

The background of the cover is a photograph of the National Library of Australia building. It is a large, modern structure with a prominent portico supported by several tall, white, square columns. The building has a flat roof with a series of parallel lines. The sky is clear and blue. The foreground shows a paved plaza with a grid pattern and some low-lying plants in planters.

NATIONAL LIBRARY OF AUSTRALIA CONSERVATION MANAGEMENT PLAN

A management plan complying with s341S(1) of the EPBC Act 1999

**Prepared for the
National Library of Australia**

**by
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2018

EXECUTIVE SUMMARY

This conservation management plan for the National Library of Australia in Canberra provides a sound basis for the good management and conservation of this place and its heritage significance. The plan:

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

The Library is entered on the Commonwealth Heritage List maintained under the *Environment Protection and Biodiversity Conservation Act 1999*. This listing protects the heritage values of the place, and imposes a number of obligations including the need to prepare and maintain an up to date management plan.

The Library is a place of considerable heritage value related to its history and role, for its landmark qualities, for a range of creative qualities related to its contribution to the significant cultural landscape of the Parliamentary Zone, architecture, construction, notable interiors, integrated artworks and original furniture, and its associations with a range of important people.

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

- training and liaison;
- conservation of the building and other attributes of significance;
- uses;
- setting; and
- interpretation.

Key policies and strategies are provided related to:

- the statement of **significance** set out in Chapter 4 being a principal basis for management, future planning and work affecting the place (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 the place or parts of the place referring to this management plan as a primary guide for the conservation of the heritage values of the place, with the direction given in those documents and in this plan being mutually compatible (Policy 4);
- the National Library of Australia seeking to **liaise with relevant stakeholders** on developments affecting the place (Policy 10);
- **conserving the building and other attributes of significance** (Policy 11);
- the **uses** of the place (Policies 20 and 21);
- protecting the **setting** of the place (Policy 22); and
- **interpreting the significance of the place** to the range of visitors to the Library, and

to staff (Policy 23).

The National Library of Australia is generally in fair to good condition, and displays medium to high integrity. A range of conservation and maintenance works are recommended (see Appendix E).



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1. INTRODUCTION

1.1 BACKGROUND AND PROJECT OBJECTIVES

The National Library of Australia is a major national institution and building located on the shore of Lake Burley Griffin in the Parliamentary Zone of central Canberra. The building has been entered in the Commonwealth Heritage List.

In accordance with section 341S of the *Environment Protection and Biodiversity Conservation Act 1999*, a management plan for the building must be prepared and maintained. The National Library of Australia manages the building, and this conservation management plan updates a plan prepared in 2012, and has been prepared to assist the Library comply with this legislative obligation. The update of the plan is also as a result of a review of the 2012 version, as required by section 341X of the EPBC Act.

However, this plan is more than just a legislative obligation. It is intended to help guide the conservation and good management of the place as a living and working document, especially with regard to changes that may arise.

A copy of the Commonwealth Heritage List place record for the building is reproduced at Appendix A.

This plan deals with the Commonwealth Heritage place and the attributes which embody or convey Commonwealth Heritage values. However, the Library is also the repository for extensive and important collections and items. While the role of the place as the repository of collections is recognised and linked to its heritage values, the scope of the plan does not extend to the range of policies and other guidance regarding the assessment, conservation, management, use and access to the collections. The Library has extensive and separate policies and other guidance regarding such matters.

With regard to collections or items significant to Indigenous people (see www.nla.gov.au/what-we-collect/indigenous), whilst access to some of this material is restricted for cultural reasons, and is securely stored, the Library is working on drafting policies around accessibility and sensitivities regarding access.

1.2 CONDUCT OF PROJECT

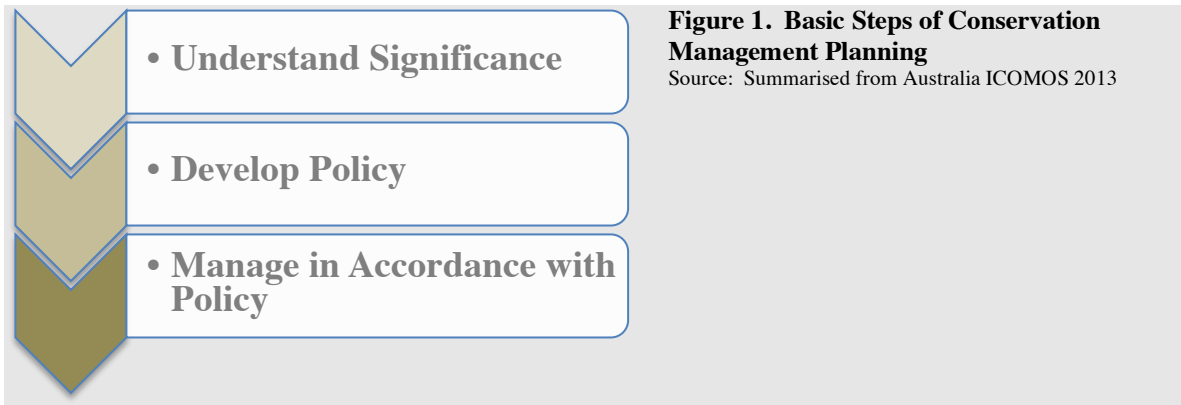
Overview

As a project to review and update the 2012 conservation 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 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 Commonwealth 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. 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.

Review of the 2012 Conservation Management Plan

The guidance provided by the Department of the Environment and Energy identifies a range of matters to be addressed in a review of the plan under section 341X of the EPBC Act. These matters and summary responses are provided below.

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

The review was carried out by the consultant for the project, Duncan Marshall. The procedures used are outlined above. In addition:

- the 2012 conservation management plan was reviewed for currency and any issues;
- work was undertaken to update sections such the history, description and condition;
- the analysis of values was completely re-worked and a refined statement of significance developed; and
- the suite of policies and strategies was revised in the light of current information and circumstances.

In undertaking this review and update work, consultations were also held with key Library staff responsible for management of the place, in part to ascertain the effectiveness of the 2012 plan and any issues to be addressed in the update work.

An assessment of whether the plan addresses the matters prescribed in the regulations including the Commonwealth Heritage management principles

The 2012 plan addressed matters prescribed in the regulations including the Commonwealth Heritage management principles.

An assessment of the effectiveness of the plan in protecting and conserving the

Commonwealth Heritage values

The plan has been effective in protecting the Commonwealth Heritage values of the Library through a period of some change to the building. In particular, the condition has improved, there are no significant threats, and the values have generally been conserved.

Recommendations for the improved protection of values

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

- an improved understanding of the heritage values of the Library (Chapter 4); and
- an improved suite of conservation policies and strategies (Section 6.3).

In both cases there have been refinements made although these are not dramatic changes.

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.

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

No significant damage or threats to heritage values were identified.

Report structure

This conservation management plan:

- describes the National Library of Australia in Sections 2.1-2.2;
- provides an overview of the history of the place in Section 2.4;
- offers evidence related to aesthetic and social values in Sections 2.5 and 2.7;
- analyses all of this evidence in Chapter 3 and provides a statement of significance for the place in Chapter 4;
- considers opportunities and constraints affecting the management of the place in Chapter 5; and
- provides a conservation policy and implementation strategies to guide management and conservation in Chapter 6.

Public consultation

A draft version of this plan was made available for public consultation in the period 13 June to 10 July 2017. A notice was placed in *The Australian* newspaper inviting comments, and the Library's website was also used for this purpose. A hardcopy was also made available from the Library information desk.

Comments were received from four organisations or individuals. In general, the comments recognised and were supportive of the heritage values of the Library, and also related to:

- views of the Library from surrounding areas;
- the landscape surrounding the building;
- moral rights;
- the condition of some fabric; and
- the wording of some policies, including those related to conservation, conflict resolution, additions, and supporting or secondary uses.

Positive comments were also made supporting the draft plan or various aspects of it.

In response, a number of refinements were made to produce the current plan.

1.3 PURPOSE OF PLAN

The purpose of this plan is to provide a conservation management plan for the National Library of Australia, in accordance with the obligations under the EPBC Act, including an understanding of their heritage values (Chapter 4), and conservation policies and implementation strategies for their future management (Chapter 6).

1.4 LIMITATIONS

There was one factor limiting the preparation of this plan, sufficient specific research into community-based heritage values. While some research was available, it did not cover the full scope of these potential values.

1.5 AUTHORSHIP

The 2012 version of this conservation management plan was researched and written by Dr Michael Pearson (Heritage Management Consultants Pty Ltd) and Duncan Marshall, Heritage Architect. The updated plan was prepared by Duncan Marshall.

1.6 ACKNOWLEDGEMENTS

The consultant wishes to acknowledge the kind assistance of the following person.

Dr Michael Pearson AO Heritage consultant for the previous version of the CMP

2. DESCRIPTION, HISTORY AND OTHER EVIDENCE

2.1 LOCATION AND BOUNDARIES

The National Library of Australia is located at Parkes Place West, on Block 4 of Section 27, Parkes. The block incorporates the podium of the Library building, small extensions to the northeast and northwest occupied by services, the entry stairway to the east, an access ramp and steps to the south, and the service courtyard to the southwest with a service road off King Edward Terrace.

