management plan review. Details of the review can be found at Appendix H.

## Report structure

This heritage management plan:

- describes Anzac Parade in Sections 2.1 and 2.2;
- provides an overview of the history of the place in Chapter 3;
- offers evidence related to social and aesthetic values in Sections 4.1 and 4.2;
- analyses all of this evidence in Chapter 5 and provides a statement of significance for the place in Chapter 6;
- considers opportunities and constraints affecting the management of Anzac Parade in Chapter 7; and
- provides a conservation policy and implementation strategies to guide management and conservation in Chapter 8.

## Public consultation

[XXX To be completed after public consultation]

### 1.3 PURPOSE OF REPORT

The purpose of this report is to provide a management plan for the memorial part of Anzac Parade, to compliment that for the Australian War Memorial, as the two parts of a single National Heritage place. The report is in accordance with the obligations under the EPBC Act, including an understanding of its heritage values (Chapter 6), and conservation policies and implementation strategies for its future management (Chapter 8).

### 1.4 LIMITATIONS AND NON-CONFORMING ASPECTS

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

- the physical assessment of the landscape was conducted in a non-invasive manner (ie. photographs and observations only);
- Indigenous cultural and social values attributed to Anzac Parade have not been researched; and
- the importance of Richard Clough in Australian history needs further research to help understand the value of his association with Anzac Parade under Criterion (h).

While not a limitation as such, it is worth stressing that this plan does not consider in detail every possible place of individual significance within the area, such as the many memorials. The plan focuses on the overall place. To the extent there may be components within the area with specific and individual values not related to the overall place, then these generally await more detailed study as part of some other conservation process.

This management plan conforms with the *Burra Charter* (Australia ICOMOS 2013) and there are no non-conforming aspects to note.

### 1.5 CONSULTANTS

The 2013 plan was prepared by Duncan Marshall, Geoff Butler (Geoff Butler & Associates), Craig Burton (CAB Consulting Pty Ltd), Chris Johnston (Context Pty Ltd), Dr David Young, and Dr Michael Pearson (Heritage Management Consultants Pty Ltd).

The updated plan has been prepared by:

- Duncan Marshall – team leader, architectural heritage consultant, conservation management planner; and
- Amanda Evans – landscape architect, horticulturalist and Director of Area Design Consultants.

### 1.6 ACKNOWLEDGMENTS

The consultants wish to acknowledge the kind assistance of the following people and organisations for their help in preparing the current plan.

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## 2. LOCATION AND DESCRIPTION

### 2.1 LOCATION AND BOUNDARIES

Anzac Parade is a relatively large area or corridor located on the north side of Lake Burley Griffin in the central part of Canberra.

The boundaries for this area are generally the whole of Anzac Parade, including Anzac Park, from Constitution Avenue to the block boundary of the Australian War Memorial. The Anzac Park East and Anzac Park West road reservations are not included, nor are respectively the eastern and western verges of the road reservations which are contiguous with Anzac Park. Accordingly, while the verges appear to be part of Anzac Park when viewed on site, in fact they are not part of the National Heritage place.

A short section of Anzac Parade between Constitution Avenue and Parkes Way is also not included in the National Heritage listed area, and is not in the study area considered in this plan. None the less, this section is considered as part of the setting for the place.

The blocks and sections included are:

- Campbell, Section 1 and Block 2 Section 60; and
- Reid, Block 4 Section 39, and Section 41.

In addition, there are a number of road reservations included within the study area.

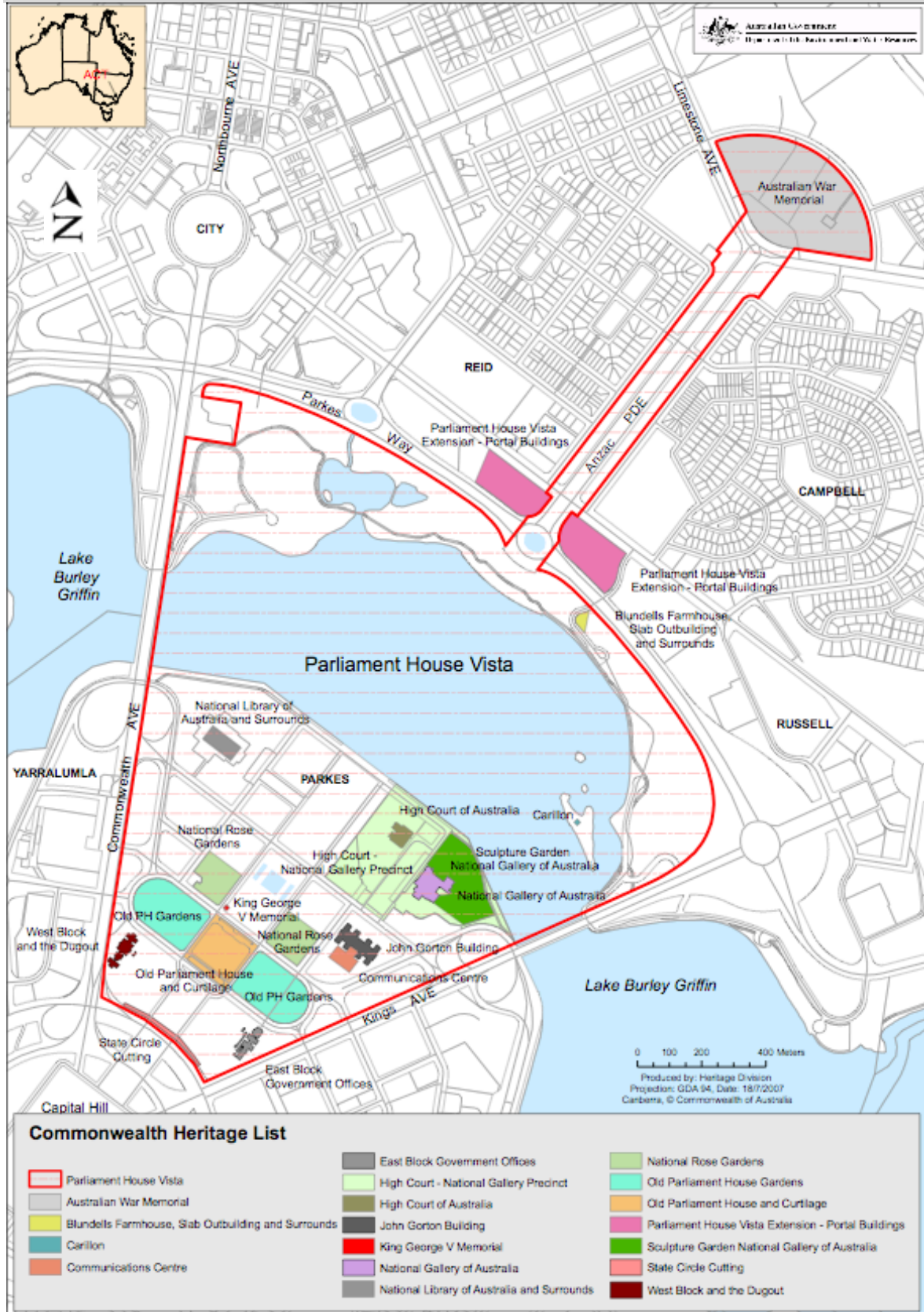
The contextual boundaries or the setting for the area are much larger and include:

- the eastern and western verges respectively of the Anzac Park East and Anzac Park West road reservations;
- the remainder of Anzac Parade between Constitution Avenue and Parkes Way, including Rond Pond;
- Mount Ainslie as the forested backdrop to the Australian War Memorial and the northern terminal node of the Land Axis;
- the remainder of the Land Axis to Capital Hill/new Parliament House, and Red Hill beyond, being the backdrop to the southern view along the Land Axis, and Red Hill as the near southern marker point of the axis (the axis extends much further south to Bimberi Peak); and
- the Central Basin of Lake Burley Griffin.

The implications of this setting are discussed later in this report.

**Figure 2. Location Plan for Anzac Parade in the context of the Parliament House Vista area**

Source: Department of Sustainability, Environment, Water, Population and Communities 2008



**Figure 3. Block and Section Plan/Aerial Image for Anzac Parade – study area highlighted (red dashed line)**

Source: Base image ACTMAPi





**Figure 4. Boundary of the Australian War Memorial and the Memorial Parade National Heritage place (purple line)**

Source: Department of the Environment



**Figure 5. Plan of Anzac Parade – individual memorials shown in red**

Source: NCA



## 2.2 DESCRIPTION AND CONDITION

This section begins with an overview of the Parliament House Vista, as the larger heritage landscape which includes Anzac Parade. This is followed by a brief description of the broader landscape surrounding the Parade, and then information about the landscape and built components of Anzac Parade itself, including in particular the memorials. The section concludes with general comments about the condition of Anzac Parade.

### Overview of the Parliament House Vista

The Parliament House Vista area is a large, eccentrically shaped area. The southern part is the triangular Parliamentary Zone (excluding new Parliament House), the central part is the Central Basin of Lake Burley Griffin and the fringing parks on the northern shore, and the northern part is the long thin strip of land about Anzac Parade which terminates in a roughly triangular area containing the Australian War Memorial. The dominating landscape feature is the Land Axis running through all of these parts, and there is a broad symmetry to the area about the axis.



**Figure 6. Aerial view of the Parliament House Vista and environs with Anzac Parade highlighted**

Source: ACTmapi

The Land Axis is both a visual and physical element in the design of Canberra, and runs from Mount Bimberi in the Brindabella Ranges in the southwest to Mount Ainslie in the northeast. The Land axis within central Canberra is defined by tree plantations on either side of the land corridor and a central space with several different land surface treatments, and changes of level, to conceptually link Capital Hill with Mount Ainslie.

The surface treatment of the Land Axis within the Vista has been integrated into the different precincts, mostly grass or water, with the exception of the northern and southern foreshores of Lake Burley Griffin, and Anzac Parade.

The Land Axis corridor is most strongly defined as a formal landscape treatment in Anzac

Parade.

The Parliamentary Zone comprises a complex hierarchical landscape pattern of roads, mature trees and lawn areas, with major institutional and government office buildings, and gardens located as isolated features within the zone. This part has a number of cross axes.

### **The broader landscape surrounding Anzac Parade**

Anzac Parade sits within a larger landscape area or setting which is an important context for it. This setting includes:

- Mount Ainslie as the forested backdrop to the Australian War Memorial and the northern terminal node of the Land Axis;
- the remainder of Anzac Parade between Constitution Avenue and Parkes Way, as well as the Rond Point;
- Capital Hill/new Parliament House, and Red Hill beyond, being the backdrop to the southern view along the Land Axis, and Red Hill as the near and visible approximate southern nodal point of the axis (the axis extends much further south to Mount Bimberi);
- expressed in another way, the whole of the Land Axis;
- the suburban setting either side of the Parade; and
- in a general sense the whole former Molonglo River valley in the vicinity, especially the Central Basin of the lake.



**Figure 7. Aerial view of the Parliament House Vista looking north with Anzac Parade and Mount Ainslie top right**  
Source: NCA

### **Anzac Parade – National Heritage listed section**

This northern part of the Land Axis, where it intersects with the upper slopes of the Molonglo River Valley, has been physically expressed through Charles Weston's planting and pavement patterns since the early 1920s as Prospect Parkway and Place, and subsequently Anzac Parade in association with the siting of the Australian War Memorial.

Anzac Parade has a central paved median of red gravel (crushed brick) with formal, symmetrically located raised concrete planter boxes with *Hebe* species, which were re-planted during 2012. The median is broken in its length by an intersecting cross road.

On either side of the central avenue are three-lane bitumen-surfaced roads. These are in turn flanked by a zone of irrigated grass defined by kerbing on the roadside and a parallel

concrete path and retaining walls upslope. The latter define the outermost zone of Eucalyptus tree plantation (now roughly three rows) with a mulched understory and patches of non-irrigated grass species.



**Figure 8. Anzac Parade from southwest**

Source: Duncan Marshall

Rectangular areas of red gravel in the Anzac Park sections create cross axes, and mark an existing memorial or the site for a future memorial.

Anzac Parade has a strong relationship with the forecourt of the Australian War Memorial, outside the study area.

The treed plantation on either edge of the Land Axis reinforces the vista in both directions: to the northeast that of the Australian War Memorial set against Mount Ainslie; and to the southwest a reflective sliver of Lake Burley Griffin, and the Parliamentary/ Government complex set against Red Hill, with the Brindabella Range and Mount Bimberri beyond.

The strong formality of the landscape of the Anzac Parade composition contrasts with some other areas in the central Canberra landscape.

The Parade is home to 13 memorials related to military service. These are located within terraced niches or landscape rooms of varied treatment and composition formed within the tree plantations either side of the Parade, with most niches having a crushed brick paved area fronting the roadway. The two memorials closest to the Australian War Memorial do not have such paved areas. The existing memorials are described separately below. In addition, there are two niches currently without memorials.

Anzac Parade contains a range of other built elements including:

- the three-lane divided bitumen roadway of Anzac Parade, as well as the roundabout at the northeast end of the Parade, and cross road at the Blamey Crescent/Currong Street intersection;
- gravel/crushed brick paved areas including the wide Anzac Parade median or central strip, central part of the roundabout, as well as at the entrances to most of the memorial niches;
- raised concrete planter beds in the central median;
- concrete footpaths along the Parade;
- low concrete walls, some incorporating timber seating;
- bronze signs set into the landscape in the vicinity of each memorial;
- major modern decorative street lighting; and

- traffic lights as well as various street name, traffic and tourism direction signage.



**Figure 9. Typical concrete wall and timber seat on Anzac Parade with the Australian Service Nurses National Memorial in the background**  
Source: Duncan Marshall

## Memorials

The following brief description of the 13 existing memorials has been drawn from the NCA's website ([www.nca.gov.au/anzac](http://www.nca.gov.au/anzac)).

### *Australian Hellenic Memorial*

The design includes a marble memorial which recalls the shape of an amphitheatre amidst an olive grove. The Doric column symbolises the birth of civilisation. This column is also embossed with the cross of the Greek Orthodox Church, representing a soldier's grave. The column stands on a mosaic pavement which represents the rugged coastline and terrain of the battlefields. The damaged steel fragment reflects the futility and destruction of war.



**Figure 10. Australian Hellenic Memorial**  
Source: Duncan Marshall

### *Australian Army National Memorial*

The central focus of the memorial is two bronze figures representing Australian soldiers facing east towards the rising sun. The figures stand on a raised podium paved in a radial pattern, which refers to the Army insignia.

Seven cylindrical pillars recall the seven major conflicts in which the Australian Army has been involved in the twentieth century. The pillars stand in water, reminding the visitor of the long sea journeys involved in all Australian campaigns.



**Figure 11. Australian Army National Memorial**

Source: Duncan Marshall

### ***Australian National Korean War Memorial***

The design characterises the period of the Korean War. The use of white and grey tones in the memorial, and granite and gravel, recall the harsh climate and terrain in Korea – lasting impressions of those who fought there.

A central walkway leads to a semi-enclosed contemplative space. A boulder from a Korean battlefield is a commemorative focal point and a word in Korean script represents 'Peace and Independence'. A scroll recognises the 21 countries that committed combat or medical units to the United Nations Command. On both sides of the memorial are bronze figures representing the Australian sailors, soldiers and airmen who served in Korea. Battlefield boulders are set in fields of stainless steel poles which symbolise those who died.

The obelisk commemorates those who died with no known grave. The inscription, taken from the United Nations Memorial Cemetery, Pusan, is a poignant link with the Australians who are buried there.



**Figure 12. Australian National Korean War Memorial**

Source: Duncan Marshall

### ***Australian Vietnam Forces National Memorial***

Three concrete stelae, rising from a shallow moat, form the dramatic centre of the memorial and enclose a space for quiet contemplation. Fixed to the inner right-hand wall are 33 inscriptions, a series of quotations intended to recall events of political, military and emotional importance. The photograph etched into the rear wall shows Australian soldiers

waiting to be airlifted to Nui Dat after the completion of Operation Ulmarrah. A suspended granite ring contains a scroll bearing the names of those Australians who died in the conflict. Surrounding the memorial are six seats dedicated to the memory of the six Vietnam servicemen missing in action.



**Figure 13. Australian Vietnam Forces National Memorial**

Source: Duncan Marshall

### ***Desert Mounted Corps Memorial***

The Desert Mounted Corps Memorial is a free-standing, cast bronze figurative sculpture, set on a granite base. It depicts a mounted Australian Light Horseman defending a New Zealander who stands beside his wounded horse.



**Figure 14. Desert Mounted Corps Memorial**

Source: Duncan Marshall



**Figure 15. Boer War Memorial**

Source: Duncan Marshall



### ***Boer War Memorial***

Four bronze mounted-horsemen in a stony landscape are the centre-piece of the artwork, posed dynamically and as if caught in a moment of the conflict. Along the top of a blue-copper commemorative wall are nine bronze replica journals, which are excerpts from letters detailing the experience of the Boer War as written by Private F H Booth, 2nd Victorian Mounted Rifles. Another blue-copper wall provides a backdrop to the overall memorial.

### ***New Zealand Memorial***

The New Zealand Memorial is located on a pair of flanking sites at the southwestern (Constitution Avenue) end of Anzac Parade.

The design of the memorial consists of a bronze representation of the handles of a flax basket (kete harakeke). They are 11 metres high and stretch as if to cross Anzac Parade. Woven flax is a particularly strong element in New Zealand culture.

The design is based on a traditional Maori proverb 'Mau tena kiwai o te kete, maku tenei' ('each of us at a handle of the basket'). The proverb concerns sharing of responsibilities and joint effort to achieve a common goal. The basket handles symbolise co-operation, mutual experiences and sharing the load.

At the base of each handle is a paved gathering space, which are landscaped areas with Maori and Aboriginal artworks. On the western side of Anzac Parade is the Australian side of the Memorial. The eastern side of the Memorial is the New Zealand side, and the paving design is based on the whakatu weaving pattern of a flax basket.

At the centre of the paving on each side is buried soil from Gallipoli, the birth of the ANZAC tradition, and the names of the campaigns where New Zealanders and Australians fought together are inscribed on the paving.



**Figure 16. New Zealand Memorial**

Source: Duncan Marshall

### ***Australian Peacekeeping Memorial***

This memorial commemorates the significant contribution made 'in the service of peace' by Australian peacekeepers – military, police and civilian – to United Nations and other international peacekeeping missions since 1947.

The design includes a Commemorative Beam that lists all Australian peacekeeping missions. The beam sits at the back of a commemorative courtyard that includes

sentiments and phrases describing the characteristics of peacekeeping operations. This courtyard is reached through a centrally lit passage between two tall, black monoliths. These represent the opposing factions and the passageway between is lit to reflect the peacekeepers who strive to bring these factions together. Flags, symbols and explanatory plaques within the memorial explain and identify the contributors and characteristics of Australian peacekeeping.



**Figure 17. Australian Peacekeeping Memorial**

Source: Duncan Marshall

### ***Rats of Tobruk Memorial***

The memorial takes the form of an obelisk. Surrounding walls portray the perimeter defences and the design recalls the area in which the Tobruk siege took place. The coastline and harbour are to the front and the defence positions flank the rear of the memorial. The Eternal Flame is fabricated from bronze and was installed in 1984.



**Figure 18. Rats of Tobruk Memorial**

Source: Duncan Marshall

### ***Royal Australian Air Force Memorial***

The memorial honours those who have served in the RAAF throughout its history. The memorial features three upsurging wing shapes in stainless steel representing the endurance, strength and courage of RAAF personnel. The bronze flight image at the centre of the composition embodies the struggle to conquer the elements. Inscribed on the plinth is the RAAF motto: Per ardua ad astra – Through adversity to the stars.

Three black granite walls behind the three wings frame the sculpture, with images and the poem ‘High Flight’ by John Gillespie Macree Jnr inscribed on them. Using archival

images the artwork depicts the dedication and valour of the men and women of RAAF who have served Australia, and traces the major war episodes from 1915 to the present.



**Figure 19. Royal Australian Air Force Memorial**

Source: Duncan Marshall

### ***Australian Service Nurses National Memorial***

This memorial is made of cast glass. Etched and cast into the inner glass walls are text and images, in a timeline sequence, portraying the history and contribution of Australian Service Nursing. The memorial also includes a collage of historical photographs and extracts from diaries and letters, in the original handwriting.

Some panels are blank. This is intentional, reminding visitors of the inconclusive nature of any memorial to an ongoing Service group. The memorial is distinctly horizontal and the form of the interlocking glass walls represents nurturing hands, symbolic of nursing. A contemplative space surrounded with rosemary for remembrance completes the memorial.

Among values reflected in the memorial are those of human dignity and worth, dedication in bringing succour and care, commitment beyond self, courage, companionship and fortitude.



**Figure 20. Australian Service Nurses National Memorial**

Source: Duncan Marshall

### ***Royal Australian Navy Memorial***

Also known as 'Sailors and Ships – Interaction and Interdependence', this memorial reflects the mutual dependence of sailors and their ships.

Bronze figures feature in the memorial and convey the daily activities associated with naval life, while the geometric forms, such as an anchor chain, depict elements of a ship. The torrents of moving water complement the dynamic force of the work.



**Figure 21. Royal Australian Navy Memorial**

Source: Duncan Marshall

### ***Kemal Ataturk Memorial***

The memorial consists of a crescent-shaped wall in a paved area, and five pillars, which reflect the crescent and star of the Turkish flag. On the pillars are a series of interpretive panels outlining the Gallipoli campaign and the role of Ataturk.

Centrally located on the wall is a bronze likeness of Ataturk. The inscription beneath – Ataturk’s own words – pays warm tribute to the Anzacs and reflects his understanding of the awful cost of war.

Soil from Anzac Cove at Gallipoli was placed beneath the dedication plaque in the centre of the circular pavement. Surrounding the memorial are pine trees – *Pinus halepensis* – grown from seed collected from the Gallipoli 'lone pine'.



**Figure 22. Kemal Ataturk Memorial**

Source: Duncan Marshall

### **Condition of Anzac Parade – National Heritage listed section**

This section provides information about the condition of the area, prior to consideration of the heritage significance of the place in the following chapters. It provides a general overview impression about condition as assessed by the consultants. Section 8.5 provides an analysis of condition and integrity related to the actual significance of the place.

The condition of Anzac Parade is generally fair to good, with the area being reasonably well maintained. The trees are in fair to good condition overall, with a small number being in fair/poor or poor condition. The understorey of native grasses is in variable condition, being poor where the tree canopy is heavy and competition is high. More detail about the trees and grasses can be found in Section 8.5.

The *Hebe* plants ‘Otari Delight’ which were planted in 2011-12 to replace earlier plantings have failed to thrive because of several soil-borne diseases and other contributing factors.

A general issue with a number of the memorials on the eastern side of the Parade is the transparency of the landscape behind the memorials, allowing clear views of the adjacent single storey residential and especially the multi-storey buildings. Such views distract from the memorials, and arise either because of weaknesses in the eucalypt plantation or other specific screen plantings associated with memorials. This is an issue for the following memorials: New Zealand Memorial – eastern part, Australian Peacekeeping Memorial, Rats of Tobruk Memorial and Royal Australian Navy Memorial.



**Figure 23. Australian Peacekeepers Memorial with development in Campbell behind it**

Source: Duncan Marshall

Other general issues include:

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

The condition of the individual memorials has not been assessed or addressed in detail as part of this plan. None the less, a number of observations were made as part of the general inspections of the place. These observations are as follows:

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

- sealant deteriorated, dead shrubs;
- Royal Australian Navy Memorial – rear screen plantings patchy/in poor condition; and
- Kemal Ataturk Memorial – landscape plantings are patchy.

### **2.3 ASSOCIATED PLACES**

Anzac Parade is associated with a number of overlapping places.

The National Heritage listed section of Anzac Parade is closely associated with the Australian War Memorial as the other component of the National Heritage place.

Anzac Parade is also associated with the Parliament House Vista, being part of the larger Commonwealth Heritage listed place.

The Parade is also part of the overall Land Axis.

In all of these cases, Anzac Parade has a strong and intimate association which is related to planning, landscape, views, history and social qualities.

**Figure 24. Australian War Memorial on Remembrance Day 2011**

Source: Duncan Marshall



## 3. OVERVIEW HISTORY

### 3.1 INTRODUCTION

This history is divided into two main parts which deal with the:

- social, planning and political history of the study area after colonisation; and
- the landscape history of Anzac Parade.

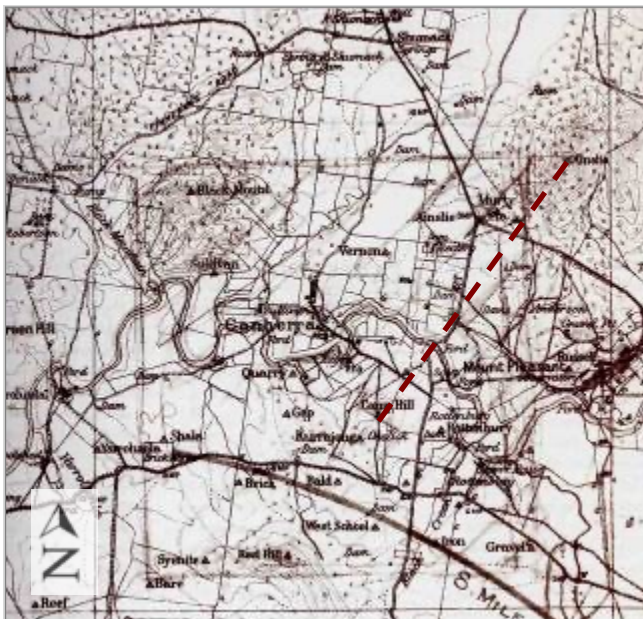
The first section offers a narrative framework which deals with the major social, planning and political elements of the story, and the landscape history section then summarises the landscape dimension of that story.

While the social/planning/political history and the landscape history each have a different emphasis, there is a small measure of overlap between these sections. This has been minimised but some remains in order to create linkages between these two aspects of the same overall story.

### 3.2 SOCIAL, PLANNING AND POLITICAL HISTORY AFTER EUROPEAN SETTLEMENT

#### Before Anzac Parade

Before the development of Canberra as the national capital, the area that was to become Anzac Parade was open paddocks on Robert Campbell's 'Duntroon' property, with the St John's Church and graveyard built in 1845 to the west, and the road from Scott's crossing, on the Molonglo River, to Yass passing between St John's and the back of what is now the New Zealand Memorial, crossing Anzac Parade south of the present Constitution Avenue intersection and running on through the Parkes Way intersection (see Figure 25 below).



**Figure 25. Map of Canberra region, 1916**

Source: NAA, CP277/1, part, reproduced in Reid 2002, p. 19

Land Axis shown dotted — — — — —



**Figure 26. Plan of Anzac Parade showing 19<sup>th</sup> Century road and c.1920 railway line**

Source: Body 1986, drawn by J Goldsmith, 1984, in Marshall and others 2010a

*Legend*

Canberra-Yass Road — — — —  
 Railway Line — — — —

One of the issues discussed at length during the Colonial conventions leading up to the Federation of the Australian colonies into the Commonwealth of Australia in 1901 was the matter of a national capital. Many initially assumed that either Melbourne or Sydney, as the largest cities in the proposed nation, would become the capital. The potential combination of economic and political power in one of the colonies, however, caused disquiet, and after much discussion, an inland site was specified in the Constitution for the new nation.

The basic decisions about who would choose the site, where the capital could be, and the nature of its land tenure, were embodied in Section 125 of the new Commonwealth *Constitution*,

‘The seat of Government of the Commonwealth shall be determined by the Parliament, and shall be within territory which shall have been granted to or acquired by the Commonwealth, and shall be vested in and belong to the Commonwealth, and shall be in the State of New South Wales, and be distant not less than one hundred miles from Sydney.

Such territory shall contain an area of not less than one hundred square miles, and such portion thereof as shall consist of Crown lands shall be granted to the Commonwealth without any payment therefor. The Parliament shall sit at Melbourne until it meet at the seat of Government.’

In the early years of the new nation, politicians and the general populace lobbied for their suggestion of a location for the federal capital. Albury, Armidale, Bombala, Canberra, Dalgety, Lake George, Lyndhurst, Orange, Tooma, Tumut and Yass-Canberra were all on the ballot taken in Parliament in October 1908, Yass-Canberra beating Bombala by 39 votes to 33 (Pegrum 1983, pp. 137-138).

By 1911 the proposed location was firmly enough established to enable an international competition for the design of the new capital to be advertised. The competition documentation included Scrivener’s survey maps and panoramic paintings of the Molonglo River valley. The only spatial directive in the competition conditions was that the parliamentary building ‘should be so placed as to become a dominating feature of the city’. The ‘panoramic value of the city surrounds’ and the prospects for ‘ornamental water’ were mentioned but were not specific requirements (Freestone 2010, p. 96).



137 competition entries were received from around Australia and the world. After a split decision by the Federal Capital Design Board, the Minister for Home Affairs, King O'Malley, followed the majority view and announced Walter Burley Griffin as the winner of the design competition for the federal capital. Eliel Saarinen won second place and Alfred Agache third.

'unlike other competitors, the Griffins did not treat the Limestone Plains as a blank space, but responded sensitively to the natural features, integrating topography into the design. The plan was skilfully adapted to an 'irregular amphitheatre' rather than arbitrarily imposed on the site. As Peter Harrison observed, the 'buildings are made important not so much by their size, height or architectural significance, but by their setting... it is not an architectural composition, but a landscape composition.' (Freestone 2010, p. 96, quoting the Report of the Select Committee on the development of Canberra, 1955, p. 80)

Walter Burley Griffin's winning design for Canberra, to an extent developed with Marion Mahony Griffin, had as its central geometric concept a triangle bisected by two axes at right angle, one being the Water Axis along his proposed lake, and the other the Land Axis, extending from Mount Ainslie through the apex of the triangle. The alignment of the Land Axis north of the lake was to become Anzac Parade. Griffin did not intend that the Land Axis should primarily be thoroughfares or roadways. Rather, it was to form 'a connected park or garden frontage for all the important structures' (Griffin 1913, p. 5).

On the northern side of the future lake, Griffin envisaged that the Land Axis would be 'marked by a broad formal parkway to be maintained open in the centre and banked with foliage on the sides, setting off the residences' (Griffin 1955, p. 98). It was the landscape element rather than any thoroughfare that defined the Land Axis from the northern lakeshore to Mount Ainslie. The Land Axis both north and south of the lake thus depended on correctly-orientated buildings and plantings to give it definition. (Marshall and others 2010b, vol. 1, pp. 50-51)



**Figure 27. Detail of the Griffins' 1911 winning design**

Source: NCA 2004, p. 15

**Figure 28. Perspective view from Mount Ainslie of the Griffins' design, with the future Anzac Parade at the centre**

Source: Reid 2002



The formal development of the Land Axis on the northern side of the Molonglo was, however, slow to start. Griffin identified it as 'Prospect Parkway' on his later plans. In 1920 the construction of a railway line from Kingston to Civic passed across the alignment of Anzac Parade just south of the line of Amaroo Street (where it can still be made out on the northern edge of the current CIT grounds). However, the line was short-lived, the bridge over the Molonglo River being washed away in a flood in 1922 and it was never replaced. The longer-term plans to have the main-line railway from Queanbeyan run through Civic on its way to Yass were abandoned in 1924.

Following the First World War there was considerable support for the creation of a war memorial and museum in Canberra, and in 1923 the Federal Capital Advisory Committee (FCAC) was successful in getting government approval for the design of an Australian War Memorial on the site identified by Griffin for a Casino. The Parliament House Vista heritage management plan claims that this decision 'represented arguably the most fundamental change to the Griffins' vision for what has become the Parliament House Vista' (Marshall and others 2010b, vol. 1, p. 57).

'In the Griffins' scheme, the southern end of the axis was the site where the most important and serious business of the nation was conducted. By contrast, the northern end of the axis was a place of relaxation and recreation. The siting of the Australian War Memorial at the foot of Mount Ainslie changed the dynamic completely. The northern end of the axis now became home to a matter of the utmost gravity and seriousness, the commemoration of the more than 60,000 Australians who lost their lives in the First World War. At the same time, the placing of the Australian War Memorial at the opposite end of the Land Axis to Parliament House elevated the commemoration of the war dead to a status rivalling that of the business of governing the nation. The Griffins' conception of the axis, with the levity of the northern end acting as a counterpoise to the seriousness of the other, was thus transformed...

Contrary to Griffin's view of it as a pleasant parkway in a general recreational and residential area, Anzac Parade has become a place of much greater solemnity, a site for ceremony and in

some eyes a sacred precinct. While Walter Burley Griffin intended that the avenue would be lined by memorials, the presence of the War Memorial at the head of the avenue has led to the erection along it of memorials of a specific type – ones that commemorate men and women who served in wars. These memorials, in turn, have reinforced the serious, sacral character of this part of the vista.’ (Marshall and others 2010b, vol. 1, pp. 57-58)

The construction of the Australian War Memorial was, however, delayed by the Great Depression and the commencement of World War 2, with the building not being opened until 1941. The first memorial on what was is now Anzac Park was not erected until 1968.

In the meantime, in the 1920s Prospect Parkway (renamed Anzac Park in 1928) was laid out with formal plantings adjacent to the growing suburb of Reid, the intricate bedding being maintained until 1950 (Marshall and others 2010b, vol. 1, p. 87). The extent to which these plantings by Charles Weston were in response to Griffin’s intentions for the parkway, and in what degree they were responding to later Departmental ideas, is not clear, though the former does seem likely, as the scale of the laid out beds precluded major road construction. Weston was in charge of early government planting programs, and further information about his role is provided in Section 3.3 below.



**Figure 29. View from Mount Ainslie towards Provisional Parliament House, c.1925, showing the formal layout of what was by then called Anzac Park**

Source: National Archives of Australia, A3560, 908



**Figure 30. Detail of 1933 Plan of Canberra showing extent of development**

Source: Detail of 1933 Map of Canberra prepared by the Property & Survey Branch of the Department of the Interior, National Library of Australia, 2931052



**Figure 31. St John's Church and Anzac Park, about 1939. The formal plantings in Anzac Park and the now-unused railway embankment crossing it are highlighted.**

Source: St. John's Anglican Church, Reid, and its cemetery, Canberra, A.C.T., c. 1939, National Library of Australia, nla.pic-an23548158



**Figure 32. Aerial view of Anzac Park and St John's Church looking towards the Australian War Memorial, about 1940?**

Source: Copied from an image in the possession of Scott McAlister

**Figure 33. Anzac Park, 1961**

Source: ACT Heritage Library





**Figure 34. View from the Australian War Memorial of Anzac Park, early 1960s?**

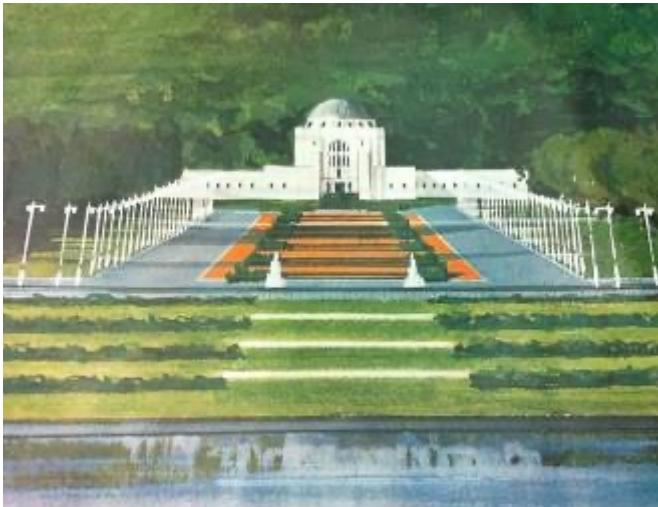
Source: Richard Clough, From Anzac Parade forecourt before any tree memorial, Canberra, National Library of Australia, nla.pic.an14324452-90

### **Anzac Parade is developed as a memorial space**

#### ***Anzac Park becomes Anzac Parade***

In the 1960s, as the development of Canberra was accelerating, the National Capital Development Commission (NCDC), recognising the significance of the siting of the Australian War Memorial, drew up plans to make Anzac Parade a ‘processional way’ leading up to the Memorial.

Major earthworks were undertaken to level the sweep of the parade and establish two roadways separated by a broad median area, flanked on either side by a newly planted Anzac Park, and beyond these roads for local traffic.



**Figure 35. Perspective sketch of Anzac Parade looking towards the Australian War Memorial, 1963-64**

Source: NCDC Annual Report 1963-64



**Figure 36. Perspective sketch of Anzac Parade looking towards Old Parliament House, 1963-64**

Source: NCDC Annual Report 1963-64, p. 6

Anzac Parade's conversion into a processional way was completed and officially opened on 25 April 1965, the 50<sup>th</sup> anniversary of the World War 1 landings at Gallipoli. The Parade was then increasingly used as the processional avenue leading to ceremonies at the Australian War Memorial, such as on Anzac Day.



**Figure 37. Aerial view of Anzac Parade looking North, under construction, c1965**

Source: Richard Clough, Aerial view - earthworks on Anzac Parade completed, Canberra, National Library of Australia, nla.pic-an14324452-98



**Figure 38. Anzac Parade at its opening, 1965**

Source: NCDC Annual Report 1964-65, p. 2

Weston's tree planting of the former Prospect Parkway was removed at this time and replaced with *Eucalyptus bicostata* on both sides of the Land Axis in the new Anzac Park. The central area was planted with *Hebe* species in regularly spaced raised planters formally located in a central band of red crushed brick gravel. The choice of plants represented the Anzac spirit, symbolically linking New Zealand and Australia. (Marshall and others 2010b, vol. 1, pp. 69-72, 87)

While locations for future memorials were incorporated into the design of Anzac Parade,

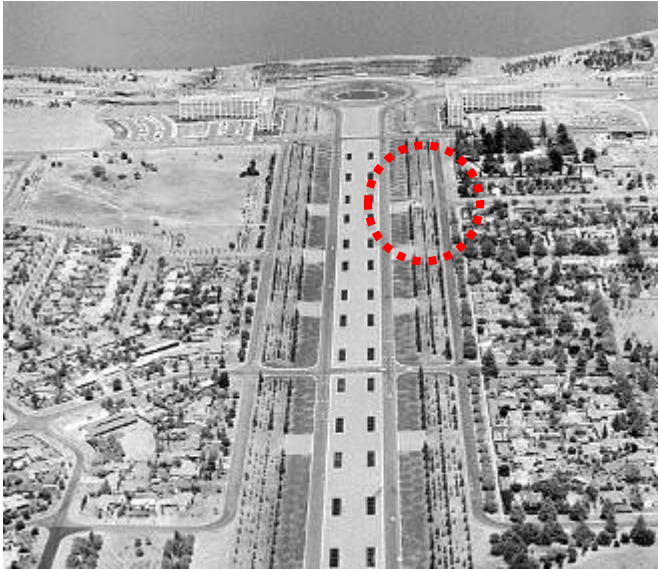
the first memorial appeared almost by accident. During the Suez Crisis of 1956, an Egyptian mob in Port Said had badly damaged a memorial to those members of the Australian Light Horse Brigade, the New Zealand Mounted Rifles, the Imperial Camel Corps and the Australian Flying Corps who had lost their lives in the Middle East in World War 1. Pressure from veterans groups to repair and bring the memorial back to Australia were successful, but the favoured location, Canberra, was replaced by Albany, the departure point for the ANZAC troops. Continued lobbying led to a decision to cast a copy from the original moulds which were held in Italy, for erection in Canberra, and this was unveiled on Anzac Parade by Prime Minister Gorton on 19 August 1968. (National Heritage List citation; Marshall and others 2010b, vol. 1, pp. 72-73)



**Figure 39. View of Anzac Parade, 1966-67**

Source: NCDC Annual Report 1966-67, cover

The Rond Point pool and water jets, outside the National Heritage place, were built in 1963 at the intersection of Anzac Parade and Parkes Way. The Anzac Parade vista was accentuated in this period by the construction of the two monumental portal buildings on Constitution Avenue, aligned to the edge of the building development in Reid and Campbell. Anzac Park East was completed in 1965 and Anzac Park West in 1967-68. The Portal Buildings, first proposed by the Griffins, and in essence endorsed by the later important planning consultant for Canberra, Sir William Holford, framed the processional way to the Australian War Memorial, and gave a much greater measure of definition to the Land Axis. (Marshall and others 2010b, vol. 1, pp. 73, 87)



**Figure 40. Anzac Parade looking South in 1968. The Desert Mounted Corps Memorial circled, the first memorial on Anzac Parade. The Portal Buildings define the lake end of the northern Land Axis along Anzac Parade.**

Source: National Archives of Australia, A7973, INT1015/22



**Figure 41. Australian War Memorial and Anzac Parade looking North in 1968**

Source: National Archives of Australia, A7973, INT1015/42



**Figure 42. Women Against Rape in War carry a banner along Anzac Parade, 1982**

Source: ACT Heritage Library, Canberra Times Collection, photographer Martin Jones, 008857

### ***Redesigning Anzac Parade***

A redesign of Anzac Parade was proposed in the early 1990s, through the Anzac Parade Urban Design Competition. The competition and the work of the four finalists was reported in *Landscape Australia* (Olsson 1992), offering an interesting perspective on the appreciation of the aesthetics and symbolism of Anzac Parade as interpreted by these



teams of highly-experienced Australian architects, landscape architects and other designers.