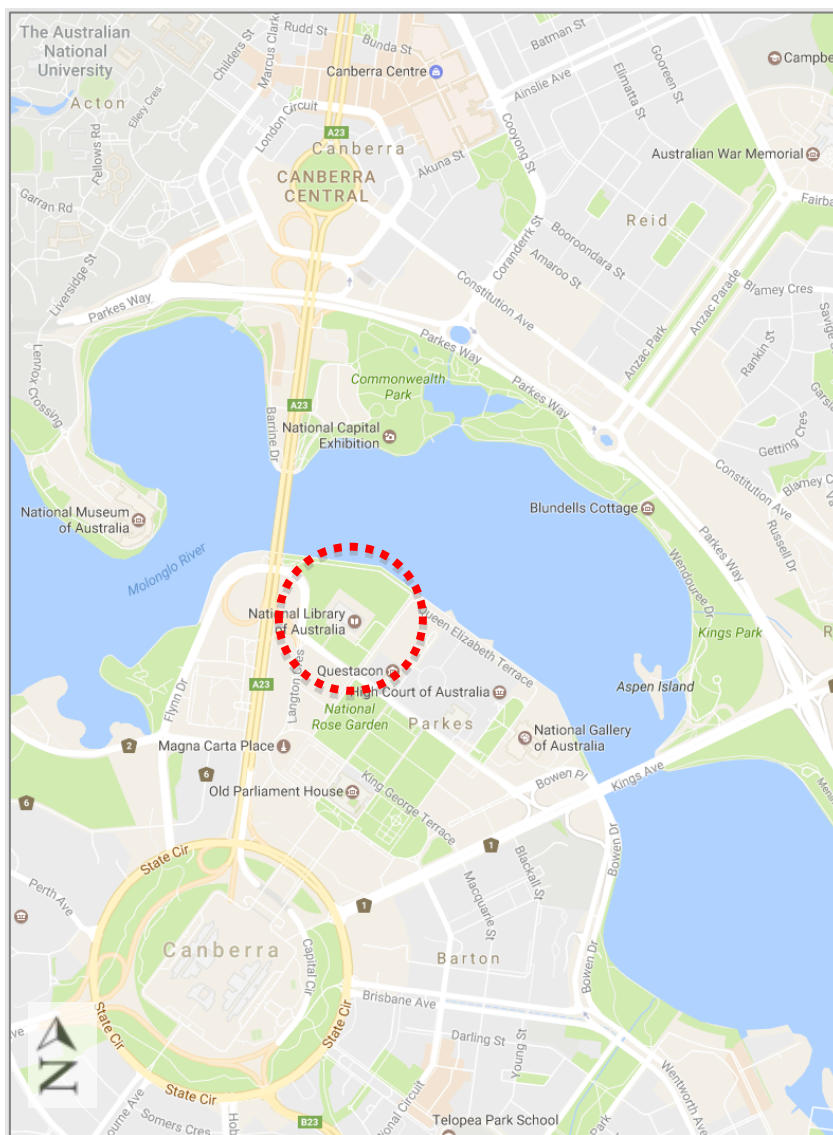


Figure 2. Location Plan for the National Library of Australia

Source: Base image Google Maps



Figure 3. Block and Section Plan for the National Library of Australia

Source: Base image ACTmapi

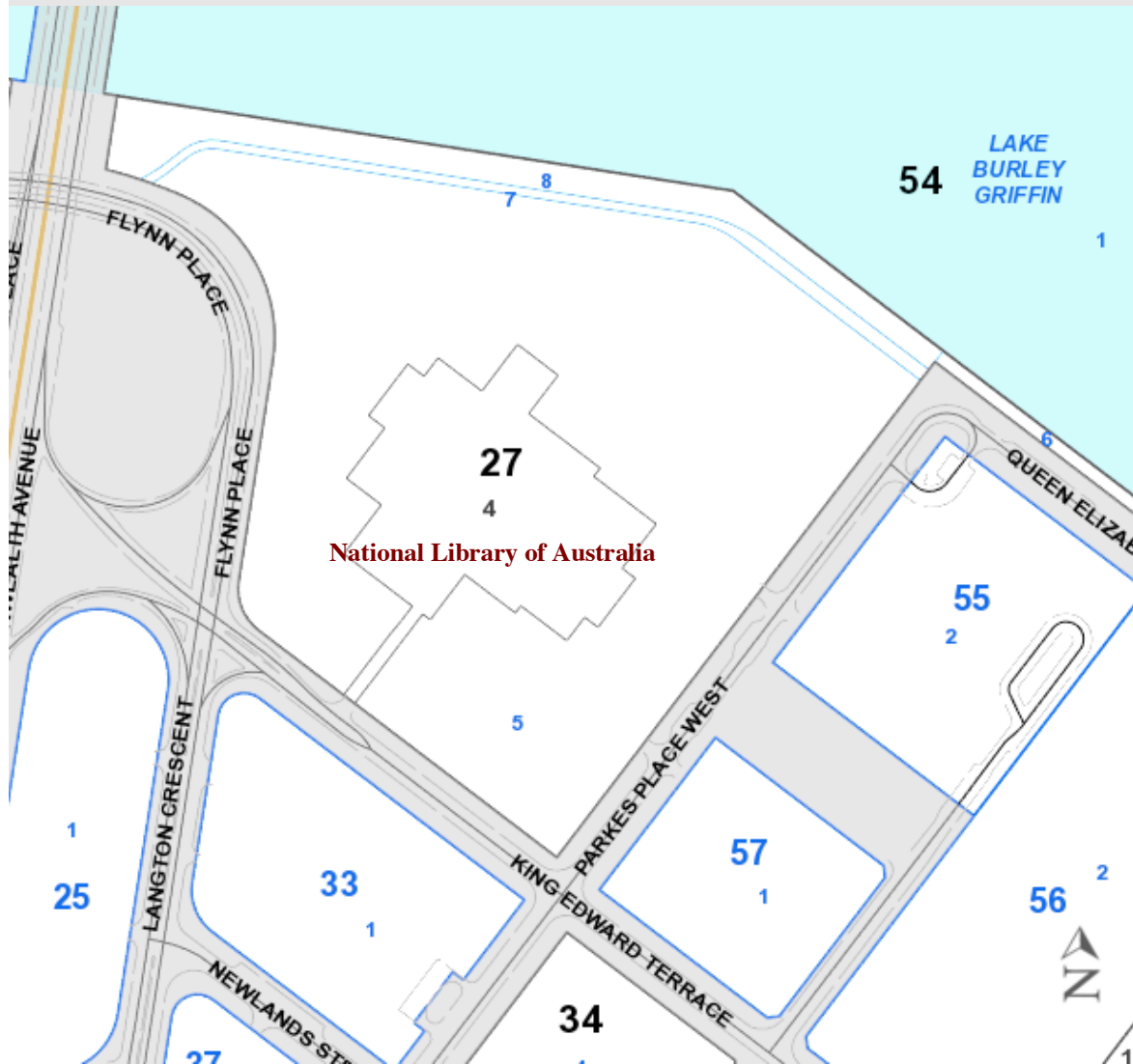


Figure 4. Lease area for the National Library of Australia

Source: National Library of Australia

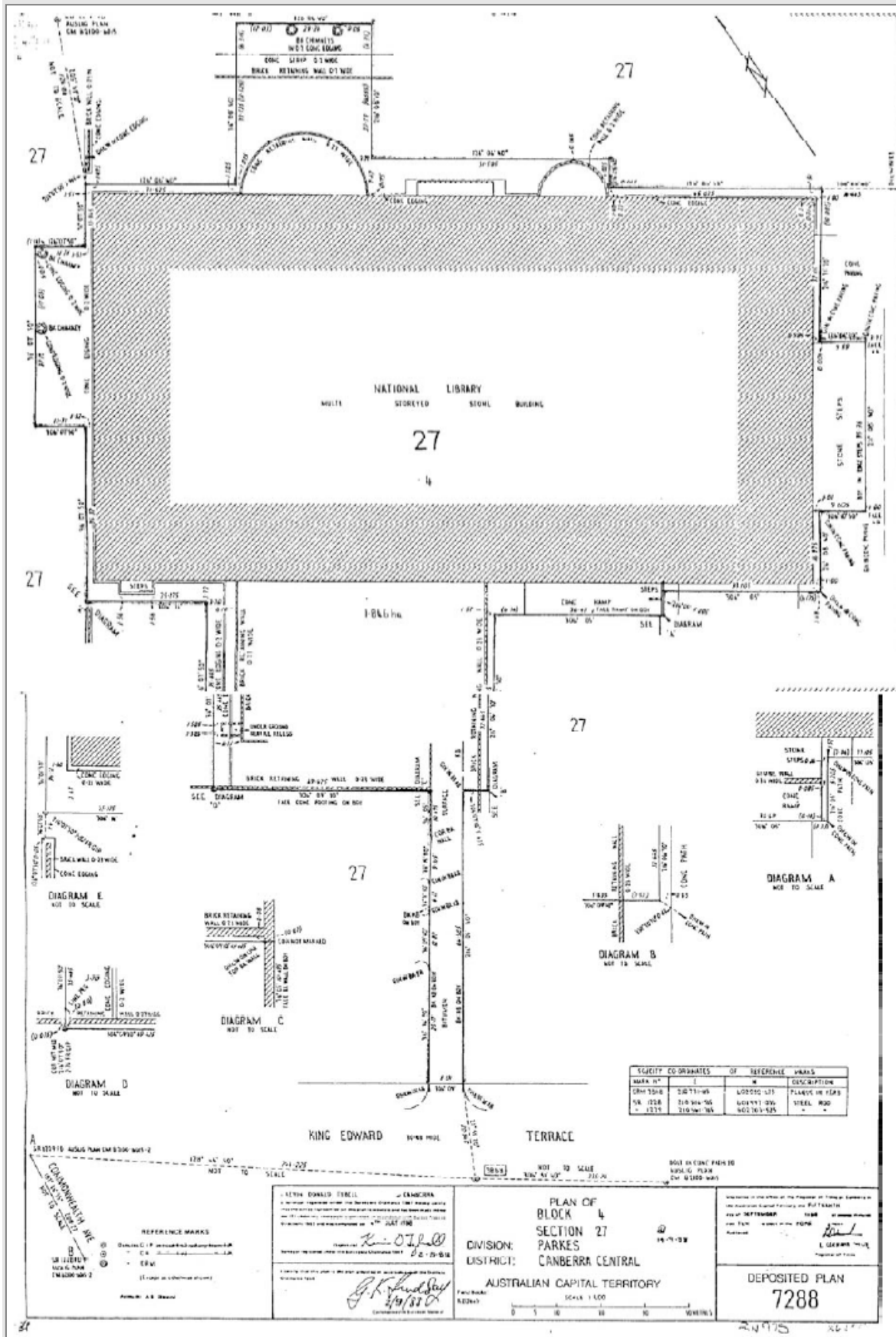


Figure 5. Aerial view of the National Library of Australia

Source: Base image Google Imagery



2.2 BRIEF DESCRIPTION AND CONDITION OF THE PLACE

National Library of Australia Building

Overview

The National Library of Australia building is a prominent feature of the Parliamentary Zone. This large rectangular building sits on a podium on the western side of the zone near the southern shore of Lake Burley Griffin.



Figure 6. Library from the north, across Lake Burley Griffin

Source: Duncan Marshall 2017

The building is generally clad in Italian travertine and Carrara marble with an encircling colonnade; it is rectangular in plan and was inspired by the style and proportions of the design of the Parthenon in Athens, Greece. The podium is clad in rock faced grey trachyte in contrast to the light stones of the building above. The podium contains two basements and the building above has five storeys. The building has a low pitched copper roof. The building's exterior is clad with marble, travertine, granite, bronze, slate and copper, while its interior has fine Australian timber finishes.

More detailed information is provided in Appendix C.

It should be noted the landscape surrounding the building is not within the control of the National Library of Australia, and it is accordingly not within the scope of this plan. None the less, it is the important setting for the building, as is discussed at Section 2.3 and elsewhere.

Structure and construction

The building has a reinforced concrete structure of columns and slabs. The two service cores are reinforced concrete and these are rendered. Exterior walls are masonry clad with marble on the outside and rendered internally. Internal walls are a variety of construction including blockwork, brickwork, and lightweight framed construction. The roof has steel trusses. Refer to plans at Appendix C.

High quality materials were used in many of the key spaces and building detailing. This includes:

- paving of the foyer with Australian Wombeyan marble;
- handrails of Imperial black granite from South Australia;
- cruciform columns are clad in white Carrara marble, the walls clad in Roman travertine, and the windows are bronze-framed;
- the foyer staircases are of pentelic marble specially selected from a quarry outside Athens;

- the wall behind the foyer is clad in split grey-green Serpentino marble tiles from north Italy; and
- feature walls are clad in a variety of Australian timbers including Tasmanian oak, jarrah, red cedar and coachwood.

Furniture throughout the building was designed by Frederick Ward and Arthur Robinson in collaboration with the architects, and many pieces remain in use or in storage.



Figure 7. Foyer stairs and Serpentino tiled wall from Mezzanine floor

Source: Duncan Marshall 2017



Figure 8. Former Director General's Office

Source: Duncan Marshall 2017



Figure 9. Patterned paving on Podium

Source: Duncan Marshall 2017

Planning layout

The planning layout of the building as it exists in 2017 includes:

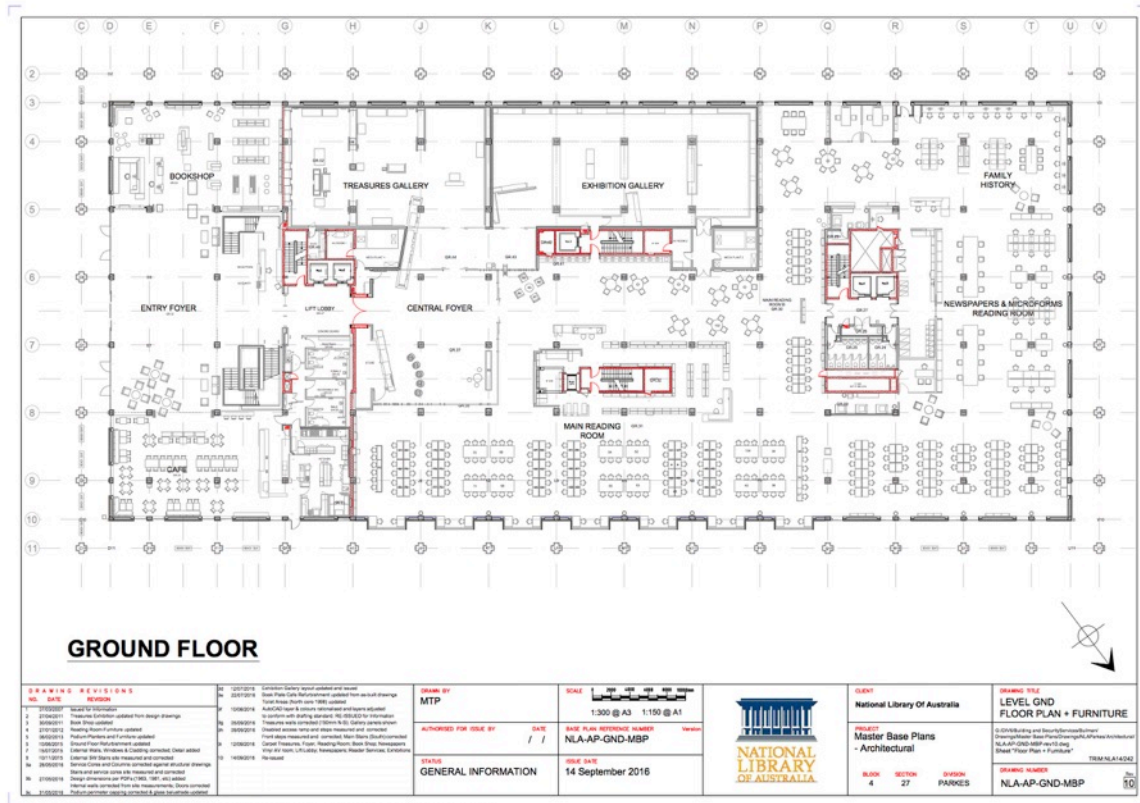
- the restaurant, shop, Treasures and Exhibition Galleries, Main Reading Room, Newspapers and family history zone are all located on the ground floor;
- major public or prestige spaces tend to be located at the east end of the building, often centrally placed. This includes the theatre, foyer, restaurant, executive offices,

Ferguson Room, Rex Nan Kivell Room, Asian collections Reading Room, Conference Room and Brindabella Room;

- service cores are located towards the east and west ends of the building. The cores include foyers, lifts, stairs, toilets and service risers; and
- offices tend to be located around the perimeter of the floors above the ground floor, with book stack areas or other facilities centrally located, and corridors encircling either or both the service cores or central store areas.

Figure 10. Current Ground Floor Plan

Source: National Library of Australia



Architectural style

The building is in the Late Twentieth Century Stripped Classical style. Features of this style displayed by the building include the:

- symmetrical facade;
- horizontal skyline;
- regular bays of vertical proportion;
- colonnade surrounding the building;
- use of columns without bases or capitals;
- a broad horizontal member at the roofline echoing classical entablature (the decorative treatment at the top of a wall above the columns); and
- central entrance.¹

¹ Apperly, Irving & Reynolds 1989, pp. 228-9.





Figure 11. Building from northwest

Source: Duncan Marshall 2017

Notable Interiors

The building contains a number of largely original spaces which are notable because of their design, details, their use of high quality materials, and/or their distinctive original library function. These include:

- entry foyer, twin stair cases and mezzanine (GR:55 and L1:78);
- café and bookshop (enclosing parts of the original foyer space);
- Main Reading Room (GR:31);
- Council Room (L1:11);
- former Director-General's office (L1:01);
- Chairman's Room (L1:05);
- Rex Nan Kivell Room Foyer (L2:25);
- Rex Nan Kivell Room (L2:24);
- former Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Asian Collections Reading Room (L3:58);
- former viewing rooms and projection room (L3:30, L3:31 and L3:34);
- Lamson tube room (LG1:34);
- Conference Room (L4:92);
- Brindabella Room (L4:91);
- Theatre (LG1:77); and
- parts of Lower Ground 1 Foyer (LG1:48).



Figure 12. Main Reading Room

Source: Duncan Marshall 2017

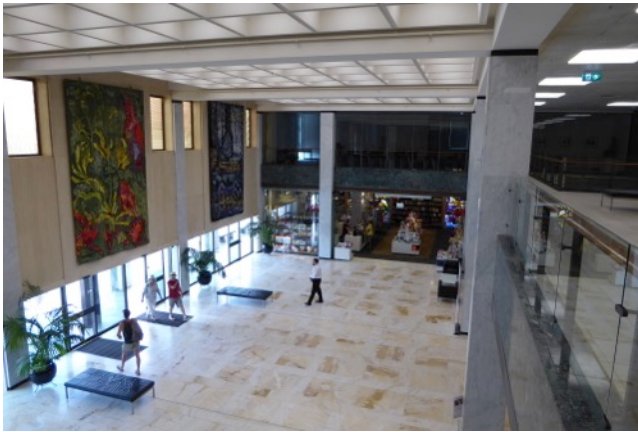


Figure 13. Entry Foyer
Source: Duncan Marshall 2017

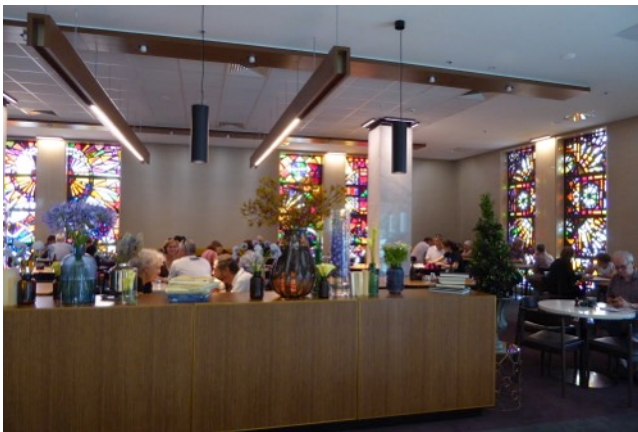


Figure 14. Café with Leonard French windows
Source: Duncan Marshall 2017



Figure 15. Nan Kivell Room
Source: Duncan Marshall 2017



Figure 16. Nan Kivell Room foyer
Source: Duncan Marshall 2017





Figure 17. Lamson Tube Room

Source: Duncan Marshall 2017

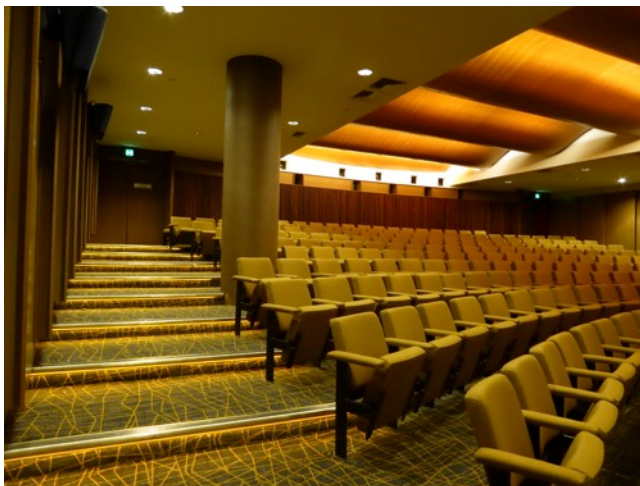


Figure 18. Theatre

Source: Duncan Marshall 2017



Figure 19. Former Keeper of Rare Books office, adjacent to the Nan Kivell Room

Source: Duncan Marshall 2017



Figure 20. Asian Collections Reading Room

Source: Duncan Marshall 2017





Figure 21. Former Viewing Room (one of two), now meeting room
Source: Duncan Marshall 2017

Facilities

The Library building provides a range of facilities including storage areas and reading rooms for a wide range of materials which comprise the Library’s collection, a visitor centre, catalogue areas, exhibition spaces, theatre, offices, a shop and eating facilities. A floor by floor description of uses is provided below.

Table 1. Use of the Library Building	
Floor	Use
Lower Ground Floor 2	Book stack areas, mailroom, sales and distribution, digitisation, photography, document supply, loading dock, exhibition preparation
Lower Ground Floor 1	Book stack areas, theatre, café, Oral History, offices
Ground Floor	Foyer, shop, restaurant, exhibition galleries, reading rooms
First Floor	Executive offices, meetings rooms, offices, Special collections reading room
Second Floor	Stack areas, Rex Nan Kivell room, computer room, offices
Third Floor	Offices, Asian Collections reading room, book stack areas, meeting rooms
Fourth Floor	Brindabella Room, Conference Room, training rooms, offices, preservation services laboratory, stack areas, Friends Lounge

Artworks

The building features a number of notable art works, both commissioned for the building when first opened, or subsequently acquired. A large horizontal sculpture by Tom Bass over the public entrance, referred to both as the Lintel Sculpture and as *Knowledge*, was commissioned as part of the design and is a beaten copper bas-relief sculpture depicting themes derived from Sumerian seals, representing the sun (enlightenment), the tree of life, and the ark of knowledge.

Large stained glass windows by Leonard French are in-built decorative features within the entry café and bookshop (originally the lobby exhibition areas). There are sixteen windows in total, six pairs of windows and four single windows made from Saint Gobain dalle de verre glass. These 50 mm thick glass pieces are each cut and chipped to maximise light refraction. Every panel comprises four sections with the dominant images of crosses, stars and mandalas, and the general theme is the planets. The panels range through the colours of the spectrum, with blue representing the planet Venus and red the planet Mars.