The brief given included addressing ‘the national significance of the site, given its symbolic importance in relation to the War Memorial and its axiality with Parliament House’ along with other factors such as the ‘continuity of the land axis’ and determining an ‘edge to the Parade within an urban setting that will endure’.

Following the Griffin concept, Anzac Parade was to be ‘the urban artefact which most clearly linked the National Capital functions to everyday life’ (Weirick quoted in Olsson 1992, p. 50). But in reality, Anzac Parade was becoming car dominated, severed from the lake by a parkway, the eucalypts were suffering dieback, and the design was not well terminated at the lake shore (Olsson 1992, p. 50).

The team lead by Daryl Jackson, competition winners, proposed the most radical treatment, adding a new structure into the landscape – a series of stepped parterres, and sought to shift the expressed symbolism from ‘remembrance and the War Memorial towards democratic constituency’ with each parterre representing an Australian state. The trees were also proposed to change from eucalypt to liquidambar, a deciduous tree. In this concept, the parade ground was removed, but the whole space was for use by pedestrians, freed of cars.

The other three finalists adopted a less interventionist approach. One proposed a Peace Square and another a ‘Place of Great Australians’. All more actively engaged the lake foreshore and sought to reduce in various ways the impact of traffic. The three other responses all retained the ‘parade ground’, reinforced the plantings and increased the pedestrian qualities of the space, seeing no need to change too dramatically ‘an already memorable national artefact’.

Considering these responses, offered by significant Australian designers, the importance of Anzac Parade as a place that needs to be engaged with directly – to walk, look and reflect – comes through strongly. It is a ‘view’ – the Land Axis – but it is also a place to be experienced (Olsson 1992, pp. 50-52).



**Figure 43. Daryl Jackson Architects' winning design for Anzac Parade, c1991**  
Source: *Landscape Australia*, 1-1992, cover image

### ***Recent history***

The original 1960s design for Anzac Parade included landscape rooms for eight memorials. At some time, an additional eight landscape rooms were provided.

In 2001, an upgrade of Anzac Parade saw new, specially designed street lighting officially commissioned, replacing the original 1965 lighting. The lighting was designed by architects Richard Johnson and Alec Tzannes, and the electrical and lighting consultant was Iain Clarke of Barry Webb & Associates.

On Anzac Day 2006 it was announced that the Australian War Memorial and Anzac parade would be added to the National Heritage List.

In 2008-2011 a major upgrade took place, with the roadways reconstructed along the full length of the Parade, and changes to the intersections at Limestone Avenue, Constitution Avenue and Parkes Way.

Around 2009 a process was begun to review the performance of the *Hebe* plants in the median planter beds. This ultimately led to a decision to replace the plants, and to use a different cultivar of *Hebe*. The replacement work was undertaken in 2011-12.



**Figure 44. Replacement plantings of the *Hebe* species, 2012**

Source: Duncan Marshall

Other recent changes within the National Heritage place have included:

- installation of traffic lights at the Blamey Crescent/Currong Street intersection with the Parade in about 2011; and
- a major project to core, compost and mulch the plantations in 2014.

Other recent changes outside the National Heritage place have included:

- upgrading of Constitution Avenue, including the intersection with the Parade, in about 2011;
- construction of medium-rise buildings on the corner of Anzac Park East and Constitution Avenue, from 2015; and
- demolition of the Anzac Park East building in 2019.

## Memorials

Thirteen memorials flank Anzac Parade, being set back into Anzac Park that runs each side of the Parade. There remain two locations for future memorials, towards the northeast end of the Parade. The memorials are as follows (see National Heritage List citation for the *Australian War Memorial and the Memorial Parade*; Marshall and others 2010b).



**Figure 45. Anzac Parade looking south**  
Source: Duncan Marshall

### *Australian Hellenic Memorial (erected 1988)*

The memorial commemorates those who died in campaigns in Greece and Crete (1941). It was designed by architects Ancher, Mortlock and Woolley Pty Ltd, and the mosaic pavement was designed by Mary Hall.



**Figure 4246 Australian Hellenic Memorial**  
Source: Duncan Marshall

### *Australian Army Memorial (erected 1989)*

The memorial recognises the contribution of Australian soldiers for their service and excellence in all theatres of war. It was designed by sculptors Charles Smith and Joan Walsh Smith in collaboration with architects Ken Maher & Partners.

The memorial reminds the visitor of the importance of the Australian ‘digger’ and his role in the formation of the national character and sentiment.



**Figure 47. Australian Army Memorial**

Source: Duncan Marshall

***Australian National Korean War Memorial (erected 2000)***

The memorial commemorates those who served in the Korean War. It was designed by the ANKWM Design Group (Les Kossatz, Augustine Dall'Ava, David Bullpitt, Sand Helsel), in conjunction with the architectural firm Daryl Jackson Pty Ltd, and in accordance with the requirements of the Australia National Korean Memorial Committee.



**Figure 48. Australian National Korean Memorial**

Source: Duncan Marshall



**Figure 49. Australian National Korean Memorial**

Source: Duncan Marshall

***Australian Vietnam Forces National Memorial (erected 1992)***

The memorial commemorates the 50,000 Australians who fought in the Vietnam War. It was designed by architectural firm Tonkin Zulaikha Harford and sculptor Ken Unsworth AM.



**Figure 50. Australian Vietnam Forces National Memorial**  
Source: Duncan Marshall



**Figure 51. Australian Vietnam Forces National Memorial**  
Source: Duncan Marshall

***Desert Mounted Corps Memorial (also known as the ‘Light Horse Memorial’, erected 1968)***

The sculpture by Raymond Ewers OAM is a replica of the original memorial designed by Charles Web Gilbert, and brought to fruition by Paul Montford and (then) Sir Bertram Mackennal, which stood at Port Said in Egypt. The original was a memorial to those members of the Australian Light Horse Brigade, the New Zealand Mounted Rifles, the Imperial Camel Corps and the Australian Flying Corps who had lost their lives in the Middle East in World War 1.

The Port Said sculpture was attacked and smashed beyond repair during the Suez conflict in 1956. Following lobbying by veterans, the remnants of the damaged memorial were later shipped to Australia where Raymond Ewers reconstructed the statuary. The Ewers reconstruction was cast in bronze in Italy, and unveiled in Albany, WA, in 1964. Albany was the place where ANZAC forces sailed from Australia. Veterans associations, however, continued to press for the memorial to be placed in Canberra and, in March 1966, the government agreed to install a replica of the original memorial in Anzac Parade. The cast bronze figurative sculpture was the second casting from the original moulds still held in Italy, and unveiled on Anzac Parade by Prime Minister John Gorton on 19 August 1968.

(National Heritage List citation; Marshall and others 2010, pp. 72-73; Australian War Memorial, letter of 29 August 2012)



**Figure 52. Desert Mounted Corps Memorial**

Source: Duncan Marshall

### ***Boer War Memorial (erected 2017)***

The memorial commemorates the military history of Australia during the Second Boer War (1899-1902). The Australian Colonial Forces joined British forces in South Africa, united against the Dutch Afrikaner settlers known as Boers. The area had been highly contested since the Napoleonic wars and when gold was discovered in the 1880s, hostilities broke out again. By the end of the conflict, 23,000 Australians had served in the war.

The memorial was designed jointly by Pod Landscape Architecture and Jane Cavanough, and the sculptor was Louis Laumen. The bronzes were cast by the Fundere Foundry in Melbourne.



**Figure 53. Boer War Memorial**

Source: Duncan Marshall

### ***New Zealand Memorial (erected 2001)***

The memorial commemorates the long cooperation between Australian and New Zealand, and the ANZAC experience. A gift from the New Zealand Government, it was designed by Kingsley Baird and Studio of Pacific Architecture from New Zealand, together with paving designs by Toi Te Rito Maihi and Allen Wihongi (east side), and Daisy Nadjungdanga in association with Urban Art Projects (west side).



**Figure 54. New Zealand Memorial**

Source: Duncan Marshall

***Australian Peacekeeping Memorial (erected 2017)***

This memorial commemorates the significant contribution made by military, police and civilian Australian peacekeepers to United Nations and other international peacekeeping missions since 1947.

The design was the result of a competition won by Super Colossal, an architectural practice based in Sydney.



**Figure 55. Australian Peacekeeping Memorial**

Source: Duncan Marshall



**Figure 56. Rats of Tobruk Memorial**

Source: Duncan Marshall

***Rats of Tobruk Memorial (erected 1983)***

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

***Royal Australian Air Force Memorial (erected 1973, altered in 2002)***

The memorial commemorates the Royal Australian Air Force's 50th anniversary and honours those who served throughout its history. The original stainless steel sculpture was designed by Inge King. The three black granite walls behind the sculpture were designed by Robert Boynes, and were unveiled in 2002.



**Figure 57. Royal Australian Air Force Memorial**

Source: Duncan Marshall



**Figure 58. Royal Australian Air Force Memorial**

Source: Duncan Marshall

***Australian Service Nurses National Memorial (erected 1999)***

The memorial honours past and present service nurses, who have cared for the sick and wounded since the South African War. It was designed by Robin Moorhouse, in conjunction with MonuMental Design and Australian nursing associations.





**Figure 59. Australian Service Nurses National Memorial**

Source: Duncan Marshall



**Figure 60. Australian Service Nurses National Memorial**

Source: Duncan Marshall

***Royal Australian Navy Memorial (also known as ‘Sailors and Ships – Interaction and Interdependence’, erected 1986)***

The memorial commemorates those serving with the Royal Australian Navy throughout its history including during the First World War, Second World War, Malayan Emergency and the Korean, Vietnam and Gulf wars.

The memorial was designed by Ante Dabro in collaboration with Lester Firth and Associates and Robert Woodward.



**Figure 61. Royal Australian Navy Memorial**

Source: Duncan Marshall

***Kemal Ataturk Memorial (erected 1985)***

The memorial honours Kemal Ataturk and the heroism and self-sacrifice of ANZAC and Turkish troops during the Gallipoli campaign. Ataturk, then known as Mustafa Kemal, was a Lieutenant Colonel commanding the Turkish 19<sup>th</sup> Infantry Division at Ari Burnu during the Gallipoli landings in 1915. He was later the founder and first president of the Republic of Turkey, and was given the honorific ‘Ataturk’ (‘Father of the Turks’) by the Turkish parliament.

The memorial was designed by architectural firm PDCM Pty Ltd, and the bronze portrait of Ataturk was designed by Turkish sculptor Huzeyin Gezer – a gift of the Turkish government.

It is the only memorial to an enemy commander on Anzac Parade.

The memorial was refurbished in 2007, with the five-pointed star being incorporated into the pavement.



**Figure 62. Kemal Ataturk Memorial**  
Source: Duncan Marshall



**Figure 63. Kemal Ataturk Memorial**  
Source: Duncan Marshall

### **3.3 LANDSCAPE HISTORY**

#### **Introduction**

This section identifies a chronological series of significant phases or periods in the evolution of the cultural landscape of the study area, and provides a brief description of the landscape character of each period. The periods nominated here simplify the underlying complexity of interaction between social and political struggles to establish the “bush” capital of Australia with its many, often competing, visions.

These periods represent the particular influence of individuals regarding the vision, planning, design, implementation and maintenance of the landscape.

The periods considered are:

- Aboriginal occupation – ongoing Ngunnawal association;
- colonial occupation – 1825–1900;
- Federal Capital of Australia – 1901–1921;
- Establishment: Committees & Commissions – 1921–1956;
- National Capital Development Commission (NCDC) – 1957–1989;
- National Capital Planning Authority (NCPA) – 1989–1997; and
- National Capital Authority (NCA) – 1997 to the present.

#### **Aboriginal occupation**

The Canberra region was occupied by three Aboriginal groups – the Ngarigo, the Walgalu and the Ngunnawal. The Ngunnawal people are thought to have occupied Black Mountain, the adjoining Molonglo River flats and the Limestone Plains. (Freeman 1996, p. 2)

The landscape character in this period may have changed through different climate changes over millennia with cycles of dry and wet periods. The predominance of sclerophyllous vegetation such as eucalyptus open woodland and grassland at the time of European colonisation may have been associated with a dry cycle as well as the impact of the use of fire by Aboriginal people. Vast stretches of open grassland existed on the plains with limited areas of treed vegetation above the winter frost line.

Aboriginal associations with the land are ongoing.

#### **Colonial occupation 1825–1900**

This period represents the beginning of European occupation of the study area in the 1820s with the use of sheep grazing on the natural grassland of the Limestone Plains. The rural landscape character of this period gives emphasis to the concept of the later selection of Canberra (formerly Canberry Station and others) in the Federation period as the ‘Bush Capital’ reflecting national sentiment with rural Australia, and colonial conquest of the land.

In terms of a scientific description, the Limestone Plains are associated with a sedimentary geology of sand, gravel and clay overlying the Canberra Group of bedrock (shale, siltstone, limestone, sandstone, tuff and rhyolite).

The larger early land holdings were those occupied by Moore and Campbell, with most of the study area falling within Campbell's 'Pialigo' land straddling both sides of the Molonglo River.

The land was largely cleared of indigenous treed vegetation and revealed a landform of gentle undulations with subtle drainage lines falling towards the Molonglo River.

The pastoral nature of the landscape of the area during the nineteenth century built upon the open woodland character, and further clearing to establish grazing. In contrast to the open character of the valley floor and indigenous tree cover on the hills was the use of exotic vegetation to mark permanent colonial settlements. This was an attempt to create comfortable microclimates for shade and shelter from westerly winds, as well as reference to the familiar forms associated with northern hemisphere environments.

The rural landscape in this period consisted of a patchwork of introduced and indigenous grasses, fenced paddocks in different states of cultivation according to the seasons (eg. wheat fields), dirt roads, homestead complexes with both indigenous trees and largely exotic plantations, and individual buildings such as shepherds' huts and the conspicuous St John's Church. The Church grounds and surrounds contained contrasting vegetation and particularly conifers.

In the rural Limestone Plains of 1900, before the development of the national capital, a number of exotic plant species were established. The tree species included English Elm, False acacia, Tree of Heaven, Lombardy Poplar, Silver Poplar, Weeping Willow, Basket Willow, Aleppo Pine, Stone Pine, Monterey Pine and Hawthorn.

The willows were conspicuously located along watercourses and the Molonglo River banks. Pines were used as windbreaks and/or specimen plantings, as were the deciduous trees. The poplars were used as markers throughout the local and surrounding rural landscapes to identify places of human habitation and activity.

These species were found to be successful due to their adaption to the climate, and particularly the limiting factor of frost and cold temperatures.

The tree planting that was carried out in the early years of the national capital built upon the existing successful species tried by the early settlers, as well as experiments with a range of exotic and indigenous species.

### **Federal Capital of Australia 1901–1921**

This period includes the Federation of the former six colonies of Australia into one nation. It also includes the search, selection, planning, design and initial development of the national capital on the Limestone Plains, within a designated area of New South Wales – the Federal Capital Territory (later the Australian Capital Territory).

The Yass/Canberra district was considered as a candidate for the capital following the 1901 meeting of the Congress of Engineers, Architects, Surveyors and others Interested in the Building of the Federal Capital of Australia. In the following years, after a long and difficult process which included consideration of many other possible sites, Canberra was eventually selected, and it was surveyed in 1909.

The image of the future capital addressing a large water body was promoted by architect

Robert Coulter's 1901 visionary painting which depicted a proposed capital beside Lake George.

Another contributor to the Congress was Charles Bogue-Luffman, the first Director of Burnley College of Horticulture, Melbourne. He put forward a paper describing the future capital city as one which could be integral with its ecological setting and that 'the adaptation of streets and architecture to the natural contour and position of the landscape' should be promoted such that the landscape be Australian in character, as opposed to a romantic/nostalgic interpretation of the northern hemisphere.

The site selected by the Federal Parliament was used in an international competition for the design of the capital in the same year (1911) that the area was named Canberra, after Canberry.

Walter Burley Griffin and Marion Mahony Griffin won the design competition in 1912 and Walter accepted the position of Federal Capital Director of Design and Construction during his initial visit to Australia in 1913. In May 1914 he returned to Australia with his wife Marion, after settling his American affairs, and set up offices in both Melbourne and Sydney.

With the establishment of Canberra as the site for the nation's capital, arboriculture became a means of implementing planning and design concepts in a tangible way.

Charles Weston was appointed as Officer-in-Charge, Afforestation Branch, Federal Capital Territory and began service on 1 May 1913. His previous appointments were as Gardener-in-Charge at Admiralty House, Sydney, Head Gardener at the Federal Government House, Sydney, and the Superintendent of the Campbelltown State Nursery under the control of the Sydney Botanic Gardens. Whilst at the Federal Government House, he made several visits to the Federal Capital site in 1911 and 1912 to assist in the establishment of a nursery at Acton.

Unlike the Griffins, Weston lived in Canberra, adjacent to the Acton Nursery, for most of his appointment, and he promoted the possibility of using a mixture of Australian trees and exotic trees that were frost tolerant. His preference was for more coniferous species and particularly Cedrus species to, 'form the chief arboreal feature of Canberra'. His former employer, the Director of the Sydney Botanic Gardens, Joseph Henry Maiden, expressed the desire for the predominance of Australian trees, particularly eucalypts and the use of native grasses for the Federal Capital. But Maiden could also see the attraction of using the Canberra climate to advantage by utilising autumn foliage plants as well as those plants which display distinctively coloured fruit.

The Griffins were also favouring the use of Australian plants, particularly eucalypts, and a mix of exotic trees and shrubs. Maiden disapproved of the Griffins selected plant species except for a small number, and advised them to consult with Weston as, 'the land in question is largely treeless with unknown silvicultural conditions'.

The area now known as Anzac Parade was designated, in the Griffins' competition entry, as the northern component of the Land Axis and as a parkway linking the foreshores of the intended central lake with an up-slope site for an intended casino building which would command views towards and over the Parliamentary Triangle on the opposite and southern shore of the central lake. The parkway was a linear stretch of land lying along the axis and was identified as Prospect Parkway.

The Griffins' vision for the parkway was,

'a formal plaisance 600 feet wide, all the way to the Casino, a park feature, at the foot of Mt Ainslie.' (Gray 1999, p. 183)

The perspective drawings prepared by Marion Mahony Griffin suggest a wide grassed area defined by rows of trees either side. No detailed design drawings appear to have been developed by the Griffins for the Parkway but their intention was interpreted by Weston at a later date.

The 1911 competition drawings indicated a railway line set in a cutting crossing the parkway, together with a railway station. The Commonwealth Railways preferred route was through the Canberra Gardens (now the Central Parklands) with a station centred across the Land Axis. By 1916 the railway was relocated further south on the plan and closer to the intended Capital Terrace, with the station located off the axis and to the east.

Walter Burley Griffin's position was abolished in 1920 and his contract as Director of Design and Construction ended on 31 December. This followed a series of changes to the original competition design, initiated with the Departmental Board's Plan in 1912, followed by Griffin's response to both the site and the Board in amended plans of 1913, 1915 and 1918.

Within each of the plans that evolved was the planning concept of a large roundabout located at the intersection of Canberra Avenue (now Limestone Avenue) and the Land Axis component of the parkway, in an attempt to resolve a series of issues – the potential traffic flow, the unresolved topographic form to match the intended geometry, and the impact of the deleted casino building.

The roundabout was identified in the 1915 plan as the 'Market Park' and later in 1925 as 'Prospect Place'.

The 1912 Board's Plan had an associated perspective from Mount Russell, indicating the retention of the Griffins' concept of the axial structure and, interestingly, the predominance of the use of fastigiated tree planting, possibly Lombardy Poplars or Roman Cypress planted at regular intervals and reinforcing the geometry of the road layout. Griffin's amended plans contained no such similar detail of landscape character but concentrated on the planning principles to achieve government acceptance over the influence of the Board. Changes of government and World War 1 hindered physical progress.



**Figure 64. Detail of Scrivener Survey showing general location of Anzac Parade, 1909**  
Source: Reid 2002, p. 8



**Figure 65. Detail of the Griffins' 1911 'View from the summit of Mount Ainslie along Land Axis'**  
Source: Reid 2002, pp. 56-7



**Figure 66. Detail of 1913 Griffin Plan showing the northern part of the Land Axis**  
Source: Reid 2002, p. 110



**Figure 67. Detail of Departmental Board's Plan, 1912, showing the northern part of the Land Axis**  
Source: Reid 2002, p. 99



**Figure 68. Detail of Federal Capital Advisory Committee Plan, 1925, showing the northern Land Axis**  
Source: Reid 2002, p. 148

### **Establishment: Committees & commissions 1921–1956**

This period is concerned with the post-Griffin period, the establishment of the Federal Capital Advisory Committee (1921-1925), the Federal Capital Commission (1925-1930) and the National Capital Planning and Development Committee (1938-1957).

With the departure of Walter Burley Griffin, Charles Weston was made Director of City Planting. The focus of planting was the National Triangle with planting of the alignment of Commonwealth Avenue and the projected foreshore planting of the future lake at the centre of the Water Axis. Another focus was an area adjacent to Commonwealth Avenue conceived at this time as Central Park, that was to become Commonwealth Park in 1922.

In the following year further planting was carried out to define Capital Terrace (Constitution Avenue), and Prospect Parkway and Place (Anzac Parade). This was an



attempt to mark out the axial elements of Griffin's concept and relied on closely spaced planting of lines of alternating species of predominantly advanced (11-13 years old) coniferous and oak trees, supplemented with Acacia species and roses.

Weston did not remodel the existing landform but planted rows of *Cedrus atlantica* and *Quercus virens* trees, within an established fenced area which ultimately obliterated the Griffins' prospect concept by enclosing a chain of six separate grassed spaces, as opposed to a continuous central grass sward.

Further planting was carried out in the mid-1920s with some intricately shaped curved beds to areas between the separate grassed areas. The additional horticultural embellishment appears to date from the decision to site a national war museum in place of the casino building.

In 1926 the Imperial War Graves Commission began sending packets of flower seeds from Australian soldiers' graves overseas. These were propagated by Weston for use near the war museum site, and ultimately within mass planting beds within the Prospect Parkway. (Gray 1999, pp. 183-4)

In November 1926, Weston retired. His planting within the National Triangle was concerned with symmetrical compositions, mostly using coniferous tree species with some contrasting deciduous species and eucalypts, shrubbery, lawns and flower gardens. He employed lines of row plantations often with alternating species, and a pattern of circles for formal statements for flower gardens (usually roses or tulips). The density of planting was related to the sense of achieving an immediate effect, and the perceived need for creating windbreaks in an otherwise open and exposed landscape.

Weston's successors as Director of Parks and Gardens were Alexander Bruce (1926-1938), John Hobday (1938-1944) and Lindsay Pryor (1944-1958).

Bruce continued to implement Weston's planting yet added seasonal flowering plants such as Prunus trees and roses, whilst Pryor altered the Weston tradition in promoting the creation of parkland spaces for people, and the integration of eucalypts into the garden that Canberra had become.

By 1933, Prospect Parkway was designated as Anzac Park and seeds from war cemeteries in France and Gallipoli were received with the intention of continuing the planting within Anzac Park. This appeared to continue until after World War 2 when the park layout was reconsidered and the former intricate flower beds were eliminated.

By 1938 the western arm of Canberra Avenue was renamed Gallipoli Avenue.

In November 1941 the Australian War Memorial was completed following a long design process. This was initiated in 1919, followed by an architectural competition in 1927 in which no winner was selected, but two of the entrants, Emil Sodersten and John Crust were encouraged to submit a joint proposal. The landscape setting for the schemes developed by Sodersten and Crust included the integration of the war memorial southern forecourt with what was to become Anzac Park. Sodersten's 1936 plan indicates the concept of a belt of trees framing the Land Axis, with the roundabout and the forecourt as one defining gesture. This concept appears to have been developed by Richard Clough in the National Capital Development Commission in the 1960s.

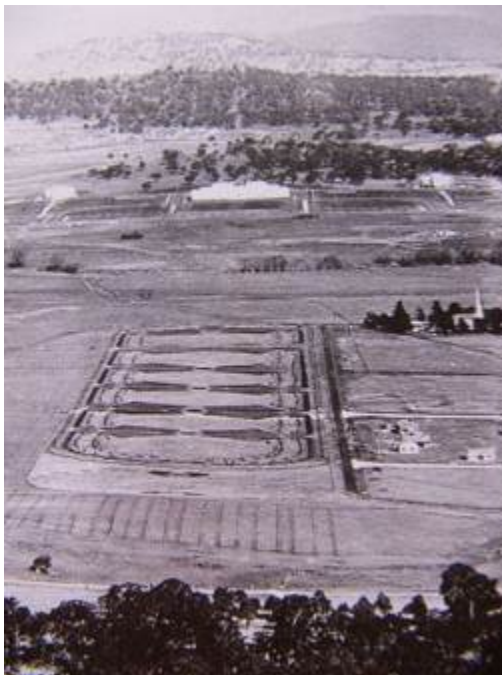
Following the resignation of Sodersten in 1938, the landscape design for the war memorial setting was informed by Crust and Tom Parramore, a former student at Burnley School of Horticulture in Melbourne who had recently returned from working in England. Parramore was recommended by Charles Bean, the journalist, war correspondent and historian who played a major role in promoting the development of the Australian War Memorial. Bean's garden at Lindfield had been designed by Parramore in 1937.

The economic constraints during World War 2 resulted in a composition of terraces and a roadway to the front entrance of the Australian War Memorial, surrounded by lawns.



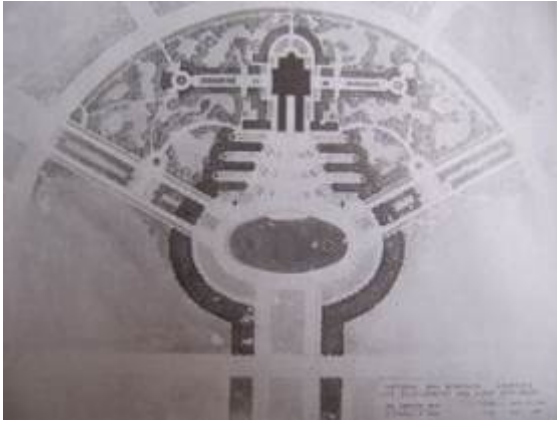
**Figure 69. Detail of 1930 aerial photograph showing northern Land Axis**

Source: Reid 2002, p. 196



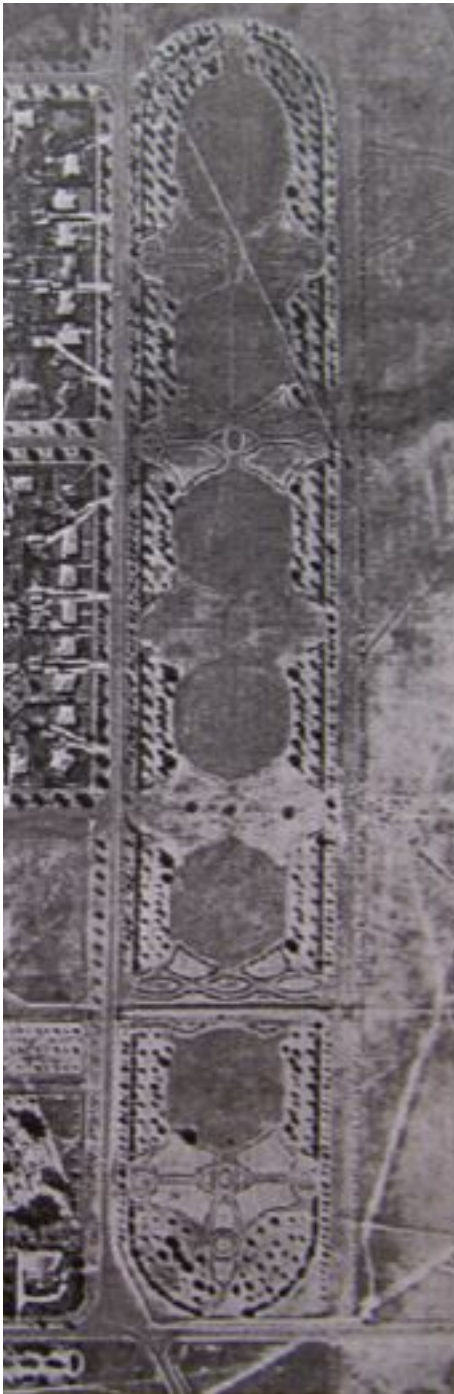
**Figure 70. Detail of view from Mount Ainslie south along the Land Axis, late 1930s**

Source: National Archives of Australia, A3560, 908



**Figure 71. Sodersten's 1936 plan of the approaches to the Australian War Memorial**

Source: *Australian Garden History Journal*, Vol. 18, No. 3, Nov/Dec/Jan 2006/2007, p. 10



**Figure 72. Detail of Prospect Parkway, 1945 aerial photograph**

Source: Gray 1999, p. 184, RAAF Airphoto 12 March 1945



**Figure 73. Detail of a 1956 photograph looking north along the Land Axis, the Molonglo River is in flood**

Source: National Capital Authority

### **National Capital Development Commission (NCDC) 1957–1989**

This period was one of great physical change through the latter half of the twentieth century, it was marked by the existence of the newly formed Commission with broad professional input, and highlighted by the completion of Lake Burley Griffin in 1963 (although the lake was not filled until the following year).

The Commission in 1957 appointed Sir William Holford, a British Planner associated with University College London, to report on the future development of Canberra. This report recommended that Canberra retain its Garden City concept, the city should be a cultural centre as well as a political one, and that implementation of the lake scheme in the Griffins' plan would unify the city.

The Commission endorsed Holford's recommendations adding a proposal for landscape development, the provision of parks and other recreational facilities. The Commission also had built up a staff of planners, landscape architects, engineers and architects to liaise with consultants and evolve designs. Richard Clough was appointed as an architect in the Town Planning section in 1958. He had been a landscape student at University College London, he knew of both Holford and Dame Sylvia Crowe, and he worked on a coordinating committee between landscape, architectural and engineering issues.

Early in 1959 the Commission received an endorsement from the Government to proceed with the lakes scheme, without the proposed East Lake. William Holford & Partners were engaged to make recommendations for the landscape treatment of the Central Basin of the lake, and this report was published by the NCDC in February 1961. This report indicated the form of planting, treatment of lake margins, roadways and architectural features. It further proposed that the length of the north bank between the two new bridge promontories (Commonwealth and Kings Avenue Bridges) should be informal except for the central section around the Land Axis.

Recommendations for planting included the use of the existing landscape colour on the

higher ground, with eucalypt planting being brought down from the surrounding hills through the built up areas into the parklands, with light green used for the lake margins and darker conifers for boundaries and backgrounds. Autumn colour foliage plants were to be employed for formal and dramatic use. Flowering trees and shrubs should be massed in small enclosures so as to allow the character of the natural landscape to predominate.

In 1963 the Landscape Division of the NCDC was established with Harry Oakman as Director. He was followed in this role by Richard Clough in 1965 and John Gray in 1980.

Clough coordinated the landscape works and plantings for the north bank of the Central Basin, and the re-design of Anzac Park into Anzac Parade.

A main design approach to the Land Axis involved formal planting of various eucalypt species, which continued the concepts put forward generally by Lindsay Pryor.

The Rond Point Pool and water jets were built in 1963 at the intersection of Anzac Parade and Parkes Way. Weston's tree planting of the former Prospect Parkway and Anzac Park were removed at this time and replaced with *Eucalyptus bicostata* on both sides of the Land Axis, with the central area planted with *Hebe* species in regularly spaced raised planters formally located in a central band of red gravel (crushed brick). The choice of plants was symbolic to both New Zealand and Australia, in an attempt to represent the ANZAC spirit in a formal manner.

It is worth noting that there seems to have been no symbolism attached in the design to the choice of red gravel. A suggested association with bloodshed or blood sacrifice appears to have been a later development.

The re-design of Anzac Park into Anzac Parade was carried out by a collaboration of Richard Clough and Gareth Roberts in the NCDC, with input from Richard Gray and Bill Minty (lighting design). Both Gray and Minty were employed by Holford. The NCDC town planner Peter Harrison supported the concept as it interpreted Griffin's Land Axis.

Both Clough and Roberts designed the forecourt to the Australian War Memorial to integrate with the treatment of Anzac Parade. Their objectives were to unify the space and play down the main traffic intersection which was an inheritance from Walter Griffin. A further complication was that the Remembrance Driveway terminated in a plantation of oak trees to the southeast of the Australian War Memorial. The land sloped from east to west and was naturally out of balance for the intended formality, as the setting for the main façade of the Australian War Memorial.

A major decision in the design was to restore the prospect or line of sight along the Land Axis and to deal with the undulating topography. Generally excavation was carried out on the Campbell side and fill placed on the Reid side. The Australian War Memorial forecourt was also remodelled to create two angled fill landforms and planted with eucalypts. An amphitheatre space was created by cutting the natural landform with symmetrical treatment of concrete seating, and central stairs leading to a central gravel paved gathering space. The sloped landforms were grassed. The proportions of the forecourt generated the overall proportions and layout of Anzac Parade.

The landform was regraded to create a continuous central space and the concept of others locating the roads in the centre was abandoned in favour of locating the roads to each side.

The scale and proportion of the elongated central space was addressed by allowing the cross roads to break down the overall length into shorter sections.

The central area of the Parade between the roads was paved with red gravel which was actually crushed brick and tile, sourced by Rod Dalglish from the Yarralumla Brickworks. The red gravel was carried over to the central area of the Australian War Memorial forecourt, as well as placed in the centre of the roundabout.

Concrete paths were added to the side of the roads and a concrete edging, either freestanding or as a retaining wall which varied in height, negotiated the varying change of level in each section of the Parade sides. Three rows of *Eucalyptus bicostata* (Eurrabie or Blue Gum) trees with an underplanting of Poa grasses were placed each side, beyond the line of the concrete retaining wall to further help define the central space whilst raised planter beds were placed either side of the central red gravel paved area. The rectangular planter beds contained three sections of higher growing *Hebe* species and were surrounded by a lower growing species.

In addition, inter-plantings apparently of a cover species were used, possibly wattles. The intention of inter-row plantings was to provide a quick-growing aesthetic plantation and nurse crop while the long-term species established, and being short-lived, the wattles would all be gone or removed by the time the long-term plantings were well established.

Lindsay Pryor and Ray Margules sourced all the plants for the original planting of Anzac Parade. Margules selected all of the seeds for the eucalypts from one tree which were then propagated in a nursery. Many of the eucalypts were root bound by the time of planting and this may have contributed to subsequent losses within the plantations.

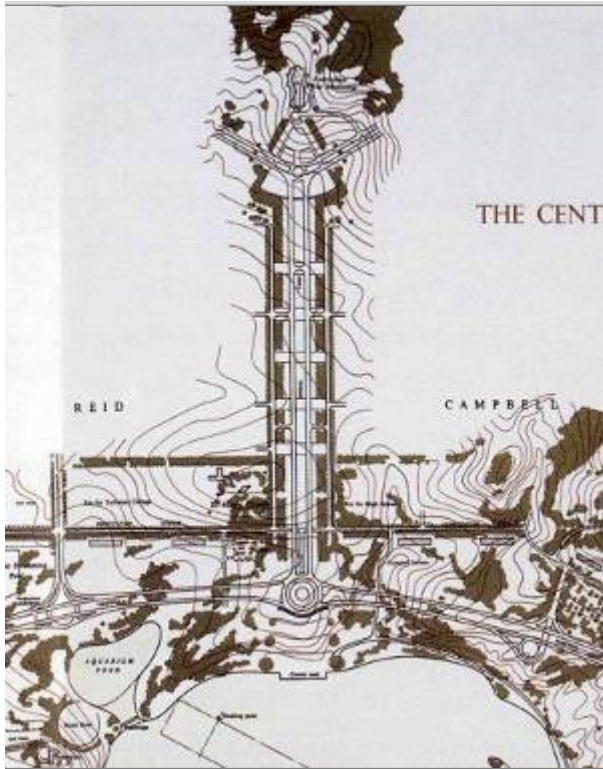
Spaces were made available for future memorials, and the first memorial was the Desert Mounted Corps Memorial.

### **National Capital Planning Authority (NCPA) 1989–1997**

In 1989 the National Capital Development Commission was replaced by the National Capital Planning Authority.

This period represents a change in responsibility for areas within the National Capital, the formation of the Australian Capital Territory Government responsible for Canberra and largely independent from the Commonwealth Government, and the establishment of the National Capital Planning Authority in early 1989 which was focussed on the significant core of the National Capital. This core was the defined Central National Area with its character expressed as a cultural landscape, and there was an objective of enhancing the character of Canberra as the National Capital.

As such, the planning process was a continuation of the NCDC approach. This involved enhancement through the implementation of projects falling within the Parliamentary Zone, as opposed to planning visions attempting to redefine the former Griffins' Municipal Axis from Mount Vernon (Civic) to Mount Pleasant (Russell), and attempting to establish links from Constitution Avenue to the parkland edge of the lake. New visions for Anzac Parade were also explored.

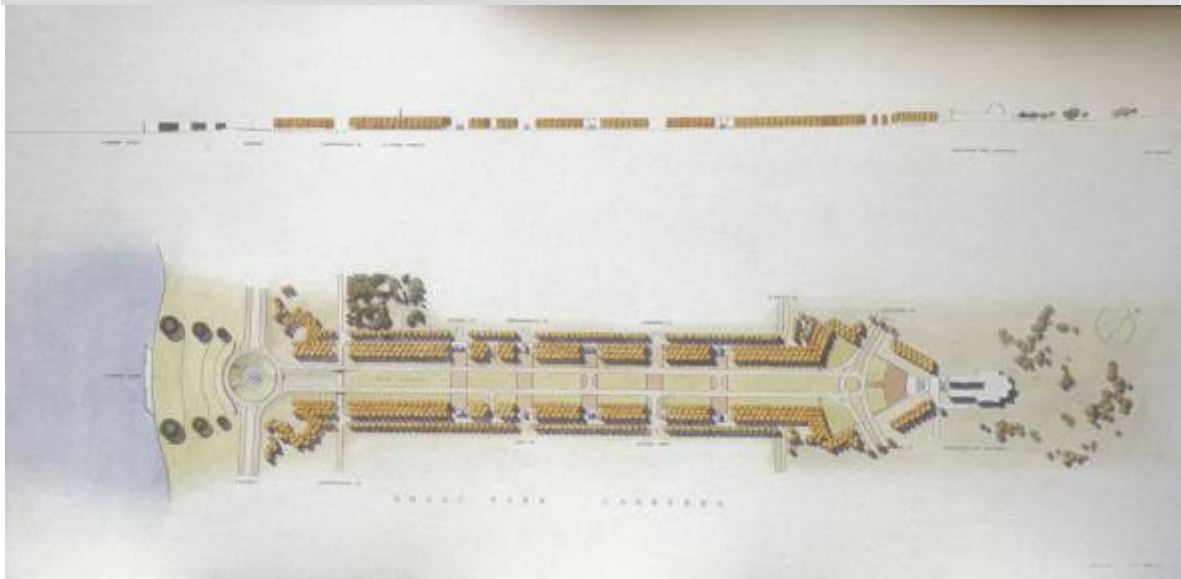


**Figure 74. NCDC Landscaping Plan of 1961**

Source: Reid 2002, p. 272

**Figure 75. NCDC Plan of Anzac Parade, c1960s**

Source: Richard Clough, NCDC Plan of Anzac Parade - Rendering, Canberra, National Library of Australia, nla.pic-an14324452-92



**Figure 76. NCDC perspective illustrating the design of Lake Burley Griffin and adjacent areas, c1960s**

Source: Richard Clough, Perspective from Mt. Ainslie, Canberra, National Library of Australia, nla.pic-an14324452-30



**Figure 77. Anzac Parade, 1964**

Source: Angry mob mulls options, Wikipedia



**Figure 78. Anzac Parade, c1965**

Source: Richard Clough, Anzac Parade completed as seen from War Memorial, Canberra, National Library of Australia, nla.pic-an14324452-101







**Figure 79. Detail view along the Land Axis with completed Anzac Parade treatment**

Source: Reid 2002, p. 228

#### ***National Capital Authority (NCA) period 1997–present***

This period is represented by a name change with the dropping of ‘Planning’ from the Authority’s title, with a greater focus on the Parliamentary Zone, and with a determination to make it a place for people relative to national identity.

The NCA has initiated a series of studies, conservation management plans and publications, and implemented works including the Anzac Parade upgrade in 2001. The upgrade was largely concerned with the installation of new street lighting to the design of Barry Webb and Alexander Tzannes & Associates, as consultants to the NCA. Also in this period additional buildings to the north of the Australian War Memorial complex were constructed by the Australian War Memorial.

Subsequent to the major landscape change in the 1960s, there have been rejuvenation or refurbishment phases of various scales and areas of the planted landscape, mainly including row inter-planting and trialling an understorey of native grasses within the plantations in 1995.

## 4. EVIDENCE OF COMMUNITY-BASED VALUES

### 4.1 INTRODUCTION

This section investigates the nature and scope of social and community aesthetic values, considering the National Heritage criteria and the indicators of significance defined for such assessments in the *Guidelines for the assessment of places for the National Heritage List* (Australian Heritage Council 2009).

It supplements the existing values assessed as part of the National Heritage listing of Anzac Parade, and draws on the assessments undertaken for the Parliament House Vista, a Commonwealth Heritage place (Marshall and others 2010b), Australian War Memorial Heritage Management Plan (Godden Mackay Logan 2011), Lake Burley Griffin and Adjacent Lands Heritage Management Plan (Godden Mackay Logan 2009), and other materials.

This section defines the associated communities and documents the research undertaken into these values as part of this plan. The evidence is analysed against the two relevant criterion (in Chapter 6) and this contributes to the statement of significance (Chapter 7).

Understanding these community-based values is critical in the assessment of criteria (e) and (g), aesthetic and social significance – and these criteria place a specific emphasis on community associations and values.

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

Indigenous cultural and social values attributed to Anzac Parade have not been researched.

### 4.2 REVIEW OF EXISTING DATA

This section looks at the existing data on social and community aesthetic values from previous studies and other sources. Existing research and assessments have provided a foundation for the present plan, and provided a substantial amount of data on social and community-held aesthetic values.

As well, through the review and analysis of this material, the consultants were able to:

- identify the communities and cultural groups that may value Anzac Parade highly because of its strong or special associations for their community or cultural group; and
- generate key questions for exploration with each community or cultural group, or with representatives of, or suitable surrogates for, that group.

#### **Assessments of the Broader Landscape**

##### ***Parliament House Vista Area Heritage Management Plan***

This plan (Marshall and others 2010b) included an assessment of social and community-based aesthetic values derived from an on-line survey, focus groups, research and

interviews. The Parliament House Vista area stretches from State Circle to the Australian War Memorial, including the core of the Land Axis.

The plan offers considerable detail on the perceptions and values associated with the Parliament House Vista, some of which are directly relevant to Anzac Parade.

The on-line survey, primarily completed by Canberra residents, demonstrated the importance of the Vista for a variety of reasons including as ‘a place that connects Australian’s political history from past to present’, as a place that ‘evokes national memories’, as a place where people can participate in ‘important national events’, as a ‘dramatic and powerful landscape’, and as an ‘important symbol of Australian national identity’. The symbolism embodied in this place is strongly recognised and deeply felt, as are its beauty and design qualities (Marshall and others 2010b, vol. 1, pp. 102-103).

In the focus groups it was recognised that the Vista is ‘a significant place in terms of its design, symbolism and its role in Australian national memory and identity-building’, although these values were seen as being primarily appreciated by the Canberra community rather than Australians as a whole (Marshall and others 2010b, vol. 1, p. 105).

An examination of images used to present Canberra to visitors (eg. postcards, tourism guides and materials) noted that views along the Land Axis dominated, looking to Parliament House or the Australian War Memorial, and indicating its high level of recognition as Canberra’s signature or icon.

Delving further into the values expressed, the plan recognises that for the Canberra community the Vista is ‘a special place which they see as at the heart of Australian national identity and what it is to be Australian’, symbolising ‘commemoration, democracy, national memory and history and is an iconic representation of Canberra’. Further it ‘gives them a real sense of their place in Australian history and engenders in them a sense of pride’ (Marshall and others 2010b, vol. 1, p. 112).

As well as the symbolic meanings embodied in the landscape, the Vista is important for its beauty and design qualities,

‘the corridor from Parliament House to Mount Ainslie is a beautiful space’

‘it is a striking design element of the city linking (aesthetically and philosophically) key public buildings and facilities that are central to the identity of modern Australia’ (Marshall and others 2010b, vol. 1, p. 113)

As a designed space, it is valued as part of the Griffins design for Canberra,

‘The vista encompasses the legislative, judicial and social structures that represent our nation. These need a strong landscape to link them and present a good image of the heart of our nation to the nation and the world.’ (Marshall and others 2010b, vol. 1, p. 113)

The scale and formality of the Vista is recognised as contributing to its overall impact,

‘I find the scale very impressive, the corridor from Parliament House to Mount Ainslie is a beautiful space. I admire the orderly (formal) landscaping that slashes through the ‘natural bush’ on the perimeter, the contrast is spectacular.’

‘It’s the central concept of the Griffins’ design. The dimensions of Anzac Parade and the War Memorial can be appreciated from Parliament House’

‘I think the view is breathtaking and I am very touched seeing passed the Old Parliament House all the way to the War Memorial’ (Marshall and others 2010b, vol. 1, pp. 114, 119)

The sight-line from Parliament House to the Australian War Memorial was identified as important by 66% of respondents to the on-line survey. This sight-line offers a visual unification of the ideal of democracy and the sacrifices made to protect the values of democracy, and the plan concludes that it is the veterans/family of veterans among the Canberra community who are most likely to hold this view. Some examples quoted from the on-line survey include,

‘Visual link from Parliament House to the War Memorial links our democracy with the sacrifices made to achieve and maintain it.’ (Canberra resident and veteran/family of veteran)

‘Visual impact, particularly looking south towards Old Parliament House and north from the lake shore towards the war memorial.’ (Canberra resident and veteran/family of veteran)

‘It is an inspiring view to link the parliament and its democratic heritage with the war memorial and its commemoration of those who have fought and died to preserve it.’ (Canberra resident)

‘The vista encompasses the legislative, judicial and social structures that represent our nation. These need a strong landscape to link them.’ (Canberra resident)

‘At one end is the War Memorial which is where the Australian identity was first forged in popular culture.’ (Canberra resident and veteran/family of veteran)

‘The significance of the vista is also because of the later alterations and additional cultural buildings that now form part of the area, including Old Parliament House, which is a physical legacy of the fledgling Commonwealth Government from the 1920s and a national icon that reveals so much about Australian Political life in the 20th century. The vista visually connects the evolution of Australian Government and the democracy between the old and new parliament building, and celebrates the cultural identity of the nation through the linkages to the National War Memorial and other important buildings.’ (Visitor) (Marshall and others 2010b, vol. 1, pp. 119-120)

### ***Australians’ perceptions of their National Capital***

A national survey undertaken in 2006 sought to understand Australians’ perceptions and attitudes to Canberra as the national capital. The sample covered 1,002 Australians, and nearly 76% of the sample had visited Canberra.

The most highly ranked symbols of Canberra were Parliament House and the Australian War Memorial. The national values represented by Canberra were, in the eyes of respondents, that it reflects Australia’s history, Australian democracy and national values, with a high percentage supporting the idea that the national capital should be something Australians are proud of (91.6%) and that it should symbolise Australians’ ideals and aspirations (83.7%). The national values identified were ‘in particular Australia’s defence force history, democracy and Australian history’ (Marillanca 2005).

### ***Lake Burley Griffin and Adjacent Lands Heritage Management Plan***

This plan by Godden Mackay Logan (2009) for the NCA included an assessment of social and community-held aesthetic values, based on focus groups, an on-line survey, interviews and research.

The statement of significance for Lake Burley Griffin notes that,

‘Lake Burley Griffin is an essential part of what defines Canberra. It is an essential component of the Griffin plan for a lake to link and unify the axes and vistas of the plan to the underlying

landform of the place. The lake is a unique and creative aspect of Australia's most successful urban plan, which is highly valued by communities for its aesthetic qualities... The lake is valued highly by communities for its landmark value, as a symbol of Canberra and as an iconic cultural landscape, which for many is a symbol of local identity.' (GML 2009b, p. 2)

The strongest recognised values in this plan where there is a link to the potential values of Anzac Parade are:

- valuing of the overall Griffin design concept for Canberra as an important part of the city's identity, recognising that the Land and Water Axes have an important relationship to each other in the overall conception of the city; and
- recognising these design elements as part of the symbolism of Canberra—as national capital, and such symbols are regarded with pride by Canberra residents. For example, Lake Burley Griffin was noted as the 'primary focus and feature of Canberra equal to the War Memorial and Parliament House' by one respondent (GML 2009b, p. 127).

The lake itself is an important viewing point within the city,

'It is amazing that you can sit on the water in the Central Basin and have a view from the War Memorial through to Parliament House. It is very special. The whole foreshore is superb particularly as it is not cluttered with buildings and you get such a feeling of space.' (Questionnaire ID 2714, GML 2009b, p. 132)

The formality and symmetry of the Central Basin and Land/Water Axes were strongly recognised aesthetic attributes by Canberrans, with the lake and its enclosing parklands bringing a sense of visual unity (GML 2009b, p. 137).

The plan concludes that Lake Burley Griffin is a valued aesthetic resource to the communities outside of Canberra, offering a valued setting to national institutions and reflecting the visual qualities of surrounding landscapes in its waters (GML 2009b, p. 181). It plays an important role in representing the image of Canberra to the nation – and potentially internationally. Its symbolic and landmark value as part of the national capital's landscape is well recognised and widely valued. For Australians, especially those who have visited Canberra, Lake Burley Griffin is a well-recognised symbol of Canberra, forming the centre point of the national capital designed landscape (GML 2009b, pp. 184-5).

For Canberra residents, 'the integrity of the Griffin land/water axis and associated lands (Mount Ainslie, Black Mountain, Parliament House Vista etc)' is vitally important and strongly recognised (GML 2009b, p. 182).

### ***Perceptions research on Lake Burley Griffin***

The ACT National Trust (Pipitone 2009) undertook a study of the social value of Lake Burley Griffin, using a detailed on-line survey. The study was designed to understand how the Canberra community use and value Lake Burley Griffin. A detailed analysis of the results enabled conclusions to be drawn about the importance of different parts of the lake, including views and vistas.

The survey was open to the Canberra community and there was no targeted sampling involved – 758 people responded to the survey. The survey sample was slightly older than the Canberra population, with people under 34 significantly under-represented and those over 55 significantly over-represented. This may reflect the age of the membership base of

the initiating organisation. Pipitone (2009, p. 6) concluded that the sample size is sufficient to interpret the results for all age groups except for 12-24 and 75+.



**Figure 80. View to the Australian War Memorial**

Source: Duncan Marshall

The view from Parkes Way to the Australian War Memorial and along Anzac Parade was concluded to be the second most important view to the people of Canberra, out of 60 views tested in the survey. The views assessed were from the Lake, and therefore a view down the length of the Land Axis from either end was not included.

Views were the main reason for visiting places around Lake Burley Griffin and the main characteristic of places which people liked (Pipitone 2009, p. 52).

The two most highly regarded views and six other views in the top 15 views were of national icons or were heavily influenced by national icons. From this Pipitone concluded that 'Canberra people are very aware of the national icons that surround their everyday lives' (Pipitone 2009, pp. 52 & 78).

### **Assessment of the Australian War Memorial and Anzac Parade**

#### ***Commonwealth Heritage Listing***

The Commonwealth Heritage listing for the Australian War Memorial describes it in the statement of significance as,

'Australia's National Shrine to those Australians who lost their lives and suffered as a result of war [and]... As such it is important to the Australian community as a whole and has special associations with veterans and their families and descendants of those who fought in war.'

Aesthetically, the values of the Memorial relate to its 'landmark qualities'. Being on the Land Axis it makes a 'major contribution to the principal views from both Parliament Houses' (Australian Heritage Database, 'Australian War Memorial' ID 105469, <http://www.environment.gov.au/heritage/ahdb/index.html>, accessed 14 Mar 2011).

The Parliament House Vista is also on the Commonwealth Heritage List (AHD, 'Parliament House Vista' ID 105466, <http://www.environment.gov.au/heritage/ahdb/index.html>, accessed 17 Nov 2011), and the listing recognises the values of Anzac Parade as,

'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 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)

### ***National Heritage Listing***

The National Heritage Listing is for the Australian War Memorial and the 'Memorial Parade' (AHD, ID 105889, <http://www.environment.gov.au/heritage/ahdb/index.html>, accessed 14/9/2011). The statement of significance includes additional expressions of the values of the place, some related specifically to Anzac Parade as a place, and as a venue for significant events.

The statement of significance contains the following expressions of social significance (criterion g),

'The Australian War Memorial (AWM) is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and their families including the Returned & Services League of Australia. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade.

The AWM and Anzac Parade have special associations with Australia's military forces and with veterans as represented by the Returned & Services League of Australia and community groups. Anzac Parade was opened on ANZAC Day 1965, the fiftieth anniversary of the landing of the ANZAC's at Gallipoli. It is the setting for a series of memorials commemorating Australian service and sacrifice in war and is the major national venue for the ANZAC Day march and other ceremonies to commemorate those who served Australia in times of conflict.

Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, has a deep symbolism for many Australians, and has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia and Anzac Parade is nationally important for its public and commemorative functions.' (Emphasis added)

The 'official values' under criterion (g) are given in the Australian Heritage Database citation as,

'The AWM is the national war museum and national shrine, and together with Anzac Park, has special associations for the Australian community, particularly veterans and their families. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade. The AWM and the Anzac Parade memorials are the nation's major focal point for commemoration including the ANZAC Day march and other ceremonies and events. These values are expressed through: the AWM building (including the Hall of Memory); the collection; the surrounding landscape (including the Sculpture Garden); and Anzac Parade including the memorials.' (AHD, <http://www.environment.gov.au/heritage/ahdb/index.html>, accessed 14 Sep 2011, emphasis added)

Its community-held aesthetic values are reflected in the 'official values' under criterion (e),

'The AWM in its setting is of outstanding importance for its aesthetic characteristics, valued as a place of great beauty by the Australian community and veteran groups (as represented by the Returned & Services League of Australia). The place has evoked strong emotional and artistic responses from Australian and overseas visitors. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history and trigger disturbing and poignant responses from the vast majority of visitors.'

‘The AWM together with Anzac Parade form an important national landmark that is highly valued by the Australian community. As part of the Parliamentary Vista, the AWM makes a major contribution to the principal views from both Parliament Houses and Mount Ainslie. Views from Anzac Parade to the Hall of Memory, and from the Hall of Memory along the land axis are outstanding.’ (Emphasis added)

### ***ACT Interim Heritage Places Register***

A citation for Anzac Parade, Park and Memorials, recognises that the place expresses two key themes – the Land Axis and the Australian Armed Service Tradition. These themes are of interest in defining the associated communities in the present project (ACT Heritage 1998).

The extent of Anzac Parade is defined as from Limestone Avenue/Fairbairn Avenue to the Rond Point wall, whereas the extent being considered in the present assessment is to Constitution Avenue only.

In the description, it is noted that Anzac Parade is ‘associated with the Australian Armed Service Tradition’, and is ‘associated with the Anzac Day march and memorial service and is the setting for the larger individual services held periodically at individual memorials’ (ACT Heritage 1998, p. 3).

The statement of significance notes, amongst other things,

‘The vista down the Parade is among the most recognised images of Canberra...’

‘These elements together with the collection of memorials, sculpture associated art and design give expression to key aspects of the history, tradition and ceremony of Australia’s armed forces and possess high social value.’

In relation to the Land Axis theme, the analysis notes that,

‘The view from the War Memorial is widely recognised as one of the classic views of Canberra... with the War Memorial in the foreground, (the view) is dominated by Anzac Parade and channelled through the portal buildings of the Anzac Park offices to terminate at Parliament House.’ (ACT Heritage 1998, p. 3)

‘Its vista, linking the Memorial with Parliament House, adds aesthetic and emotional value to the places which has become one of the major cultural landscapes of Australia.’ (ACT Heritage 1998, p. 5)

In relation to the Australian Armed Service Tradition theme, the analysis notes that the,

‘Entire length of the precinct is associated with Australian Armed Services tradition... the memorials all pertain to elements of the Australian Armed Services... Anzac Parade is associated with the Anzac Day march and memorial service and is the setting for the larger individual services held periodically at individual memorials.’ (ACT Heritage 1998, p. 3)

The formal ceremonial route of Anzac Parade creates the visual Land Axis link between the Australian War Memorial and Parliament House – described as ‘a space unlike any other in Australia’. Its national symbolic importance is indicated by ‘the opening of Anzac Parade by Her Majesty Queen Elizabeth on Anzac Day 1965’ and by the use of Anzac Parade as ‘the major national venue for the Anzac Day March and other ceremonies to commemorate those who served Australia in times of conflict, and it has a deep symbolism for many Australians’. ‘The notion of a ceremonial space of this grandeur is not found elsewhere in Australia.’ (ACT Heritage 1998, p. 5)



The statement of significance recognises Anzac Parade as of aesthetic significance to all Australians,

‘The Parade is valued by all Australians for its contribution to the monumental vista of the National Triangle and its part in a significant cultural landscape of Australia. Its contribution to the design of the nation’s capital is also significant.’

Its social significance is considered in two parts. Its significance to the *majority* of Australians,

‘Anzac Parade holds a spiritual significance for the majority of Australians, especially those who have been affected by war or conflict, including the Returned and Services League.’

And further it recognises its social significance for those with armed services connections as,

‘The memorials and landscaping have special sense of meaning for those involved in particular campaigns or those belonging to a particular armed service’ (ACT Heritage 1998, p. 11)



**Figure 81. World War 2 Navy Veterans march with their grandchildren past the Stone of Remembrance, Anzac Day, 1992**  
Source: Amanda Evans

### **4.3 ENGAGEMENT WITH ASSOCIATED COMMUNITIES**

#### **Defining associated communities**

Central to assessing social and community-held aesthetic values is defining the communities who hold those values. The approach adopted was based on analysis of previous studies and other data, and the expectation that an associated community would have direct experience of the place. Given the nature of this place, this could occur through their experience of Anzac Parade as:

- a visitor;
- a participant in ceremonies;
- an audience member for ceremonies;
- a designer or creator or interpreter of this place in whole or part; and
- as an advocate for the creation of a specific memorial.

Others may feel a strong connection with this place because of a personal connection without having any experience of the place. This could include those with:

- a direct personal connection to the events commemorated here (eg. past or present service personnel); and

- a direct connection to a family member or ancestor associated with the events held here.

Last but not least, this place is part of a cultural landscape with national symbolic meanings, suggesting that all Australians may feel a connection, no matter whether they have visited or witnessed a public occasion here.

Recognising that each associated community may value this place for different reasons and may attribute values to different aspects of the place, care is needed in defining associated communities.

Three potentially associated communities were broadly defined as:

- Australians;
- the Canberra community; and
- the armed services community – including the Defence forces, service personnel (serving and retired), service families, service organisations, and others with particular connections to the memorials on/in Anzac Parade/Park.

Perspectives from representatives of two other nations, New Zealand and Greece, were also gained through interviews.

Based on this set of associated communities and considering the previous research and assessments reported above, possible methods for researching the values of each community were defined and assessed against the project scope and resources.

## Methods and Results

The table below summarises the research methods that were used with each defined community. The following section then details the research undertaken and the conclusions reached.

Table 1. Research Methods used for each Associated Community				
Associated 'community'	Interviews &/or survey	Focus group	Art, literature, tourism sources	Research
Australians			✓	✓
Canberra community	✓	✓	(✓)	✓
Armed services community	✓	✓		✓

### *Australians*

The significance of Anzac Parade for Australians was derived from:

- earlier work undertaken on social and community aesthetic significance for the Parliament House Vista (Marshall and others 2010b) and Lake Burley Griffin (Godden Mackay Logan 2009);
- published materials, including website information; and
- an art and literature review (see Section 4.4).

### *Canberra community*

The significance of Anzac Parade for the Canberra community was derived from:

- earlier work undertaken on social and community aesthetic significance for the Parliament House Vista (Marshall and others 2010b) and Lake Burley Griffin (Godden Mackay Logan 2009);
- published materials, including website information;
- an art and literature review (see Section 4.4); and
- focus groups, given that all those attending had medium to long-term Canberra connections.

The Canberra community has strong connections to the armed services because of its role as the national capital, as home to the highest echelons and headquarters of the Defence forces, and as the location of the Royal Military College, Duntroon, and the Australian Defence Force Academy, national military training colleges which opened in 1911 and 1986 respectively.<sup>1</sup>

Given the debate at the time of the research over new memorials in Canberra, the website Lake War Memorials Forum ([www.lakewarmemorialsforum.org/](http://www.lakewarmemorialsforum.org/)) was reviewed to discern any expressed sentiments about memorials and Anzac Parade, but not the debate itself. Also submissions to the Parliamentary inquiry into the Canberra National Memorials Committee ([www.aph.gov.au/house/committee/ncet/memorials/subs.htm](http://www.aph.gov.au/house/committee/ncet/memorials/subs.htm)) were examined seeking any relevant material.

#### *Armed services community*

The significance of Anzac Parade for the Armed services community was derived from:

- focus groups and interviews; and
- published materials, including website information.

To some extent the views expressed by those with armed service associations reflects the views of part of the Australian community as well as the Canberra community.

At the time of this research, around 2011-12, the National Capital Authority contacted the three Defence services seeking a contact person to enable each organisation to contribute, however no response was received.

Using contact lists provided by the NCA, and derived from recent past events held in Anzac Parade, contact was sought with the following key organisations to gain their participation in the investigation, either through participation in a focus group or interview.

Two focus groups were held on 12 October 2011 in Canberra, and four interviews were undertaken by phone or in person as indicated below. Two of the interviews reflected on the importance of Anzac Parade and the memorials from an international perspective.

The following table indicates those organisations that were invited to participate, those that did, and in what form.

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<sup>1</sup> Duntroon is for the Australian Army. The Royal Australian Naval College is located at Jervis Bay, and the RAAF College was at Point Cook, but is now in several locations including Wagga Wagga, Sale and RAAF Williams.

**Table 2. Participation of Armed Services Community in Community-based Value Research**

Contact	Organisation	Specific memorial (if applicable)	Participated?	
			Focus Group No.	Interview
<b>Colin Campbell</b>	National Boer War Memorial Association	National Boer War Memorial	1	
<b>Peter Cooke-Russell</b>	Naval Association of Australia - ACT	The Royal Australian Navy Memorial	1	
<b>Nang D-Quang</b>	Vietnam Forces RSL Sub-branch	Vietnam	1	
<b>Chris Hudson</b>	ACT TPI Association (President)	-	1	
<b>Peter McDermott</b>	President - RAAF Association - ACT	RAAF Memorial	1	
<b>Pat McGabe</b>	Kindred Organisations Committee (KOC)	-	1	
<b>Major Gen. Ian Gordon</b>	Peacekeeping Memorial	Peacekeeping Memorial	2	
<b>Fred McArdle</b>	Peacekeeping	Peacekeeping Memorial	2	
<b>Dave Mills</b>	ACT RSL	-	2	
<b>Peter Ryan</b>	Australian Vietnam Forces National Memorial	Australian Vietnam Forces National Memorial	2	
<b>Nigel Webster</b>	The National Boer War Memorial	The National Boer War Memorial	2	
<b>Mr Taylan Aytin Second Secretary</b>	Turkish Consul	The Kemal Ataturk Memorial	-	-
<b>Ambassador, Mr Alexios G. Christopoulos</b>	Embassy of Greece	The Australian Hellenic Memorial		13/10/11
<b>Ian Crawford</b>		Australian National Korean Memorial		11/10/11 (phone)
<b>Commander David Hedgley</b>	New Zealand High Commission	The New Zealand Memorial		13/10/11
<b>Mr Michael Kazan</b>	Cultural Advisor, Hellenic Club of Canberra Inc	The Australian Hellenic Memorial		13/10/11
<b>Stewart Mitchell</b>	AWM	-		13/10/11
<b>Mr Ken Gillam – President</b>	Rats of Tobruk Association – association ceased in April 2011	Rats of Tobruk memorial	-	-
<b>Peter Collins – Past Member</b>	Rats of Tobruk Association – association ceased in April 2011	Rats of Tobruk memorial	-	-
-	Army	The Australian Army Memorial	-	-
-	Nurses Association	Australian Service Nurses Memorial	-	-

An attempt was made to contact the following organisations by phone and email but without response within the time frame available:

- War Widows;
- Veterans Federation;
- National Servicemen’s Association;
- Ex Service Women’s Association;
- Turkish Consul; and
- Service Nurses Association.

## 4.4 REVIEW OF ARTISTIC AND CREATIVE SOURCES

### Scope

This section is based on work undertaken by Dr David Young and provides a review of the visual art, literature and photography that feature Anzac Parade since the axis of the Parade was first included in the 1911 design for Canberra by Walter Burley Griffin. It has been briefly updated given the presence of two additional memorials from 2017.

It also considers public representations of Anzac Parade, that is snapshots posted on four photo websites.

### Memorials

Along both sides of Anzac Parade are 13 memorials dedicated to specific aspects of armed conflicts in which Australia has been involved – there are also two vacant niches that in time will be the sites of additional memorials.

Both Anzac Parade itself and the specific memorials have been interpreted by other artists, notably photographers, and this will be addressed below.

A number of the memorials were designed by leading artists, often in association with architects and other design professionals. A list of the memorials and a discussion of the artists and designers involved is provided below. The status of the artists and designers and the care and detailed attention that goes into the design brief and reviews, is an important indicator of the status of this place.

The memorials, individually and as a collection, are closely associated with Anzac Parade both geographically and contextually, and contribute to its aesthetic values.

**Table 3. Discussion of the Artists and Designers of the Anzac Parade Memorials**

Memorial	Discussion
<b>Hellenic Memorial</b>	Dedicated on 21 May 1988, the Hellenic Memorial was designed by the architects Ancher, Mortlock and Woolley Pty Ltd, with its mosaic floor executed by Mary Hall.  Mary Hall is a notable Australian artist, who won the 1984 Blake Prize for her five-panel mosaic, <i>The Spirit of God hovered brooding over the face of the water</i> . This work is held in the Powerhouse Museum Collection (Blake prize, <a href="http://www.blakeprize.com.au">www.blakeprize.com.au</a> , accessed October 2011).
<b>Australian Army National Memorial</b>	Dedicated on 1 November 1989, the Australian Army National Memorial was created by sculptors Joan Walsh Smith and Charles Smith of Western Australia, and built in collaboration with Ken Maher and Partners, architects. The Smiths specialise in memorials and public art works. Among the prizes they have won is the Centenary Medal (2001) for service to the arts through the creation of large scale sculptures. Ken Maher won the 2009 Australian Institute of Architects Gold Medal (Smith Sculptors, 'National Memorial to the Australian Army', <a href="http://www.smithsculptors.com/National_Memorial_to_the_Australian_Army_Main_Page.html">www.smithsculptors.com/National_Memorial_to_the_Australian_Army_Main_Page.html</a> , accessed October 2011; AIA, '2009 Gold Medal – History', <a href="http://www.architecture.com.au/i-cms?page=12493">www.architecture.com.au/i-cms?page=12493</a> , accessed October 2011).
<b>Australian National Korean War Memorial</b>	Dedicated on 17 September 1999, the Australian National Korean War Memorial was designed by the ANKWM Design Group, led by Les Kossatz and including Augustine Dall'Ava, David Bullpitt and Sand Helsel. Les Kossatz (1943-2011) was an internationally recognised sculptor, whose work is held in many major Australian galleries, including the NGA. He is best known for his numerous sculptures of sheep

**Table 3. Discussion of the Artists and Designers of the Anzac Parade Memorials**

Memorial	Discussion
	(Robin Gibson Gallery, <a href="http://robingibson.net/">robingibson.net/</a> , accessed October 2011). Augustine Dall'Ava (born 1950) is a sculptor and lecturer at Monash University, Melbourne. His work is held in numerous collections including that of the NGA (Australian Virtual Galleries, 'Augustine Dall'ava CV', <a href="http://www.iainreid.com.au/sculpture/70ikipedia_dallava.htm">www.iainreid.com.au/sculpture/70ikipedia_dallava.htm</a> , accessed October 2011).
<b>Vietnam Forces National Memorial</b>	Dedicated on 3 October 1992, the Vietnam Forces National Memorial was designed by Ken Unsworth AM in collaboration with the architects, Tonkin Zulaikha Hanford. Ken Unsworth (born 1931) is a sculptor, installation artist and performance artist. He has received numerous awards for his work including the Bi-Centenary Sculpture Competition Award 1970, and he was made a Member of the Order of Australia for services to sculpture in 1989 (Boutwell Draper Gallery, 'Ken Unsworth', <a href="http://www.boutwelldrapergallery.com.au/artist-profile-detail.php?idArtistInfo=203">www.boutwelldrapergallery.com.au/artist-profile-detail.php?idArtistInfo=203</a> , accessed October 2011).
<b>Desert Mounted Corps Memorial</b>	<p>The Desert Mounted Corps Memorial was originally erected in Port Said, Egypt, in 1932. It was partly destroyed during the Suez conflict of 1956. In 1964 a replica was made by Ray Ewers OAM and erected in Albany, WA, the port from which troopships left for Europe in WWI. A second copy was made and unveiled in Anzac Parade on 19 April 1968.</p> <p>Three sculptors had a hand in casting the original statue. C Webb Gilbert won the design competition in 1923. He died before he was able to finish the monument. Some sources say the immensity of the task and Gilbert's inexperience broke his heart and his spirit. Paul Montford, a leading British sculptor, then worked on the sculpture for some time before it was passed on to another Australian, Sir Bertram Mackennal. Mackennal had a team of British assistants to help him but died before it was unveiled (Info Barrel, 'The Desert Mounted Corps Memorial – WA', <a href="http://www.infobarrel.com/The_Desert_Mounted_Corps_Memorial_-_Western_Australia#axzz1b1IaxCju">www.infobarrel.com/The_Desert_Mounted_Corps_Memorial_-_Western_Australia#axzz1b1IaxCju</a>, accessed October 2011). Ray Ewers (1917-1998) was an Australian war artist during WWII. He produced 32 dioramas of war scenes and 22 statues at the AWM until the 1960s (Wikipedia, 'Raymond Boulwood Ewers', <a href="http://en.wikipedia.org/wiki/Raymond_Boulwood_Ewers">en.wikipedia.org/wiki/Raymond_Boulwood_Ewers</a>, accessed October 2011).</p>
<b>Boer War Memorial</b>	Dedicated on 31 May 2017, the Boer War Memorial was designed jointly by Pod Landscape Architecture and Jane Cavanough, and the sculptor was Louis Laumen. Cavanough has qualifications in both landscape architecture and the visual arts, and designs site specific public art. She has achieved some success in competitions. Laumen is a Melbourne-based sculptor born in the Netherlands. He has qualifications in fine arts and has been responsible for numerous commissions, and has otherwise been a finalist in several competitions, sometimes as part of design teams.
<b>New Zealand Memorial</b>	Dedicated on 24 April 2001, the New Zealand Memorial, a gift to Australia from the people of New Zealand, was designed by Kingsley Baird. Baird (born 1957) is a Wellington (NZ)-based designer, whose work is mostly concerned with the themes of memory and remembrance. His work in New Zealand includes <i>The Tomb of the Unknown Warrior</i> at the National War Memorial, New Zealand (Kingsley Baird, <a href="http://www.kingsleybaird.com/">www.kingsleybaird.com/</a> , accessed October 2011).
<b>Australian Peace-keeping Memorial</b>	Dedicated on 14 September 2017, the Australian Peacekeeping Memorial was designed by Super Colossal, an architectural practice based in Sydney.
<b>Rats of Tobruk Memorial</b>	Dedicated on 13 April 1981, the Rats of Tobruk Memorial was designed by the architects Denton Corker Marshall. Marc Clark was the consultant sculptor on the project, and he also designed and created the 'eternal flame' component of the memorial. Clark (born 1923) studied sculpture in England before serving in the North Africa campaign during WWII. He migrated to Australia in 1960. His work is held by many state and regional galleries as well as the NGA and Parliament House (Australian Virtual Galleries, 'Marc Clarke CV', <a href="http://www.iainreid.com.au/sculpture/marc_clark.htm">www.iainreid.com.au/sculpture/marc_clark.htm</a> , accessed October 2011).

Table 3. Discussion of the Artists and Designers of the Anzac Parade Memorials	
Memorial	Discussion
<b>Royal Australian Air Force Memorial</b>	Dedicated on 15 March 1973, the Royal Australian Air Force Memorial was designed by Inge King AM. Inge King was born in 1918 in Berlin, where she also studied sculpture. In 1939 she fled from Nazi Germany to England, and in 1951 she migrated to Australia, where she established herself as large-scale non-figurative sculptor. She has won numerous awards for her work, including the City of Melbourne Honoured Artist Award 1997. In 2009, the Australian Arts Council awarded her the Visual Arts Emeritus Award, which recognised her pivotal role in raising the profile of modern sculpture in Australia (Wikipedia, 'Inge King', en.wikipedia.org/wiki/Inge_King, accessed October 2011).
<b>Australian Service Nurses National Memorial</b>	Dedicated on 2 October 1999, the Australian Nurses National Memorial was designed by Robin Moorhouse, a Sydney-based artist, who trained as a jeweller and silversmith before becoming a sculptor. She won the competition held to select the design for the memorial (Inglis, 1998, p. 485; PNGAA Library, 'The dedication of the Australian Services Nurses National Memorial, www.pngaa.net/Library/NurseMemorial.html, accessed October 2011).
<b>Royal Australian Navy Memorial</b>	Unveiled on 3 March 1986, the Royal Australian Navy Memorial was designed by Ante Dabro in collaboration with the architects, Lester Firth and Associates, and Robert Woodward. Dabro (born 1938) is a Croatia-born sculptor who has been based in Canberra since the late 1960s. He lectured in the ANU School of Art from 1971 to 2004, and is regarded as one of Australia's leading figurative sculptors (Wikipedia, 'Ante Dabro', en.wikipedia.org/wiki/Ante_Dabro, accessed October 2011; ACT Museums & Galleries, 'Ante Dabro', www.museumsandgalleries.act.gov.au/cmag/ante_dabro.html, accessed October 2011).
<b>Kemal Ataturk Memorial</b>	Dedicated on 25 April 1985, the Kemal Ataturk Memorial was designed by Huseyin Gezer. Gezer (born 1920) is a Turkish sculptor who specialises in figural works. He is regarded as having made an important contribution to statue art in Turkey, where he also worked as Director of the Academy of Fine Arts in Istanbul between 1969 and 1976. His output includes several monuments to Ataturk (Artifact, 'Huseyin Gezer (1920)', www.artifact.com/artist/gezer-huseyin-68sff3dyce, accessed October 2011).

### Analysis of the memorials

Most of the memorials have been created – or jointly created – by widely recognised major artists – Mary Hall, Joan Walsh Smith and Charles Smith, Ken Maher, Les Kossatz and Augustine Dall'Ava, Ken Unsworth AM, Ray Ewers OAM, Kingsley Baird, Marc Clark, Inge King AM, Ante Dabro and Huseyin Gezer. Robin Moorhouse, the designer of the Australian Nurses National Memorial, is a Sydney-based jeweller and silversmith, and now a sculptor. She has been widely praised for this memorial.

It is true that each of the memorials was in a sense designed to a brief by a committee, and that some of the consultative processes involved compromise. In the case of the Vietnam Forces National Memorial, the arguments and ensuing compromises have been documented (for an example see Inglis 1998, pp. 407-408). Some may argue that a work born of compromise is not a true work of art, since it does not result from a single clear vision. Be that as it may, the memorials indisputably have meaning, both for those closely connected to them and to the wider public.

They have also been widely photographed by the general public, and the numerous images published on web-based photo sites suggests that they are as interested in the details of the memorials as they are in the collection as a whole.

Some of the memorials have been well-depicted in publications. In 1976 Cedric Emanuel included drawings of two of the memorials – the Desert Mounted Corps Memorial and the Royal Australian Air Force Memorial – in his *Canberra Sketchbook*. In 1995 Jean

Weiner's cartoon, 'Inauguration Day: Australian Vietnam Forces National Monument' appeared in Guy Freeland's *Canberra Cosmos*, and in 1998 it was given further exposure in Ken Inglis' *Sacred Places: War Memorials in the Australian Landscape*.

The memorials have also been documented twice by professional photographers for Commonwealth Government departments and agencies. In 2002, Damian McDonald photographed all the memorials for the National Library of Australia. His work is accessible on the Library's website and is offered for sale as a set of photographs to the general public. In 2007, Steve Wray and Dragi Markovic shared the job of photographing the memorials for the then Department of the Environment and Water Resources (now the Department of the Environment and Energy). Their work is also accessible on the web and available for sale to the general public.

While the individual memorials have special significance to different groups of people – based upon personal or family connections with the events memorialised or in some cases upon ethnicity (this is explored further below) – the memorials are experienced *as a group* or *collection* by a large number of people, many being visitors to Canberra. The memorials may therefore be viewed as a de facto sculpture park, albeit one based upon a common theme. And it is perhaps in this way that for many people the memorials contribute to the aesthetic significance of Anzac Parade.

### **Anzac Parade as a whole**

#### ***Visual Art***

The axis of what is now Anzac Parade has featured in paintings from long before the road itself was officially opened in 1965. The first work to include the line of the road is Louis McCubbin's work, *The Inauguration of the Australian War Memorial, Canberra, ANZAC Day 1929* (Australian War Memorial, ART09852, [cas.awm.gov.au/item/ART09852](http://cas.awm.gov.au/item/ART09852), accessed October 2011).