Each window has four sections and each overall window is 3.3 metres high and 1.25 metres wide.

The lobby also features three Aubusson tapestries designed by the French artist, Mathieu Matégot, with woven images of Australia. Matégot visited Australia, and his three tapestries hung in the foyer depict a radio telescope at Woomera (not Parkes, as commonly believed), Australian flora, the Great Barrier Reef, a pineapple, a riverboat, the Sydney Opera House and a ram's head. The tapestries are made of Australian wool.

A series of seven copper panels is located above the General Reading Room bay windows on the exterior lake side of the building. The panels were designed within Bunning & Madden's office by Arthur Robb. The panels have striking patterns of circles, diamonds, crosses and other shapes, based on gladiator's shields, and echoing the geometric patterns in Leonard French's windows.²

The fountain opposite the entry steps (and not owned or managed by the Library) was designed by the Bunning & Madden office.



Figure 22. One of the Robb panels above a Reading Room window

Source: Duncan Marshall 2017

In the grounds surrounding the Library (but not owned or managed by the Library) is the Henry Moore sculpture *Two Piece Reclining Figure Number 9*. The Moore sculpture is located on land managed by the National Capital Authority, and is a Commonwealth asset administered by them.

These latter items are therefore not items whose conservation is directly covered by this conservation management plan, though their contribution to the significance of the place is highlighted later in the plan.

Other newer art works include the Alice Kettle embroideries in the Main Reading Room and the Myer tapestry, installed on level 1 in the Special Collections Reading Room.

Condition

This section provides information about the condition of the place, prior to consideration of its heritage significance in the following chapters. It provides a general impression about condition. Section 5.6 provides an analysis of condition and integrity related to the actual significance of the place.

The Library is in generally fair to good condition and the exterior is largely intact. However, there are a number of maintenance issues as noted elsewhere in this report.

² Fernon 2004, pp. 69-79.

The podium has been extended and modified although these changes are sympathetic and were envisaged in the original design, and was re-paved and handrails modified to meet the Building Code in 2007-09. There have been substantial internal alterations to the building. The changes include construction of a restaurant (refurbished in 2016) and bookshop (redesigned in 2011) in the entry foyer, the Treasures and Exhibition galleries (2011), the executive suite, refurbishment and relocation of reading rooms, and redistribution of stack and office accommodation.

2.3 ASSOCIATED PLACES

The Library has associations with the following places:

- the forecourt of the Library and lawns to the northeast and northwest – while these areas are outside the boundary of Library management and control, they are important as the setting for the building. In particular, the fountains and poplars of the forecourt are essential framing elements for the entry to the Library, and the open lawns provide a setting where the building can be prominent;
- the Moore sculpture to the northeast of the forecourt, commissioned as part of the original artwork for the Library;
- the High Court of Australia and National Gallery of Australia – the Library and these other institutions were all part of a design composition centred around the Land Axis. While not strictly symmetrical, there is none the less a sense of balance, and the Library and Gallery share a cross-axis;
- the Parliamentary Zone – the zone is the heart of the national capital and the location for major Commonwealth Government buildings and institutions. The Library was located and designed as part of this physical and symbolic landscape;
- Lake Burley Griffin – the Library was located and designed in response to the lake as a major element in the central national area of Canberra. The Library was intended to be viewed as a major building set in parkland on the shore of the lake; and
- the Parliament House Vista – while the vista is a more extensive area than the Parliamentary Zone and includes all of it, the association is similar with the zone.



Figure 23. Henry Moore sculpture *Two Piece Reclining Figure Number 9* in the foreground

Source: Duncan Marshall 2017

2.4 HISTORY OF THE ORIGINS AND DEVELOPMENT OF THE NATIONAL LIBRARY OF AUSTRALIA

This history provides an overview of the origins and development of the National Library of Australia, concentrating on the establishment and construction of the Library building in Canberra.

The history text is structured as follows:

- an outline of the origins and early history of the Library;
- deciding its location in Canberra;
- the design and construction of the Library building; and
- changes to the Library building and land over time.

The following provides a timeline for key events in the history of the National Library of Australia. Particularly notable events are shown in bold.

Date	Event
1901	Parliamentary Library established and the Joint Libraries Committee appointed. Arthur Wadsworth 'borrowed' from Victorian Parliamentary Library to run the Commonwealth's library.
1909	Petherick collection acquired, as cornerstone of the Australian collection (formalised in the Petherick Bill in 1911).
1911	Griffin plan for Canberra located art galleries on the northern shore of the lake. 'Courts of Justice' were included in planning diagrams, but not on the competition final plan.
1912	Passing of the <i>Copyright Act 1912</i> required the depositing of one copy of every book published in Australia in the Library.
1919	A separate Australian or 'national' section was established in the Parliamentary Library.
1914-1925	The Library publishes 33 volumes of the <i>Historical Records of Australia</i> edited by Fredrick Watson, the first comprehensive index of source material on Australia's history drawn from many libraries.
1923	The Australian section of the Parliamentary Library was given the name 'Commonwealth National Library'. The Library acquires the <i>Endeavour Journal</i> of Captain James Cook, and the Ellis Rowan Collection of wildflower paintings, its first substantial pictorial collection.
1927-28	National Library and the Commonwealth Parliamentary Library move to Provisional Parliament House. Kenneth Binns succeeds Arthur Wadsworth as Librarian (until his retirement in 1947). Part of West Block also occupied for a short time.
1930-1981	Library introduces a lending service to Canberra residents.
1934	Munn-Pitt report on Australian libraries funded by the Carnegie Corporation—generally critical but praised the National Library.
1936	National Library building on Kings Avenue opened. The <i>Annual Catalogue of Australian Publications</i> first published by the Library, the start of the national bibliography.
1937	The first part of Sir John Ferguson's collection of 34,000 books, paintings and manuscripts is acquired.
1947	Harold White succeeds Kenneth Binns as Head Librarian. White continues the expansion of the Library holdings.
1948-1993	Australian Joint Copying Project (AJCP), microfilming British documents relating to Australia, funded by the National Library and the State Library of NSW.
1949	The first half of the Rex Nan Kivell collection arrives in Canberra, the second half purchased in 1959.
1957	Paton inquiry recommends separation of the parliamentary library, national library and archives functions of the Parliamentary Library.

Table 2. Timeline of events related to the National Library of Australia	
Date	Event
1959	NCDC plans placed the National Library on the lakeside west of the proposed Parliament House.
1960	The <i>National Library Act 1960</i> separates the National Library from the Parliamentary Library. An Asian section and a rare books section formally created to deal with the growing holding in these fields.
1968	The new National Library of Australia building opened.
1968	Parliament rejects lakeside location for Parliament House in favour of Camp or Capitol Hill.
1970	Alan Fleming succeeds Harold White as National Librarian (to 1973).
1973	Amendment Act increased the National Library of Australia Council from 9 to 12 members, changed the designation of the National Librarian to Director-General, and made that person a member of the Council.
1974	George Chandler appointed Director-General of the National Library.
1980	Harrison Bryan appointed Director-General of the National Library.
1981	Australian National Bibliographic Network (ABN) launched, providing shared online cataloguing for Australian libraries. Sound Preservation and Technical Services Unit established for the preservation of oral history material. Canberra Public Library Service moves to Department of the Capital Territory.
1983	National Film and Sound Archive established, and most of the Library's holdings of motion pictures, music recordings and audio-visual material transferred.
1985	Warren Horton succeeds Harrison Bryan as Director-General.
1983-86	Podium extended to west and north.
1989	New exhibitions section created to expand exhibition activities.
1990	Friends of the National Library founded to foster community support and promote the Library.
1998	The <i>Bringing Them Home</i> oral history project established to collect Indigenous oral histories.
1999	Warren Horton succeeded by Jan Fullerton as Director-General. Kinetica replaces ABN.
2001	The Cook <i>Endeavour</i> Journals and the Mabo Collection are included in UNESCO's <i>Memory of the World Register</i> .
2003	The Cook <i>Endeavour</i> Journals, the Mabo Collection and Landmark constitutional documents of Australia are included in UNESCO's Australian <i>Memory of the World Register</i> .
2004	Pandora, Australia's web archive is included in UNESCO's Australian <i>Memory of the World Register</i>
2005	The space to the northeast of the Library was named the Patrick White Terrace in honour of the Australian writer.
2007	The National Library of Australia, the Library of Congress, the British Library and Library and Archives Canada begin work on the coordinated implementation of RDA: Resource Description and Access, the successor to the Anglo-American Cataloguing Rules.
2007-2009	Extended podium refurbishment including the replacement of the waterproof membrane under the slate and upgrading the Bookplate (café) outdoor area.
2008	The Library celebrates the 40 th anniversary of the opening of the building.
2009	Forecourt redeveloped by the National Capital Authority.
2010	National online discovery service Trove launched, incorporating the Library's suite of individual online services: Register of Australian Archives and Manuscripts (1997), Picture Australia (1999), Music Australia (2004), Australia Dancing (2004), the search service for the PANDORA Web Archive (2005), the ARROW Discovery Service (2005), Libraries Australia (2006), and Australian Newspapers (2008).
2010	Friends Lounge relocated to Level 4.
2010-2011	Refurbishment of the Ground Floor including the demolition of the old gallery and visitor centre and the construction of a Treasures Gallery, Exhibition Gallery, new entry to the Main Reading Room and central foyer.
2011	Anne-Marie Schwirtlich succeeds Jan Fullerton as Director-General. The 1796 Playbill and the Minute books of pre-Federation Australian trade unions are included in UNESCO's Australian <i>Memory of the World Register</i> .
2011-12	Finalisation works for the Treasures and Exhibition galleries. Refurbishment of Main Reading Room, Library Bookshop, passenger lifts, Level 1 office accommodation,

Table 2. Timeline of events related to the National Library of Australia	
Date	Event
	Manuscripts Reading Room, Conference Room and several collection storage areas, and initial stage of the Foyer refurbishment, including restoration of the original marble floor. Continuation of the fire and mechanical services upgrade project. ³
2012-13	Continuation of the fire and mechanical services upgrade project, construction of a new storage area for corporate records, refurbishment of the data centre, disability access improvements, including a wheelchair lift to the Theatre stage. ⁴
2013	John Meredith's folklore collection is included in UNESCO's Australian <i>Memory of the World Register</i> .
2013-14	Refurbishment of the Executive and Public Programs office area (Level 3), installation of an equipment lift to storage areas on Lower Ground 2 (LG2). ⁵
2014-15	Commencement of Reading Room Integration project to complete the refurbishment of the prominent public areas of the Library with works being undertaken on Levels 2, 1, Ground and Lower Ground 1. The project was to improve and modernise the public spaces. Outcomes included the integration of the Pictures and Manuscripts, Maps and Petherick Reading Rooms on the first floor (as the Special Collections Reading Room) and the integration of the Main and Newspapers and Microforms Reading Rooms on the ground floor. The project also sought to improve sustainability, upgrade building services such as fire systems and air-conditioning plant, and meet compliance requirements. The Manuscripts Reading Room was re-named the Nan Kivell Room. Also, refurbishment of change-room facilities on Lower Ground 2, installation of new energy efficient lighting and control systems in the Main Reading Room and Foyer, upgrade of the fire detection system throughout the building, refurbishment of collection storage areas to facilitate replacement of motorised shelving, increasing storage capacity and improving efficiency. ⁶
2015	The Gallipoli letter is included in UNESCO's Australian <i>Memory of the World Register</i> .
2015-16	Completion of the Reading Room Integration Project, including refurbishment of LG1 public spaces for café and work areas, installation of new energy efficient lighting and controls in the Treasures and Exhibition galleries, fire corridors, plant rooms and lift lobbies. ⁷
2016	The <i>Copyright Act 1968</i> was amended to allow for e-legal deposit. This was a very significant change to the Library's collecting mandate. It provided the Library with the right to collect electronic materials published in Australia rather than requiring the Library to seek the permission of publishers individually. As a result, the national collection of Australian material published online can be acquired more efficiently and will be more comprehensive. Café refurbishment on ground floor.
2017	Dr Marie-Louise Ayres succeeds Anne-Marie Schwirtlich as Director-General. Theatre refurbished on Lower Ground 1.