**Figure 82. The Inauguration of the Australian War Memorial, Canberra, ANZAC Day 1929, by Louis McCubbin (92.2 x 234.2 cm, oil on canvas)**

Source: Australian War Memorial, Negative Number ART09852, [cas.awm.gov.au/item/ART09852](http://cas.awm.gov.au/item/ART09852)



AUSTRALIAN WAR MEMORIAL

ART09852

In 1938, Robert Emerson Curtis depicted the Australian War Memorial, viewed from the slopes of Mount Ainslie, looking towards the then Provisional Parliament House. Curtis (1899-1996) was born in England and migrated to Australia with his parents. Between the wars, he worked as an artist, illustrator and cartoonist. He spent much of his service in



World War 2 recording the activities of Australian and American troops. In January 1945 he was appointed an official war artist. The work, *Canberra War Memorial from Mt Ainslie* (29.5 x 37.8 cm, carbon pencil on paper), is held at the Australian War Memorial (ART29725, [cas.awm.gov.au/item/ART29725](http://cas.awm.gov.au/item/ART29725), accessed October 2011). This work is executed from a vantage point behind the Australian War Memorial, and its view includes the line of Anzac Parade (Warwick Heywood, Curator of Art, Australian War Memorial, personal communication, 18 October 2011).

Curtis depicted the Australian War Memorial in a drawing of 1945, *War Memorial, Canberra*, also held at the Australian War Memorial (ART29723, [cas.awm.gov.au/item/ART29723](http://cas.awm.gov.au/item/ART29723), accessed October 2011). However, this work does not depict any part of what became Anzac Parade (Warwick Heywood, Curator of Art, Australian War Memorial, personal communication, 18 October 2011). In the same year, Curtis painted the Australian War Memorial. It had by now been opened for four years, but Anzac Parade was only a grass track at the time.



**Figure 83. Thanksgiving service in celebration of Victory in Europe held on the steps of the Australian War Memorial, Canberra, 9 May 1945, by Robert Emerson Curtis, 1945 (pencil, watercolour, heightened with white on paper)**  
Source: Australian War Memorial, Negative Number ART25669, [cas.awm.gov.au/item/ART25669](http://cas.awm.gov.au/item/ART25669)

Harold Abbott's oil painting of the Australian War Memorial on Victory in the Pacific (VP) day, August 1945, also features a large crowd, but does not show any of the future Anzac Parade (Australian War Memorial, ART22923, [cas.awm.gov.au/item/ART22923](http://cas.awm.gov.au/item/ART22923), accessed October 2011).

In the early 1960s, the National Capital Development Commission commissioned Lawrence Daws to produce representations of Lake Burley Griffin that would assist in the design of its surrounding landscape. Daws (born 1927), a trained engineer and architect, first came to prominence as a painter at a group exhibition in Melbourne in 1955. From then on he has had numerous solo exhibitions both in the major Australian cities and overseas (McCulloch 1984, p 208). For the NCDC he produced *The Landscape of the Central Basin, Canberra, ACT*, currently in the collection of the Canberra Museum and Gallery. The painting is a map-like work, not specifically focussed on Anzac Parade (Deborah Clark, Curator of Visual Arts, Canberra Museum and Art Gallery, personal communication, 18 October 2011).

In 1964, the NCDC commissioned Kenneth Jack to produce sketches of the national capital for its publication *The Future Canberra*. However, none of Jack's sketches in this book is an image of Anzac Parade (Fiona Blackburn, Community Liaison Librarian, ACT Heritage Library, personal communication, 17 October 2011).

In 1965, the year that Anzac Parade was officially opened, the painter, teacher, illustrator, cartoonist and muralist, Harold Freedman (1915-1999) produced the series *Canberra Lithographs*. These include 'Canberra from Capital Hill Looking North-East', which is essentially a panoramic view of Lake Burley Griffin with Anzac Parade at the centre of the work. A pencil version is held in the National Gallery of Australia's collection (artsearch.nga.gov.au/Detail.cfm?IRN=44335, accessed May 2012).

**Figure 84. Canberra from Capital Hill looking north-east 1965, by Harold Freedman (pencil, image 27.8 x 91 cm, sheet 43.8 x 98.4 cm)**

Source: National Gallery of Australia, Canberra, Purchased 1966



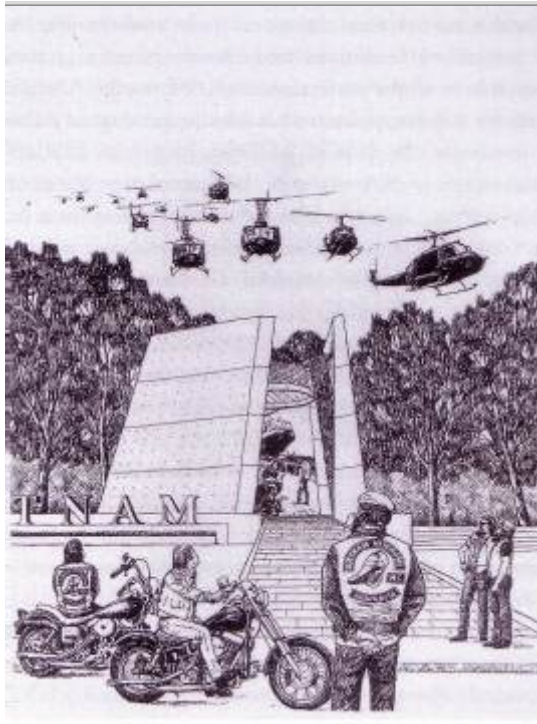
In 1976, Roberts (1976, passim) published Cedric Emanuel's *Canberra Sketchbook*. It contains sketches of two of the memorials that line Anzac Parade – the Desert Mounted Corps Memorial and the Royal Australian Air Force Memorial. Emanuel (1906-1995) worked as a freelance artist for most of his working life. He published numerous sketchbooks, and his work is held by major galleries including the National Gallery of Australia (Roberts 1976, passim).

In 1993 David Watt made a series of three works titled *Amendments 1993* (gouache drawings on colour photographs), in which photos of iconic Canberra landmarks are depicted with mundane but recognisably Australian objects superimposed. Two of the pictures in the series depict Anzac Parade, with the pond surrounded by a phalanx of Victa lawnmowers in one, and with carports surrounding the red gravel centre strip in the other. The works form part of the National Gallery of Australia's collection, and were displayed in an exhibition at the Canberra Museum and Gallery in 2010 (Deborah Clark, Curator of Visual Arts, Canberra Museum and Gallery, personal communication, 13 October 2011).

Watt (1952-1998) was a painter, sculptor and teacher, who also taught at Curtin University and then the ANU. During his time in Canberra (1991-1998) he was a prominent member of the local arts community (ACT Museums & Galleries, 'David Watt', [www.museumsandgalleries.act.gov.au/cmag/DavidWatt.html](http://www.museumsandgalleries.act.gov.au/cmag/DavidWatt.html), accessed October 2011; Deborah Clark, Curator of Visual Arts, Canberra Museum and Gallery, personal communication, 13 October 2011).

Jean Weiner's 1995 cartoon, 'Inauguration Day: Australian Vietnam Forces National Monument', was published in Guy Freeland's *Canberra Cosmos* (Freeland 1995, p. 99).

Nothing has come to light regarding Weiner's standing as an artist.



**Figure 85. Inauguration Day: Australian Vietnam Forces National Monument, by Jean Weiner**

Source: Freeland 1995, p. 99

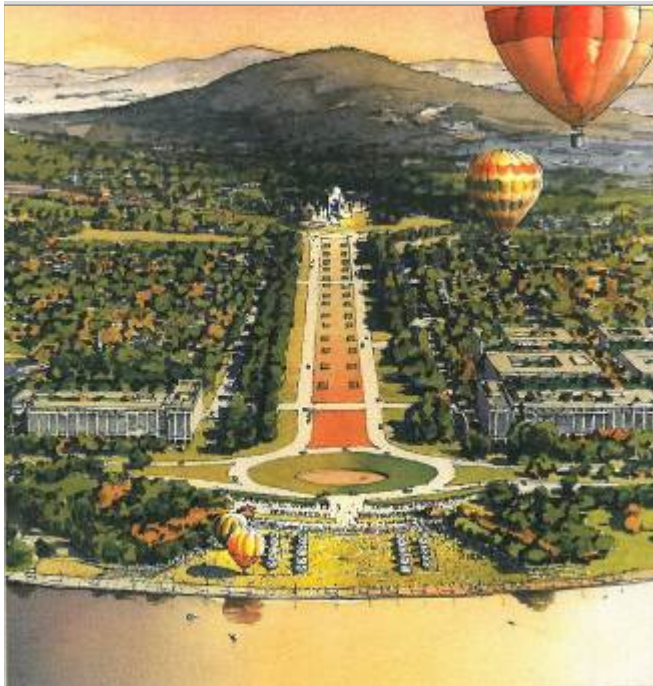
In 2002, Bob Marchant depicted the sixtieth anniversary of the opening of the Australian War Memorial. While largely figurative, the painting includes the parade ground at the end of Anzac Parade. The work was commissioned by the Australian War Memorial and is included in its collection (ART91794, [cas.awm.gov.au/item/ART91794](http://cas.awm.gov.au/item/ART91794), accessed October 2011). Marchant (born 1938) is mainly a figurative painter. In 1988 and 1989 he won the Sulman Prize.

**Figure 86. 60th anniversary of opening of the Australian War Memorial, Remembrance Day, 2001, by Bob Marchant (150 x 250 cm, oil on canvas)**

Source: Australian War Memorial, Negative Number ART91794, [cas.awm.gov.au/item/ART91794](http://cas.awm.gov.au/item/ART91794)



In 2004 the National Capital Authority commissioned the architectural watercolourist John Haycroft to illustrate its publication, *The Griffin Legacy*. The book contains one digitally enhanced watercolour image of Anzac Parade.



**Figure 87. Rond Terraces Amphitheatre, by John Haycroft (digitally enhanced watercolour, 2004)**  
Source: NCA 2004, p. 187

### **Photography**

Very few professional photographers of national standing have published photographs of Anzac Parade. The most prominent of those who have is Steve Parish, a Melbourne-based photographer who has won several major national awards and published at least twenty books in his fifty-year career as a photographer (Wikipedia, ‘Steve Parish’, [en.wikipedia.org/wiki/Steve\\_Parish](http://en.wikipedia.org/wiki/Steve_Parish), accessed October 2011; Angus & Robertson, ‘All books by Steve Parish’, [www.angusrobertson.com.au/by/steve-parish](http://www.angusrobertson.com.au/by/steve-parish), accessed October 2011). However, he has published only one photograph of Anzac Parade, *Sunset over the Parliamentary Triangle, Canberra*. This is a view in a southerly direction from Mount Ainslie along Anzac Parade to Parliament House. It forms part of a series of colour postcards of Canberra that Parish published in 1990 (ACT Heritage Library, Manuscript Collection, [www.library.act.gov.au/find/history/search/Manuscript\\_Collections/commercial\\_postcards](http://www.library.act.gov.au/find/history/search/Manuscript_Collections/commercial_postcards), accessed October 2011).



**Figure 88. Land Axis with Anzac Parade in the distance, by Heide Smith, 1992**  
Source: Smith 1992, p. 5

The professional art photographer whom one would have most expected to have published images of Anzac Parade is Heide Smith. Born in Germany, Smith took up residence in Canberra in 1978 and set up a studio there in 1982. She has a strong national reputation as a photographer, and her many awards include Australian Professional Portrait Photographer of the Year. Between 1982 and 1999 she published four books of photographs of Canberra. Between them they contain five images of the Australian War Memorial, but only one distant shot of Anzac Parade.

The professional photographer who has taken probably the greatest number of photographs of Anzac Parade is Damian McDonald (born 1971), a staff photographer at the National Library of Australia. The Library holds a collection of 56 of his black and white photographs and 27 of his colour transparencies of Anzac Parade, all taken in 2002. Twenty-eight of these shots are published on the Library's website. They include night and daytime shots, as well as photographs of the individual war memorials and of the award-winning street lighting (Trove, [trove.nla.gov.au/picture/result?q=anzac+parade+canberra+mcdonald&s=20](http://trove.nla.gov.au/picture/result?q=anzac+parade+canberra+mcdonald&s=20), accessed October 2011).

The National Library of Australia website also includes four black and white images of individual memorials by Jon Rhodes (born 1947), an art photographer best known for his anthropological work (Art Gallery NSW, 'Works by Jon Rhodes (1947- )', [www.artgallery.nsw.gov.au/collection/search/?artist\\_id=rhodes-jon](http://www.artgallery.nsw.gov.au/collection/search/?artist_id=rhodes-jon), accessed October 2011).



**Figure 89. Earthworks showing both carriageways of Anzac Parade, Canberra, photo by Richard Clough, c1962**

Source: National Library of Australia, [nla.pic-an14324452-95](http://nla.pic-an14324452-95)

The Library website ([www.nla.gov.au/](http://www.nla.gov.au/), accessed October 2011) and Picture Australia ([www.pictureaustralia.org/](http://www.pictureaustralia.org/), accessed October 2011) both hold 16 photographs by Richard Clough documenting the construction of Anzac Parade. Professor Clough (born 1921) was until his retirement in 1986 one of Australia's leading landscape architects. He worked for the National Capital Development Commission from 1956 and was in charge of the landscape design of Lake Burley Griffin. His photographic collection contains images of Walter Burley Griffin's plans for Canberra and other early documents dating from 1909, but it also holds numerous unattributed colour slides, many if not all of which were taken by Clough. There are many aerial shots. Clough's images provide a workmanlike documentation of Canberra's development, but they are not – and were not intended to be – art photos. Nor is Clough regarded as a nationally significant photographer. The above picture taken in the early 1960s gives an indication of his work.

Another to document the creation of Anzac Parade was Richard Charles Strangman, a professional photographer from Tumut, who worked in Canberra from 1927 until his death in 1969 (Photo-web, 'R C Strangman', [photo-web.com.au/strangman/default.htm](http://photo-web.com.au/strangman/default.htm), accessed

October 2011). The Picture Australia website holds five of Strangman's photos showing the line of Anzac Parade between 1938 and 1940. The following, taken in 1940, shows that plantings of trees defined the route at that time.



**Figure 90. View from Mount Ainslie looking south towards Parliament House, photo by Richard Charles Strangman, 1940**

Source: Australian War Memorial, Negative Number XS0112, [cas.awm.gov.au/photograph/XS0112](http://cas.awm.gov.au/photograph/XS0112)

The ACT Heritage Library's on-line collection of commercial postcards contains six postcards as well as the Steve Parish postcard previously referred to. It is probable that most contain photos taken by professional photographers, although all but one are unnamed. The postcards date from 1940 to about 1999. The images are not displayed on the web, but their descriptions suggest that all are of the Land Axis, both towards the Australian War Memorial and towards Parliament House. There is one aerial shot (ACT Heritage Library, Manuscript Collection, [www.library.act.gov.au/find/history/search/Manuscript\\_Collections/commercial\\_postcards](http://www.library.act.gov.au/find/history/search/Manuscript_Collections/commercial_postcards), accessed October 2011).

The Picture Australia website claims to hold 199 images of Anzac Parade. However, many of these are wrongly catalogued, and others focus on people and events so closely that the background is obscured to the point that it could be almost anywhere. Of the relevant images, only five (apart from those already cited) may be attributed to professional photographers, the photo-journalists Darren Stones (3 images), Graham Tidy (1) and Bill Pedersen (1). All the other relevant images of Anzac Parade, including the memorials that line it, are either unattributed or are clearly by non-professionals.

The National Library of Australia's Trove website claims to hold 682 images of Anzac Parade (Trove, 'Anzac Parade, Canberra', [trove.nla.gov.au/picture/result?q=anzac+parade+canberra](http://trove.nla.gov.au/picture/result?q=anzac+parade+canberra), accessed October 2011). Some are misfiled and the vast majority depict people and events such as Anzac Day parades and official visits. Of the images that intentionally focus on Anzac Parade and its memorials, only two (apart from those already cited) are attributed to professional photographers – the freelance photographer Steve Wray (1 image) (Steven Wray, [home.earthlink.net/~swray](http://home.earthlink.net/~swray), accessed October 2011), and Dragi Markovic (1), who is also believed to be a freelance photographer.

While not evidence of community value, Steve Wray and Dragi Markovic also shared the job of documenting the specific memorials along Anzac Parade for the then Department of the Environment and Water Resources (now the Department of the Environment and Energy) in August 2007, Wray contributing 26 images and Markovic 28. These images are available on the Department's website ('Wray' & 'Markovic', <http://www.environment.gov.au/cgi-bin/heritage/photodb/imagesearch.pl>, accessed October 2011).

The Australian War Memorial's collection of on-line photographs includes 46 images of Anzac Parade ('Anzac Parade, Canberra', [www.awm.gov.au/search/collections/?conflict=all&submit=Search&q=anzac+parade+canberra&page=5](http://www.awm.gov.au/search/collections/?conflict=all&submit=Search&q=anzac+parade+canberra&page=5), accessed October 2011). However, of these only 14 clearly depict Anzac Parade. And even with these, the main focus is on an Anzac Day Parade. None is accredited to a specific photographer. The clearest image is below.



**Figure 91. Fiftieth Anzac Day Commemoration Ceremony, Anzac Parade, Canberra, 1965**

Source: Australian War Memorial, 'Anzac Parade, Canberra', Negative Number 135426

### *Literature*

A brief review of the catalogues of the ACT Heritage Library failed to reveal any representations or significant mentions of Anzac Parade, in either fiction or poetry. It is possible that further research may reveal some references.

Research undertaken by Dr David Young in 2006 on artistic and creative sources on Lake Burley Griffin revealed a number of references in both works of fiction and poetry, however, it was concluded that none of the references contributed significantly to the evaluation of the aesthetic significance of the place. It is considered unlikely that a thorough search of references to Anzac Parade in fiction and poetry would provide results that would contribute significantly to the assessment of the aesthetic values of that place.

### *Taking snapshots*

The images that people take can help us understand what they value and why. Today, many people share their images via photo websites. Three snapshot sites were also searched for images of Anzac Parade – Photobucket, Webshots and FlickrR. Photographers who exhibit on these sites generally refer to themselves by nickname. Most are assumed to be amateurs. The search in late October 2011 of Photobucket yielded 50 images when searched with the key phrase 'Anzac Parade Canberra'. Webshots yielded 263 images and FlickrR 871 images. It is noted that since that time, other websites, such as Instagram, also include many images related to Anzac Parade.

Of the 50 Photobucket images, 27 were of Anzac Parade viewed down the Land Axis and 23 showed either aspects or the totality of specific memorials. Five photos included people.

The results for the 263 Webshots images were skewed because about 150 of them were by a single photographer, 'fiveamrunner', who concentrated upon documenting an Anzac Day dawn service. Of the remaining images, 55 showed views along the Land Axis, and 39 focussed upon either aspects or the totality of specific memorials.

Of Flickr's 871 photos captured by searching for 'Anzac Parade Canberra', 251 did not appear to represent either Anzac Parade or the memorials along it. Of the remaining images, 186 were of specific memorials or aspects of them, with about 350 focussing on the Land Axis. About 314 of the latter were symmetrical. It is also interesting to note that three of the symmetrical photos were included within composite commercial postcards of Canberra.

The following images are a selection of shots taken from the web that document the development of Anzac Parade over time.



**Figure 92. The main city axis, seen from Mount Ainslie, looking across the plantings which later became ANZAC Parade, 1926**

Source: Australian War Memorial, Negative Number XS0001, [cas.awm.gov.au/photograph/XS0001](http://cas.awm.gov.au/photograph/XS0001)



**Figure 93. Anzac Day 1949, photo taken with a box brownie**

Source: vk2ce, [vk2ce.com/Canberra/ANZAC\\_Day\\_1949.jpg](http://vk2ce.com/Canberra/ANZAC_Day_1949.jpg)



**Figure 94. Looking down Anzac Parade towards Parliament House, c1960**

Source: Flickr, 'Anzac Parade viewed from Australian War Memorial, [www.flickr.com/photos/canberrahouse/4277859373](http://www.flickr.com/photos/canberrahouse/4277859373)





**Figure 95. Looking down Anzac Parade towards Parliament House, 1965, photograph by M Brown**

Source: National Archives of Australia, A1200, L50337



**Figure 96. Looking down Anzac Parade towards Parliament House, 1973**

Source: Flickr, 'Canberra House', [www.flickr.com/photos/canberrahouse/4525603350](http://www.flickr.com/photos/canberrahouse/4525603350)



**Figure 97. Geoff and Paddy in front of the Anzac Parade, 2008**

Source: Flickr, collection of Bridgett Peirce, [www.flickr.com/photos/bridgettepeirce/2840439332](http://www.flickr.com/photos/bridgettepeirce/2840439332)

The last photo in this sequence is typical of several 'tourist photos' of Anzac Parade, all of which feature smiling young people (presumably tourists) with Anzac Parade stretching behind them towards either the Parliament Houses, or the reverse view to the Australian War Memorial.

### *Analysis*

Of the paintings, drawings and prints that have featured Anzac Parade both before and after its official opening in 1965, only two clearly reflect the aesthetic values of the place – Harold Freedman’s lithograph ‘Canberra Looking South-East’ (1965) and John Haycroft’s digitally enhanced watercolour, ‘Rond Terraces Amphitheatre’ (2004) (see above).

Freedman’s work was published in his 1965 book, *Canberra Lithographs*, and it can be assumed that at the time it was viewed by several thousand people. However, it is unlikely that it is well known today. Haycroft’s work appeared in *The Griffin Legacy*, which is still available and well known in Canberra.

Both works centre on Anzac Parade looking in the direction of Mount Ainslie. Their aesthetic strengths derive from the symmetry of the compositions, both of which reflect the natural geography of the area as well as the planned modified environment.

It is the same symmetrical strength of composition that has inspired large numbers of photographers (mostly amateurs) to focus on the symmetry of the Land Axis – both before and after 1965. The aesthetic value of Anzac Parade, therefore, may be seen not solely as an attribute of the space itself, but rather as based on the relationship of the elements, the parade and the flanking parks, within its broad visual context.

An analysis of the 314 symmetrically-composed images centred on the Land Axis and published in Flickr (October 2011) gives an indication of the values appreciated by those who took them. Of the total, 262 (83%) were taken from the Australian War Memorial end of Anzac Parade. These images tend to place the new Parliament House prominently as the distant focus. Of the shots towards new Parliament House, 91 (29%) were taken from the Mount Ainslie lookout. Such shots tend to emphasise depth of field, with the most effective images incorporating the Australian War Memorial in the foreground, and with a background of hills surmounted by less than 25% of sky. In these shots, portrait layout seems to capture best the strong visual relationship between the Australian War Memorial, Anzac Parade, Lake Burley Griffin, Old Parliament House and new Parliament House.



**Figure 98. View from Mt Ainslie, 2007**

Source: Flickr, collection of jthommo101,  
[www.flickr.com/photos/jthommo101/474973036](http://www.flickr.com/photos/jthommo101/474973036)

If any of these five related cultural elements were to be removed, the strength of the image would diminish considerably, as it would if Anzac Parade were to be narrower, less distinctively coloured or flanked by obtrusive buildings or roads. The trees provide a strong framing element.

The photographer who took the image above subtitled it, 'The most photographed scene in Canberra'. While this assertion is not easily tested, this image is certainly typical of numerous similar shots displayed on the Flickr website. As will be seen below from other sources, this is a 'classic' Canberra image.

About 60% of the Flickr photos of Anzac Parade taken in the direction of new Parliament House are shot from in front of the Australian War Memorial rather than from the Mount Ainslie lookout.



**Figure 99. Anzac Parade, 2006**

Source: Flickr, collection of Dr Hotdog,  
[www.flickr.com/photos/11878856@N00/108671965](http://www.flickr.com/photos/11878856@N00/108671965)



**Figure 100. Anzac Parade, 2009**

Source: Flickr, collection of CS Hiland,  
[www.flickr.com/photos/hokiespice/4051593264](http://www.flickr.com/photos/hokiespice/4051593264)

The aesthetic qualities of both preceding shots are based upon the strong perspective created by Anzac Parade, which leads the eye to Old Parliament House. The compositions differ, as do all 176 shots from the Australian War Memorial at road level, mainly in the placement of the camera. 'Dr Hotdog' has chosen the Stone of Remembrance as the foreground, while CS Hiland has chosen to stand further back and frame the image with the flagpoles in front of the Australian War Memorial. The Stone of Remembrance, flags, bollards and the railings either side of the steps have all been chosen by numbers of photographers as the foregrounds of their compositions.

With shots of Anzac Parade in the direction of the Australian War Memorial, photographers tend to be as concerned with the choice of background as much as foreground, that choice being between the Australian War Memorial or Mount Ainslie, as

seen below. In both cases, it is Anzac Parade itself which provides the foreground rather than any discrete object, and its strength as such has much to do with the striking colour of the centre median and often the shadows that play on it.



**Figure 101. Australian War Memorial, 2006**

Source: Flickr, collection of Sparky the Neon Cat, [www.flickr.com/photos/sparkytheneoncat/4237636332](http://www.flickr.com/photos/sparkytheneoncat/4237636332)



**Figure 102. Anzac Parade, 2006**

Source: Flickr, collection of zzen, [www.flickr.com/photos/zzen/194021642](http://www.flickr.com/photos/zzen/194021642)

It should also be noted that 38 (12%) of the FlickrR shots are night shots, which capitalise upon the lines of street lighting running either side of Anzac Parade. At night these reinforce the strong perspective of the composition more powerfully than they do by day.



**Figure 103. Anzac Parade Canberra, 2011**

Source: Flickr, collection of Gordon Anderson, [www.flickr.com/photos/34664426@N04/5667782472](http://www.flickr.com/photos/34664426@N04/5667782472)

Although the number of leading professional art photographers who have published or exhibited photos of Anzac Parade would appear low, the plethora of web-published amateur photos of Anzac Parade that are centred on the Land Axis attests to its community aesthetic appeal.

Of the professional photographers, it may be noted that Heide Smith chose a symmetrical view centred on the Land Axis for her sole published photograph of Anzac Parade (see above). Furthermore, it is noteworthy that similar photos centred on the Land Axis appear on Steve Parish's 1990 postcard, on five other sole-image commercial postcards of Canberra by anonymous professional photographers, as well as being included in the groups of images that comprise at least three composite commercial postcards of Canberra. In combination, this evidence indicates that this view is 'iconic' in the sense that it is 'readily recognized and generally represents an object or concept with great cultural significance to a wide cultural group' (Wikipedia, 'Cultural Icon', [en.wikipedia.org/wiki/Cultural\\_icon](http://en.wikipedia.org/wiki/Cultural_icon), accessed October 2011).

It is also the case that Anzac Parade's iconic status derives in part from its close association with the Australian War Memorial, claimed by the Department of Foreign Affairs and Trade to be an icon ranking 'among the world's great national monuments' (DFAT, 'National Icons', [www.dfat.gov.au/facts/national\\_icons.html](http://www.dfat.gov.au/facts/national_icons.html), accessed October 2011).

Even David Watt's two images of Anzac Parade included in his *Amendments 1993* series of paintings, suggest that the place was chosen for a gentle debunking precisely because of its iconic quality.

So too, it may be argued, does the fact that many tourists, especially young ones, favour shots of themselves standing in the foreground looking at the camera with Anzac Parade stretching behind them. Nineteen of the 314 photos of Anzac Parade on the Flickr website are of this type (6%). Such photos are commonly taken by tourists in front of many of Australia's major icons – Cradle Mountain, the Sydney Opera House and Uluru, to name three.

While it may be seen as stretching a point to include Anzac Parade alongside such prestigious company, it may nevertheless be argued that Anzac Parade is of a type with the three named major Australian icons. It differs from Cradle Mountain, Sydney Opera House and Uluru only in its being slightly less well known, and probably immediately recognisable by slightly fewer people.

But Anzac Parade, of course, is more than merely a view. It was designed as a place in which events would occur, and sometimes the numbers at such events have been large. For example, 13,500 attended ANZAC Parade Open Day/Night joint event in 2000 (Natalie Broughton, National Capital Authority, personal communication, 26 October 2011).

In all events held at Anzac Parade, the main intentions are generally to commemorate, to show respect and to instil pride, the main moods experienced being those of reflection and contemplation. These moods, in tandem with the emotions experienced by visitors, form part of the general response to the place. As such, they must be taken into account when assessing its aesthetic value.

While there are many photos on the web that clearly indicate that strong emotions are being experienced by both participants and observers at ceremonies on Anzac Parade, such photos tend to concentrate upon the people and virtually exclude Anzac Parade itself as a recognisable place. The photo above is a case in point. It shows ex-servicewomen marching up Anzac Parade to the saluting base in 1972. While their pride is evident, they could be on almost any street.



**Figure 104. Anzac Day, 1972**

Source: ACT Heritage Library, item 008258, Canberra Times Collection, [www.library.act.gov.au/find/history/search](http://www.library.act.gov.au/find/history/search)

On the other hand, in those images of parades which privilege the place rather than the people, the dwarfed figures do little either to convey the emotions felt or to induce emotion in the viewer.

While images certainly exist that convey the power of place of the Australian War Memorial together with the emotions of people present (Bob Marchant 2001), if similar images of Anzac Parade exist, to date they have not been identified.

#### **4.5 REVIEW OF TOURISM IMAGERY**

Tourism images are used in aesthetic values assessments as evidence of expert opinion on places that are most likely to have a strong aesthetic appeal to the wider community and are therefore likely to attract people to visit that locality. Common sources of tourism images are websites, tourism brochures and postcards. Both websites and brochures may be used to help plan a visit, and as a guide when in the locality. Postcards are most often purchased while visiting to capture an aspect of one's experience of a place, and to keep it as a souvenir or share it with others 'back home'.

Within the scope of this plan, the tourism materials looked at were limited to websites.

**Visit Canberra** is the main Canberra tourism website, and most other sites link to it. The Australian War Memorial is promoted as,

“Here is their spirit, in the heart of the land they loved; and here we guard the record which they themselves made’ (Charles Bean, founder).

The Australian War Memorial commemorates the sacrifice of Australian men and women who served in war. Visit one of the world's great museums; an outstanding archive and centre for research into Australia's wartime history.

Pay your respects and reflect. Find out what it was like to be in war. Connect with people and events that helped shape Australia.

Share this unique experience with your family and friends today. Discover what it means to be Australian.’ (Visit Canberra, [www.visitcanberra.com.au/](http://www.visitcanberra.com.au/), accessed 13 Sep 2011)

Memorials, listed under Landmarks & Architecture, put Anzac Parade first (with at least one inaccuracy),

‘Discover Anzac Parade on foot — with its red gravel symbolising the bloodied sands of Gallipoli, and planting extending up to the Australian War Memorial, the walk takes in 11 small memorials dedicated to battles in which Australians fought.’



**Figure 105. Aerial view of Anzac Parade**

Source: Visit Canberra,  
[www.visitcanberra.com.au/](http://www.visitcanberra.com.au/)

The website further describes Anzac Parade as,

‘Anzac Parade is the national capital’s major ceremonial avenue. Memorials dedicated to the Australian and New Zealand service men and women who have fought and lost their lives in war line the length of the Parade. The national capital’s major ceremonial avenue is set along the Land Axis, forming a key feature of the original 1912 plan for Canberra by Walter Burley Griffin. Anzac Parade is easily recognisable from the Mt Ainslie lookout. Explore and learn about Anzac Parade’s national memorials with a self guided walking tour brochure or podcast. Download your free podcast from [the NCA’s] web site.’

**Canberra and Region Visitors Centre website** focuses on accommodation and tours. A review of the short tours within Canberra identified the Australian War Memorial as a must-see – it is included on all listed short tours. However, no tour images include Anzac Parade. (Canberra Tourism, [canberraturism.com.au](http://canberraturism.com.au), accessed 13/9/2011)



**Figure 106. Anzac Parade, looking towards Parliament House**

Source: Tourism Australia,  
[www.australia.com/canberra.aspx](http://www.australia.com/canberra.aspx)

On the **Tourism Australia** website, the Australian War Memorial is listed as one of five ‘capital attractions’ (Tourism Australia, [www.australia.com/canberra.aspx](http://www.australia.com/canberra.aspx), accessed 13 Sep 2011).

## 4.6 EVENTS AND ACTIVITIES

### Visitors, events and guided tours

As an open space, it is difficult to estimate the number of people who visit Anzac Parade and walk to each of the memorials.

Anzac Parade is the location of many events associated with commemoration. The NCA advises that on average, eleven events have been held annually on Anzac Parade (based on data for 2009–2011). A list of some of the annual events held at each memorial is included in a table below.

The number who attend Anzac Day is not usually recorded, but numbers are growing. In 2000, the NCA advises that 13,500 attended the ANZAC Parade Open Day/Night joint event with the Australian War Memorial. In 2019, about 45,000 attended the dawn service and day time ceremonies.

Until around 2011, the NCA offered guided tours of Anzac Parade, and these were led by Ron Metcalfe OAM, a World War 2 veteran. These tours were very popular and promoted through the Australian War Memorial, as well as via the NCA website. The tours (*Anzac on Parade*) were offered by the NCA over at least 10 years, with the highest numbers attending being 800+ in 2005-07, and a more typical year being around 180-200 (Natalie Broughton, email, 26/10/2011).

When Ron Metcalfe was no longer able to act as a guide, the conducted tours stopped. The NCA subsequently prepared the *Anzac Parade Walking Tour Podcast* (2009) which was available from its website. It featured interviews with a number of ex-service personnel, including Ron Metcalf, and provided information on each memorial. While this is no longer available, guided tours have re-commenced, and can now be booked through the NCA's website (<https://www.nca.gov.au/tours>). These tours are personalised based on visitor interests.

The NCA describes the significance of Anzac Parade as,

‘visually powerful, with a red gravel central strip and dark eucalypt ‘walls’. The red gravel of the central strip was originally made from crushed Canberra house bricks. The material was chosen in part for the similarity to the ‘crunch’ made by military boots during a parade. The ‘walls’ are created by the Victorian Blue Gum, *Eucalyptus bicostata*, and the planter boxes, which contrast in colour to the crushed red brick paving, [had at the time] the native New Zealand plant Hebe ‘Autumn Glory’ growing in them (symbolising the Anzac connection).’ ([www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 15 October 2011)

The NCA podcast is regularly accessed from their website, with 432 hits in 2008-09, the year it was launched, but fewer in 2010-11.

The podcast highlights the importance of some of the memorials from the perspective of those with associations to this place. Ron Metcalfe, with his long associations as a guide to Anzac Parade and as an ex-serviceman, thinking about the view and the links along the Land Axis, says,

‘The War Memorial and Anzac Parade and Parliament all are linked, in my opinion, as just



Australia, what we felt was the right thing to do about the world and to honour people that died and to bring that history to the young... It's always a remembrance issue and it seems to me the whole linked with Parliament itself, it couldn't be more appropriate really, it's what Australia thinks is a good idea.'

Much of the podcast focuses on interpreting the symbolism of each memorial and of Anzac Parade itself. As such the podcast is a valuable interpretive device. For example,

'The red gravel forecourt is a good place to take in the overall effect of the Memorial – the gravel itself suggestive of a parade ground. Indeed, the same red gravel along the centre of Anzac Parade accommodates military parades and ceremonials on special occasions – such as Anzac Day... with the colour representing bloodshed in war.'

As noted elsewhere, the symbolism attached to the red gravel appears to have been a development after the design, rather than as part of the original design.

Looking at the Australian Army National Memorial, with its sculpture 'Every Mother's Son' depicting two infantrymen, World War 2 veteran, William Higgy OAM, explains the symbolism and significance the memorial has for him.

'It has a rock-like formation which... is a reflection of the army's relationship to the land. There is a reflecting pond, this is again symbolic of the journey over water that our troops, that our service people have taken and it's facing east. So you have there the symbolism of the rising sun and the dawn of the new day and it has at its base the radiating army insignia.'

In this memorial, as in others, 'it is Australians rather than the Australian Army whose involvement is remembered' (NCA 2009, 'Anzac Parade Walking Tour Podcast', [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011). The inclusion of 'people' is common across the set of memorials, but in some instances reflects subsequent additions, such as at the Royal Australian Air Force Memorial (originally from 1973) where a black granite backdrop was added in 2002 (NCA, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011).

### Community activities and events

Most of the events held in Anzac Parade are commemorative events at a particular memorial, and each attracts a particular audience of people with connections to that memorial. A number of examples are described below, in the words of those who participated (see also Section 4.7).

A list of memorials, their dates of dedication and the regular events held is provided below. This listing may not be complete. It is based on the citation for Anzac Parade developed by ACT Heritage (1998, pp. 6-9).

<b>Memorials</b>	<b>Dedication</b>	<b>Commemorative ceremonies</b>
Australian Hellenic Memorial	1988	Regular ceremonies – notably March 25 (Greek National Day) and the Battle of Crete (last Sunday in May)
Australian Army National Memorial	1989	Regular ceremonies – notably March (Army Birthday)
Australian National Korean War Memorial	2000	

**Table 4. Details of Commemorative Ceremonies held at Memorials**

Memorials	Dedication	Commemorative ceremonies
Australian Vietnam Forces National Memorial	1992	Regular ceremonies – notably August 18 (Long Tan Day) and October Long Weekend (Candlelight Wreath Laying Ceremony)
Desert Mounted Corps Memorial	1968	Regular ceremonies – notably in October
Boer War Memorial	2017	
New Zealand Memorial	2001	
Australian Peacekeeping Memorial	2017	
Rats of Tobruk Memorial	1983	Regular ceremonies – notably in early April
Royal Australian Air Force Memorial	1973, plaques 1993, backdrop 2002	Regular ceremonies – notably for squadron reunions
Australian Services Nurses National Memorial	1999	
Royal Australian Navy Memorial	1986	Regular ceremonies – notably during Navy Week
Kemal Ataturk Memorial	Anzac Day 1985	Regular ceremonies – notably on 10 November

## 4.7 COMMUNITY PERCEPTIONS, MEANINGS AND ASSOCIATIONS

This section of the report describes the values attributed to Anzac Parade for each associated community that emerged from the investigations into social and community-held aesthetic significance described above.

From the work undertaken for this plan, and considering earlier assessments and other research, the following themes have emerged for Anzac Parade:

- Anzac Parade as a symbolic space;
- Anzac Parade as a place for ceremonies, commemorations and gatherings;
- Anzac Parade as a place where important events and contributions are remembered and memorialised;
- Anzac Parade is a key element in the iconic Land Axis;
- Anzac Parade as a focus for grief and grieving; and
- Anzac Parade as a symbol of a sovereign state.

These themes are discussed below.

### Anzac Parade as a symbolic space

Anzac Parade is imbued with an array of symbolic meanings, linked to concepts of democracy, service and remembrance. As part of the expression of Australia as a nation, Anzac Parade is at the heart of and linked to significant national symbols. Previous assessments have highlighted a number of aspects of the symbolism of the larger landscape and Anzac Parade.

For focus group participants, they regarded Anzac Parade as having national significance for Australians as part of our collective memory and way of understanding ourselves. They saw it as the place where,

‘(there is) national recognition of their sacrifice... for our country and nation... as something important to hang on to

...as a focus for commemoration

...as a place where people can pay their respects to [others] who have sacrificed themselves for freedom and democracy... like going to a worship place.

...it's not a place for the glorification of war, it is not a religious place, it is a secular place... and yet it encompasses all those feelings.'

The idea that Anzac Parade helps Australians understand themselves, in the past, and helps people look to the future, was evocatively expressed,

'it helps explain ourselves to ourselves – the story of Anzac is a long way away in some senses but it connects very strongly to today – Anzac Parade and the Australian War Memorial is the focus of something which is esoteric and very hard to grasp... the whole precinct grounds [people] in their search for understanding of what it means to them... in every state there is a great resurgence of interest in these heritage matters and about the national character and I think this that is what this precinct serves – a grounding and a focal point' (Ian, Focus Group 2)

Asked about its symbolism for Canberra residents, focus group participants suggested that Canberra people feel pride in living in the national capital, as evidenced by their activism if key parts of the design are seen to be threatened or at risk, and that if any of the memorials were damaged there would be great concern.