2.3.1 The origins and early development of the National Library of Australia

The genesis of the Commonwealth National Library

The concept of a national library only became an issue when the federation of the Australian colonies began to look like an achievable objective. Each of the colonies had established colonial libraries, which commonly had their origins in local subscription libraries. Other nations had central national libraries, and it seemed inevitable that Australia would do the same, though considering the form of such a library was not a high

³ National Library of Australia 2012, pp. 39-40.

⁴ National Library of Australia 2013, p. 39.

⁵ National Library of Australia 2014, pp. 40-1.

⁶ National Library of Australia 2015, pp. 44-5.

⁷ National Library of Australia 2016, p. 60.

priority for the politicians trying to negotiate their six respective colonies towards an agreed federated nation.

Edward Augustus Petherick put forward a proposal that foreshadowed a broadly-based national library collection, when he offered his private collection of Australiana and Pacificana to the Federal Council in the 1890s, through Sir Edward Braddon, Premier of Tasmania, as a 'nucleus of a State Library for the Federated Australian Colonies'.

Petherick (1847-1917) was born in the UK and brought to Australia as a child. He was apprenticed at the age of 15 to book sellers Robertson and Mullens in Melbourne, and sent to London as a buyer in 1870, where he remained based until 1909. Petherick developed a passion for collecting Australiana and Pacificana, especially early voyages, and after floating several other ideas for the long-term housing of his collection, offered it to the embryonic nation. The collection, of over 10,000 items, was to be temporarily stored in the Australian section of the Imperial Institute Library in London. Formal acceptance and transfer of the 'gift' was delayed because Petherick insisted that his services went with the collection. This stipulation was finally accepted in 1909, and the Commonwealth government appointed him Commonwealth archivist at £500 per annum, a position he held until his death in 1917. The acquisition was formally endorsed by Parliament in the Petherick Bill in 1911.⁸

At Federation, however, that acquisition was still a decade into the future, and the needs of the new Commonwealth government for access to a reference library were pressing. While the federal parliament was housed in the Victorian Parliament House, however, it had access to that institution's library, and the Victorian State Library was close by, so the need to make hard and costly decisions about an independent library service for Parliament was able to be deferred. This did not stop planning and lobbying by those who had aspirations for a national library.

Principal Librarian of the Public Library of NSW, Henry Charles Lennox Anderson, for example, lobbied Prime Minister Edmund Barton by letter on 26 February 1901, recommending that Barton establish a copyright act to secure copies of all published Australian books, and appoint a skilled librarian to systematically collect Australian material. While a Copyright Act was passed, mandatory deposit was not achieved until 1912.⁹ There was also lobbying within Parliament. One of the Commonwealth government interim Cabinet's early decisions (taken on 13 April 1901, prior to the inauguration of the first Parliament on 9 May) was that Australia was to have a federal public library, separate from the Parliamentary Library, and that a conference of librarians was to be convened to advise it. When Barton was asked in the new Parliament, on its 10th day of sitting, whether steps would be taken to secure Australia's documentary history in the Parliamentary Library, Barton replied that he intended to appoint a committee of experts to advise him on that matter. The same day, 5 June 1901, both houses passed resolutions to appoint a Joint Library Committee.¹⁰

⁸ Biskup, P. 1988. 'Library models and library myths: The early years of the National Library of Australia', *Historical Bibliography Monograph*, No. 11, History Projects Incorporated, p. 6; Powell, G. 2001. 'The great bookmen: E.A. Petherick and J.A. Ferguson', in Cochrane, P. (ed). *Remarkable Occurrences: The National Library of Australia's first 100 years, 1901-2001*. National Library of Australia, Canberra, pp. 41-59.

⁹ Biskup 1988, pp. 9-10.

¹⁰ Kenny, J. 1984. *National Library of Australia History and Collections*. National Library of Australia, Canberra, pp. 3-4.

Barton's secretary, Atlee Hunt, wrote to selected librarians and other gentlemen on 11 June flagging the possible creation of a Board to advise on a Parliamentary Library and on the production of publications relating to the early history of Australia and the establishment of the Commonwealth as a special feature of the library, but seeking advice on these matters in the meantime. Several responded, recommending a skilled librarian be appointed.

H C L Anderson wrote again on 8 July 1901 outlining his views on the setting up of a federal Parliamentary Library and the appointment of a librarian. His key model was the Library of Congress, serving not only Parliament but also as the core of a national library collection, underpinned by a Copyright Act. Anderson also mentioned the availability of the Petherick Collection as a core of the new national collection, but did not think Petherick a good choice for Librarian, hence warned against the acquisition of the collection if Petherick's employment was a condition.¹¹

It is an interesting aside that a debate has occupied library historians for several decades as to whether the Library of Congress was really the model for the development of the Commonwealth National Library. It was certainly proposed as such by Anderson, and championed by Frederick Holder, as first chairman of the Joint Library Committee, and was the model for National Librarians including Kenneth Binns and Harold White. It was also a continuing model referred to repeatedly by the Parliamentary Library Committee, and the Public Works Committee in 1924 accepted the Library of Congress model when they decided West Block should be occupied by the Library.¹² However, it appears never to have been stated government policy or its intention to create a parallel to the Library of Congress, and this was not given statutory effect. The long history of the development of the Library, and the form it finally took, suggests that if the Library of Congress was a model at all, it was only in the broadest form as a great national library.¹³ The general feeling that the Library of Congress was an appropriate model was not really questioned until the Paton Inquiry in 1957.¹⁴

What is clear, however, is that contrary to many other parliamentary processes borrowed from Britain and adopted by the new Commonwealth Parliament, the British House of Commons Library was not the model for the Australian Parliamentary Library and National Library, as it operated on an entirely different basis and was never seen as being a broad-based national library.¹⁵

As early as 15 April 1901, Atlee Hunt approached the Victorian Chief Secretary asking for several officers, including the Parliamentary Librarian, to be allowed to act temporarily for the Commonwealth. However, the Victorian Parliamentary Librarian died, and was not replaced by the time the Joint Parliamentary Library Committee was elected by the Senate and House of Representatives on 5 June 1901.¹⁶ The Library Committee met on 26 June, and discussed the appointment of a librarian. It referred a request to consider such an appointment to Barton, and he replied on 1 July that the arrangement would be that the

¹¹ Biskup 1988, p. 14.

¹² Pers Comm Christine Fernon, in comments on the draft report June 1995.

¹³ For the debate, see Biskup 1988; Osborn, A. & M. 1989. *The Commonwealth Parliamentary Library, 1901-27 and the origins of the National Library of Australia*, Department of the Parliamentary Library in association with the National Library of Australia, Canberra; Cope R.L. 1990. *'To know my shames and praises from your tongue': A review of The Commonwealth Parliamentary Library 1901-27 and the origins of the National Library of Australia*. The Author, Sydney.

¹⁴ Pers Comm Christine Fernon, in comments on the draft report June 1995.

¹⁵ Osborn 1989, pp. 5, 15.

¹⁶ Biskup 1988, p. 18.

Victorian Parliamentary Library would be used, and a Victorian Parliamentary Librarian borrowed to run it. The Victorian Parliament appointed Arthur Wadsworth to the position on July 5, and on the same day gave an executive order for ‘certain officers to act for and on behalf of the Federal Government for such time as the Government may remain in possession of the Victorian Parliament House.’¹⁷

Wadsworth remained a ‘borrowed officer’ of the Commonwealth Parliament for almost 27 years, while Parliament remained in Victoria. Wadsworth was formally appointed Commonwealth Librarian as a Commonwealth public servant only shortly before his retirement, on the eve of the move of Parliament to Canberra in 1927. Only a small proportion of the Victorian Parliamentary Library collection was moved to that parliament’s new home in the Exhibition Building, the substantial part staying at Parliament House for the use of the Commonwealth under Wadsworth’s control.

The national library within the Parliamentary Library

The Joint Library Committee, while generally supporting the idea of a national collection and library, had to deal also with the day-to-day demands of parliamentarians for library resources, and these in-house needs tended to take precedence. This worked against the consistent and active development of the ‘national’ component of the library’s functions while Parliament was located in Victoria.

In its early years the Library Committee maintained a sense of injustice at its treatment by Barton, who had made good statements at the start but had clearly not given priority support for a national collection when trying to establish the Commonwealth administration with limited funds. The Committee’s Chairman, Sir Frederick Holder, who strongly supported the idea of a national collection, in 1907 made a statement in the Committee’s annual report that the committee ‘was keeping before it the ideal of building up, for the time when Parliament should be established in the Federal Capital, a great Public Library on the lines of the world-famed Library of Congress...’. A later National Librarian, Harrison Bryan, suggests that ‘It was a surprising assertion, in that it accorded ill with the Library’s actual operations, especially the acquisition of library material.’¹⁸

The Executive showed ambivalence to the idea of a national library while Parliament sat in Melbourne, on the one hand supporting the acquisition of the Petherick Collection (1909), the *Endeavour* Journal, and the creation of the Commonwealth National Library within the Parliamentary Library structure (both in 1923—22 years after Federation), while on the other hand not actively pursuing the idea of developing a separate national collecting institution. In the absence of a clear government policy or an influential and persuasive champion within Parliament, only small and faltering steps were taken to advance the development of a national library.

Kenneth Binns was appointed to the Parliamentary Library as Cataloguer in 1911, and instituted many practices that professionalised the library. He got along with Petherick and Frederick Watson, the latter then preparing the *Historical Records of Australia* series, whereas Arthur Wadsworth did not. Binns, in conjunction with Wadsworth, put forward in 1919 a proposal for the creation of an Australian Section of the Library with Binns as its head. Binns appears to have become a primary influence in the operations of the Parliamentary Library. Binns fostered a strengthening of the idea of a national library

¹⁷ Biskup 1988, p. 18.