Canberra people has a sense of pride that it's here – 'this is ours, it's really lovely to have it in our backyard' – and a sense of ownership. And with a relatively high proportion of the Canberra community connected to Defence, this may add to the recognition of the importance of Anzac Parade. Canberra people like to impress their visitors with the 'wow' factor in looking down the axis from each end,

'The vision splendid does resonate very strongly with the Canberra community' (Focus Group 2)

But as well, there is the pleasure for those who have served when they see 'others who have not served in the Defence Services show their respect and gratitude to those who did' (Pat, Focus Group 1).

Some focus group participants saw Anzac Parade as largely 'the preserve of people who have served the country in uniform' compared to the large number of visitors to the Australian War Memorial for whom Anzac Parade is,

'mainly a view to parliament. The memorials belong to the people who have served and their families... and for many visitors there is ignorance about its significance' (Pete, Focus Group 2)

'All who have served in Australian defence forces would be proud to march down there and would feel a sense of national pride – not in any vainglorious way but to say I served my country, I am proud to be an Australian, I am proud just to be here.' (Peter, Focus Group 1)

Asked who would defend Anzac Parade if it was threatened, participants in the second focus group said that 'Service people would be in the vanguard'.

Doyle suggests the memorials are part of a larger military history narrative and also one that links to our perceptions and memories of the particular times associated with each conflict,

‘the axis of Anzac Parade inscribes the military narrative connecting the War Memorial to the Parliamentary triangle as symbolic of some aspects of a national image... the various memorials and monuments, even shrines, can be read as paragraphs within that narrative of Australian military history. The variety of memorial, monument and statue along the parade speaks another series of narratives... in the vocabulary of public monumental or ‘sacred’ special space art. And those narratives are reflective of their own times of construction as much as their designers desire them to be reflective of the times which they commemorate. So the Korean Memorial is clearly aimed at being reflective of the 1950s, but is equally or more clearly a late twentieth century memory of the 1950s.’ (Doyle 2000, p. 9)

Each memorial is equally filled with symbols that require a careful, informed reading. For example, describing the symbols contained in the Vietnam memorial, one participant commented,

‘The memorials while they have an explanatory plaque... it hardly scratches the surface of what the memorial is about... for example the MIA seats... Where are the seats positioned? They are outside the memorial because they are still away.’ (Focus Group 1)

Doyle also suggests a distinctively different symbol that might be read into the space,

‘the fact that the whole of the Anzac Parade is placed within, and seems to grow organically out of, the local urban space means that apart from that large axis of the Australian War Memorial to Parliament there is an almost more important embedding of the memorials and their symbolic values within their typical communities—suburban Australia. Australian service personnel may have fought to establish and maintain the democracy symbolised by the Parliament but the nearby housing is rather more pertinently the very literal thing itself they fought for—home and hearth.’ (Doyle 2000, p. 10)

### **Anzac Parade as a place for ceremonies, commemorations and gatherings**

The individual memorials, set within their own space and enclosed by trees, are designed as engaging, symbolic and ritual spaces – places to enter and connect actively with the place through all ones senses – fragrance, touch, sight and sound. Each offers a designed space for commemoration ceremonies. The activities that these memorials and memorial spaces provide may well be as important as the physical fabric of the memorial itself. The Australian Service Nurses National Memorial, for example,

‘is a memorial that invites you to walk into and through its space. To see and consider the images and to read of the conflicts and the places where Australian nurses have served... The garden, down the ramp from the walls, has a waterfall that separates the area for contemplation from the memorial itself. Recalling that nurses often established gardens where ever they were posted, the garden has been planted with rosemary, the traditional plant for remembrance, and is the only memorial to have a seat integrated into its main design’ (NCA 2009, ‘Anzac Parade Walking Tour Podcast’, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011)

At the Korean memorial the colours and metal field of poles evoke the cold and colourless winter landscape strongly remembered by those who served in Korea,

‘Those rods in front of the Korean memorial are so cold and yet that was Korea, bitterly cold for our troops up there.’ (Defence Force veteran Bernie Sullivan AM, NCA 2009, ‘Anzac Parade Walking Tour Podcast’, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011)

Doyle writes about Anzac Parade and the memorial spaces themselves as performative spaces, engaging and interacting with the visitor. He suggests that the design of the Korean memorial intentional creates, ‘an environment into and around which the visitor can, indeed is invited to move’ (Doyle 2000, p. 6).

The feelings created by the memorial designs and spaces were commented on in the focus groups,

‘the Navy memorial is wonderful especially when the water is running...’

‘...Greek memorial where you trip over the rocks... but that is significant too...’

‘And how you have to move through the Turkish memorial...’

### **Anzac Parade as a place where important events and contributions are remembered and memorialised**

Anzac Parade is a complex place. It is a parade ground (outside the study area of this plan), a ceremonial space, part of the Land Axis vista. Anzac Parade can be read as,

‘a summary of Australia’s military involvements... connecting the Australian War Memorial to the Parliamentary Buildings of the triangle across the lake... ‘curious’ because it consists of a series of discrete monuments nestled within their own niches along two sides of the Parade... Australian in the quiet reticence of their nestling – there is no strident militarism here’ (Doyle 2000).

The extent of memorialisation that exists in the Australian War Memorial and Anzac Parade has been a subject for some discussion in response to a proposal to place two new memorials on the Rond Terraces, beyond Anzac Parade and in the Land Axis. These discussions enable an examination of the perceived purpose of the existing memorials today.

Some interesting reflections on the importance of Anzac Parade to the associated armed services community are documented in submissions to the Commonwealth Parliamentary Joint Standing Committee on the National Capital and External Territories, through the Lake War Memorials Forum (a group opposed to the then proposed memorials), and in the *Canberra Times*. For example, Air Marshal David Evans AC DSO AFC, a former Chief of the Air Staff and former Chair of the NCA, offered the following perspective,

‘What has been created here in the National Capital – the Australian War Memorial and ANZAC Parade is a tasteful and revered sanctuary visited by hundreds of thousands each year. They come to learn of the deeds and sacrifices and to pay homage to the men and women who served and indeed to the sacrifices of their families.’ (Lake War Memorials Forum, [www.lakewarmemorialsforum.org/23March.html](http://www.lakewarmemorialsforum.org/23March.html), accessed 2011)

Neil James, Executive Director of the Australia Defence Association, comments on the vista and its symbolism,

‘First, there is the continuing importance of the vista from the new and old parliament houses down Federation Mall across the lake up Anzac Parade to the Australian War Memorial. This is not just a scenic or town planning issue. This vista is important in symbolic, moral, historical and indeed practical terms. It serves as a perpetual reminder to all at Parliament House, and all who visit it, that generations of Australians have had to defend in war the liberties and general way of life that parliament represents. Most of them ordinary Australians, not defence force personnel by profession, serving in our defence force temporarily and only for the duration of such wars.’ (Lake War Memorials forum, ‘Neil James’, [www.lakewarmemorialsforum.org/23March.html](http://www.lakewarmemorialsforum.org/23March.html), accessed 2011)

Turning to Anzac Parade he notes the,

‘two giant handles of a Maori Kete, or basket, on each of the corners with Constitution Avenue. These frame, and begin, the national avenue of war memorials very well and form a triangle with the Australian War Memorial at the other end. They imaginatively commemorate our deep and continuing military and strategic links with New Zealand and the sacrifices made, and probably again made in future, together.’ (Lake War Memorials forum, ‘Neil James, www.lakewar memorialsforum.org/23March.html, accessed 2011)

For focus group participants, commemoration in Anzac Parade is very much about the individuals who served, rather than about particular conflicts or services. While several memorials, such as the Vietnam and Korea memorials, focus on particular conflicts, in another way the recognition offered by these memorials was designed to counter the lack of recognition felt by service personnel following their return from overseas service. Both examples contain a strong sense of those who served – in the Korean memorial through the life-size figures and in the Vietnam memorial through the wall of words and the images.

‘the memorials give a sense of recognition – and anybody who has made a sacrifice (either by serving overseas or suffering loss of some sort)... comes back not with a need for recognition as an overt thing... but getting recognition makes an enormous difference to the loss they or their mates have made... especially if they have lost mates... they want their mates to get recognition... And second it gives meaning to those losses to have a memorial as a permanent marker... it eases the burden... that’s what these memorials do...’ (Ian, Focus Group 2)

### **Anzac Parade as a key element in the iconic Land Axis**

The Land Axis and vista is already nationally recognised and its values are well described in previous assessments discussed above. In relation to Anzac Parade itself, Ken Taylor, writing in the *Canberra Times* notes,

‘the national significance of Anzac Parade, overlain with the Anzac legend and Australian history and nationhood, have added another layer of meaning to Griffin’s axis...’ (Taylor 2011, p. 19)

The Director of the Australian War Memorial wrote about the significance of the Land Axis, and in particular Anzac Parade, in a submission to the parliamentary inquiry into the *National Memorials Ordinance*. Commenting on the realisation of memorials on the Land Axis, he notes that it,

‘represents a symbolically strong sight line that can be read on several levels... on one level it represents the primacy of parliament in a democratic nation... and... represents a powerful reminder when democratically elected representatives of the people are considering the implications of committing young men and women of the Australian Defence Force overseas in the national interest...’ (Gower 2011)

He also notes that there is a risk of distracting from or diminishing this symbolism should new structures be placed on the axis.

### **Anzac Parade and its memorials as a focus for personal grief and grieving and remembering**

Anzac Parade and more particularly the memorials are places for people to remember, to come together and to grieve.

It may be surprising to describe a memorial as a meeting place, but for those with Service connections, Canberra is the preferred place for many reunions. Discussed at the first focus group, participants agreed that a typical reunion would involve people getting

together at a local venue to socialise and then they would visit their particular memorial, probably followed by dinner together and then to the Australian War Memorial the next day.

‘The memorials are really meeting places and a focal point’ (Focus Group 1)

Creating a place where particular people or groups can be remembered has become one of the purposes of Anzac Parade. Inglis writes about the creation of Anzac Parade as a ‘sacred way’, with the flanking memorials reminiscent of the sacred way joining ‘Athens to Eleusis, flanked by sculptures commemorating heroes, gods and civic events’ (Inglis 2005, pp. 402-403). As Inglis notes, ‘here were sites looking for monuments’ and he describes how the establishment of virtually every memorial was advocated by those with direct connections to the events, people and organisations to be memorialised.

The importance of memorials in Australia is seen to be connected to the nature of Australia’s experience of war as fought overseas, with the bodies of those who died buried overseas – it was not until 1964 that Australia started the practice of ‘bringing them home’ (a phrase now more closely associated with the Aboriginal ‘stolen generations’). For generations of Australians, war memorials, were the graves.

‘Those war memorials are a collective cemetery for those we lost in the Great War’ (Focus Group 2)

Today there is still a perceived need for memorials, some to ‘complete the picture’ – such as the Boer War Memorial and Peacekeepers Memorial which were realised in 2017. Focus group participants saw that Anzac Parade and the Australian War Memorial should remain the focus for memorialisation of armed conflicts, but recognised that the valued attributes of the place should not be sacrificed for more memorials.

At a personal level, ‘memorials remain sites for mourning victims of war after war’, and ceremonies held at memorials combine both shared grieving and personal loss (Inglis 2005, p. 472). Inglis notes that memorials are significant ‘sites of memory’, with practices such as the laying of wreaths containing personal messages, and the placing of poppies an expression of this (Inglis 2005, p. 472). These practices are common across Australia’s war memorials, and have recently become a practice associated with public expressions of grief for tragic or deeply felt community losses. The outpouring of grief around the deaths of celebrities, and the roadside memorials to lives lost in car accidents are contemporary examples.

### ***Showing the people who served***

War memorials, according to Inglis, also often symbolise those who are missing, perhaps buried overseas in a marked or unmarked grave, or simply ‘missing in action’. The figure of a soldier, the most common of all war memorials across Australia, can be seen as ‘an absence, a representative of those dead men whose bodies never returned to their own people’ (Inglis 2005, p. 474). Interestingly, the memorials on Anzac Parade are almost all ‘peopled’. However, not all were originally conceived with the human form as part of the design.

For example, the Air Force Memorial, with its starkly beautiful airfoils designed by sculptor Inge King, was seen as ‘a tribute to the service, rather than to the men and women who have served’ and, following advocacy by the Air Force Association, a plaque to the service personnel was added in 1993. In 2002 a granite backdrop with images of airforce operations and people from World War I to the present was added (NCA 2009, ‘Anzac

Parade Walking Tour Podcast’, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011). Today the memorial reflects both the grace and power of flight combined with images of those who served.

Ian Crawford, Chair of the Australian National Korean War Memorial played a founding role in the establishment of this memorial. Describing the complex process of achieving the design, he explained that he particularly admired the Desert Mounted Corps Memorial because it ‘told the story’ and was not ‘overly symbolic’ – in his view memorials are designed for the ordinary soldier, sailor or airman who wants to see what they experienced. The design of the Korean war memorial occurred through a design competition, and the selected design had great architectural and sculptural beauty in his eyes, but it ‘didn’t tell the story for ordinary servicemen like me’. The idea of figures within the field of poles was mooted. Asked why the need for figures, he responded ‘because the war was fought by soldiers, sailors and airmen’.

### ***Dedication ceremonies***

Each memorial has its own community of people who feel connected to that service, conflict or those they served with, and the dedication services for each seem to evoke strong feelings.

A personal account of the dedication of the Australian Service Nurses National Memorial in 1999 by Pat Johnson (‘Una Voce’, 4 December 1999) described the response of some of the service nurses present as they looked at the glass panels depicting ‘typical’ places where nurses have served, and the feelings of connection these images evoked,

‘Although not of any specifically recognisable place, some of the nurses visiting appeared to recognise several of the scenes depicted. Likewise myself, the tropical scene depicting Pacific areas caused me to remark "I know where that place is", it was a small peaked mountain with a harbour below... For my part, I had to have a photo of that section.’

Later after the dedication, she recalls,

‘We returned to the Nurses Memorial again. Now that we knew something of the conceptual ideas, we wanted to take it all in again slowly and read the inscriptions as well as viewing the Memorial in sunlight. We sat in the contemplative area, casting our eyes down the panels and listening to the soft tinkling of the waterfall. We walked along the front reading the cards on the wreaths. Yes, this Memorial is certainly different and unique. Later that evening we attended a function hosted by the Vietnam Veterans' Association where we were treated to yet another feast of food, drink and stories... We drove back to Sydney (it was still raining) in quiet contemplation of the events of the weekend and marvelled at the spirit of all the thousands of nurses who visited Canberra for this important dedication.’ (Pat Johnson, ‘Una Voce’, 4 December 1999)

Writing about the dedication of the Korean Memorial, Doyle (2000, p. 8) notes the crowd of around 15,000-20,000 and a ceremony ‘focused on the troops and memories’ with a large Korean delegation handing out hand fans and a ‘wonderous’ performance of the Dance of Peace. His analysis exposes the nature of the space created by the memorial as a ‘spectacular space’ where the visitor is required to perform – to come into the space, to move through and engage with the elements, and ‘then to make up some kind of narrative from those elements’,

‘They do not just celebrate known events, they recreate them newly for most of their visitors—their interactants; they refashion the memory for those who need more than memory—for those who need simulated memory, or rather, their memory re-simulated. By definition this is the experience for most of their visitors after the effects of the dedication have passed. Once



the Korean veterans themselves have gone for all subsequent visitors the memorial is a space of either older style museum-like experience, to look merely at objects—figures, badges, photographs—or mimed machinery, or to be invited to partially experience a simulacra of the otherwise elsewhere 'sacred site'. These memorials are in this sense interactive, like much modern installation art' (Doyle 2000, p. 9)

For Ian Crawford (personal communication, 11 October 2011), the dedication service was 'an opportunity for the Korean war and the veterans to be recognised' and part of the ceremony was a march down Anzac Parade. It was, in his words, 'moving' but did not provide closure for everyone as, 'some veterans still feel they have not had a welcome home march and the one held in Brisbane years later didn't have the national focus', illustrating not only the importance of recognition but also of national events and memorials for those who served for the nation.

He was aware of the importance of the dedication for 'grieving families' becoming a 'focus for their grief', and is even more important for the families of servicemen missing in action or those buried in the United National War Cemetery in Pusan, Korea. A change to the memorial has seen two Korean plants – a box and a fir tree – used to edge the memorial space, making a direct link to Korea, 'for the grieving families some of whom may never be able to go to Korea to see the memorial for their loved one'.

The dedication of the Vietnam memorial, and the return of the remains of several men missing in action were intensely moving ceremonies, bringing a sense of pride and 'of being at one with all those gathered'. Speaking about the tenth anniversary of the dedication, Pete Ryan spoke of the 8,000 Vietnam veterans who showed up, with about 2,000 who had come 'out of the closet' for the first time,

'When you see those people at our memorial you get to understand what people who have lost loved ones... actually see and feel' (Focus Group 2)

### ***Valuing the memorials of others***

Does the armed services community value and feel a connection to memorials associated with other parts of the service, or conflicts of which they were not a part? Pat Johnson offers a delightful insight in her account of the official dedication ceremony of the Australian Service Nurses National Memorial,

'Just as proceedings were to commence, there was a "vroom" and "roar" of motorcycle engines on the other side of Anzac Parade. We all turned and saw a large contingent of the "Vietnam Bikies" from all over Australia parking their motorbikes on the grass before coming over to watch the proceedings. There they were, in their leather jackets, emblazoned with a skull and slouch hat atop. I could not help but be moved when chatting to a group of them afterwards, one of them said to me "we come every two years to rededicate the Vietnam War Memorial and we decided to coincide the visit with the dedication of the Nurses' Memorial". Continuing, he said "we wanted to be a presence but it is the nurses' day". I asked this group of somewhat burly men what they thought of the Memorial and the reply astounded me. "It is beautiful, calm and gentle, so different to the other masculine memorials." With that, they all went off to their special memorial.' ('Una Voce', 4 December 1999)

Similarly, the focus group discussions reinforced the value of all of the memorials, while recognising that particular memorials have specific significance to those who are closely connected with what it memorialises.

## **Anzac Parade as a symbol of a sovereign state**

War memorials are a statement about the ‘authorising power of the state’ to dedicate the lives of its citizens to a conflict where it is likely many will be lost (Inglis 2005, p. 471). In Canberra, the notion of the state is profoundly apparent through the placement of the Australian War Memorial and Anzac Parade on the Land Axis with Parliament House at the other end.

For those service community participants, Anzac Parade is seen as conveying the power of the state over its citizens. The placement of the Australian War Memorial at one end of the axis and Parliament House at the other. This was expressed somewhat cynically by some, and more positively by others,

‘That the politicians can go out their front door and be reminded of what they have done...’  
(Focus Group 1)

‘Symbol of democracy... the symbol of the price of democracy...’ (Focus Group 2)

‘The symbolism is important – Parliament House at one end and the AWM at the other with a parade – it’s a great avenue – that commemorates what Australians have done in conflicts to preserve our independence and peace – and what Australian governments have done... a good world citizen in stepping forward and dedicating Australians to help – also the Defence forces – the qualities of leadership, resourcefulness and confidence.’ (Ian Crawford, personal communication, 11 October 2011)

Sovereign states have the capacity to enter into relationships with other sovereign states, and this is expressed in Anzac Parade in the Hellenic, Ataturk, New Zealand and Korean memorials. With the first three, the placement of the memorial embodies aspects of the relationship, whereas with the Korean memorial the South Korean Government supports commemorative events there and offers a variety of support to servicemen who served in the Korean War.

The New Zealand Memorial for example, is designed to,

‘honour the strong bonds between Australia and New Zealand, forged first during colonial times, most famously at Gallipoli, and renewed on many occasions since’ (New Zealand Memorial Dedication, 2000)

Symbolically, the ground of the memorial is part of New Zealand because it is ‘tapu’ (sacred) based on the ceremonies undertaken by Maori at the dedication of the memorial, creating for New Zealanders a ‘place to remember your country, not just remember a conflict’ (Hedgley, personal communication, 13 October 2011).

From an Australian perspective, Professor Gammage suggests that the New Zealand Memorial can be seen as ‘symbolically closing the parade of monuments which the War Memorial begins’. He continues,

‘No nations share a bond as close as Anzac has bonded Australia, New Zealand, and Turkey. No memorial should be allowed to stumble onto the ground which commemorates that special bond’ (Gammage, ‘The lakeside memorials and the Walter Burley Griffin vision’, [www.lakewarmemorialsforum.org/opinion-docs.html](http://www.lakewarmemorialsforum.org/opinion-docs.html), accessed 2011)

For example, the Hellenic Memorial is a landmark for Greek people, and its position at the top of Anzac Parade is important. The use of the term ‘Hellenic’ rather than Greek in the naming of the memorial refers to the Hellenic peoples – peoples of a like-mind and with

shared values – and is deliberately distinct from the concept of the state (Christopolous & Kazan, personal communication, 13 October 2011). The naming also allows it to include all of the battles fought in this theatre, not just those that took place on the Greek mainland (NCA 2009, ‘Anzac Parade Walking Tour Podcast’, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011).

The memorial represents the close ties between Australia and Greece that have come from the two countries ‘standing together in battle for the same ideals – democracy and freedom’. These connections go back to World War 1 when Greece gave the British forces full sovereignty over four islands for the period of the war as the base for their Gallipoli campaign – these island were the base, and where hospitals and supplies were located. Again Greece and Australia were allies in World War 2, again in Korea, and most recently in Afghanistan. The Battle of Crete was a key turning point in World War 2. As well, the Embassy of Greece in Canberra, established 45 years ago, in the largest overseas Greek embassy, a mark of the importance of the state-to-state relationship (Christopolous & Kazan, personal communication, 13 October 2011).

Moreover, the memorials represent a symbolic linking of the peoples not just the states or governments. For the Greek community of Canberra for example, the Australian Hellenic Memorial is understood to be a symbol of great pride. They raised the funds for it, and hold wreath laying ceremonies there with significant visitors, as well as participating in Anzac Day, and holding special ceremonies to mark Greek National Day (March 25) and the Battle of Crete (last Sunday in May).

‘The Australian Hellenic Memorial represents the standing, since time immemorial, ideals of the Hellenic civilization. Freedom, human personality, active involvement in society, democracy. Hellenes and Australians have always stood unwaveringly together for the same ideals and have shed their blood side by side to defend and promote them.’ (HE Ambassador Alexios Christopoulos, personal communication)

The Ataturk Memorial was funded by the Australian Government as part of state-to-state negotiations about the naming of Anzac Cove. The Ataturk Memorial is essentially the memorial to the ANZAC forces and Gallipoli, representing both sides. In the NCA podcast, World War 2 veteran William Higgy OAM comments on its broader significance,

‘There is no actual memorial on Anzac Parade called the Anzac Memorial, and perhaps this is the closest’ (NCA 2009, ‘Anzac Parade Walking Tour Podcast’, [www.nationalcapital.gov.au/](http://www.nationalcapital.gov.au/), accessed 2011)

The comforting words of Atatürk, written in 1934 as a tribute to the ANZACs killed at Gallipoli, are a powerful feature of this memorial,

‘Those heroes that shed their blood and lost their lives... You are now lying in the soil of a friendly country. Therefore rest in peace. There is no difference between the Johnnies and the Mehments to us where they lie side by side now here in this country of ours... you, the mothers, who sent their sons from faraway countries wipe away your tears; your sons are now lying in our bosom and are in peace. After having lost their lives on this land. They have become our sons as well.’ (Inscription on Kemal Atatürk Memorial at ANZAC Parade, Canberra, Australian War Memorial [www.awm.gov.au/encyclopedia/ataturk.asp](http://www.awm.gov.au/encyclopedia/ataturk.asp), accessed Nov 2011)

### **What is it about this place?**

As a physical place, Anzac Parade is replete with symbols embedded in the design – the colour of the gravel, the use of Australian and New Zealand plants, the niches into which

the memorials are set and more. For those with service connections, what is it about this place that embodies its significant meanings?

Asked about the elements that are important, the first focus group highlighted the trees – the Australianness of the eucalypts as an element that connects all Australians. This was reiterated in the second focus group, especially the contrast between the openness of the space (which was valued highly) and the enclosing trees,

‘it’s the Australian bush what the country is made of... so you have the wide open plains of Australia and the bush... you can’t separate those two things’ (Focus Group 2)

And with these trees comes the chorus of cockatoos, often joining in the Anzac Day Dawn Service, occasionally with a Kookaburra. While the memorials are not thought to be important to all Australians, the trees are. Of course to those with service connections, the memorials are significant.

‘All the memorials are equally important – all part of our history and they are inscribed there and should stay... they each support the other’ (Focus Group 2)

‘All memorials are important and each adds to the story – we have named it at a particular spot in time (Anzac) but the story started before that and goes on into the future... it is a concrete telling of the story... every memorial is equally important as part of that story... and you need to see it that way in its entirety... When you come to an individual memorial it is much more personal... extreme significance for families who have lost people... even true for the [yet to be realised] Boer War memorial...’ (Fred, Focus Group 2)

The centre piece – the median with its constancy of colour – is important symbolically – while the scoria offering an ideal material to march on and the planter boxes are a spot to sit while waiting for ‘the action’ to start (Focus Group 1).

The fact that it is a parade – in name, in design and in its use – is vitally important,

‘Its name is important – it is a parade... you can fit a goodly number of servicemen on... they can be all seen at the same time... it’s our national parade ground... gives you a special feeling to march on it... it’s our democratic parade ground... an open vista’ (Fred, Focus Group 2)

Others reinforced the experience of marching on the parade, noting it has a special significance for Korean and Vietnam personnel as part of long-overdue recognition for their service.

The idea of the place as a precinct, with links visually and symbolically, is an important attribute. For some it is hallowed ground.

### **Changing values and changing communities**

Given that the importance of Anzac Parade for the wider community hinges to some extent on the connections to the concept of Anzac and to the largest public ceremonies held in Anzac Parade being Anzac Day (25 April) and Remembrance Day (11 November), the question arises as to whether the cultural connections to these two ceremonies will remain strong as generations pass, and with the increasingly multicultural nature of Australia.

This question was posed in the earlier conservation management plan for the Australian War Memorial, reflecting on ‘has the social significance of this place changed?’

‘Today’s Memorial visitor might be a veteran or the family of a veteran of the Second World

War, or of Vietnam, but very many are also migrants or the Australian-born descendants of migrants who came to live in Australia after WWII, and who have no direct personal connection with Australia's involvement in war. They may, however, have experienced war in the armed forces of other nations, or as civilians in countries directly affected by war, and indeed this may be the reason they migrated and become Australians.' (Pearson & Crockett 1995, pp. 50-52)

Inglis (2005, p. 477) comments that 'in multicultural Australia, attachment to the cult of Anzac can transcend any common experience of war', suggesting that these Anzac values can form a powerful point of attachment for newcomers to Australia, giving several examples. These values are not of war, but rather of peace and coexistence. Interestingly the Ataturk Memorial, one of the earlier memorials on Anzac Parade, offers precisely this expression.

### **Local places and a national place**

How does Anzac Parade compare to the many other places that the Australian community or armed services communities use as a focus for remembrance of past armed conflicts, whether on a national, community or personal level?

Pearson & Crockett (1995, p. 51) note that,

'Increasingly, as access has become easier, the battle fields and graves of Australian involvement overseas are becoming increasingly relevant in the context of social significance.'

Attending Anzac Day ceremonies at Gallipoli has become a part of pilgrimage for many Australians, and likewise trekking the Kokoda Track.

Neil James, Executive Director, Australia Defence Association, comments on the vista and its symbolism,

'In conclusion, commemoration of the sacrifices made in war to protect contemporary Australia is a public and private duty of Australian citizenship. It is best done by communities in their local war memorials across Australia. Here in Canberra it is best done nationally by generic memorials on Anzac Parade and by the Australian War Memorial's roll-of-honour individually. Finally, the very meaningful Parliament House – Australian War Memorial vista should be preserved and protected from the notion that every war, other operation or campaign, current political fashion or ethnic group needs to be commemorated individually.'  
([www.lakewarmemorialsforum.org/docs/23MarNeilJames.html](http://www.lakewarmemorialsforum.org/docs/23MarNeilJames.html))

Asked about the relative importance of Anzac Parade, with its memorials, compared to local memorials in every town and suburb across Australia, both focus groups talked about the different qualities of each type of ceremony,

'in all the small towns the speakers and the key people are normally veterans – in Canberra it's the representative of the political party in power – sometimes PM and sometimes the Governor General – but often it's a junior minister (laughter)... sending along a junior minister is offensive' (Focus Group 1)

'at central coast... what I found was that it was very community centred... everybody came... so many people marching there is no audience... once the formal part was over everyone staying... it was a real community day... people stayed all day' (Focus Group 1)

'...Canberra is more symbolic – national government' (Focus Group 1)

'times have changed... each city has its own memorial of sorts... the Australian War Memorial is where the idea is cemented and in Anzac Parade' (Focus Group 2)

‘Anzac Parade brings it home for the whole nation... it is the national capital and we need a national place... for us to commemorate in totality in a central place... this is ours... it is in danger of being whittled away because it doesn’t have the funding... it is part and parcel of maintaining national togetherness... where we bond together... where the national heart is and where the Anzac spirit keeps flowing...’ (Fred, Focus Group 2)

## 5. EVIDENCE OF OTHER VALUES

### 5.1 EXPERT-BASED VALUES – AESTHETICS AND CREATIVE ACHIEVEMENT

#### Landscape character

The landscape of the study area is part of the core of the National Capital.

Its development as a formal setting was driven by the visual corridor created between the Parliamentary Triangle and the Australian War Memorial along the Land Axis. The corridor is a space defined by the visual connectivity of the ground plane treatments together with the symmetrical buildings and trees on each side and the dramatic impact of the terminating elevation of Mount Ainslie at one end and Capital Hill (Mount Kurrajong) at the other.

Anzac Parade had been more physically defined than the Parliamentary Triangle area by the two side roads giving access to the respective suburban edges of Campbell and Reid. Together with the central paved spaces, roads, paths and walls contribute to a hard edge treatment softened only by the grass verges and the flanking tree plantations. Another important quality is the rising ground from Constitution Avenue up towards the Australian War Memorial and Mount Ainslie.

The landscape character is derived from the composition and perceptual experience of different landscape types. The landscape types include the following.

- |            |  |
|------------|--|
| Landform   | (i) Mounding<br>(ii) Terracing<br>(iii) Gentle Slopes  |
| Design     | (i) Symmetry<br>(ii) Repetition<br>(iii) Order<br>(iv) Colour  |
| Built Form | (i) Walls<br>(ii) Ramp<br>(iii) Roads<br>(iv) Structures<br>(v) Hard pavement<br>(vi) Memorials<br>(vii) Flagpoles |
| Vegetation | (i) Grassland<br>(ii) Mass planting: Trees, shrubs and grasses   |

Anzac Parade is a product of the 1960s development by the then National Capital Development Commission and remains intact despite the introduction of various memorials regularly spaced along its length. While memorials were originally allowed for in the design, there were not as many, and they were not originally intended to be as expressive and visually obvious – some have been located slightly out of the tree line into the Parade itself.

#### Visual and spatial structure

The physical definition of the Land Axis corridor has been primarily through a central,

built and paved space defined by rows of trees of an essentially uniform height, colour and texture, with the suburbs extending beyond.

The Australian War Memorial complex creates a focal landscape to the northeast with Mount Ainslie clad with indigenous vegetation as a backdrop. To the southwest, the Rond Point wall, Commonwealth Place walls, Old Parliament House and the new Parliament House align as a series of focal landscapes, with Red Hill acting as a backdrop.

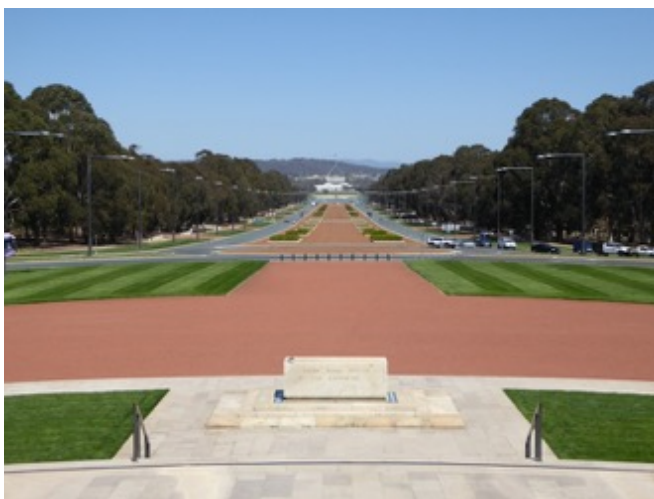
The red gravel pavement, irrigated grassland (which provides a dramatic contrast with the gravel), the eucalyptus trees and the flagpoles (outside the study area) serve to unify Anzac Parade with the Australian War Memorial forecourt.

The use of eucalyptus trees also defines the central space of the Land Axis and links visually into the landscape setting on both sides of the lake's Central Basin, as well as extending to the indigenous vegetation of both Mount Ainslie and Red Hill in the background settings.

The experiential qualities of the place change as one moves from the centreline of the Land Axis with its long vistas either way, to the sides along footpaths broken by outdoor 'rooms' with or without memorials, and to within the treed area with relative intimacy and dryland grasses underfoot contrasting with the irrigated lawn areas at the road verges.

The design intention is not to parade along the middle but along the sides so as to encounter the memorials. This leaves the centre comparatively visually free, to strengthen the ceremonial nature of this section of the Land Axis as its most formal and hard expression playing on the colour contrasts of red and green.

The memorials at each end of Anzac Parade tend to spatially weaken the composition, more so at the northeastern end adjacent to the Australian War Memorial forecourt and the Limestone Avenue intersection.



**Figure 107. View along the Land Axis from the Australian War Memorial**  
Source: Duncan Marshall





**Figure 108. View up Anzac Parade from Constitution Avenue towards the Australian War Memorial**

Source: Amanda Evans



**Figure 109. View along the eastern side of Anzac Parade with the eucalyptus under planted with native grasses, the pedestrian pathway, irrigated grass, streetlights and road beyond**

Source: Amanda Evans



**Figure 110. View within the tree plantation with dryland grasses**

Source: Amanda Evans





**Figure 111. The choice of Eucalyptus on either side of the Parade reinforces the strong physical and visual connection to the surrounding hills and beyond**

Source: Amanda Evans

## **5.2 SCIENTIFIC VALUE**

There is no evidence of scientific value related to Anzac Parade.

None the less, the trees in the Parade contribute to an urban wildlife corridor for migratory bird species (ACT Natural Resource Management Council 2009).

## 6. ANALYSIS OF EVIDENCE

### 6.1 INTRODUCTION TO ANALYSIS

This analysis has been prepared by the consultants using the evidence presented in Chapters 3-5 which has been analysed against the National Heritage criteria (reproduced at Appendix D), and judgements have been reached on the basis of the professional expertise of the consultants. National Heritage assessment guidelines (Australian Heritage Council 2009) in particular provide the indicators used in assessing social and aesthetic values.

The analysis is divided into sections related to the criteria.

This analysis generally considers values related to Anzac Parade overall, rather than those individual values which are tied to a specific and small components of the area. For example, the analysis does not consider the individual associations with or values of every memorial along the Parade. However, the values of the collection of memorials are important in the broader context, and are considered.

### 6.2 ANALYSIS AGAINST CRITERIA

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

Anzac Parade has outstanding heritage value because of its role in the development and national life of Canberra as Australia's national capital.

Anzac Parade is a conspicuous and major part of the Land Axis, and its concept is strongly associated with the Griffins' vision and plan for Canberra, as a major structural planning element around which the city was conceived and developed.

The realisation of Anzac Parade and other elements of the city has to some extent reflected the Griffins' design but there have also been departures from it, and subsequent designs. The realised design is more than just the surviving elements of the Griffins' design, and it is rather the work of many hands and the creation of several layers of urban planning and design over 100 years. The work of the NCDC in the 1960s has dramatically re-conceptualised Anzac Parade in response to the changed character of the northern Land Axis through the placement of the Australian War Memorial at the base of the terminal point – Mount Ainslie. The overall result is a layering of designs which have built upon and consciously departed from the Griffins' original design intent. In historical terms, this complex, evolving design is an important part of the story of the national capital, the Land Axis and Anzac Parade in particular.

Anzac Parade is part of an area, the Parliament House Vista, which is unique within Australia as an ongoing realisation of the establishment of a national place in an attempt to give a strong identity to the core of the national capital.

Anzac Parade is also of outstanding heritage value given its role in national commemorative activities related to war since 1965, contributing to the development of

Australian cultural life and national identity. Anzac Day is a particular focus of commemoration. The Australian War Memorial from 1941 is an important precursor to the development and later role of the Parade.

The Australian War Memorial and, to a lesser extent, the other memorials in the Parade have and continue to play a very important role in fostering aspects of national identity. The various wars in which Australia has participated have had a major impact on its people and their history. While there are many other memorials in Australia which commemorate wars and those who died, only the Australian War Memorial serves as a national shrine for all Australians, and the Memorial and Anzac Parade continue to serve as a focus for commemoration.

Collectively, the individual memorials are also the ongoing focus of substantial national commemorative activities.

The commemoration of war has been a major theme in Australia's national history, and Anzac Parade, while not an early expression of this theme, has become an important national focus.

### *Summary*

Anzac Parade meets this criterion because of its role in the development and national life of Canberra as Australia's national capital.

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

Anzac Parade is rare within Australia as it commemorates the Anzac spirit and the relationship between Australia and New Zealand in the form of a formal symbolic landscape composition.

Anzac Parade may be compared with other commemorative roads with a specific Anzac connection, such as Anzac Parade in Sydney from 1917, the axis along Swanston Street to St Kilda road (part of Robert Hoddle's Melbourne grid laid out in 1837) and on to the Shrine of Remembrance in Melbourne from 1934, and Anzac Highway in Adelaide. There are also many other commemorative roads in Australia, such as the Remembrance Driveway from Sydney to Canberra instituted in 1954, as well as honour avenues such as that at Ballarat from 1917, and in many other States. These roads often have some landscape quality, especially through tree plantings. In the case of honour avenues, individual trees often commemorate specific individuals.

In addition, there are other types of commemorative places such as Anzac Square in Brisbane from 1930, and the Anzac War Memorial in Sydney from 1934. Anzac Square is also a formal symbolic design.

Anzac Parade in Canberra appears to have a stronger formal symbolic landscape composition compared to the other commemorative roads, although there is a symbolic component to them all. Anzac Parade is embedded into the planning and design of the national capital in both a pragmatic and functional way, as part of Griffin's Land Axis, but also as a place which expresses visually and physically both the commemorative nature of the place and the strong connections with New Zealand. It expresses a more overt symbolism of the Australian and New Zealand relationship.

### *Summary*

Anzac Parade meets this criterion as a rare form of commemoration of the Anzac spirit and connection between Australia and New Zealand.

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

There is no evidence of value under this criterion.

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

- (i) a class of Australia's natural or cultural places; or**
- (ii) a class of Australia's natural or cultural environments**

Anzac Parade may be considered in the classes of commemorative places or landscapes or vistas, perhaps especially commemorative roads, and parade grounds. As noted under Criterion (b), there are a range of commemorative roads and other places in Australia.

However, these classes of places are not well understood and the principal characteristics have not been defined. A meaningful assessment is therefore not possible.

None the less, as a parade ground Anzac Parade would not obviously appear to be a good example. Commonly parade grounds are large, rectangular, open and level areas with perimeter features. Anzac Parade has perhaps only a few of these qualities.

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

### *Applying aesthetic significance indicators to the Anzac Parade data*

The following presentation of values and attributes looks at each of the three identified communities separately, while recognising that there is naturally some overlap between these communities. The communities are:

- Australians;
- the Canberra community; and
- the armed services community – including the Defence forces, service personnel (serving and retired), service families, service organisations, and others with particular connections to the memorials on or in Anzac Parade/Park.