¹⁸ Bryan, H. 1991. ‘The National Library of Australia: an historical perspective’, in Biskup, P. & Henty, M. (eds) *Library for the nation*, National library of Australia, Canberra, p. 164.

within the Parliamentary Library itself, but there was no government sanction for such a development, and it was not openly promoted.¹⁹

The question of the separate development of a national library remained an issue that was only to be gradually resolved over a long period. In 1912 an important step in developing the collection of the national library came when a new *Copyright Act* was passed that included the compulsory depositing in the Parliamentary Library's collection of a copy of any work published in Australia. Wadsworth, however, did not pursue the requirement of the mandatory deposit provision, and did not even retain all items so deposited.²⁰

In 1923 the Library, funded by Cabinet, made an acquisition that bolstered its national credentials when it beat the Mitchell Library (NSW) in buying the Cook Journal manuscripts (for £5,000) and the Ellis Rowan collection of paintings (also £5,000). Following the Cook acquisitions, in what might be interpreted as a 'rush of blood to the head', the Joint Library Committee on 11 July 1923, resolved that the Australian section of the Parliamentary Library be given the name 'Commonwealth National Library'.²¹

The move to Canberra and eventual separation of the National Library

The move of Parliament and its library to Canberra in 1927 did not advance the separation of the parliamentary and national functions of the library, despite Binns, an advocate of the National Library, becoming Parliamentary (and National) Librarian.

Because the space allocated to the Parliamentary Library in the Provisional Parliament house was severely limited, one-third of the West Block, then being constructed, was intended for use by the National Library. However, this space was almost entirely lost in late 1928, shortly before completion, to make way for office accommodation for the Bureau of Census and Statistics, then being transferring from Melbourne. The National Library retained two small offices, but this space too was finally handed over to public service use in 1930. The Prime Minister promised the return of the West Block space to the Library when the Administration Building was completed in 1930, but the Great Depression stopped that plan (the Administration Building not being completed until 1956), and the National Library was left homeless except for storage space in the basement beneath the Senate Chamber.²²

Charles Daley, then Secretary of the Federal Capital Commission, describes how the National Library, 'became a species of "poor relation", suffering more discomfort, perhaps, over a longer period, than any other Commonwealth instrumentality in Canberra.'²³ Things did not improve much over the following decades, as witnessed by visiting eminent United States librarian, John Bouchard, who, while advising Harold White on the designs for the current Library building in the late mid-1960s, commented that it was the worst-housed library of its importance in the world.²⁴

¹⁹ Bryan 1991, pp. 164-5; Cochrane, P. 2001. 'Becoming national', in Cochrane, P. (ed). *Remarkable Occurrences: The National Library of Australia's first 100 years, 1901-2001*. National Library of Australia, Canberra, p. 24.

²⁰ Bryan 1991, p. 164; Cochrane 2001, p. 24.

²¹ Bryan 1991, p. 165; Denning, G. 2001. 'MS1 Cook, J. Holograph Journal', in Cochrane, P. (ed). *Remarkable Occurrences: The National Library of Australia's first 100 years, 1901-2001*. National Library of Australia, Canberra, pp. 10-12.

²² Pers Comm. Christine Fernon, June 2005.

²³ Daley, C. 1994. *As I recall: Reminiscences of early Canberra*, Mulini Press in association with Canberra & District Historical Society, Canberra, p. 88.

²⁴ Fernon, C. 2004. *A different View: The National Library of Australia and its building art*. National Library of Australia, Canberra: 2.

The Commonwealth National Library, as well as being available to parliamentarians, also fulfilled the role of Canberra's lending library, extended lending rights to Canberra high-school children in 1928, and to all Canberra residents in 1930. The public library function was initially serviced from the basement of Provisional Parliament House (now Old Parliament House), on Saturday mornings. Access to the collection was also provided to the new Canberra University College, it being one of the conditions imposed by the University of Melbourne in sponsoring the college that access to the National Library collection be allowed.²⁵

Under Binns' management the Commonwealth National Library continued to develop, and won praise in the Munn-Pitt Report on Australian libraries, funded by the Carnegie Corporation in 1934, whereas the general state of Australian libraries was found to be alarmingly backward. The Munn-Pitt report was influential in providing recognition of the worth of a national library, and its potential role in coordinating a number of key library functions on a national basis.²⁶

In 1935, stimulated by the Munn-Pitt report, the government finally recognised the importance of the national collection by providing funds for that function separate from funding necessary to support the rest of the Parliamentary Library. The funds went largely to the construction of a new, small, National Library building on Kings Avenue, designed by E H Henderson, in 1935.²⁷ An alternate site, on the Senate gardens side of Parliament House, was first proposed, then vigorously debated, and rejected. The new building was intended to be the first stage of a larger development, but the extensions never happened. The building was overcrowded from the start, and temporary storage for much of the national collection remained a necessity. The Kings Avenue National Library building was demolished in September 1970 to make way for the Edmund Barton Offices.



Figure 24. Commonwealth National Library, Kings Avenue, Canberra, ACT, about 1939

Source: National Library of Australia, nla.obj-146684068

While Binns and White continued to lobby the Government for funds to extend the 1935 National Library building, the war and post-war priorities got in the way, and it was not until the 1950s, and the start of the major expansion of Canberra by government departments, that the funding of the National Library was again visited by government.

²⁵ Kenny 1984: 6; Bryan 1991: 166.

²⁶ Cochrane 2001: 26, 31. Munn, R. and Pitt, E.R. 1935. *Australian Libraries: a survey of conditions and suggestions for their improvement*, Carnegie Corporation of New York, Australian Council for Educational Research, Melbourne: 37, 123.

²⁷ Biskup 1988: 25

Prime Minister Menzies was lobbied by the Joint Library Committee, donors of library material and others in 1951 and 1952 about the urgent need for a new home for the National Library, and the totally sub-standard housing of what was now a major national collection. At the same time, Menzies was authorising funding through his department to purchase substantial formed collections for the Library, and the Prime Minister's Department expressed its nervousness about the expenditure of substantial funds by a body with no legislative basis. Menzies responded to these various pressures in 1953 by proposing a committee to look into the future role, functions and control of the National Library, and recommend whether changes were needed. However, Menzies was apparently not able to get the person he wanted to head up the inquiry, so the committee was not actually appointed until 1956, by which time Menzies, initially reluctant to see funds put into Canberra's development, had also swung around to a pro-Canberra development attitude.²⁸

Harold White, who had succeeded Binns as Parliamentary (and National) Librarian in 1947, wanted to consolidate the Parliamentary and National wings of the Library, as well as the Archives Authority function which had been created during World War 2 and made a responsibility of the Library in 1952, under one management and one roof. Others, including visiting American Library planning expert Keyes Metcalf, advised the separation of the three functions of the Library. The Committee, chaired by Sir George Paton, Vice-Chancellor of the University of Melbourne, reported to Parliament in April 1957. The committee recommended the separation of the three functions — Parliamentary Library, National Library and Archives Authority — and its recommendations formed the basis of the *National Library Act* of 1960.²⁹

Under the new Act, the National Library was placed under Ministerial control, with a governing Council of nine, consisting of two members elected by the Senate and House of Representatives, and the remainder appointed by the Governor-General in council. The function of archives authority for the Commonwealth was separated and transferred to the Prime Minister's Department. An *Amendment Act* in 1973 increased the National Library of Australia Council from 9 to 12 members, changed the designation of the National Librarian to Director-General, and made that person also a member of the Council.³⁰

In the meantime, the location and design parameters for a national library building were also being decided.

2.3.2 Deciding the location for the National Library of Australia Building

In 1912, a design submitted by Walter Griffin was chosen for Canberra as the nation's capital. Griffin's initial and subsequent designs reflected his concept of the ordered structure of a democracy, creating a Parliamentary Triangle with a Capitol Building (being a 'people's palace' rather than part of the legislature) crowning Capital Hill at the apex, a parliament house a little down the triangle or pyramid of civic structure, then a group of government buildings flanking the Land Axis and the judiciary immediately south of the proposed lake, symbolically located between the executive, legislature and bureaucracy, and the people. The civic and community functions formed the base of the triangle to the north of the lake, being the foundation of the democratic structure reflected in the

²⁸ Thanks to Christine Fernon for information from the files of the Paton Report she has studied in the [then] Australian Archives Office.

²⁹ Biskup 1988, pp. 34-35; Kenny 1988.

³⁰ Kenny 1988, p. 13.

planning. Here were to be located public gardens, a stadium, theatre and opera house, galleries for graphic and plastic arts, and museums for national history and archaeology.³¹

While the community/national institutions functions were to be north of the lake, a library was, in Griffin's scheme, to be co-located with Parliament, presumably in recognition of the Parliamentary Library's key parliamentary function, and possibly in line with the model of the Library of Congress.³² A plan exists for a Parliament House drawn in Griffin's office, which shows a large library connecting directly to the lobbies of the chambers of parliament.³³ The Griffin plan for the parliamentary zone sat, largely unimplemented, for the next four decades.

The issue of the development of Canberra rose again in the mid 1950s, when Prime Minister Menzies resolved to accelerate the development of Canberra as the national capital. A primary consideration driving Menzies' wish to see the city develop was his desire to have his ministers and their departments co-located. This meant the provision of housing and infrastructure to allow the move of public servants from Melbourne to Canberra, and the creation of the buildings and institutions in which the public service departments would work.³⁴

Menzies promoted Allen Fairhall to the Ministry of the Interior in 1956 to further this aim, and Fairhall moved to implement the recommendations of a 1955 Senate Select Committee (chaired by Senator John McCallum) on the city's development. A key stone of the new approach was the creation of a single authority to oversee the development of Canberra, and in August 1957 the *National Capital Development Commission Bill* was introduced. Menzies demanded changes to the Bill to strengthen the independence of the proposed National Capital Development Commission (NCDC), to avoid the inter-departmental arguments that had previously slowed or stalled development. Fairhall was also directly involved in getting British town planner Sir William Holford to advise on Canberra's development, and appointed John Overall, Chief Architect of the Department of Works, as the first Commissioner of the NCDC.³⁵ The creation of the NCDC and the commissioning of Holford would have an important influence on the location and construction of the future National Library building.

Griffin's structured geometry and 'City Beautiful' concepts were substantially diminished by the NCDC. William Holford's view, supported by the NCDC, was that the Griffin plan was outdated given the rapidly expanded use of the motor car and newly developed ideas of how to locate monumental buildings in a less formally structured landscape. Holford's report recommended the location of Parliament House on the southern lake shore, embracing a large monumental plaza between widely separated wings, and placed the national institutions, including libraries, on Camp Hill behind the Provisional Parliament House site.³⁶

In 1959, the NCDC, freed from the constraints of the Griffin plan, and heavily influenced

³¹ Johnson, R. 1982. 'The siting and design of the building', in Mollison, J. and Murray, L. (eds) *Australian National Gallery: An introduction*, Australian National Gallery, Canberra, p. 19; Reid, 2002.

³² Reid 2002, p. 65.