In relation to aesthetic values, the predominant data is on the Canberra community, but the snapshot analysis indicates appreciation of similar qualities by visitors. The Australian and Canberra communities are therefore presented together.

### *Australian and Canberra communities*

The Parliament House Vista heritage management plan suggests that Parliament House Vista is amongst the 'most highly recognised part of Canberra for Australians' and this is supported by the ways Canberra is presented to visitors (Marshall and others 2010b, vol. 1, p. 141).

The Vista, or perhaps more accurately the Land Axis views, evokes 'Canberra' and

‘national capital’. It is the most commonly used image to represent Canberra and this is evident in artistic representations, snapshots and tourism images.

Two principal icons ‘hold’ each end of the Land Axis – the Australian War Memorial and Parliament House. Anzac Parade is a distinctive and visually strong formal element in this powerful and symbolic landscape, and a key part of the design vision for Canberra. The visual power of the landscape is strongly evident in the Parliament House Vista heritage management plan assessment, even though this assessment is looking at only one of the possible viewpoints. Anzac Parade is a distinctive element within that sight-line, and its form, colour and simplicity appear to be highly valued aesthetic qualities.

Lake Burley Griffin is similarly a key element in the Land Axis, and values studies of the lake have revealed the importance of the view from Parkes Way to the Australian War Memorial and Anzac Parade, at least to Canberrans, though it does not seem too much of a stretch to say that Australians who have visited Canberra would also share these values.

The National Heritage listing for the Australian War Memorial and the Memorial Parade recognises Anzac Parade as a ‘national landmark that is highly valued by the Australian community’ and as making a ‘major contribution to the principal views’ along the Land Axis, recognising ‘the views from Anzac Parade to the Hall of Memory and from the Hall of Memory along the land axis [sic]’ as outstanding.

The earlier ACT Heritage citation (1998) notes the ‘vista down the Parade is among the most recognised images of Canberra’, assessing Anzac Parade to be of aesthetic significance to all Australians.

The investigations undertaken as part of this plan support these contentions. Within this understanding of broader landscape values, Anzac Parade has outstanding aesthetic values as an element of a larger whole. Anzac Parade is an iconic element of the Land Axis, and is itself a highly recognised and recognisable place.

While not the subject of an extensive collection of significant art, Anzac Parade is amongst the most photographed of Canberra places, with the symmetrical strength of the landscape composition and the dramatic contrast of the central red median within the framing eucalypts set against the soft bush backdrop of Mount Ainslie. The most common images look down Anzac Parade from the Australian War Memorial and this view seems to strengthen the symbolic meanings and its emotional power, with the ‘bloodshed’ red of the gravel dominant. Similarly, the vast scale of the Parade and the sweep of history and tradition it reflects are breathtaking. This is truly a powerful urban landscape.

For those who attend commemorative events within Anzac Parade, the contrast between the scale of the landscape and the intimacy and personal connections likely to be felt also indicate the power of this landscape to generate emotional responses. And it is a landscape so redolent with history, events of national importance and personal connections, it has certainly the power to inspire. While this may not be expressed through art, it is evident in snapshots and in the growing number of people from the wider community who participate in major ceremonies.

### *Armed services community*

The existing National Heritage listing for the Australian War Memorial and Memorial Parade does not recognise the armed services community, as defined in this plan, as holding particular aesthetic values in relation to Anzac Parade. The preparation of this

plan has enabled consideration of those values, and could be used to enhance the National Heritage citation and to manage for those values.

The symbolism represented in the form and design of Anzac Parade, as well as in the individual memorials, is felt strongly by those from the armed services community. Their responses were both intellectual and emotional.

For example, they spoke of the importance of the central median for its constancy of colour, recognition of the 'bloodshed' symbol represented there, and the importance that this element be ever-present and visually represented. They spoke of the visual and symbolic nature of the design with its openness – like the Australian landscape of open plains, as well as the openness of our democracy – and of the contrast and sense of shelter created by the most Australian of all trees – eucalypts.

### ***Conclusions***

Based on the evidence presented, it is concluded that Anzac Parade has aesthetic qualities that are valued by both the Australian and Canberra communities. The valued qualities are largely identical and have therefore been presented together. Further, the National Heritage values are considered to provide a good reflection of the aesthetic values identified through the present assessment.

The present study suggests, however, that the symbolic nature of the design of Anzac Parade and the memorials themselves heightens its emotional power, and warrants recognition.

The aesthetic qualities that are particularly appreciated are the:

- formal, linear design;
- sweeping scale and extent of the vista;
- openness contrasting with enclosure;
- colour; and
- symbolic and experiential qualities.

Based on the evidence presented, it is concluded that Anzac Parade has aesthetic qualities that are also valued by the armed services community. The values identified substantially add to the National Heritage values.

The aesthetic qualities that are particularly appreciated are the same as those noted above.

### ***Summary***

Anzac Parade is valued by the Australian and Canberra communities for its aesthetic qualities as an integral and deeply meaningful part of the Land Axis landscape, and is considered to meet the National Heritage threshold by having outstanding heritage value for the nation.

For the armed services community, Anzac Parade is highly valued for the symbolism embodied in its aesthetic qualities and it is considered to meet the National Heritage threshold by having outstanding heritage value for the nation.

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

The conceptualisation of what became Anzac Parade, as part of the Land Axis, in the idea of Canberra as a city in a landscape is recognised as being a great creative achievement by Walter Burley Griffin. While the function of Griffin's original Prospect Parkway changed after World War 2, the role of Anzac Parade as a part of the Land Axis remains as one of the major and fundamental components of the planned city.

The outstanding heritage value related to the creative achievement of the Parliament House Vista, which is a core part of the planned city and includes Anzac Parade, is extensively discussed in the heritage management plan for the Vista (Marshall and others 2010b, vol. 1, pp. 141-159). It notes,

'The study area displays characteristics of the City Beautiful approach to urban planning with its objectives of beauty and monumental grandeur through the use of such features as axes, vistas, wide boulevards (ie. Commonwealth and Kings Avenues, actually outside the area), spacious parks and large graceful public buildings. In addition, there are Garden City influences such as the landscaped, low density development with tree-lined streets, parkways, parks and gardens. While the evolved design of Canberra overall has a combination of City Beautiful and Garden City influences, the City Beautiful influences are more distinct in the Parliament House Vista area than elsewhere in the city...'

Taylor also recognises the contribution of many others to the realisation of the city, in particular Weston. As a general appraisal, he writes,

'What we now have [in the National Triangle] is a serenely elegant space where the large scale and dignity are valued by many Canberrans and visitors, in contrast to the view that it is a space waiting to be filled with buildings in part to reflect Griffin's urban piazza imagery. But few could not be other than inspired by the view down the land axis, with its predominant symmetry across the lake to Mount Ainslie: an inspired view where the symbolic formal landscape is in compelling dynamic tension with the bush clad image of Mount Ainslie. It surely ranks in its historic context, meaning and composition as one of the finest views across a city anywhere...' (Taylor 2006, p. 139)

In addition to the Land Axis, other important and obvious components of the planned city include the National Triangle with its bounding avenues, especially Commonwealth and Kings Avenues which are better realised, the Parliamentary Zone, Water Axis, the lake, the Central Parklands (Commonwealth Park, Rond Terraces and Kings Park), City Hill, the other main avenues and approach routes, as well as the other circles associated with planning nodes.

Anzac Parade demonstrates a formal approach to landscape design which reflects both the structure of the Land Axis and the nature of commemorative places. In a creative sense it integrates these two qualities in a symbolic manner.

The Parade uses formality and a symbolic contrast through plant selection and ultimately the character of the expression of that planting. That is, the eucalyptus formal planting with dryland grass species expresses an informality reflecting a distinctly Australian quality, whilst the use of New Zealand plants constrained by formal planting beds reflects a more serious and committed quality, thereby creating a sense of contrast. Yet both plantings belong within the overall formal composition, and contribute to the Anzac symbolism.



There are many formal, commemorative landscape designs in Australia. Examples are noted under Criterion (b) above – some with an Anzac connection (such as Anzac Square in Brisbane), some relating otherwise to war commemoration (such as honour avenues of trees), all having landscape and symbolic qualities, and most/many having a formal landscape quality to some extent. Cemeteries and churchyards are another large group of places which also often have formal, commemorative landscape components (there are many possible examples, such as the Woden Cemetery (1936) in the ACT).

In these contexts, Anzac Parade is an important component of a plan and landscape of outstanding heritage value, and its current specific form is also outstanding as a highly symbolic and formal landscape.

The creative achievement of the individual memorials has not been assessed as part of this heritage management plan. None the less, the collection of memorials represent a substantial creative achievement, reflecting changing and differing artistic responses over time to a commemorative purpose.

While the expressiveness of most of the memorials is contained within their landscape rooms, the New Zealand Memorial makes an important and distinctive contribution to the Parade. The pair of memorial features act as symbolic and visual terminating features, providing a sense of the southern end of the memorial parade. These appear as the last or first of the memorials which, fittingly, commemorate the New Zealand connection. The form of the memorial is highly symbolic in this role – as two handles of the one basket, which also arc towards each other over the Parade – all to provide an end or start to the memorial section of the Parade.

One other built element deserves specific mention – the street lighting. These lights display a high degree of care and quality in their design, and employ a design and materials well beyond standard street lights. It is not just a matter of the individual lights, but the overall lighting composition has been carefully designed to enhance the visual quality of Anzac Parade. The design of the light bases also embodies subtle military symbolism. The use of such a design reflects the policy of providing high quality design in the National Triangle.

### *Summary*

Anzac Parade meets this criterion as part of the Land Axis and Parliament House Vista, as part of the core of the planned city of Canberra and a landscape of outstanding heritage value. Its current specific form is also outstanding as a highly symbolic and formal landscape.

The collection of memorials represent a substantial creative achievement, reflecting changing and differing artistic responses over time to a commemorative purpose. In addition, the New Zealand Memorial makes an important and distinctive contribution to the Parade as symbolic and visual terminating features, providing a sense of the southern end of the memorial parade.

The street lighting is also an important contributing element to the overall landscape of the Parade.

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

### *Applying indicators to the Anzac Parade data*

#### *Australians & Canberrans*

The Parliament House Vista heritage management plan concluded that this place is strongly valued by the Canberra community as a landmark, a defining element for Canberra (Marshall and others 2010b, vol. 1, p. 176). Anzac Parade is similarly part of Canberra's distinctive signature.

Further, it is a part of 'the heart of Canberra, the embodiment of Australian nationhood and democracy, and a place of national memory'. The idea of Anzac Parade as part of the symbolic link between democracy and the price or consequences of democracy was apparent from a variety of sources, suggesting that this designed juxtaposition conveys powerful meanings to the viewer, and is a reference point in how Australians see themselves.

The question of whether this appreciation is changing or strengthening appears to have been answered by several authors (eg. Pearson & Crockett 1995; Inglis 2005) as well as by Australians voting with their feet. As is suggested in the ACT Heritage citation (1998) and reinforced by Inglis (2005), if Anzac Parade holds 'a spiritual significance for the majority of Australians, especially those who have been affected by war or conflict' then a growing number will appreciate its meanings, especially those who have come to Australia seeking to escape such conflict. And at a time when Australians have again been involved in small but complex overseas conflicts, the relevance of Anzac Parade may continue to grow.

Unlike many war memorials around Australia, Anzac Parade also offers both a traditional and a contemporary perspective on war and conflict. Some memorials are very traditional, and speak of past times, whereas others such as the New Zealand, Service Nurses and Peacekeeping memorials are strongly contemporary in the interpretation they present.

For Canberra residents there is a sense of pride and belonging evoked by the Vista, and a similar sentiment was revealed through the focus groups for Anzac Parade.

Interestingly, the Parliament House Vista heritage management plan indicated that Canberra residents did not believe that Australians as a whole actively recognise these values, and that the Canberra community holds these values 'in trust for the nation until such time as they are recognised' (Marshall and others 2010b, vol. 1, p. 161). Certainly, when changes are proposed on the Land Axis, it appears to be Canberra residents who quickly step forward in the defence of these values, rather than it becoming a national debate. Research for this plan suggests that these values are widely shared amongst Australians, through the reflections offered by the armed services community.

The values represented in Parliament House Vista were concluded to be both physical and symbolic, and to represent 'a whole range of Australian intangible cultural values – nationhood, history, democracy, commemoration, national memory' (Marshall and others 2010b, vol. 1, p. 162).

The link between democracy and the 'price' or consequences of democracy arose in both

focus groups and also in the interviews. This was seen as a powerful counterpoint created through the positioning of the Australian War Memorial and Parliament at opposite ends of the axis, and one that is widely appreciated in this landscape, as evidenced by visitors to Canberra.

The national perceptions study (Ritchie & Leon-Marillanca 2006) supports this contention, demonstrating the importance of the Land Axis and its two notional end-point buildings for their symbolic embodiment of national values linked to Australia's Defence force history, democracy and a broader sense of Australian history.

Perhaps this symbolism goes even further and is a symbol of Australia as a sovereign state and our relationship with other sovereign states. The memorials associated with Greece, New Zealand and Turkey are examples, as is the tradition of senior officials from other countries visiting and laying wreaths at the Australian War Memorial, and sometimes at a memorial on Anzac Parade. For both New Zealand and Greece for example, their memorials are a tangible reminder of past and present relationships between nations. The meanings of these memorials and the place as a whole are shared with those representing some foreign countries here, and those who visit. This aspect is worthy of further investigation.

#### *Armed services community*

Asked about the importance of Anzac Parade to Australians, focus group participants saw it as of outstanding importance.

Pearson & Crockett note,

'There is a substantial sector of the community, the veterans organisations in particular, for whom the Memorial is still clearly a personalised symbol of Australia's war experience with which they feel very strongly and directly associated. It is a sacred place dedicated to the memory of those who died in war. The resurgence in public interest reflected in high attendances at Anzac day ceremonies, the opening of the Vietnam Memorial, and the interment of the Unknown Soldier, has been interpreted as pointing to a broadly based respect for, and interest in, Australia's involvement in war. It has been interpreted by some we have interviewed as being part of the ongoing growth of interest in Australian history and nationalism.' (Pearson & Crockett 1995, p. 51)

These sentiments were strongly reflected in the values arising from focus groups and interviews.

First, and perhaps most importantly, was the expression that these memorials and this place – Anzac Parade – is 'ours' – not as exclusive owners but rather because the memorials and Anzac Parade tell both the national Defence service stories but also represent thousands of individual stories. Further, they recognise that people served – 'they were there'. The narrative represented is therefore both intensely personal and utterly national. This place is where the nation recognises service and sacrifice in war – compared to the many places around Australia where the impact of war on individual communities is remembered.

Those who participated expressed a strong desire to be recognised as the stewards of their memorials and stories.

The memorials and Anzac Parade are for some with armed service associations a place of spiritual connection – sacred and hallowed spaces. In these places, ceremony and ritual are important activities associated with remembrance.

Anzac Parade and the memorials are an important reference point in the sense of identity of the armed services community. This is expressed through parades, ceremonies, wreath laying and other rituals, gatherings and so on. Many of those who contributed to this investigation are actively involved in organising these activities.

Through the processes of gathering, community bonds are reinforced. In the words of one participant there is a feeling of ‘being at one with those gathered’. The memorials are places for reunion with the living as well as remembering the dead.

For some, especially those who do not have a grave to visit, the memorials may be the primary focus for their grief, just as memorials across Australia were for those grieving losses from the Boer War, and First and Second World Wars.

### *Conclusions*

Based on the evidence presented, it is concluded that Anzac Parade has a strong and special association for the Australian and Canberra communities as a landmark with strong symbolic meanings, and as an important reference point in the way Australians see themselves. Further it is a place open to many interpretations, allowing new conceptions of the meaning of war and peace to emerge over time in response to changing community experience. It appears to be valued highly by representatives of other nations as a demonstration of the mutual regard in which each nation holds the other.

The National Heritage social values are considered to provide a good reflection of the values identified through the present assessment. This assessment would suggest however, that the meanings of Anzac Parade are somewhat more complex and open to multiple readings. This enhances its value and suggests it will be retained into the future.

For the armed services community, Anzac Parade and the memorials are places of outstanding importance to them as a symbol of service, respect and recognition. For service and ex-service personnel it is closely connected to their sense of identity. This is encompassed by it being ‘their place’. It is a place in which they want to conduct ceremonies of remembrance and other activities that will reinforce community bonds. For them and for families with service connections, specific memorials are a focus for grief.

### *Summary*

Anzac Parade is valued by the Australian and Canberra communities for its strong and special associations for social, cultural, ceremonial and spiritual reasons and is therefore considered to meet the National Heritage threshold by having outstanding heritage value for the nation.

For the armed services community, Anzac Parade is highly valued for its strong and special associations for social, cultural, ceremonial and spiritual reasons and is therefore considered to meet the National Heritage threshold by having outstanding heritage value for the nation.

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

Anzac Parade clearly has outstanding heritage value for the special association with those who served in the armed forces, those who died, and for their families. The discussion under Criterion (g) above is also relevant to this criterion. These associations can relate to

particular memorials as well as the whole Parade, as places of national as well as personal commemoration. This group of people is highly important in Australia's history. Wars and military service have been key defining themes in Australia's history.

Anzac Parade is also associated with a number of designers, and such associations may meet this criterion. In so far as every designer is associated with the thing he or she designs, it is not considered sufficient to regard this as a special association. There must be an additional quality to the association. The other dimension to the criterion is the importance of the person in Australia's history.

The following table presents an analysis of a range of designers, drawn from the history and a variety of other sources, with a potential special association with the study area.

**Table 5. Analysis of a range of Designers with a potential Special Association with the Study Area**

<b>Designer</b>	<b>Association</b>	<b>Special Association?</b>	<b>Important in Australia's History?</b>
Richard Clough	NCDC architect/landscape architect from 1959, Director of the Landscape Division in 1972-80, coordinated the landscape works and plantings for the north bank of the Central Basin, supervised major design and implementation of works in Commonwealth Park, collaborated on the design of Anzac Parade with Gareth Roberts	<p>Anzac Parade appears to have a special association with Clough as part of his overall work on the north bank of the Central Basin, on Commonwealth Park and Anzac Parade. These were some of his major projects while with the NCDC. In addition, Anzac Parade is the most prominent component.</p> <p>Other places which may have a special association include Government House grounds extensions, Yarralumla, The Kings School, Parramatta and Macquarie University at Ryde. The latter two being regarded as outstanding designs. (Hambrett 2005)</p>	Possibly, given the long and senior role played regarding the development of Canberra's landscape, and afterwards as a Professor of Landscape Architecture at the University of NSW.
Walter Burley Griffin	Original lead designer of Canberra including the study area	<p>The study area has a special association with Griffin, as part of the Land Axis and broader city design, even though the design and form of the Parade are significantly different to that apparently intended and initially realised. The Canberra design is Griffin's most important work. The study area is a major part of the core of the design for Canberra, and is a key part of the design which has actually been realised, albeit in a modified form. This special association probably extends to the full National Triangle including City Hill, Constitution Avenue and Russell.</p> <p>Griffin may also have a special association with his house Pholiota at Eaglemont, Melbourne, with Newman College at the University of Melbourne, the Capitol Theatre also in Melbourne, and with Castlecrag in Sydney. (Harrison 1983)</p>	Yes, as the lead designer of the original plan for Canberra as the national capital. Arguably Griffin is of outstanding importance in Australia's history for this role.
Marion Mahony Griffin	Original contributing designer of Canberra including the study area	The study area has a special association with Marion Mahony Griffin for reasons similar to those offered regarding Walter Burley Griffin.	Yes, as the contributing designer of the original plan for Canberra as the national capital.



**Table 5. Analysis of a range of Designers with a potential Special Association with the Study Area**

Designer	Association	Special Association?	Important in Australia's History?
National Capital Development Commission staff	Responsible for planning, developing and constructing Canberra as the National Capital in the period 1958-89, including the creation of Anzac Parade in its current general form	<p>The staff of the NCDC are closely associated with the extensive range of major developments undertaken in the period. These include: the lake, Y-Plan, four new towns and associated residential areas, Russell Hill Defence Offices, Anzac Parade and memorials, planning for diplomatic missions, National Library of Australia, High Court of Australia, National Gallery of Australia, Questacon (National Science and Technology Centre), and the National Capital Open Space System.  <a href="http://www.nationalcapital.gov.au/corporate/history/05_1958-1989.asp">http://www.nationalcapital.gov.au/corporate/history/05_1958-1989.asp</a></p> <p>However, there is no evidence to suggest a special association in this case. The association with one NCDC staff member, Richard Clough, is considered above.</p>	<p>The NCDC staff as a group are important in Australia's cultural history for their key role in planning, developing and constructing Canberra. Arguably the NCDC period was the second major phase of Canberra's development.  <a href="http://www.nationalcapital.gov.au/corporate/history/05_1958-1989.asp">http://www.nationalcapital.gov.au/corporate/history/05_1958-1989.asp</a></p>



### Summary

Based on the analysis above, Anzac Parade meets this criterion for the special associations with:

- those who served in the armed forces, those who died, and for their families; and
- with Walter Burley Griffin and Marion Mahony Griffin, as part of the Land Axis and broader city design.

The Parade may also have a special association with Richard Clough which meets this criterion, though further research is needed to better understand his importance in Australia's history.

#### **(i) the place has outstanding heritage value to the nation because of the place's importance as part of indigenous tradition**

There is no apparent value under this criterion.

### Summary of values

The following table presents a summary of the National Heritage values for Anzac Parade found on the basis of the analysis above. These findings are subject to confirmation under the *Environment Protection and Biodiversity Conservation Act 1999*.

<b>Criterion</b>	<b>National Heritage value</b>
(a)	Yes
(b)	Yes
(c)	No
(d)	No
(e)	Yes
(f)	Yes
(g)	Yes
(h)	Yes
(i)	No



## 7. STATEMENT OF SIGNIFICANCE

### 7.1 STATEMENT OF SIGNIFICANCE

This section contains a statement of significance for Anzac Parade. References to criteria in the following section relate to the National Heritage criteria (reproduced at Appendix D). The references are provided after the relevant text.

In addition, some aspects of the National Heritage values were not supported by the evidence or analysis prepared for this plan. None the less, all such values must be protected and managed under the EPBC Act, until the official values are formally updated. Accordingly, these aspects have been included in the statement of significance below, with an indication they derive from the National Heritage official values.



Anzac Parade (the National Heritage section between Constitution Avenue and the Australian War Memorial) is of outstanding heritage value because of its importance in Australia's history, as a rare form of commemoration of the relationship between Australia and New Zealand, for its aesthetic qualities, its creative achievement, social values and special associations. Many of these values are shared with or related to the adjacent Australian War Memorial, and the Parade and Memorial are a single National Heritage place. Anzac Parade also makes a substantial contribution to the Commonwealth Heritage values of the Parliament House Vista area.

Anzac Parade has outstanding heritage value to the nation because of its important role in the development and national life of Canberra as Australia's national capital. Each and every local and capital city equivalent, whether a memorial, community facility or avenue of trees that is dedicated to the same commemorative purpose, is symbolically linked to the sentiments that find their national expression in Anzac Parade and the Australian War Memorial.

Anzac Parade is of outstanding heritage value given its role in national commemorative activities related to war since 1965, contributing to the development of Australian cultural life and national identity. Anzac Day is a particular focus of commemoration. The Australian War Memorial from 1941 is an important precursor to the development and later role of the Parade.

The Australian War Memorial and, to a lesser extent, the other memorials in the Parade have and continue to play a very important role in fostering aspects of national identity. The various wars in which Australia has participated have had a major impact on its people and their history. While there are many other memorials in Australia which commemorate wars and those who died, only the Australian War Memorial serves as a national shrine for all Australians, and the Memorial and Anzac Parade continue to serve as a focus for commemoration.

Collectively, the individual memorials are also the ongoing focus of substantial national commemorative activities.

The commemoration of war has been a major theme in Australia's national history, and Anzac Parade, while not an early expression of this theme, has become an important national focus.

Anzac Parade is also a conspicuous and major part of the Land Axis, and its concept is strongly associated with the Griffins' vision and plan for Canberra, as a major structural planning element around which the city was conceived and developed. While the work of the National Capital Development Commission in the 1960s has dramatically re-conceptualised Anzac Parade in response to the changed character of the northern Land Axis through the placement of the Australian War Memorial, the overall result is a layering of designs. In historical terms, this complex, evolving design is an important part of the story of the national capital, the Land Axis and Anzac Parade in particular.

Anzac Parade contributes to the iconic qualities of the National Heritage place which includes the Australian War Memorial. Together they reflect changing concepts of commemoration. The Parade is also unique as a ceremonial space of such grandeur in Australia. (Based on the National Heritage official values.)

(Criterion (a))

Anzac Parade is of outstanding heritage value by being rare within Australia in commemorating the Anzac spirit and the relationship between Australia and New Zealand through a formal symbolic landscape composition.

The Parade appears to have a comparatively stronger formal symbolic landscape composition than other such places, and it is also more overt in its symbolism of the Australian and New Zealand link.

The Parade is part of the one of the major cultural landscapes in Australia, and is unique for its grandeur as a ceremonial space. (Based on the National Heritage official values.)

(Criterion (b))

Anzac Parade is of outstanding heritage value because its aesthetic qualities are widely recognised across the Australian and Canberra communities, and in the armed services community. It is recognised as a powerful and iconic place, and its purpose and meanings are widely recognised, and add to its power to move people emotionally.

Anzac Parade, as major part of the Land Axis, is part of Canberra's signature.

Individual memorials offer powerful experiences of place and time, especially for those with a connection to that memorial, but also for visitors who choose to engage more closely.

The Parade is far more distinctive and dramatic compared to other major Australian war memorials. (Based on the National Heritage official values.)

(Criterion (e))

Anzac Parade is important as part of the Land Axis and Parliament House Vista, as part of the core of the planned city of Canberra, and as a landscape of outstanding heritage value. Its current specific form is also outstanding as a highly symbolic and formal landscape.

While the original function of what is now Anzac Parade changed, especially after World War 2, its role as a part of the Land Axis remains as one of the major and fundamental components of the planned city.

Anzac Parade is also outstanding as a highly symbolic and formal landscape. It demonstrates a formal approach to landscape design which reflects both the structure of the Land Axis and the nature of commemorative places. In a creative sense it integrates these two qualities in a symbolic manner. The Parade uses formality and a symbolic contrast through plant selection, and ultimately the character of the expression of that planting. The Australian and New Zealand plantings contribute to the Anzac symbolism. The formal design also works to integrate the Australian War Memorial landscape with the Land Axis generally.

The collection of memorials represent a substantial creative achievement, reflecting changing and differing artistic responses over time to a commemorative purpose. In addition, the New Zealand Memorial makes an important and distinctive contribution to the Parade as symbolic and visual terminating features, providing a sense of the southern end of the memorial parade. These appear as the last of the memorials which, fittingly, commemorate the New Zealand connection. The form of the memorial is highly symbolic in this role – as two handles of the one basket, which also arc towards each other over the Parade – all to provide an end to the memorial section of the Parade.

The street lighting is also an important contributing element to the overall landscape of the Parade. It displays a high degree of care and quality in its design and materials, and the overall lighting composition has been carefully designed to enhance the visual quality of Anzac Parade.

(Criterion (f))

Anzac Parade has outstanding heritage value because it symbolises key ideas about being Australian, and is a reference point in how Australians see themselves. For Canberrans, Anzac Parade is part of the highly valued Land Axis and vista, a formal landscape that is a source of pride.

Anzac Parade and specific memorials represent valued past and contemporary relationships between nations.

The memorials in Anzac Parade hold deep meanings for people associated with military service, their families and colleagues.

Anzac Parade symbolises service, sacrifice and armed services traditions, and for some demonstrates how democracy is maintained and at what price.

Anzac Parade symbolically tells the many stories of those who served in Australia's defence forces overseas – it contributes to their understanding of their own experience, and is a place where people go to remember and reconnect.

Anzac Parade and specific memorials are a focus for grief and grieving.

Individual memorials and the memorials as a whole are highly valued by the armed services community for the recognition they offer to those who served, especially for those whose service lacked recognition and respect at the time.

The space at each memorial and the space of Anzac Parade is highly valued by the armed services community as a place for ceremony, commemoration and ritual, both personal and shared.

(Criterion (g))

Anzac Parade has outstanding heritage value because of special associations with those who served in the armed forces, those who died, and for their families. These associations can relate to particular memorials as well as the whole Parade, as places of national as well as personal commemoration. This group of people is highly important in Australia’s history because wars and military service have been key defining themes in Australia’s history.

The Parade also has a special association with Walter Burley Griffin and Marion Mahony Griffin, as part of the Land Axis and broader city design. The Canberra design is the Griffins’ most important work. The study area is a major part of the core of the design for Canberra, and is a key part of the design which has actually been realised, albeit in a modified form. The Griffins are important figures in Australia’s history for their role in designing the national capital.

The Parade has a special association with the Returned & Services League of Australia. (Based on the National Heritage official values.)

(Criterion (h))

## 7.2 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.

<b>Criteria</b>	<b>Attributes</b>
Criterion (a) – History	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• National commemorative activities</li> <li>• Individual memorials</li> <li>• Relationship to the Australian War Memorial</li> <li>• Relationship to war memorials across Australia</li> </ul>
Criterion (b) – Rarity	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Formal symbolic landscape</li> </ul>
Criterion (e) – Aesthetic characteristics	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Openness of the Parade</li> <li>• The overall design and symbolic elements including the red gravel, eucalypts and <i>Hebe</i> plantings, the openness and sweeping vista</li> <li>• The red colour of the median, both visually and symbolically</li> <li>• The contrast between the openness of the Parade and the tall, enclosing eucalypts that edge the Parade</li> <li>• The individual memorials, as designed spaces that engage those who enter</li> <li>• The individual memorials as an expression of public sentiment, carefully designed and crafted as befits the national importance of this place</li> </ul>

<b>Table 7. Attributes Related to Significance</b>	
<b>Criteria</b>	<b>Attributes</b>
Criterion (f) – Technical and creative achievement	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Symbolic and formal landscape, including plant use/selection</li> <li>• Relationship to the overall Land Axis and Australian War Memorial</li> <li>• Collection of individual memorials</li> <li>• New Zealand Memorial</li> <li>• Street lighting</li> </ul>
Criterion (g) – Social value	<ul style="list-style-type: none"> <li>• Anzac Parade as a public and accessible space</li> <li>• The overall design and symbolic elements including the red gravel, eucalypts and <i>Hebe</i> plantings, the openness and sweeping vista</li> <li>• The individual memorials and their immediate setting as carefully designed spaces, inviting engagement and powerfully triggering memory</li> <li>• The ability to hold commemorative events and take part in remembrance rituals at each memorial and in Anzac Parade as a whole</li> <li>• The ability to represent and continue important armed services traditions</li> </ul>
Criterion (h) – Significant associations	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Individual memorials</li> <li>• Commemorative activities</li> </ul>

## **8. DEVELOPMENT OF POLICY – OPPORTUNITIES AND CONSTRAINTS**

### **8.1 IMPLICATIONS ARISING FROM SIGNIFICANCE**

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

The following attributes should be conserved:

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

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

### **8.2 LEGISLATIVE REQUIREMENTS**

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

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

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

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

### ***Overview***

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

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

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

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

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

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

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

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

Specific relevant sections of the plan include:

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

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

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

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

### ***Key principles and policies***

Key principles provided in the plan include,

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

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

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

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

### ***Land uses***

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

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

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

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



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

Source: NCA 2016, p. 129



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

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

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

### **Environment Protection and Biodiversity Conservation Act 1999**

#### ***Overview***

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

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

The Act provides that actions:

- taken which have, will have, or is likely to have a significant impact on National Heritage values will require the approval of the Minister for the Environment;
- taken on Commonwealth land which are likely to have a significant impact on the environment will require the approval of the Minister;

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

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

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

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

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

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

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

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

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

Other specific heritage provisions under the Act include:

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

The EPBC Act is complex and significant penalties can apply to breaches of the Act.

Accordingly, a cautious approach seems prudent.

**National Heritage listing**

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

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

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

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

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

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

<b>Table 8. Heritage Listings relevant to Anzac Parade</b>	
<b>List and Places</b>	<b>Listing Body and Implications</b>
<b>National Heritage List</b>	
Australian War Memorial and the Memorial Parade Canberra – Central National Area and Inner Hills (nomination) Canberra and Surrounding Areas (nomination)	Minister for the Environment.  Listed places are subject to statutory protection and other measures under the EPBC Act 1999.
<b>Commonwealth Heritage List</b>	
Parliament House Vista	Minister for the Environment.  Places are subject to statutory protection and other measures under the EPBC Act 1999.
<b>Register of the National Estate</b>	
Parliament House Vista	Formerly the Australian Heritage Commission.  This register is now archived. It is possible the heritage values identified could be considered under the EPBC Act.



**Table 8. Heritage Listings relevant to Anzac Parade**

List and Places	Listing Body and Implications
<b>National Trust of Australia (ACT) List of Classified &amp; Registered Places</b>	
Anzac Parade	National Trust of Australia (ACT).  Community listing with no statutory provisions.

### **National Memorials Ordinance 1928 (Commonwealth)**

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

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

### **Copyright Act 1968**

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

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

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

### **Building Code of Australia**

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

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

## 8.3 STAKEHOLDERS

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

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

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

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

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

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

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

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

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

- current and former Defence Force personnel;
- the Royal Australian Navy, Australian Army and Royal Australian Air Force;
- Returned and Services League of Australia (RSL);
- Returned Sisters' Association;
- Naval Association of Australia, as well as other organisations/associations related to service in the Royal Australian Navy (eg. ship associations);
- organisations/associations related to service in the Australian Army (eg. the Royal Australian Regiment Association);

- RAAF Association, as well as other organisations/associations related to service in the RAAF (eg. squadron associations);
- Australian Korean Council of Veterans;
- Korean and South East Asian Forces Association;
- Kindred Organisation Committee;
- Vietnam Veterans Association of Australia;
- Australian Peacekeeper and Peacemaker Veterans' Association; and
- National Boer War Memorial Association.

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

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

particular relevance, noting that some memorials have been designed to allow the addition of extra information, a general view that the Australian War Memorial is where the Roll of Honour should be, a desire to retain the focus of memorials and Anzac Parade as a place to remember people rather than a ‘service’ or conflict;

- suggestions on future memorialisation included virtual memorials and memorial paving; and
- the need for facilities – water bubblers, covered seating, parking and toilets.

### **Parts of the diplomatic community**

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

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

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

### **Other users and visitors**

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

General issues likely to be of concern include:

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

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

### **Australian War Memorial**

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

Memorial. As an organisation, the Australian War Memorial is keenly interested in Anzac Parade.

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

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

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

Current or past issues have included:

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

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

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

### **Moral rights holders**

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

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

### **National Trust of Australia (ACT)**

The Trust is a community-based heritage conservation organisation. It maintains a register of heritage places, and generally operates as an advocate for heritage conservation. Listing



on the Trust's register carries no statutory power, though the Trust is an effective public advocate in the cause of heritage.

The Trust has registered Anzac Parade.

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

### **Walter Burley Griffin Society**

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

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

## 8.4 MANAGEMENT CONTEXT, REQUIREMENTS AND ASPIRATIONS

This section deals with:

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

### Current NCA management structure and systems

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

#### *General management framework*

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

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

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

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

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

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

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

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

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

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

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

### ***Works approval***

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

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

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

- Parliament House Vista (Marshall and others 2010b), which includes Anzac Parade; and
- for the Australian War Memorial (Godden Mackay Logan 2011), being adjacent to the Parade and the other part of the single National Heritage place which includes the Parade.

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

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

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

### **Uses and users of Anzac Parade**

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

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

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

## Interpretation

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

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

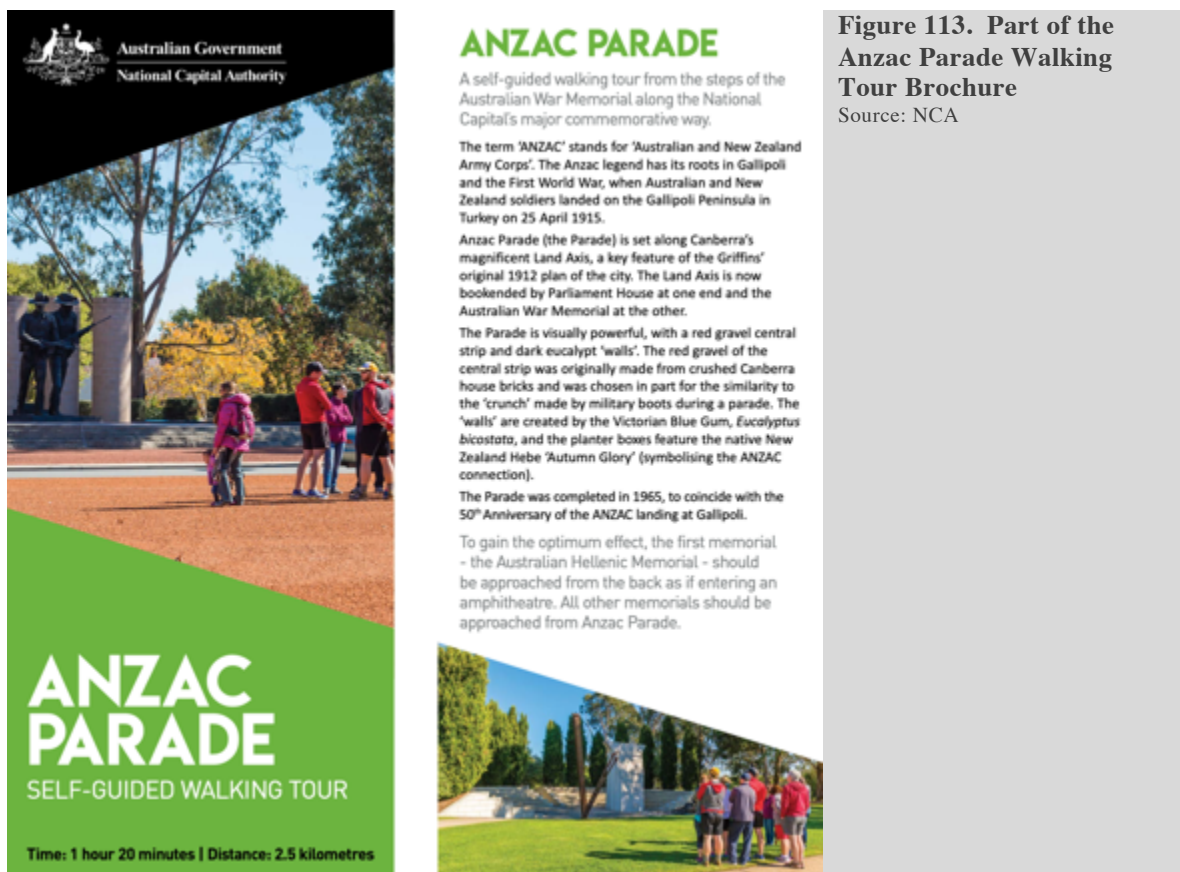


Figure 113. Part of the Anzac Parade Walking Tour Brochure

Source: NCA

## Key management issues

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

- managing the range of issues related to current and possible future memorials, including the limited current number of memorial niches, and possible changes and upgrades to existing memorials;
- tree management including occasional replacement plantings, and ensuring screening of the memorials from developments adjacent to the Parade (see below);
- addressing the poor condition of the *Hebe* species in the planter beds along Anzac Parade (see below);
- visitor safety issues;
- environmental sustainability of the landscape, including water use and weed management;
- access for visitors, including by public and private transport, by car and bus;
- pathway access to the memorials from Anzac Park East and West;

- parking for visitors;
- facilities for visitors (eg. toilets, water points and rest places);
- the use of temporary tent structures on the Parade related to commemorative activities;
- signage, including traffic, tourism and interpretive signs;
- outdoor ceremonial functions; and
- construction-phase impacts.