³³ Reproduced in National Capital Authority, 2005. *The Griffin Legacy: Canberra the nation's capital in the 21st century*, National Capital Authority, Canberra, p. 85.

³⁴ Martin, A.W. 1999. *Robert Menzies: A life. Volume 2 1944-1978*. Melbourne University Press, Carlton, pp. 381-388.

³⁵ Martin 1999, pp. 381-388.

³⁶ Reid 2002, pp. 240-241.

by Holford's vision, issued a new plan for Canberra's central area, which replaced Griffin's plan gazetted in 1925 (based on his 1918 plan) as the direction for the development of the parliamentary and related areas. The NCDC working plan of 1959 shows a new site for the National Library at the northwestern corner of the Parliamentary triangle, where it would eventually be built.³⁷ The mint was at first considered for this location, but others (possibly led by Grenfell Rudduck, Associate Commissioner of the NCDC) suggested the library go there, and Menzies also felt that the library should be close to the Parliament.³⁸ The Library was to flank the proposed lakeside Parliament House on its west, while the High Court would reflect it on the eastern side. Paul Reid, chief architect of the NCDC from 1968 to 1982, points out that this was not unlike the arrangement in Washington.³⁹ Harold White grasped this planning initiative, and used it to help his argument for the development of the National Library, with a tunnel connection to Parliament to enable it to service members. Provision for the tunnel remained a feature of the planning of the building, but was never constructed.⁴⁰ The *National Library Act 1960* created the separate National Library, and the decision to proceed with a new building on the planned site followed soon after.

In 1964 Sir William Holford refined his plan for the parliamentary area, in line with the intervening NCDC planning, and reflected the location of the National Library on the western, and the High Court on the eastern side of the proposed lakeside Parliament House. Holford proposed a common podium level for each building. A decision had also been taken to construct a building for Treasury south of the Library site (opened in 1970). The Library and Treasury building architecture was to be of a 'non-assertive character' so as not to draw attention from the proposed lakeside Parliament building.⁴¹

In 1968, the year the National Library building was opened, the Cabinet rejected the lakeside location for Parliament House, favouring a Camp Hill or Capital Hill location. The House of Representatives and the Senate had opposing views about a Camp Hill versus Capital Hill site, and a stalemate lasted five years until Parliament in a joint sitting in 1974 decided on Capital Hill.⁴²

In response to the 1968 decision, the NCDC issued a new plan for the Parliamentary Zone in 1969, with a Camp Hill location for Parliament House. This plan, by Roger Johnson, located a vast monumental plaza, the 'National Place', in place of the now relocated parliament house, between the just-completed National Library to the west and the High Court site and a new National Gallery site to the east.⁴³ The High Court was completed in 1980 and the National Gallery in 1982.

An east-west visual axis now linked the Library with the High Court and National Gallery sites across the National Place, an axis that had not existed in the now defunct lakeside Parliament House proposal, as the parliament buildings would have sat between the Library and High Court buildings. The Holford/NCDC liking of asymmetry meant that the new Court and Gallery buildings did not have to be echoes of the Library in form or

³⁷ Reid 2002, pp. 263-265.

³⁸ Pers Comm Christine Fernon, based on her archival research, June 2005.

³⁹ Reid 2002, p. 284.

⁴⁰ See 'Architects report on National Library of Australia' 3 Sept. 1962. Bunning & Madden, and T.E. O'Mahony. NLA MS 5534/3/2, p. 12.

⁴¹ Sparke, E. 1988. *Canberra 1954-1980*. AGPS, Canberra, p. 59.

⁴² Reid 2002, pp. 237-47, 288-99, 302.

⁴³ *ibid*; Johnson, R. 1974. *Design in Balance: designing the National Area of Canberra 1968-72*, University of Queensland Press, St Lucia; Johnson 1982.

location. Hence the entrance axes of the Library and Gallery do not line up, although the Gallery entrance location and bridge to the High Court Forecourt address the general east-west axis in accordance with the design briefs for those buildings. The east-west axis has been given greater emphasis by the construction of Reconciliation Place (2002), which reinforces the alignment between the entrances of the Gallery and the Library, and the re-configuration and upgrade works to the entry drive and fountain east of the Library entrance in 2010.

2.3.3 Design and construction of the National Library Building

In 1965 the NCDC set out its beliefs about the desired architectural style of new buildings in the Parliamentary triangle,

‘[The] architectural merit of the buildings [should be] based on the enduring qualities of appropriate scale, good proportions and fine materials... and not merely patterned in the prevailing international style... The buildings in the city’s business and residential areas may reflect changing functions and fashions in design but those in the central areas should be modelled in such proportions and fit their functions and environment in such a way that they satisfy the needs of the nation for a far longer period...’

‘In Canberra buildings are seen in straight elevations from great distances... it is necessary for the facades of the buildings to be simple and sufficiently large in scale to be easily apparent when viewed from comparatively great distances.’⁴⁴

Because of the then-likely close relationship between the library building and the proposed lakeside Parliament House, the design brief for the National Library building required it to be, in the words of John Overall, Commissioner of the NCDC and Chairman of the National Capital Planning Committee, ‘a large, attractive, but unassertive building befitting the central area, while not dominating it.’⁴⁵ Prime Minister Menzies himself took an interest in the design, and was openly adverse to the idea of a modern building, preferring to see ‘something with columns’.⁴⁶

The building was designed by Sydney architect Walter Bunning of the Sydney firm Bunning & Madden in association with T E O’Mahony, commencing in 1961 following a limited competition. Bunning & Madden set up a Canberra office headed by Noel Potter, which took on a number of other prominent architectural commissions in the national capital. O’Mahony had designed the recently completed Fisher Library at the University of Sydney. Keyes Metcalf, a prominent American librarian and Director of the Harvard University Library, and a world-leading authority on library design, was engaged as a consultant to advise on the National Library.

Bunning and O’Mahony, accompanied by National Library librarian Courtenay Key, undertook a tour of libraries in the USA, to inform the design of the national library.⁴⁷

The design was influenced by the work of the prize-winning American architect, Edward Durrell Stone, whose American Embassy in New Delhi (1958) inspired early sketches for

⁴⁴ Reid 2002, p. 274, quoting NCDC 1965. ‘The future Canberra’ pp. 42-43.

⁴⁵ Overall, J. 1995. *Canberra: Yesterday, Today and Tomorrow, a personal memoir*, Federal Capital Press of Australia, Canberra, p. 68.

⁴⁶ Fernon 2004, p. 3.

⁴⁷ ‘Architects report on National Library of Australia’ 3 Sept. 1962. Bunning & Madden, and T.E. O’Mahony. (NLA, MS 5534/3/2); Pers Comm Christine Fernon, June 2005. The Bunning & Madden report says Harold White also went on the tour, but Fernon says the Archives files say otherwise.

the National Library building.⁴⁸ Stone liked his buildings to stand as isolated objects in open space, a requirement for the National Library, and he used luxurious materials on often box-like buildings.⁴⁹ Walter Bunning's own trip to Greece and the Parthenon was another major influence in the design, Bunning being inspired by the classical icon.

The Library was designed to replicate the geometric rhythm of the Parthenon, but when finally built had one fewer row of columns. This was a result of NCDC cost-cutting. Initially intending to build one of Bunning's smaller side wings as the first National Library building, it was found that this would be too small for current needs (as both library and institutional monument), so the central large building was to be built instead. However, funds would not stretch to the extent needed, so in April 1962 the decision was made to leave the lower ground floors largely unfinished, to extend the construction timeframe by two years, and to remove one bay of the building, with its columns, from the design.⁵⁰

Bunning also felt that his design was in harmony with Griffin's 1912 plan, in which buildings are drawn in a classical mode. Bunning had supported maintaining the integrity of Griffin's plan at the 1955 Senate Inquiry (the McCallum Report). He felt, also, that the design in what he called the 'Contemporary Classical' style, reflected the spirit of early colonial architecture.⁵¹

The National Library building comprised two main elements: a bookstack in a two-level podium to house 2.5 million books in a windowless and airconditioning-efficient way, and which could be expanded to take 11 million books; and a three-storey building centred on the podium, with the public and staff spaces with sizeable windows and fine views of Lake Burley Griffin, to which parallel side wings could be added in the future.⁵² The depth of the podium was restricted by the threat of water ingress—the level of Lower Ground 2 is generally on RL 1836, 300 mms above the 80-year flood level adopted by the NCDC.⁵³

Walter Bunning himself stated that the design requirements for the National Library of Australia required the building to 'look well' when seen from all sides:

'The possibility of an unusual form of design did not arise because the programme called for a building which is generally without large internal spaces requiring dynamic special treatment. The scale of the internal spaces is generally more akin to those of an office building although room disposition, particularly of the ground floor, resulted in a plan shape which is a great deal wider than the modern standard office building.'⁵⁴

The building was based on, but did not adhere in detail to, Greco-Roman architecture, and, in the words of Bunning,

'is clearly a contemporary derivation in the spirit of classical design. This was considered to be appropriate not only because of the tribute to the background from which Western culture has

⁴⁸ Reid 2002, p. 274; Fernon 2004, p. 3.

⁴⁹ Van Vynckt, R.J. 1993. *International Dictionary of architects and architecture*, Vol. 1. St. James Press, London, pp. 779-780.

⁵⁰ Pers. Comm. Christine Fernon, drawing on her notes of NCDC file *National Library Review of Requirements*, National Archives of Australia, A1340, item no. 1960/828. part 3.

⁵¹ Fernon 2004, p. 4.

⁵² Bunning & Madden, *The works of Bunning & Madden, architects and town planners*, Sydney 1970, p. 16; Sparke 1988, p. 170.

⁵³ 'Architects report on National Library of Australia' 3 Sept. 1962. Bunning & Madden, and T.E. O'Mahony. (NLA, MS 5534/3/2), p. 3.

⁵⁴ Bunning & Madden 1970, p. 14.