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

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

### **Tree management**

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

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

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

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

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

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

### **Landscape Maintenance Plans**

It is suggested that achieving more consistent maintenance for both the broader landscape and its individual components would require the development of one or more landscape maintenance plans. Such plans, possibly for each type of landscape within the place, would provide clear objectives and outcomes, methods, guidance, predictability, continuity

and procedural compliance for both NCA staff and contractors. At present there are no such plans or similar documents.

## 8.5 CONDITION AND INTEGRITY

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

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

### Overview

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

### Condition and integrity of attributes

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

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

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

Criteria	Attributes	Condition	Integrity
Criterion (a) – History	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• National commemorative activities</li> <li>• Individual memorials</li> <li>• Relationship to the Australian War Memorial</li> <li>• Relationship to war memorials across Australia</li> </ul>	Fair Good Not assessed Good Not assessed	High High Not assessed High Not assessed
Criterion (b) – Rarity	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Formal symbolic landscape</li> </ul>	Fair Fair	High High
Criterion (e) – Aesthetic characteristics	<ul style="list-style-type: none"> <li>• Anzac Parade</li> <li>• Openness of the Parade</li> <li>• The overall design and symbolic elements including the red gravel, eucalypts and Hebe plantings, the openness and sweeping vista</li> <li>• The red colour of the median, both visually and symbolically</li> <li>• The contrast between the openness of the Parade and the tall, enclosing eucalypts that edge the Parade</li> </ul>	Fair Good Poor-Fair  Good  Good	High High High  High  Medium

**Table 9. Condition and Integrity of the Attributes of Anzac Parade**

Criteria	Attributes	Condition	Integrity
	<ul style="list-style-type: none"> <li>The individual memorials, as designed spaces that engage those who enter</li> <li>The individual memorials as an expression of public sentiment, carefully designed and crafted as befits the national importance of this place</li> </ul>	Not assessed Not assessed	High High
Criterion (f) – Technical and creative achievement	<ul style="list-style-type: none"> <li>Anzac Parade</li> <li>Symbolic and formal landscape, including plant use/selection</li> <li>Relationship to the overall Land Axis and Australian War Memorial</li> <li>Collection of individual memorials</li> <li>New Zealand Memorial</li> <li>Street lighting</li> </ul>	Fair Fair Good Not assessed Not assessed Good	High High High High? High
Criterion (g) – Social value	<ul style="list-style-type: none"> <li>Anzac Parade as a public and accessible space</li> <li>The overall design and symbolic elements including the red gravel, eucalypts and <i>Hebe</i> plantings, the openness and sweeping vista</li> <li>The individual memorials and their immediate setting as carefully designed spaces, inviting engagement and powerfully triggering memory</li> <li>The ability to hold commemorative events and take part in remembrance rituals at each memorial and in Anzac Parade as a whole</li> <li>The ability to represent and continue important armed services traditions</li> </ul>	Fair Poor-Fair Not assessed Good Not assessed	High High Not assessed High Not assessed
Criterion (h) – Significant associations	<ul style="list-style-type: none"> <li>Anzac Parade</li> <li>Individual memorials</li> <li>Commemorative activities</li> </ul>	Fair Not assessed Good	High Not assessed High

### General condition issues

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

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

### Plantings

#### *Eucalyptus plantations*

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

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

- seen their soil cored and enriched with large amounts of composted material;
- the surface mulched extensively to 100 mm;



- wildlings removed; and
- dead trees systematically removed and replaced.



**Figure 114. Re-planting of Eucalyptus bicostata, 2019**

Source: Amanda Evans

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

#### ***Native grasses***

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

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

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



**Figure 115. Native grasses in shadow are failing to thrive**

Source: Amanda Evans

#### ***Hebe plantings***

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

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

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

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

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

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

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

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

### ***Planter beds***

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

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

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



**Figure 116. The Hebes within the planter beds with low soil level**  
Source: Amanda Evans



**Figure 117. Dead and dying etiolated plants, depleted soil, with no mulch**  
Source: Amanda Evans



**Figure 118. Plants very close to each other causing etiolation and lack of foliage**  
Source: Amanda Evans



**Figure 119. Irrigation infrastructure throughout the beds**

Source: Amanda Evans



**Figure 120. Spray risers blocked by plants**

Source: Amanda Evans

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

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

### ***2019 planted beds***

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



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

The planting layout is inconsistent across the nine planter beds. Some beds have plants at 450 to 500 mm centres, planted in a triangular pattern, whilst in others, there are rows 750 mm apart, and others with a linear planting pattern. Additionally some beds have given plants more root space at the edge of the bed, with the planting space close to 350 mm, whilst others are planted at approximately 100 mm from the edge. There are both gaps and overcrowding of plants.



**Figure 122. Newly planted *Hebe sp.* with overcrowding in the planter bed, with both sides planted close to the edge**  
Source: Amanda Evans



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



**Figure 124. Newly planted *Hebe sp.* with a linear planting pattern and both sides planted close to the edge**

Source: Amanda Evans



**Figure 125. Newly planted *Hebe sp.* with a linear planting pattern and a large gap along one side**

Source: Amanda Evans

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

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

### ***General environment for the plantings***

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

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

## **Memorials**

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

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

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

## **Boundary of the place**

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

## 8.6 ISSUES RELATED TO THE BROADER SETTING

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

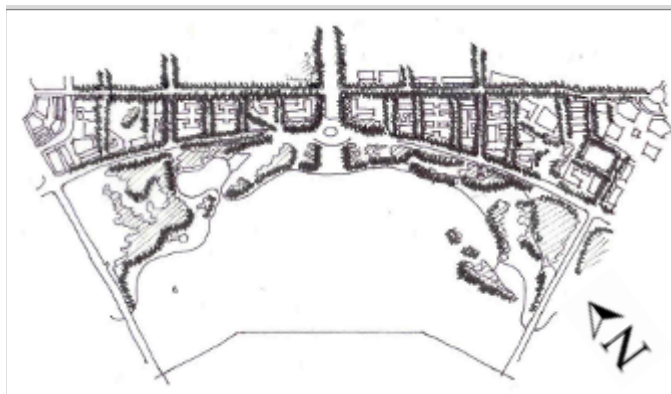
The *National Capital Plan* anticipates substantial change and development along Constitution Avenue, including between the avenue and Parkes Way. As noted above, the nature of the Constitution Avenue roadway is expected to change as it becomes a more substantial road, and more intensive and taller development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

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

Source: NCA 2016, p. 129



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



**Figure 127. Planting masses and critical edges required to screen development between Parkes Way and Constitution Avenue**

Source: Lester Firth & Associates 2007, Figure 17, p. 15

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





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

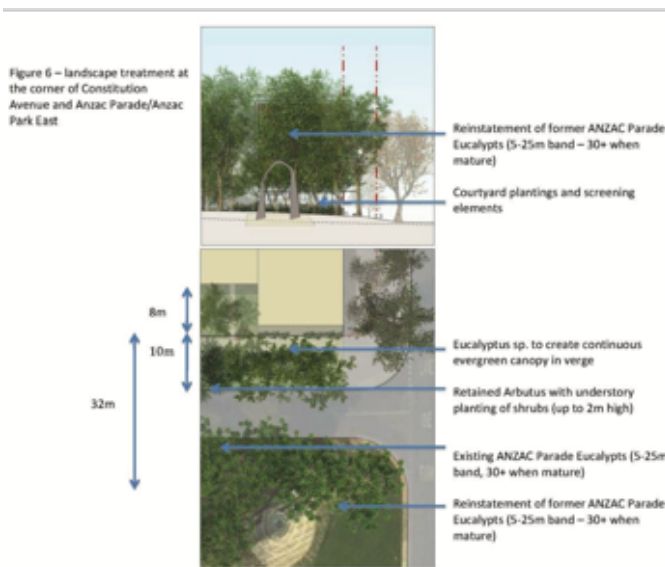
The *National Capital Plan* makes special mention of the Campbell development,

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

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

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

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



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

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



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

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

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

## 9. CONSERVATION POLICY AND IMPLEMENTATION STRATEGIES

### 9.1 OBJECTIVE

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

This policy also seeks to complement the conservation policy provided in the Australian War Memorial Heritage Management Plan (Godden Mackay Logan 2011).

### 9.2 DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

### 9.3 CONSERVATION MANAGEMENT POLICY AND IMPLEMENTATION STRATEGIES

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

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

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

<b>Table 10. Policy and Strategy Index, Priority and Implementation Timetable</b>				
<b>Number</b>	<b>Policy Title</b>	<b>Strategies</b>	<b>Priority</b>	<b>Timetable</b>
<b>General Policies</b>				
Policy 1	Significance the basis for management, planning and work		High	Ongoing
Policy 2	Adoption of Burra Charter		High	Ongoing
Policy 3	Adoption of policies	3.1 Priority and implementation timetable	High	On finalisation of the plan
Policy 4	Compliance with legislation	4.1 Manage National Heritage values	High	Ongoing
		4.2 Assist Minister regarding the plan	High	As needed
		4.3 Boundary issues	Medium	12/2020
		4.4 Non-compliance	Medium	As needed/ ongoing
Policy 5	Planning documents for or relevant to the Place		High	As needed
Policy 6	Integrated management of components	6.1 Consultation mechanism with AWM	High	12/2020
Policy 7	Expert heritage conservation advice	7.1 Identification of experts	Medium	As needed
Policy 8	Decision making process for works or actions	8.1 Process	High	As needed
		8.2 Log of actions	High	12/2020
		8.3 Criteria for prioritising work	Medium	As needed
		8.4 Resolving conflicting objectives	Medium	As needed
		8.5 Biennial review of implementation	High	Every 2 years
Policy 9	Review of the management plan	9.1 Reasons to instigate a review	Medium	In 5 years or as needed

<b>Table 10. Policy and Strategy Index, Priority and Implementation Timetable</b>				
<b>Number</b>	<b>Policy Title</b>	<b>Strategies</b>	<b>Priority</b>	<b>Timetable</b>
<b>Liaison</b>				
Policy 10	Relationship with DoEE	10.1 Provide HMP to DoEE	High	12/2020
Policy 11	Relationship with associated groups and communities, and other stakeholders	11.1 List of stakeholders	Medium	Ongoing
		11.2 Informing stakeholders	High	As needed
		11.3 Consultation regarding interpretation	Medium	As needed
<b>Significant Associations</b>				
Policy 12	Retaining significant associations		High	Ongoing
<b>Landscape</b>				
Policy 13	Conservation of the landscape	13.1 Planned approach	High	Ongoing
		13.2 Landscape screen behind memorials	High	6/2021
		13.3 Issues	High	12/2020
		13.4 Masterplan	Medium	12/2020
Policy 14	Landscape maintenance planning and works	14.1 Current maintenance planning	High	12/2020
		14.2 Landscape management plans	Medium	12/2021
		14.3 Baseline documentation on memorials	Medium	12/2021
Policy 15	Tree survey, database and management plan		High	Ongoing/ 12/2021
Policy 16	Tree maintenance and replacement	16.1 Tree replacement	High	As needed
		16.2 Tree surgery works	High	As recommended in survey reports
		16.3 Removal of inter-row trees	Medium	As needed
		16.4 Berms and mulch	Medium	12/2020
		16.5 New Zealand Memorial	High	12/2020
Policy 17	Shrubs	17.1 Hebe replacement strategy	High	12/2020
		17.2 Planting template	Medium	12/2020
		17.3 Irrigation	Medium	12/2020
		17.4 Pruning Hebes	Medium	12/2020
Policy 18	Turf and grass areas		Medium	Ongoing
Policy 19	Irrigation		High	Ongoing
Policy 20	Landscape condition monitoring	20.1 Monitoring	Medium	12/2020
<b>Built Elements</b>				
Policy 21	Conservation of memorials	21.1 Materials conservation	High	As needed
		21.2 Issues	High	12/2020
Policy 22	Minor structural features		High	Ongoing
Policy 23	Paths and paving		High	Ongoing
Policy 24	Roads	24.1 Kerbing	Medium	6/2021
Policy 25	Car and bus parking	25.1 Major events	High	Ongoing
		25.2 Temporary parking	High	Ongoing
		25.3 Masterplanning	Medium	12/2020

**Table 10. Policy and Strategy Index, Priority and Implementation Timetable**

Number	Policy Title	Strategies	Priority	Timetable
Policy 26	Signs and furniture	26.1 Seating height	Medium	6/2021
Policy 27	Street lighting		High	Ongoing
Policy 28	Infrastructure		High	Ongoing
Policy 29	Maintenance planning and works	29.1 Review of existing maintenance planning	High	12/2020
		29.2 Maintenance and monitoring	High	Ongoing
		29.3 Life-cycle maintenance planning	Medium	12/2020
Policy 30	Upgrading and adaptation works		Medium	As needed
Policy 31	Condition monitoring	31.1 Monitoring	High	12/2020
		31.2 Reporting by contractors	High	12/2020
<b>Setting</b>				
Policy 32	Protection of the Setting	32.1 Liaison with ACT Government	High	Ongoing
		32.2 Protection of Mount Ainslie	High	Ongoing
		32.3 Portal Buildings plantations	High	Ongoing
		32.4 Landscape screening	High	12/2020
		32.5 Portal Buildings	High	Ongoing
Policy 33	Protection of views to and from the Parade		High	Ongoing
<b>Use of the Place</b>				
Policy 34	Primary and secondary uses	34.1 Support commemorative activities	High	Ongoing
		34.2 Financial and other support	High	Ongoing
		34.3 Coordination of uses and major events	Medium	Ongoing
Policy 35	New and continuing uses compatible with significance		High	Ongoing
Policy 36	Access		Medium	Ongoing
<b>New Development</b>				
Policy 37	General provisions relating to new development		High	As needed
Policy 38	New landscaping, landscape structures and plantings		High	As needed
Policy 39	New buildings or structures	39.1 Public amenities	High	12/2020
Policy 40	New memorials		High	12/2020
Policy 41	New parking		High	Ongoing
Policy 42	Temporary changes		High	As needed
Policy 43	Signage		High	As needed
Policy 44	Furniture		Medium	As needed
Policy 45	Paths and paving		Medium	As needed
Policy 46	Lighting		High	As needed
Policy 47	Infrastructure		Medium	As needed

**Table 10. Policy and Strategy Index, Priority and Implementation Timetable**

Number	Policy Title	Strategies	Priority	Timetable
<b>Interpretation</b>				
Policy 48	Interpreting the significance of Anzac Parade	48.1 Interpretive strategy 48.2 Review of strategy	High High	12/2020 At least every 5 years
Policy 49	Signage	49.1 Review of existing or proposed signage	Medium	Ongoing
<b>Unforeseen Discoveries</b>				
Policy 50	Unforeseen discoveries or disturbance of heritage components		High	As needed
<b>Keeping Records</b>				
Policy 51	Records of intervention and maintenance	51.1 Records about decisions	Medium	Ongoing
		51.2 Records about maintenance and monitoring	Medium	Ongoing
		51.3 Summary of changes in heritage register	Medium	Ongoing
<b>Further Research</b>				
Policy 52	Addressing the limitations of this management plan		Low	As the opportunity arises

**Australian War Memorial Heritage Management Plan**

A review of the conservation policy in this plan for the Australian War Memorial (Godden Mackay Logan 2011) found that it complemented the following policy for Anzac Parade. There are no apparent inconsistencies or gaps in policy coverage between the two plans.

**Parliament House Vista Heritage Management Plan**

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



## General Policies

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

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

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

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

### ***Policy 3 Adoption of policies***

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

#### *Implementation Strategies*

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

### ***Policy 4 Compliance with legislation***

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

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

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

#### *Implementation Strategies*

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

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

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

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



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

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

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

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

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

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

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

*Commentary*

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

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

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

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

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

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

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

*Implementation Strategies*

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

**Policy 7** *Expert heritage conservation advice*

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

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

*Implementation Strategies*

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

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

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

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

*Implementation Strategies*

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

*Commentary:* See Policy 11 regarding stakeholders.

- 8.2 The NCA will consider maintaining a log of actions with cross-

referencing to relevant documentation.

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

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

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

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

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

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

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

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

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

This management plan will be reviewed:

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

*Implementation Strategies*

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

*Commentary*

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

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

**Liaison**

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

**Policy 10** *Relationship with the Commonwealth Department of the Environment and Energy*

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

*Implementation Strategies*

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

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

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

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

*Commentary:* Refer to Strategy 8.1.

***Implementation Strategies***

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

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

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

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

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

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

**Significant Associations**

***Policy 12 Retaining significant associations***

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

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

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

## **Landscape**

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

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

The overall Anzac Parade landscape character will be conserved.

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

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

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

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

The designed landscapes for specific memorials will be conserved.

### *Commentary*

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

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

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

### *Implementation Strategies*

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

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

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

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

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

*Commentary:* These issues are:

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

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

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

**Policy 14 Landscape maintenance planning and works**

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

*Implementation Strategies*

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

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

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

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

*Commentary:* This documentation should include:

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

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

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

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

*Commentary*

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



actions. Tree surveys may also generate recommendations for specific works or actions which could be included.

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

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

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

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

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

*Commentary:*

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

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

*Implementation Strategies*

- 16.1 While generally any trees removed will be replaced, in some cases it may not be practical to replace trees given competition with other existing trees.
- 16.2 The NCA will seek to undertake tree surgery works as identified in relevant tree surveys.
- 16.3 The NCA will continue to remove all inter-row trees (wildling or planted) of 150 mm diameter at breast height (DBH) and less, throughout the whole plantation area. The aim is to re-establish the original planting pattern over the longer term.
- 16.4 The NCA should consider using watering berms and continue to use mulching for trees, even though this may involve some minor changes to

the immediate landscape character around trees. Such techniques may be used selectively depending on tree health and the risk of decline.

*Commentary:*

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

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

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

**Policy 17** *Shrubs*

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

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

*Commentary:*

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

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

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

*Implementation Strategies*

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

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

The strategy should be implemented using expert horticultural advice.

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

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

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

*Commentary:*

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

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

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

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

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

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

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

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

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

### *Commentary*

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

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

#### ***Policy 19 Irrigation***

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

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

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

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

#### *Implementation Strategies*

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

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

### **Built Elements**

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

#### ***Policy 21 Conservation of Memorials***

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

The character of memorials may be changed or supplemented if desired by the relevant associated groups and/or communities. Such change should be undertaken with due respect to the individual significance of the particular memorial, and otherwise be consistent with this heritage management plan.

Any changes should be undertaken as part of a planned long-term approach, and ad hoc changes should be avoided.

#### *Commentary*

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

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

Refer to the landscape policies above regarding individual memorials.

#### *Implementation Strategies*

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

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

*Commentary:* These issues are:

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

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

#### **Policy 22** *Minor structural features*

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

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

#### **Policy 23** *Paths and paving*

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

ground.

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

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

#### ***Policy 24 Roads***

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

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

#### *Implementation Strategies*

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

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

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

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

#### *Implementation Strategies*

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

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

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

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

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

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

**Policy 26 *Signs and furniture***

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

*Implementation Strategies*

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

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

**Policy 27 *Street lighting***

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

**Policy 28 *Infrastructure***

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

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

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

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

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

*Commentary:*

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

See also Strategies 13.3 and 21.1 regarding works to memorials.

*Implementation Strategies*

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

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

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

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

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

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

**Policy 31 *Condition monitoring***

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

*Implementation Strategies*

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

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

**Setting**

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

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

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

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

*Implementation Strategies*

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

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



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

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

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

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

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

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

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

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

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

**Use of the Place**

**Policy 34 Primary and secondary uses**

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

Table 11. Primary and Secondary Uses for Anzac Parade		
Precinct	Primary Uses	Secondary Uses
Anzac Parade	Ceremonial, especially related to war memorialisation, including commemorative activities at individual memorials Symbolic Visual/aesthetic Vehicle traffic on roads	Parking Bicycle and pedestrian traffic on footpaths Minor support facilities, preferably in screened locations Minor services, preferably in screened locations



**Table 11. Primary and Secondary Uses for Anzac Parade**

Precinct	Primary Uses	Secondary Uses
<p><i>Notes</i></p> <p>The uses listed in this table are provided to supplement the formal land use definitions provided in the <i>National Capital Plan</i>.</p>		

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

*Implementation Strategies*

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

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

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

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

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

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

**Policy 36** *Access*

The NCA will promote ready public access to the Parade. Temporary restrictions may apply to parts of the area related to particular events.

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

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

**New development**

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

The following general provisions will be implemented:

- new permanent developments will not impact on the heritage values of the Parade;

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

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

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

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

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

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

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

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

The exception is the possible provision of new toilet facilities within the Anzac Parade area. Such facilities will be of a high quality design and materials consistent with the Parade, be as small as possible, and be sited to be visually unobtrusive or at least subdued from within the central section of the Parade.

*Commentary:* See Policy 38 regarding landscape structures. There is a need for public amenities in the Parade area for those attending commemorative events, and for other visitors (eg. toilets, water points).

*Implementation Strategies*

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

***Policy 40 New memorials***

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

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

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

*Commentary*

Two memorial locations remain unallocated.

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

With regard to future additional memorials beyond the current capacity:

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

***Policy 41 New parking***

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

***Policy 42 Temporary changes***

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

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

- there is a strong demonstrated need for such a structure, rather than it simply being a desired amenity;
- the size of the structure is kept to the minimum possible;

- the tent/shade material is a neutral colour with no advertising, signage or logos;
- the duration of the structure is as short as possible, and in principle no longer than three days; and
- if the structure is located on the median, then it should be as close to the road edge as possible.

**Policy 43 Signage**

New signage may be permitted provided that:

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

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

**Policy 44 Furniture**

New street or park furniture may be permitted provided that:

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

**Policy 45 Paths and paving**

Limited new paths and paving may be permitted provided that:

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

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

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

**Policy 46 Lighting**

Limited new lighting may be permitted provided that:

- it is part of a memorial design;
- it does not detract from the street lighting;
- every effort is made to provide good quality lighting, consistent with the overall area;

- it is carefully sited, especially in the case of major vistas;
- it responds to a substantial demonstrated need or requirement; and
- it is consistent with the guidance provided in Policy 27.

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

**Policy 47 Infrastructure**

Limited new infrastructure may be permitted provided that:

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

**Interpretation**

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

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

*Implementation Strategies*

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

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

*Commentary:* Substantial interpretation is already provided such as through guided and self-guided walking tours, and the NCA's website.

Other options might include:

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

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

Refer to Strategy 11.3 regarding consultation with stakeholders about interpretation.

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

**Policy 49** *Signage*

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

*Commentary:* See Policy 43 regarding new signage.

*Implementation Strategies*

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

**Unforeseen Discoveries**

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

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

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

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

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

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

*Commentary*

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

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

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

Such actions may be referable matters under the EPBC Act.

## **Keeping Records**

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

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

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

#### *Implementation strategies*

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

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

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

## **Further Research**

### ***Policy 52 Addressing the limitations of this management plan***

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



## **9.5 IMPLEMENTATION PLAN**

### **Responsibility for Implementation**

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

### **Commitment to Best Practice**

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

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

### **Works Program**

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

### **Criteria for Prioritising Work**

See Strategy 8.3.

### **Resolving Conflicting Objectives**

See Strategy 8.4.

### **Annual Review**

Refer to Strategy 8.5.

### **Resources for Implementation**

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

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

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

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

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## APPENDIX A: NATIONAL HERITAGE LIST CITATION

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

<b>List</b>	National Heritage List
<b>Class</b>	Historic
<b>Legal Status</b>	Listed place (25/04/2006)
<b>Place ID</b>	105889
<b>Place File No</b>	8/01/000/0131

#### Summary Statement of Significance

The Australian War Memorial (AWM) is Australia's national shrine to those Australians who lost their lives and suffered as a result of war. As such it is important to the Australian community as a whole and has special associations with veterans and their families including the Returned & Services League of Australia. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade.

The AWM in its setting was a direct consequence of the First World War, one of the seminal events in Australian history. Official war correspondent, Charles Bean, believed that the war would have a strong influence on the creation of a sense of nationhood and a distinctly Australian character and identity. Bean's vision of a war memorial as a place to house the objects made sacred by their direct association with the events and sacrifice of Australians at war was embodied in the establishment of the AWM. A purpose built repository, the AWM is a place where the nature of commemoration was based on an integral relationship between the building, commemorative spaces and the collections of objects and records. This is rare in Australia and uncommon in the world. The AWM has a unique and important function in collecting and displaying objects and records of Australians' experience of war. It has the potential to yield information that will contribute to Australia's social, political and military history.

The role of the AWM with its central location in the nation's capital is an important landmark in Australia and a popular national icon. Although the AWM was not part of the original design for Canberra, Walter Burley Griffin agreed that it would be a fitting structure for its prominent position. The surrounding landscape design, indigenous and exotic plantings and setting and sympathetic location of associated structures and the symmetry of land axis have maintained the importance of the views of the AWM and its dominance in the landscape. As the terminating building at the northern end of the land axis of Griffin's plan for Canberra, the AWM makes a major contribution to the principal views from both Parliament Houses and from Mount Ainslie. Major features of the original site include: the main building; the external fabric; the ceremonial landscape including indigenous and exotic plantings immediately in front of the main building; the Lone Pine tree; and displays and sculptures. The Hall of Memory with the Tomb of the Unknown Australian Soldier and in conjunction with aspects of its setting, demonstrates changing and evolving concepts of commemoration. The courtyard and its honour colonnade, the reflection pool and plantings contribute to its outstanding significance.

The AWM in its setting is of outstanding importance for its aesthetic characteristics. The place is highly valued for its great beauty by the Australian community and veteran groups. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history. The AWM triggers disturbing and poignant responses from the vast majority of visitors and has also inspired artistic works such as paintings and photographs.

The AWM and Anzac Parade have special associations with Australia's military forces and with veterans as represented by the Returned & Services League of Australia and community groups. Anzac Parade was opened on ANZAC Day 1965, the fiftieth anniversary of the landing of the ANZAC's at Gallipoli. It is the setting for a series of memorials commemorating Australian service and sacrifice in war and is the major national venue for the ANZAC Day march and other ceremonies to commemorate those who served Australia in times of conflict. Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, has a deep symbolism for many Australians, and has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia and Anzac Parade is nationally important for its public and commemorative functions. The memorials along Anzac Parade also demonstrate changing and evolving concepts of commemoration,

under the influence of veteran, community and migrant groups and the armed forces. The AWM has special associations with Charles Bean, John Treloar and Sir Henry Gullett who contributed to building the national identity through their work.

### **Official Values**

#### **Criterion A Events, Processes**

The AWM is an outstanding national museum and memorial, as expressed through the main building, the courtyard fabric, interior spaces, the Sculpture Garden and the collections. The AWM was established as a direct consequence of the First World War, one of the seminal events in Australian history. It embodied the vision of Charles Bean – Official First World War correspondent – that the war would be instrumental in creating a sense of nationhood and a distinctly Australian identity. The institution plays a pivotal role in helping Australians to commemorate and understand the sacrifice and loss of Australians during war.

The AWM together with Anzac Parade is an important national icon. Its major features include: the main building; the medieval stone lions at the entrance; the ceremonial landscape including the Lone Pine tree; and displays and sculptures. The AWM and Anzac Parade are major venues for national commemorative services and events such as the ANZAC Day march.

Anzac Parade, as part of the Parliamentary Vista and an extension of the AWM, is part of one of the major designed landscapes of Australia. A ceremonial space of this grandeur is unique in Australia.

The AWM and the memorials along Anzac Parade represent changing concepts of commemoration in Australia, influenced by the armed forces and community groups. The Hall of Memory with the Tomb of the Unknown Australian Soldier, and aspects of its setting are notable.

#### **Criterion B Rarity**

The AWM building is a purpose built repository, reflecting the integral relationship between the building, commemorative spaces and the collections. This is unique in Australia and rare elsewhere in the world. The values are expressed in the fabric of the main building, the entrance, the Hall of Memory, the collections and the surrounding landscape.

The AWM collection contains unique objects including a Lancaster bomber and the largest collection of Victoria Crosses in the world. The building contains rare elements, notably the medieval stone lions at the entrance and the Hall of Memory with its largest mosaics in the world.

Anzac Parade, as part of the Parliamentary Vista and as an extension of the AWM, is part of one of the major cultural landscapes of Australia. The grandeur of the ceremonial space is not found elsewhere in Australia. Anzac Parade is nationally important for its public and commemorative functions.

#### **Criterion C Research**

The AWM has a unique and important function in the nation in collecting and displaying objects and records on Australians' experience of war. The AWM and other institutions have used these materials to produce research on social, political and military history. The place has the potential to yield further substantial information on Australians' experience of war. These values are expressed through the collections.

#### **Criterion E Aesthetic characteristics**

The AWM in its setting is of outstanding importance for its aesthetic characteristics, valued as a place of great beauty by the Australian community and veteran groups (as represented by the Returned & Services League of Australia). The place has evoked strong emotional and artistic responses from Australian and overseas visitors. The main building and the surrounding landscape, the Hall of Memory, the Roll of Honour, ANZAC Hall and the collections act as reminders of important events and people in Australia's history and trigger disturbing and poignant responses from the vast majority of visitors.

The AWM together with Anzac Parade form an important national landmark that is highly valued by the Australian community. As part of the Parliamentary Vista, the AWM makes a major contribution to the principal views from both Parliament Houses and Mount Ainslie. Views from Anzac Parade to the Hall of Memory, and from the Hall of Memory along the land axis are outstanding. Its prominent position is important due to its relative visual isolation on the Griffin land axis, amid the backdrop of the forested slopes of Mount Ainslie. The visual impact of the AWM when viewed from Parliament House and other points along Griffin's land axis including Mount Ainslie; and the fabric of Anzac Parade including the memorials, plantings and lighting is far more distinctive and dramatic compared to the other principal war memorials in Australia

### **Criterion G Social value**

The AWM is the national war museum and national shrine, and together with Anzac Park, has special associations for the Australian community, particularly veterans and their families. These special associations are reinforced on ANZAC Day and at ceremonies specific to particular memorials on Anzac Parade. The AWM and the Anzac Parade memorials are the nation's major focal point for commemoration including the ANZAC Day march and other ceremonies and events. These values are expressed through: the AWM building (including the Hall of Memory); the collection; the surrounding landscape (including the Sculpture Garden); and Anzac Parade including the memorials.

### **Criterion H Significant people**

The AWM building and the Anzac Parade memorials have special associations with Australia's military forces and veterans represented by the Returned & Services League of Australia.

The AWM's success as a shrine, a museum, an architectural form and part of Canberra's urban plan is partly the result of its special associations with the lives and works of people who have been significant in Australia's history. These include the AWM's founders Charles Bean, John Treloar and Sir Henry Gullett.

The values are expressed in the fabric of the place which includes: the main building; the Hall of Memory; the collections; the surrounding landscape; and Anzac Parade.

### **Description**

#### **Planning context**

Griffin's plans for the central national area of Canberra included a basic framework which survives to the present. An alignment of land and water axes and avenues defined Griffin's city plan. The axes together with the triangle bounded by Commonwealth Avenue, Constitution Avenue and Kings Avenue were the basic elements that established Canberra's geometric design pattern. The design represented Griffin's interpretation of democracy and created three urban centres connected by its main avenues: Capital Hill as the place for the people; Mount Vernon as the municipal centre; and Mount Pleasant as the market centre. The northern avenue, Constitution Avenue, was the municipal axis. The AWM is located at the northern end of the land axis, the major planning axis that runs from Parliament House, through Federation Mall and Parkes Place and along Anzac Parade to Mount Ainslie. The AWM has an elevated position at the end of Anzac Parade and is framed by Mount Ainslie in the background. It is a powerful form within the axial landscape of Canberra (Pearson & Crocket 1995: 42-44; Freeman, 2004: 4). Australian planners have followed Griffin's vision but with minor changes in terms of impact to reflect historical events and Australian political and social life.

#### **Australian War Memorial**

The site of the AWM is the area bounded by Limestone Avenue, Fairbairn Avenue and Treloar Crescent. The AWM is part of a larger landscape which is structured by Griffin's land axis and includes Anzac Park, Anzac Parade, Remembrance Park on the slopes of Mount Ainslie behind the AWM, Mount Pleasant and Black Mountain. The AWM is closely associated with memorials along Anzac Parade that commemorate important aspects of Australia's involvement in war.

The AWM is a unique commemorative institution that functions as a memorial, a museum, an archive and a centre for research. The complex includes commemorative areas, a Sculpture Garden, gallery exhibits, research facilities, an administration building and a kiosk. The major commemorative spaces are the grand entrance, the central courtyard and Pool of Remembrance, the flanking cloisters with the Roll of Honour and the copper domed Hall of Memory.

The main building is stone faced, designed in the art deco style and has a cruciform plan with two floors of galleries, a library, war records storage, office space and workshop facilities. The building displays Byzantine modelling in its interpenetrating forms and the front entrance shows Egyptian influences in its pylons and massing. Important features of the style include: a stepped skyline; concentration of ornament on the upper part of the building; a tower feature; and a monumental entrance. Two medieval stone lions, donated by the city of Ypres in 1936, are located in the entrance area. The lions previously stood at the gateway of the Menin road at Ypres and were damaged during the First World War. The Hall of Memory, with its stepped cubic forms and copper dome, is the key architectural and landmark element of the place. As the major vertical element in the architectural composition, it closes the view from within the courtyard and is a prominent terminating feature of the land axis and Canberra's landscape setting. The mosaics and stained glass windows within the hall are outstanding pieces of monumental applied art in the art deco style. The Roll of Honour is an important historical monument and visual statement of Australians who died in war. It is a key element of the founding concept for the AWM, even though it was not installed until the 1960s.

### **Hall of Memory**

The Hall of Memory is an important symbolic space in the AWM comprising several outstanding pieces. It was originally conceived by Sodersteen as containing a roll of honour but funds were not available to build a dome that could house all the names. The design was amended to include the names in a commemorative courtyard. In 1937 the AWM Board agreed to complete the hall by installing a sculpture, stained glass windows and mosaics. Designed by Napier Waller, the windows reflect the First World War and the mosaics on the dome pendentives represent the four arms of the services, including women's services. The mosaic inside the dome depicts the souls of the dead rising from the earth towards their spiritual home, represented by a glowing sun within the Southern Cross. The figures on the walls – a soldier, a sailor, an airman and a servicewoman – recall the Australian experience of the Second World War. Over six million pieces of glass tesserae, or tiles, imported from Italy, were used in the composition; the installation was overseen by Italian craftsmen and took three years to complete. Leslie Bowles was commissioned for the sculpture but his designs were all rejected before he passed away. Ray Ewers later produced a statue of a young soldier which was installed in 1955. The statue was removed and relocated in the Sculpture Garden in 1993 to accommodate the new Tomb of the Unknown Australian Soldier. Four pillars behind the tomb, designed by Janet Laurence, represent the ancient elements of earth, air, fire and water, symbolising the variety of terrain and climate where Australians served and died. The hall has since functioned as a mausoleum, as a quiet place for contemplation of the efforts of ordinary Australians in war and remembrance of those who suffered and died (Pearson & Crocket 1995: 19-24).

### **Courtyard and Roll of Honour**

The courtyard with its cloisters, Roll of Honour and Pool of Reflection evolved from Crust's design collaboration with Sodersteen. A stepped granite cascade designed by Robert Woodward was added at the northern end of the pool in 1980 and this was replaced in 1988 by an eternal flame. At the southern end of the pool is the Inauguration Stone and the courtyard is flanked with twenty-six carved sandstone gargoyles designed by Bowles. The Roll of Honour was completed in 1967 and contains the names of over 120,000 Australians killed in war, from the Sudan in 1855 to the Vietnam War in the 1970s. A Commemorative Book was established in 1975 to list Australians who died as a result of any war. Between 1979 and 1988 the names of theatres of war were inscribed in bronze letters on the courtyard walls. Rosemary and Pencil Pines used in the courtyard are symbolically associated with remembrance and sacrifice (Pearson & Crocket 1995: 24-27).

### **Galleries and collections**

A series of galleries and displays exhibit artefacts related to Australia's involvement in war and form a major component of the AWM. The galleries are an integral aspect of the AWM's commemorative and museum functions to remember and increase an understanding of Australians' involvement in war. This includes outstanding dioramas and picture models dating from 1920 through to 1983. Several dioramas (four large, six small and two very small series) constructed prior to the opening of the AWM have survived with modifications. The building initially made extensive use of skylights for galleries and diorama displays but these were modified after conservation problems arose. In 1968-71 major alterations included the extension of the transept wings which provided additional gallery space and the closing of skylights in favour of artificial lighting. Most of the galleries have been altered significantly since their construction. The Sinai Palestine Gallery, in situ since 1941, is largely intact, including the original ceiling pattern and rubber tile flooring (Pearson & Crocket 1995: 25-27). Internal alterations in 1996-97 retained the Sinai Palestine Gallery.

The AWM houses an extensive and unique collection of artefacts and records on Australians' experience of war. These comprise: films, photographs and sound recordings (including unedited material taken by official cameramen and private individuals, commercial documentaries, oral histories, radio interviews, period music); printed and ephemeral materials (such as official records, diaries, postcards); military heraldry; tens of thousands military technology objects; dioramas and other models; and artworks including those that originated in the official war art schemes. The AWM has the nation's largest archive of the writings of ordinary Australians on their experience of war (AWM web site). The First World War dioramas are significant icons as: rare surviving examples of artist created three dimensional display models; documents that were specifically created to record historical events; and highly creative interpretive devices. The Battle of Romani, the last large diorama, and the Transport diorama series are in their original location in the Sinai Gallery.

### **ANZAC Hall**

ANZAC Hall was built as a modern, flexible exhibition hall of 3,000 square metres to display the AWM's collection of large technology objects. The design of a high curved wall of aerodynamic plan form some 20 metres behind the main building provided space and retained the view of the original building 'in the

round', as originally intended by Sodersteen and Crust. The hall sits unobtrusively behind the iconic main building. The fan shaped bulk of the building was excavated in the hillside, so that it would have the minimum impact on views from Anzac Parade, with a large curved metal roof fanning out from the centre point of a dome behind the wall. A simple steel/glass bridge link joins the existing building to the new hall. The stone, concrete, metal and glass of the new hall enable the new forms to 'meld' appropriately with the heritage values of the main building and its landscape setting. In 2005, ANZAC Hall received the RAIAs Sir Zelman Cowen Award for public buildings for its design excellence (Architecture Australia 2005: 56-61).

### **C E W Bean Building**

The building, designed by Denton Corker Marshall Architects, was completed in March 2006. The design, the location and external finishes are compatible with other AWM buildings. The building comprises a simple masonry flat roofed block embedded into the landscape behind a stone embankment. It is situated to the east of the AWM and is connected to it by an underground tunnel. Due to the topography, most of the lower storey is below ground level. The building's parapet height aligns with the main mid level parapet of the AWM building. It is set back nine metres from the existing road kerb adjacent to the stone embankment. The building houses paper based collections, facilities for the photographic laboratories, a workshop and staff. The tunnel allows for the safe movement of collections.

### **Landscape setting**

The open landscape surrounding the main building and the natural landscape of the Mount Ainslie backdrop are important features of the complex. Eucalypts and wattles are planted to the east of the building, giving an appearance of an extension of the natural vegetation of Mount Ainslie as proposed in the 1952 plans. To the west of the building are mixed exotic plantings of deciduous and coniferous trees including the Lone Pine (Ratcliffe 1993). The Lone Pine tree was planted by the Duke of Gloucester in 1934 in memory of all sons who died in the Lone Pine attack in Gallipoli (1915). An Australian soldier who took part in the campaign in which his brother was killed, collected seed from one of the branches of an Aleppo pine used by the Turks as overhead cover for their trenches. His mother raised a tree from the seed and presented it to the AWM (Pearson & Crocket 1995: 44).

The ceremonial landscape immediately in front of the main building takes the form of an amphitheatre with central steps leading up to the AWM. There are paved and grassed terraces each side of the steps and the focus of the amphitheatre is the Stone of Remembrance. Remembrance Park contains two Victoria Cross memorials and a commemorative plaque marking the end of the Remembrance driveway (2002) that links Canberra to Sydney. Five trees that commemorate various branches of the armed forces were originally planted along the western side of the AWM but have since been relocated to enhance the visual interpretation of the main building. A Sculpture Garden, located to the west of the main building, features Sir Bertram Mackennal's famous 1906 War sculpture portraying Bellona, the Roman goddess of war, and the Merchant Seamen Roll of Honour on either side of the sculpture. Other commemorative works include memorial plaques and memorials to the British Commonwealth Occupation Force and to Australian servicewomen and important sculptures such as Simpson and his donkey, Australian serviceman, and Sir Edward "Weary" Dunlop. Further memorials are expected to be located in the area. The surrounding landscape also includes a large gun from HMAS Adelaide and First World War one guns. The courtyard between the AWM building and ANZAC Hall is planted with pencil pines.

### **Anzac Parade**

Anzac Parade is one of the major cultural landscapes of Australia. It is a broad ceremonial avenue named in honour of the Australian and New Zealand Army Corps. Set along the land axis – a key feature of Griffin's 1912 plan – it stretches from near the north shore of Lake Burley Griffin to the foot of the AWM, along the line of sight from Parliament House. Along each side of the road is a row of 11 memorials commemorating specific military campaigns or services. They are mostly sculptures in a variety of styles ranging from naturalistic to Modernist. The memorials relate to Anzac Parade and Anzac Park: both sides of Anzac Parade are bounded by Anzac Park; the tree-covered, sloping grassy strips at the interface of the parade and the park feature 10 symmetrically placed aprons prepared for national memorials. Anzac Parade is a distinguishable landmark, particularly from Mount Ainslie. The red gravel (some say symbolising blood) and the mixed plantings of Australian blue gums and New Zealand Hebe species link the parliamentary zone to the northern lakeshore.

### **Desert Mounted Corps Memorial (also known as the 'Light Horse Memorial', 1968)**

The memorial commemorates Australians and New Zealanders who served in Egypt, Palestine and Syria from 1916-1918. Designed by sculptor Ray Ewers OAM, the memorial is a free-standing, cast bronze figurative sculpture on a granite base. It depicts an Australian Light Horseman defending a New Zealander beside his wounded horse. The memorial is a recreation of a memorial in Port Said in Egypt

which was destroyed during the 1956 Suez Crisis.

#### **Royal Australian Air Force Memorial (1981, altered in 2001)**

The memorial commemorates the Royal Australian Air Force's 50th anniversary and honours those who served throughout its history. Designed by sculptor Inge King, it features three upward-surgng wing shapes in stainless steel, representing endurance, strength and courage of the personnel. The bronze flight image at the centre of the composition embodies the struggle to conquer the elements.

#### **Rats of Tobruk Memorial (1984)**

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

#### **Kemal Ataturk Memorial (1985)**

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

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

The memorial commemorates those serving with the Royal Australian Navy throughout its history including during the First World War, the Second World War, the Malayan Emergency and Korean and the Vietnam and Gulf wars. Designed by Ante Dabro in collaboration with Lester Firth and Associates and Robin Woodward, the memorial comprises bronze figures that represent the daily activities of naval life. Moving water complements the dynamics of the sculpture.

#### **Australian Hellenic Memorial (1988)**

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

#### **Australian Army Memorial (1989)**

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

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

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

#### **Australian Service Nurses Memorial (1999)**

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

extracts and letters in original handwriting. Interlocking glass panels symbolise the nurturing hands of nursing.

#### **Australian National Korean Memorial (2000)**

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

#### **New Zealand Memorial (2001)**

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

#### **History**

The concept of a national war museum to commemorate the sacrifice and loss of Australians in the war\* originated in London with Australia's official war correspondent, Charles Bean, and officers of the AIF during the First World War. The idea took hold while Bean was visiting Pozières in France, where Australia suffered 23,000 casualties in less than seven weeks of fighting in 1916. Bean's idea was to set aside a place in Australia where families and friends could grieve for those buried in places far away and difficult to visit – a place that would also contribute to an understanding of war itself. His vision evolved over the following years for a national memorial to function as both a shrine for those who died in the war and to house relics and trophies from the battlefields. Bean was later commissioned to write the official history of the First World War and was active in establishing a war records body in Australia. Australia gained control of Australia's war records from 1916 and John Treloar was appointed to head a new Australian War Records Section in May 1917. In early 1917 the Commonwealth Government gave support for Bean's concept of a national war memorial in Canberra. The Australian War Memorial Committee (AWMC) was established in 1919 and Henry Gullett was appointed as the Director.

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

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

The competition for the AWM was conducted in 1925-26. The entries were assessed by Professor Leslie Wilkinson, Sir Charles Rosenthal and John Smith Murdoch (Commonwealth's Director-General of Works). Short listed entries were sent to London for adjudication by Sir Reginald Blomfield, designer of works for the Imperial War Graves Commission. None of the entries met all of the competition conditions and no winner was announced. Two competitors, Emil Sodersteen and John Crust, were asked to develop a new collaborative design to incorporate Sodersteen's architectural style and Crust's innovative and cost cutting approach. Sodersteen and Crust presented their design in 1927. The architectural style was primarily Sodersteen's and drew on the recent art deco style, while the form of the building was strongly influenced by Crust's intention to incorporate a commemorative courtyard for the Roll of Honour (Pearson & Crocket 1995: 10-11; Inglis 1998: 341). The competition committee also had an influence on the design.

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

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

The design and installation of the AWM's landscaping has undergone substantial changes. The open landscape surrounding the main building initially reflected Crust and Parramore's 1940 design but this was modified by later works. From 1942-45, the commemorative courtyard was the venue for ANZAC Day and commemorative services. A new setting was needed when it could no longer accommodate everyone who wished to attend. In 1959 Meldrum and Noad designed an amphitheatre and parade ground for commemorative services. Roads and car parks for the AWM were planned in 1965-69 and the paved display area to the west of the building dates from the late 1960s (Pearson & Crocket 1995: 42-44; Freeman 2004: 4). In 1999 a new Sculpture Garden, based on a design by JFW Architects, was opened to the west of the main building.

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

## **Condition and Integrity**

### **Integrity**

AWM: The design of the building, galleries and displays has evolved over a long period of time, while the



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

Anzac Hall: As erected.

### **Condition**

AWM: The building is currently in fair to good condition. The conservation management plan (Pearson and Crocket 1995) for Bligh Voller Nield identified several problem areas. Cracks in the masonry and concrete construction appeared before the building's completion and these have continued. Over time, cracking has affected the backgrounds for dioramas (subsequently repaired or replaced) and the Hall of Memory where it is a continuing conservation concern. The building has also suffered stonework deterioration and water leaks. Much of the damage has been restored since 1995. The conservation management plan now requires updating.

ANZAC Hall: The building is in good condition.

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

### **Location**

About 25 ha, in Reid and Campbell, comprising the whole of Anzac Parade (including the median strip) from the northern alignment of Constitution Avenue to the southern boundary of Section 39 Reid; Anzac Park (comprising Block 1 Section 41 Reid, Block 4 Section 39 Reid, Block 1 Section 1 Campbell, Block 2 Section 60 Campbell); the whole of Section 39 Campbell; that part of Limestone Avenue to the east of the alignment of the south-eastern most boundary of Block 5 Section 39 Reid; and that part of Fairbairn Avenue to the west of the alignment of the north west boundary of Block 3 Section 60 Campbell

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\* Explanatory notes

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

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

## APPENDIX B: PROJECT BRIEF

### SCHEDULE 3 FORM OF NCA REQUEST FOR QUOTATION

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

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

1. **RFQ Number: 19/232**

2. **To Service Provider**

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

3. **From NCA**

NCA Service Manager	Director Statutory Planning & Heritage
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4. **Scope of the requested Services, including the relevant BSP**

BSP:	Heritage Advice – Heritage Management Plans
Description of the requested Services	
<b>Introduction</b>	
The NCA is seeking to review and update four existing heritage management plans (HMPs):	
<ul style="list-style-type: none"><li>• Parliament House Vista (2010)</li><li>• Anzac Parade (2013)</li><li>• National Carillon and Aspen Island (2011)</li><li>• Lake Burley Griffin and Adjacent Lands (2009)</li></ul>	
The Parliament House Vista and National Carillon and Aspen Island HMPs address places entered in the Commonwealth Heritage List, the Anzac Parade HMP addresses the National Heritage values of the Australian War Memorial and Memorial Parade, a place entered in the National Heritage List.	
The Lake Burley Griffin and Adjacent Lands HMP was prepared to address the heritage values identified under the NCA's Heritage Strategy.	
As the Commonwealth entity responsible for these places, the NCA is required to manage the places in accordance with their heritage significance and meet statutory obligations under the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (EPBC Act).	

You may quote for one or more of the four HMPs that require review and updating. A separate Schedule 4 form (Service Provider's Form of Quotation) should be completed for each HMP being quoted. (The Service Provider's Form of Quotation is at the end of this request for quotation).

#### **Study Area**

- Parliament House Vista - see Attachment A.
- Anzac Parade - see Attachment B.
- National Carillon and Aspen Island - see Attachment C.
- Lake Burley Griffin and Adjacent Lands - see Attachment D.

#### **Objectives**

- Review the current Heritage Management Plan, in accordance with the requirements of the EPBC Act.
- Prepare an updated Management Plan in accordance with the requirements of the EPBC Act and taking into account the findings of the review, to assist the NCA in the practical management of the place.

#### **Requirement**

Requirements 1 to 8 below are requirements common for all of the HMPs.

1. Review and prepare a report on the current (Heritage) Management Plan that meets the requirements of the EPBC Act (s.341X) and in accordance with guidance published on the Department of Environment and Energy (DoEE) website:

<http://www.environment.gov.au/system/files/resources/7a45a010-bfc0-4c58-8d69-fce2a4474915/files/management-plans.pdf>

<http://www.environment.gov.au/heritage/publications/working-together-managing-commonwealth-heritage-places>

2. Update the management plan for the Parliament House Vista, taking into account the findings of the review, which meets the requirements of the EPBC Act (s.341S) and is consistent with the Commonwealth Heritage management principles.
3. Include the gazetted Commonwealth Heritage values as the Commonwealth Heritage values in the updated management plan.
4. Advise whether an updated significance assessment against the Commonwealth Heritage criteria is needed.
5. Identify and discuss any impacts on the assessed heritage values as a result of changes to the place since the preparation of the current Management Plan (2010).
6. Prepare a Public Consultation report responding to written comments received during the statutory consultation period.
7. An Executive Summary at the beginning of the HMP that includes a general description and summary about the significance of the place (in plain English).
8. Where relevant, recognise/identify adjacent listed places and HMPs.

Specific additional requirements related to the Parliament House Vista:

1. Develop principles/policy to guide possible future development such as:
  - additional car parking in the central parklands/Regatta Point and associated access issues
  - additional memorials in Kings Park
  - uses for Rond Terrace eg installation of memorials, events, etc

- grade separation at Parkes Way-Anzac Parade
- uses along the Land Axis (eg permanent/temporary, events, infrastructure)
- potential relocation or phase out of the Boundless Playground
- public safety and infrastructure/standards required

to avoid or minimise adverse effects on heritage values.

2. Develop guidance for the management of trees based on the NCA draft Tree Management Policy (in preparation).

Specific additional requirements related to Anzac Parade:

1. Develop principles/policy to related to the hebe plantings, including whether these could be removed for alternative species or treatment.
2. Consider possible new development on Anzac Parade, such as public toilets.
3. Memorial bays – consider possibility for one more pair of bays either side of the Parade at the southern end.
4. Develop guidance for the management of trees based on the NCA draft Tree Management Policy (in preparation).

Specific additional requirements related to the National Carillon and Aspen Island:

1. Address space activation as a priority: consider possible/not possible uses (eg amphitheatre space, beach locations) and permanent event infrastructure.
2. Consider new development, such as second bridge to the island.

Specific additional requirements related to Lake Burley Griffin and Adjacent Lands:

1. Identify strategic locations for new clubs and other uses/activities.
2. Consider permissible uses (eg seaplanes, paragliding, other water-based activities).
3. Improve definition of boundary – clarity about extent of foreshore and consistently apply.
4. Provide more guidance about management of Indigenous heritage values.
5. Remove the following areas from this HMP: Stirling Ridge, Yarramundi Peninsula and Dam and Bridges. These areas will be addressed under separate plans to integrate with ecological management plans and specific infrastructure management plans.
6. The Study Area, as shown in Attachment D, includes predominantly the water area with some land areas identified. Please also allow for a lakeshore perimeter boundary of approximately 50m to 80m to be included in the HMP. Further clarity about the Study Area will be provided at the project inception meeting.

### **Stakeholder and Community Engagement**

The NCA will seek public comment on the draft management plan in accordance with the requirements of the EPBC Act. Comments will be sought from government and non-government stakeholders, Aboriginal representative groups and the general community.

Any written comments received during the consultation period will be forwarded to the Service Provider. The Service Provider is required to address each comment in a 'Public Consultation Report'. The draft Management Plan will be amended by the Service Provider, where appropriate.

In preparing draft documentation, the Service Provider should allow for stakeholder consultation, including other Commonwealth land managers/custodians within and adjoining the place boundary.

The Service Provider will be required to meet with NCA business areas in preparing guidance related to maintenance and asset management.

## Standards

The preparation of the management plan should be guided by:

- The heritage provisions of the EPBC Act and Schedules 5A and 7A of the *Environment Protection and Biodiversity Conservation Regulations 2000*.
- *Working Together: Managing National Heritage Places. A guide for Commonwealth Agencies* (Department of the Environment, Water, Heritage and the Arts, 2008).

<http://www.environment.gov.au/resource/working-together-managing-national-heritage-places>

- *Working Together: Managing Commonwealth Heritage Places. A guide for Commonwealth Agencies* (Department of the Environment, Water, Heritage and the Arts, 2008).

<http://www.environment.gov.au/resource/working-together-managing-commonwealth-heritage-places>

- The Guidelines for the Assessment of Places for the National Heritage List:

<http://www.environment.gov.au/resource/guidelines-assessment-places-national-heritage-list>

- Other guidance and information at:

<http://www.environment.gov.au/heritage/management/commonwealth>

## Deliverables

1. Heritage Management Plan (HMP) Review Report.
2. First draft updated HMP.
3. Second draft updated HMP
4. Public Consultation Report
5. Final draft revised HMP

A project inception meeting with the NCA Service Manager will be scheduled once the contract is awarded.

## Delivery format

1.1.7. All documents will be provided to the NCA in hard copy and digitally (Word and PDF format).

Final documents must be supplied with three hard copies and a high-resolution digital copy. Images and drawings in the report should also be supplied separately in digital format.

In 2010, the Australian Government, through the [Web Accessibility National Transition Strategy \(NTS\)](#), implemented a policy of web accessibility, requiring all Australian government websites to adopt best practice solutions and conform to the [Web Content Accessibility Guidelines Version 2.0](#) (WCAG 2.0).

The final updated HMP must also be provided in a format that is consistent with the web accessibility standards adopted by the Australian Government.

## 5. Time frame for the provision of the requested Services

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

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

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

## 7. Sub-consultants

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

## ATTACHMENTS

- A. Study area - Parliament House Vista
- B. Study area - Anzac Parade
- C. Study area - National Carillon and Aspen Island
- D. Study area - Lake Burley Griffin and Adjacent Lands

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

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

## APPENDIX C: COMMUNITY-BASED VALUES RESEARCH METHODS

### Social significance

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

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

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

### Establishing social significance

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

Defining a *community or cultural group* may involve:

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

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

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

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

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

## Evidence of social significance

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

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

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

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

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

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

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

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

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

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

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

- community recognition will *usually* be beyond the region or state (note that this is not a requirement, as there may instances where this is not the case); and



- there will be extensive demonstration of caring or identification by the Australian community (however places that are little known may be able to achieve the threshold).

### Indicators of social significance

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

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

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

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

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

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

## Aesthetic significance

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

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

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

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

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

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

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

Defining the aesthetic characteristics of the place may involve considering:

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

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

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

- methods designed to find out directly what communities or cultural groups value, for example, surveys, focus group workshops, interviews, place surveys (eg. visitor surveys), perception studies;
- historical research to investigate the continuity of connections and values;
- contemporary images and expressions used or created by a particular community or cultural group (including snapshots, logos, naming, etc);

- artistic appreciations of the place – what evidence is there that the place has been the subject of artistic endeavours, based on the idea that such artistic endeavours may both reflect and influence the way a place is appreciated and responded to;
- tourism images and descriptions used to promote a place, based on the concept that such imagery seeks to capture the essence of the place, for example, web sites, post cards, posters, publications, logos, etc; and
- other evidence such as wide recognition of and knowledge about a place, naming, stories and songs, writing, and actions by groups of people to save a place based on declared aesthetic attributes.

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

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

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

Further general detail about establishing aesthetic significance is provided below.

### **Evidence of aesthetic significance**

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

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

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

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

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

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

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

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

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

### **Thresholds**

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

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

### **Indicators of aesthetic significance**

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

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

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

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

A useful definition is,

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

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

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

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

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

Other factors may be taken into account including:

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

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

### **Inspirational landscapes**

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

To date this theme has been mainly used for the assessment of places with potentially

outstanding natural values, the exception being the assessment of aesthetic values of the City of Broken Hill in 2010.

Inspirational landscapes have been defined as:

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

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

Indicators	Criterion								
	A	B	C	D	E	F	G	H	I
1. Powerful landscapes					✓		✓	✓	
2. Stories	✓						✓	✓	✓
3. Uncommon landscapes		✓			✓		✓	✓	
4. Defining expressions	✓				✓				✓
5. Inspired action	✓		✓				✓		✓
6. Contemplative landscapes					✓		✓	✓	
7. Cultural practices	✓						✓	✓	
8. Sacred landscapes	✓						✓	✓	✓

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

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

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

## Terminology

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

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

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

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

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

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

### **Identifying and understanding community-based values**

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

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

#### ***Framework***

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

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

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

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

#### ***Previous research***

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

- Research into community social and aesthetic values for Lake Burley Griffin undertaken by Context Pty Ltd for the *Lake Burley Griffin Heritage Management Plan* (Godden Mackay Logan 2009). The work included an on-line survey, focus groups, and analysis of a variety of other datasets. The research considered the values for the Canberra community and the broader Australian community. The project focused on the areas of National Capital Authority responsibility, being the lake and lake edge.
- Research into community social and aesthetic values for the *Parliament House Vista Area Heritage Management Plan* (Marshall and others 2010b). This assessment included an on-line survey, focus group and interviews.

- National Heritage assessment of the Australian War Memorial and the Memorial Parade. This assessment drew on a number of earlier studies and publications, but DoSEWPaC advised that no specific research was undertaken into social and community-held aesthetic values. Further, a heritage management plan has now been prepared for the Australian War Memorial (Godden Mackay Logan 2011).
- An Interim Heritage Places Register citation for Anzac Parade and Memorials was prepared in 1998 by ACT Heritage. This assessment draws on a range of published sources.
- Other materials examined included several perception studies, and significant publications such *Sacred Places* (Inglis 2005).

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

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

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

General image websites were also accessed:

- Photo Bucket ([photobucket.com](http://photobucket.com));
- Webshots ([www.webshots.com](http://www.webshots.com));
- Flickr ([www.flickr.com](http://www.flickr.com)); and
- Google ([www.google.com.au](http://www.google.com.au)).

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



## **APPENDIX D: FRAMEWORK FOR ASSESSING HERITAGE SIGNIFICANCE**

### **D.1 DEFINITION OF CULTURAL SIGNIFICANCE**

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

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

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

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

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

### **D.2 NATIONAL HERITAGE CRITERIA**

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

- (a) the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history;
- (b) the place has outstanding heritage value to the nation because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history;
- (c) the place has outstanding heritage value to the nation because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history;
- (d) the place has outstanding heritage value to the nation because of the place's importance in demonstrating the principal characteristics of:
  - (i) a class of Australia's natural or cultural places; or
  - (ii) a class of Australia's natural or cultural environments;
- (e) the place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- (f) the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a

particular period;

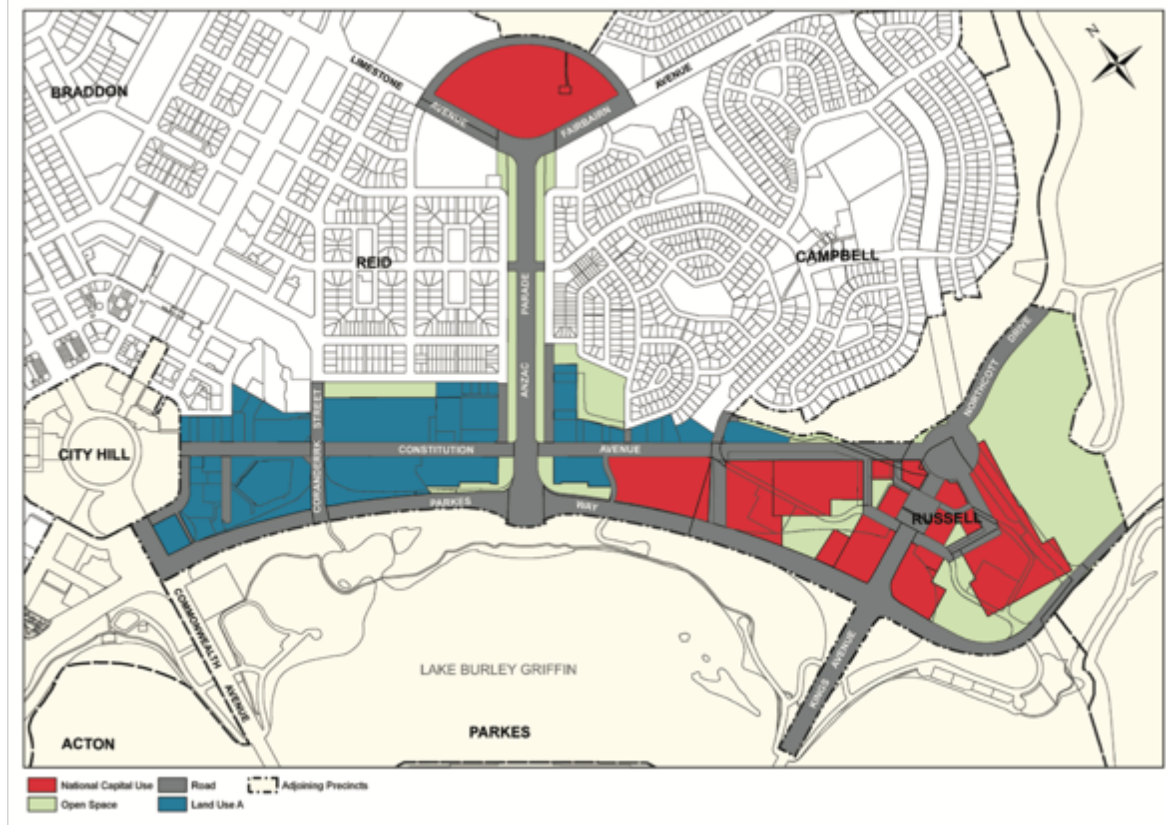
- (g) the place has outstanding heritage value to the nation because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- (h) the place has outstanding heritage value to the nation because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history;
- (i) the place has outstanding heritage value to the nation because of the place's importance as part of indigenous tradition.

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

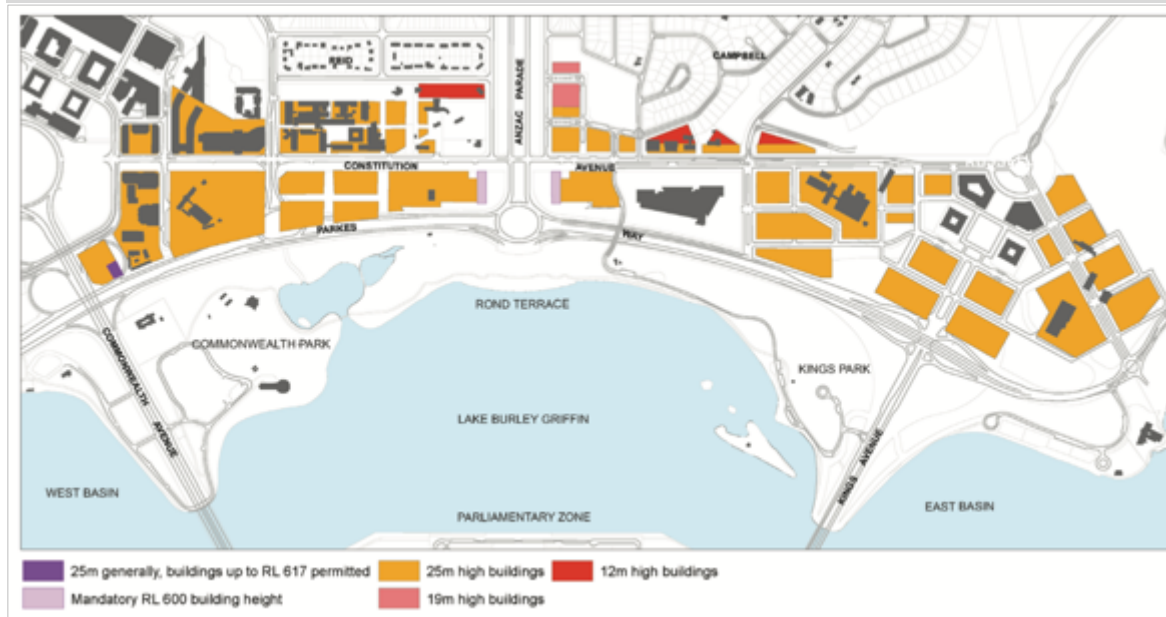
## APPENDIX E: KEY EXTRACTS FROM THE NATIONAL CAPITAL PLAN

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

### Land Use Zoning for Anzac Parade



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



# APPENDIX F: BURRA CHARTER

## The Burra Charter

The Australia ICOMOS Charter for Places of Cultural Significance

Australia ICOMOS Incorporated International Council on Monuments and Sites

2013

### ICOMOS

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

### Australia ICOMOS

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

### Revision of the Burra Charter

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

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

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

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

### Citing the Burra Charter

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

### © Australia ICOMOS Incorporated 2013

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

This publication may be reproduced, but only in its entirety including the front cover and this page. Formatting must remain unaltered. Parts of the Burra Charter may be quoted with appropriate citing and acknowledgement.

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## **The Burra Charter**

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

### **Preamble**

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

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

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

### **Who is the Charter for?**

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

### **Using the Charter**

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

The Charter consists of:

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

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

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

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

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

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

National and international charters and other doctrine may be relevant. See [australia.icomos.org](http://australia.icomos.org).

## Why conserve?

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

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

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

Articles	Explanatory Notes
<p><b>Article 1. Definitions</b> For the purposes of this Charter:</p> <p>1.1 <i>Place</i> means a geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions.</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</i>, <i>setting</i>, <i>use</i>, <i>associations</i>, <i>meanings</i>, records, <i>related places</i> and <i>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 elements, 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 a <i>place</i>, and its <i>setting</i>.</p> <p>Maintenance is to be distinguished from repair which involves</p>	<p>Place has a broad scope and includes natural and cultural features. Place can be large or small: for example, a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections.</p> <p>The term cultural significance is synonymous with cultural heritage significance and cultural heritage value.</p> <p>Cultural significance may change over time and with use.</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>Natural elements of a place may also constitute fabric. For example the rocks that signify a Dreaming place.</p> <p>Fabric may define spaces and views and these may be part of the significance of the place. See also Article 14.</p> <p>Examples of protective care include:</p> <ul style="list-style-type: none"> <li>• maintenance — regular</li> </ul>



**Articles**

**Explanatory Notes**

*restoration or reconstruction.*

inspection and cleaning of a place, e.g. mowing and pruning in a garden;

- repair involving restoration — returning dislodged or relocated fabric to its original location e.g. loose roof gutters on a building or displaced rocks in a stone bora ring;
- repair involving reconstruction — replacing decayed fabric with new fabric

It is recognised that all places and their elements change over time at varying rates.

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

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

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

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

1.9 *Adaptation* means changing a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a *place*, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.

Use includes for example cultural practices commonly associated with Indigenous peoples such as ceremonies, hunting and fishing, and fulfillment of traditional obligations. Exercising a right of access may be a use.

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

1.12 *Setting* means the immediate and extended environment of a *place* that is part of or contributes to its *cultural significance* and distinctive character.

Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historical and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.

1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.

1.15 *Associations* mean the connections that exist between people

Associations may include social or



Articles	Explanatory Notes
<p>and a <i>place</i>.</p> <p>1.16 <i>Meanings</i> denote what a <i>place</i> signifies, indicates, evokes or expresses to people.</p> <p>1.17 <i>Interpretation</i> means all the ways of presenting the <i>cultural significance</i> of a <i>place</i>.</p>	<p>spiritual values and cultural responsibilities for a <i>place</i>. <i>Meanings</i> generally relate to intangible dimensions such as symbolic qualities and memories. <i>Interpretation</i> may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the <i>place</i>; and the use of introduced explanatory material.</p>
<p><b>Conservation Principles</b></p> <p><b>Article 2. Conservation and management</b></p> <p>2.1 <i>Places</i> of <i>cultural significance</i> should be conserved.</p> <p>2.2 The aim of <i>conservation</i> is to retain the <i>cultural significance</i> of a <i>place</i>.</p> <p>2.3 <i>Conservation</i> is an integral part of good management of <i>places</i> of <i>cultural significance</i>.</p> <p>2.4 <i>Places</i> of <i>cultural significance</i> should be safeguarded and not put at risk or left in a vulnerable state.</p>	
<p><b>Article 3. Cautious approach</b></p> <p>3.1 <i>Conservation</i> is based on a respect for the existing <i>fabric</i>, <i>use</i>, <i>associations</i> and <i>meanings</i>. It requires a cautious approach of changing as much as necessary but as little as possible.</p> <p>3.2 Changes to a <i>place</i> should not distort the physical or other evidence it provides, nor be based on conjecture.</p>	<p>The traces of additions, alterations and earlier treatments to the fabric of a <i>place</i> are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.</p>
<p><b>Article 4. Knowledge, skills and techniques</b></p> <p>4.1 <i>Conservation</i> should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the <i>place</i>.</p> <p>4.2 Traditional techniques and materials are preferred for the <i>conservation</i> of significant <i>fabric</i>. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.</p>	<p>The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.</p>
<p><b>Article 5. Values</b></p> <p>5.1 <i>Conservation</i> of a <i>place</i> 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.</p> <p>5.2 Relative degrees of <i>cultural significance</i> may lead to different <i>conservation</i> actions at a <i>place</i>.</p>	<p>Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biodiversity and geodiversity for their existence value or for present or future generations, in terms of their scientific, social, aesthetic and life-support value.</p> <p>In some cultures, natural and cultural values are indivisible. A cautious approach is needed, as understanding of cultural</p>



Articles	Explanatory Notes
<p><b>Article 6. Burra Charter Process</b></p> <p>6.1 The <i>cultural significance</i> of a <i>place</i> and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.</p> <p>6.2 Policy for managing a <i>place</i> must be based on an understanding of its <i>cultural significance</i>.</p> <p>6.3 Policy development should also include consideration of other factors affecting the future of a <i>place</i> such as the owner’s needs, resources, external constraints and its physical condition.</p> <p>6.4 In developing an effective policy, different ways to retain <i>cultural significance</i> and address other factors may need to be explored.</p> <p>6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.</p> <p><b>Article 7. Use</b></p> <p>7.1 Where the <i>use</i> of a <i>place</i> is of <i>cultural significance</i> it should be retained.</p> <p>7.2 A <i>place</i> should have a <i>compatible use</i>.</p> <p><b>Article 8. Setting</b></p> <p><i>Conservation</i> requires the retention of an appropriate <i>setting</i>. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the <i>cultural significance</i> of the <i>place</i>. New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.</p> <p><b>Article 9. Location</b></p> <p>9.1 The physical location of a <i>place</i> is part of its <i>cultural significance</i>. A building, work or other element of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.</p>	<p>significance may change. This article should not be used to justify actions which do not retain cultural significance.</p> <p>The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.</p> <div style="text-align: center;"> <p>Understand Significance</p> <p>↓</p> <p>Develop Policy</p> <p>↓</p> <p>Manage in Accordance with Policy</p> </div> <p>Options considered may include a range of uses and changes (e.g. adaptation) to a place.</p> <p>The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place.</p> <p>Setting is explained in Article 1.12.</p>



## Articles

## Explanatory Notes

9.2 Some buildings, works or other elements of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place* of *cultural significance*.

### Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

### Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

### Article 12. Participation

*Conservation, interpretation* and management of a *place* should provide for the participation of people for whom the place has significant *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

### Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

## Conservation Processes

### Article 14. Conservation processes

*Conservation* may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance, preservation, restoration, reconstruction, adaptation* and *interpretation*; and will commonly include a combination of more than one of these. *Conservation* may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is required to achieve conservation.

**Articles**

**Explanatory Notes**

**Article 15. Change**

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* and its *use* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

When change is being considered, including for a temporary use, a range of options should be explored to seek the option which minimises any reduction to its cultural significance.

It may be appropriate to change a place where this reflects a change in cultural meanings or practices at the place, but the significance of the place should always be respected.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

**Article 16. Maintenance**

*Maintenance* is fundamental to *conservation*. Maintenance should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Maintaining a place may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

**Article 17. Preservation**

*Preservation* is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Preservation protects fabric without obscuring evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered; or
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with



Articles	Explanatory Notes
<p><b>Article 18. Restoration and reconstruction</b>  <i>Restoration and reconstruction</i> should reveal culturally significant aspects of the <i>place</i>.</p>	<p>preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.</p>
<p><b>Article 19. Restoration</b>  <i>Restoration</i> is appropriate only if there is sufficient evidence of an earlier state of the <i>fabric</i>.</p>	<p>Places with social or spiritual value may warrant reconstruction, even though very little may remain (e.g. only building footings or tree stumps following fire, flood or storm). The requirement for sufficient evidence to reproduce an earlier state still applies.</p>
<p><b>Article 20. Reconstruction</b>  20.1 <i>Reconstruction</i> is appropriate only where a <i>place</i> is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the <i>fabric</i>. In some cases, reconstruction may also be appropriate as part of a <i>use</i> or practice that retains the <i>cultural significance</i> of the place.   20.2 <i>Reconstruction</i> should be identifiable on close inspection or through additional <i>interpretation</i>.</p>	<p>Adaptation may involve additions to the place, the introduction of new services, or a new use, or changes to safeguard the place. Adaptation of a place for a new use is often referred to as ‘adaptive re-use’ and should be consistent with Article 7.2.</p>
<p><b>Article 21. Adaptation</b>  21.1 <i>Adaptation</i> is acceptable only where the adaptation has minimal impact on the <i>cultural significance</i> of the <i>place</i>.   21.2 <i>Adaptation</i> should involve minimal change to significant <i>fabric</i>, achieved only after considering alternatives.</p>	<p>New work should respect the significance of a place through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided. New work should be consistent with Articles 3, 5, 8, 15, 21 and 22.1.</p>
<p><b>Article 22. New work</b>  22.1 New work such as additions or other changes to the <i>place</i> may be acceptable where it respects and does not distort or obscure the <i>cultural significance</i> of the place, or detract from its <i>interpretation</i> and appreciation.   22.2 New work should be readily identifiable as such, but must respect and have minimal impact on the <i>cultural significance</i> of the <i>place</i>.</p>	<p>These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use, activity or practice may involve substantial new work.</p>
<p><b>Article 23. Retaining or reintroducing use</b>  Retaining, modifying or reintroducing a significant <i>use</i> may be appropriate and preferred forms of <i>conservation</i>.</p>	<p>For many places associations will be linked to aspects of use, including activities and practices.</p>
<p><b>Article 24. Retaining associations and meanings</b>  24.1 Significant <i>associations</i> between people and a <i>place</i> should be respected, retained and not obscured. Opportunities for the <i>interpretation</i>, commemoration and celebration of these associations should be investigated and implemented.</p>	



**Articles**

**Explanatory Notes**

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

**Article 25. Interpretation**

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and engagement, and be culturally appropriate.

**Conservation Practice**

**Article 26. Applying the Burra Charter Process**

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

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.

26.3 Groups and individuals with *associations* with the *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

26.4 Statements of *cultural significance* and policy for the *place* should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.

**Article 27. Managing change**

27.1 The impact of proposed changes, including incremental changes, on the *cultural significance* of a *place* should be assessed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes to better retain cultural significance.

27.2 Existing *fabric*, *use*, *associations* and *meanings* should be adequately recorded before and after any changes are made to the *place*.

**Article 28. Disturbance of fabric**

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any

Some associations and meanings may not be apparent and will require research.

In some circumstances any form of interpretation may be culturally inappropriate.

The results of studies should be kept up to date, regularly reviewed and revised as necessary.

Policy should address all relevant issues, e.g. use, interpretation, management and change.

A management plan is a useful document for recording the Burra Charter Process, i.e. the steps in planning for and managing a place of cultural significance (Article 6.1 and flow chart). Such plans are often called conservation management plans and sometimes have other names.

The management plan may deal with other matters related to the management of the place.

Monitor actions taken in case there are also unintended consequences.



**Articles**

**Explanatory Notes**

disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

**Article 29. Responsibility**

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

**Article 30. Direction, supervision and implementation**

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

**Article 31. Keeping a log**

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

**Article 32. Records**

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

**Article 33. Removed fabric**

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

**Article 34. Resources**

Adequate resources should be provided for *conservation*.

*Words in italics are defined in Article 1.*

New decisions should respect and have minimal impact on the cultural significance of the place.

The best conservation often involves the least work and can be inexpensive.



# The Burra Charter Process

## Steps in planning for and managing a place of cultural significance

The Burra Charter should be read as a whole.

Key articles relevant to each step are shown in the boxes. Article 6 summarises the Burra Charter Process.



The Burra Charter Process: flow chart from the *Australia ICOMOS Burra Charter*, 2013, p10.  
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## **APPENDIX G: COMPLIANCE WITH NATIONAL HERITAGE MANAGEMENT PRINCIPLES AND REQUIREMENTS FOR MANAGEMENT PLANS UNDER THE EPBC REGULATIONS**

The regulations under the EPBC Act 1999 provide a list of National Heritage Management Principles as well as requirements for (conservation) management plans for National Heritage places (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*), Schedules 5A and 5B). The following tables provide a summary of compliance with these requirements.

**Table 14. National Heritage Management Principles**

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



**Table 15. Management Plan Requirements**

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



**Table 15. Management Plan Requirements**

No.	Requirement (Schedule 5A)	Compliance Comments
(j)	show how the implementation of policies will be monitored; and	Complies: Chapter 9 – Policy 8
(k)	show how the management plan will be reviewed.	Complies: Chapter 9 – Policy 9

## **APPENDIX H: MANAGEMENT PLAN REVIEW**

### **REVIEW OF THE 2013 HERITAGE MANAGEMENT PLAN – DRAFT 2**

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

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

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

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

- review policies – especially identify any specific issues requiring specific policy guidance and include such guidance (Chapter 9) – partly because of passage of time/partly because of experience in using the plan over the years;
- update priority works (Appendix F) – given passage of time, etc; and
- update with latest version (2013) of Burra Charter (Appendix H).

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

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

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

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

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

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

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

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

A general comment made at the heritage management plan workshop with key NCA staff

was the complexity of plans and the difficulty of finding information. This comment could apply to the Anzac Parade plan as well.

### **Recommendations for the improved protection of values**

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

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

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

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

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

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

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

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

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

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

#### ***Hebe plantings***

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

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

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

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

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

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

***Eucalyptus bicostata plantations***

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

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