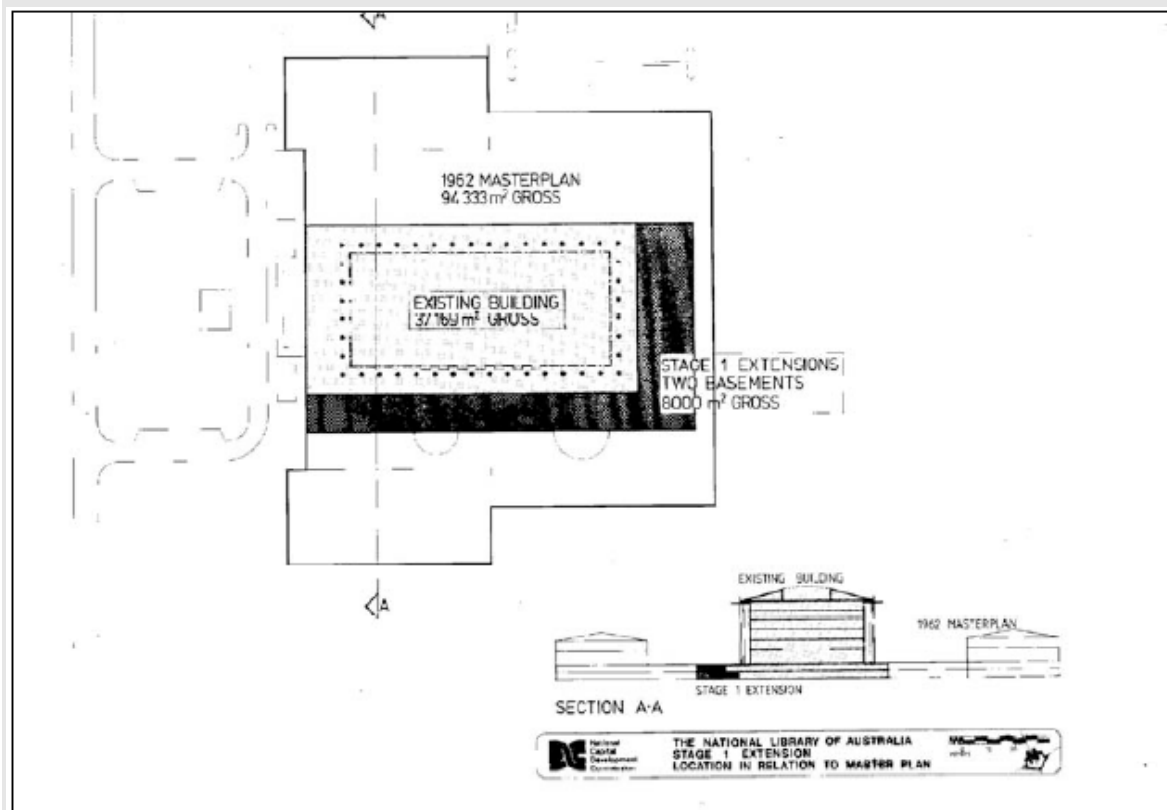
developed but also because of the sheer monumentality of its expression. It is an architectural language which was inherent in the colonial buildings of Australia's early beginnings...

The building is clad in the finest material procurable, marble, granite, slate, bronze and copper; all traditional materials noted for their lasting qualities. In the interior, use is made of the finest Australian timbers.⁵⁵

The building had to be flexible enough to allow growth. The podium was designed to allow expansion of stack areas without interfering with the building above. This expansion (on the western and northern sides only) took place between 1979 and 1986. Two flanking buildings were envisaged as building extensions, but have not been constructed (see Figure 25).

Figure 25. 1962 masterplan showing proposed extended podium and flanking buildings, and extent of stage I podium

Source: National Library of Australia



Work on the construction commenced in May 1964. Former Prime Minister Menzies laid the foundation stone in 1966, and Prime Minister Gorton opened the Library in 1968.

The incorporation of artworks was a deliberate part of the building design. Leading artists were approached to prepare works for the Library.

Tom Bass, a noted sculptor also responsible for the 'Ethos' statue in Canberra's Civic Square, designed the Library Lintel Sculpture above the main library entrance. The three-panel sculpture is Bass's largest work, and depicts themes derived from Sumerian seals, representing the sun (enlightenment), the tree of life, and the ark of knowledge. Commissioned in 1966, the work was installed in 1968.⁵⁶

⁵⁵ Bunning & Madden 1970, p. 16.

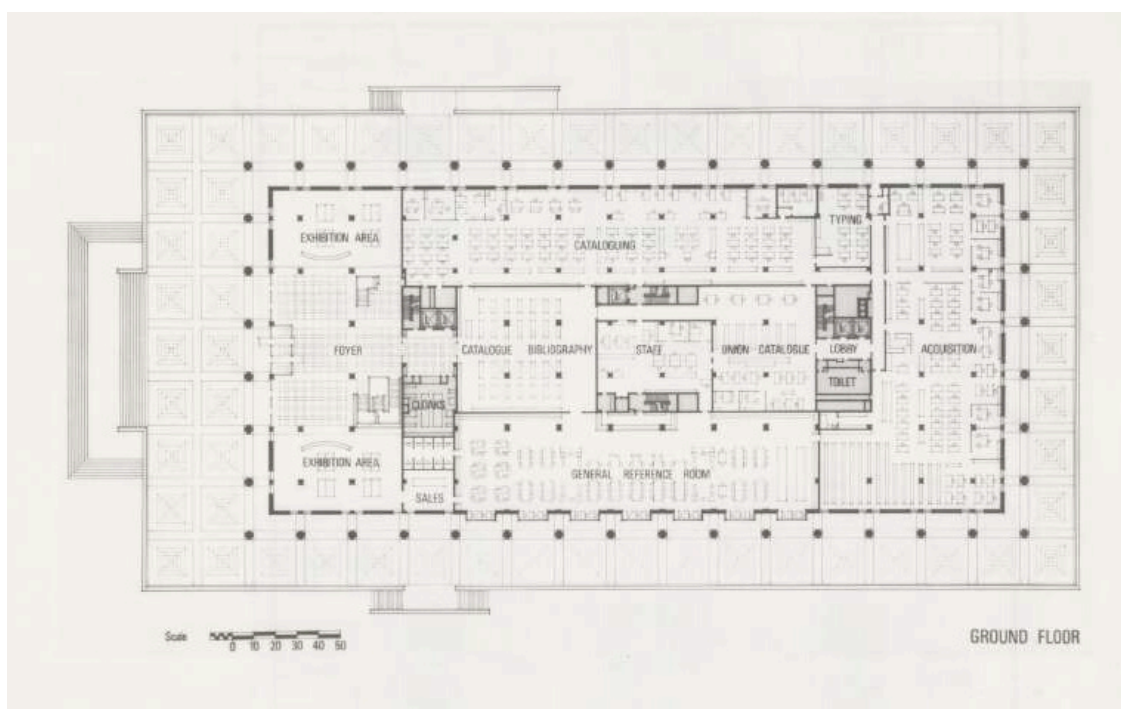
⁵⁶ Fernon 2004: 41-53.

Leonard French designed and made 16 stained glass windows for the entry foyer space of the Library (described in Section 2.2 above). The windows were installed as the building structure was being completed, in 1967.⁵⁷

The series of seven copper panels above the General Reading Room bay windows on the exterior lake side of the building are a less-well known artistic element of the building, and are often overlooked altogether. The proposed panels for this location, designed by Andor Metzсарos, were rejected by the Commonwealth Art Advisory Board, and the replacement panels were designed within Bunning & Madden's office by Arthur Robb, ostensibly as part of the architectural design rather than as artworks, to avoid scrutiny by the Art Advisory Board. The panels, installed in 1968, have striking patterns of circles, diamonds, crosses and other shapes, based on gladiator's shields, and echoing the geometric patterns in Leonard French's windows.⁵⁸

Figure 26. Sketch plan, National Library of Australia, Ground Floor, 1968

Source: National Library of Australia, nla.obj-144067167



The fountain opposite the entry steps proposed by Robert Woodward (designer of subsequent water features at the High Court and National Gallery) was similarly rejected by the Art Advisory Board, and the Bunning & Madden office designed the final version.

Tapestries for the interior of the foyer were originally commissioned from Jean Lurçat, but he died in 1966, and the commission was offered to Mathieu Matégot, generally considered as Lurçat's successor. The three tapestries by Matégot were designed to harmonise with Leonard French's windows, and Matégot was asked by the Library's Council (who did not agree with Bunning's concept that national symbols were redundant in the Library's artwork) to portray the Australian experience. The tapestries are described at Section 2.2 above. The tapestries were commissioned in 1966 and hung in 1968.⁵⁹

⁵⁷ Fernon 2004: 55-67.

⁵⁸ Fernon 2004, pp. 69-79.

⁵⁹ Fernon 2004, pp. 31-39.

The Henry Moore sculpture, 'Two piece reclining figure No. 9', was commissioned for the front of the Library, and correspondence between Moore and Bunning's office indicates that Moore agreed to a location to the north-east of the front, to avoid conflict with Tom Bass's sculpture over the entrance.⁶⁰ Moore subsequently also endorsed the final detailed placement. Another factor in the placement of the Moore sculpture was apparently the antipathy of the Chairman of the Library Board, Grenfell Price, to modern art—Price called the Moore piece 'Henrietta' and described it as 'gutless and spineless', and wanted it as far away from the Library as he could get it.⁶¹

On 15 August 1968, Prime Minister John Gorton opened the National Library on its four-hectare site. Gorton referred to it as '\$8 million without the books', and it had taken seven years to plan and build. Harold White declared 'the new building is like the promised land after forty years in the wilderness.' The 700 year old *Inspeximus* Issue of the Magna Carta, bought for the Commonwealth National Library in 1952, was housed in the King's Hall of Parliament House. White had it transferred to the new building for the opening, but parliamentarians were outraged, and Senate voted 40 to 7 in a free vote to have it reinstated in Parliament House, where it stayed.⁶²

In the weeks leading up to the opening, the staff had moved its collections from the scattered repositories around Canberra. One million books, nearly 3.5 million metres of movie film, 400,000 aerial photographs, 200,000 maps, 25,000 pictures and prints and great quantities of microfilm, manuscripts, periodicals and newspapers were moved from the temporary storage spaces. These included the Nissen huts on the current site of the National Gallery (dubbed the 'Tunnels'), the wooden hospital buildings at Acton, a disused mortuary, a furniture store in Queanbeyan, a shed at Duntroon, rooms at the Institute of Anatomy, a store at Kingston railway yards, an explosives shed at Mugga quarry (for nitrate film), and the basement of the Administration Building.⁶³

In the words of historian Eric Sparke, the building became 'beloved by the tourists and hated by the cognoscenti'.⁶⁴ This ambivalence continues. Jennifer Taylor in her major survey of post-1960 buildings in Australia said, 'It is an uneventful building surrounded by a restrained colonnade with some classical pretensions that evidences an unsuccessful attempt to attain the monumentality requested by the client.'⁶⁵ A recent guide to Canberra architecture appears to share this view, though it points out that the building has become one of the most popular iconic monuments of the Parliamentary Zone.⁶⁶

⁶⁰ NLA MS 5523, Walter Bunning papers 1933-1976; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.

⁶¹ Fernon 2004, p. 24, quoting NCDC files; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.

⁶² Sparke 1988, pp. 170, 172.

⁶³ Sparke 1988, p. 114; Fernon 2004, p. 2.

⁶⁴ Sparke 1988; 170.

⁶⁵ Taylor, J. 1990. *Australian architecture since 1960*. RAI, Sydney.

⁶⁶ Metcalf, A. 2003. *Canberra Architecture*, Watermark Press, Sydney: 36.



Figure 27. Exterior of the National Library of Australia, Canberra, May 1968
Source: National Library of Australia, nla.obj-136760924



Figure 28. Officials and dignitaries being addressed at the opening of the National Library of Australia, Canberra, 1968
Source: National Library of Australia, nla.obj-137368649



Figure 29. Main Reading Room from eastern end, National Library of Australia, Canberra, 1968
Source: National Library of Australia, nla.obj-144064880

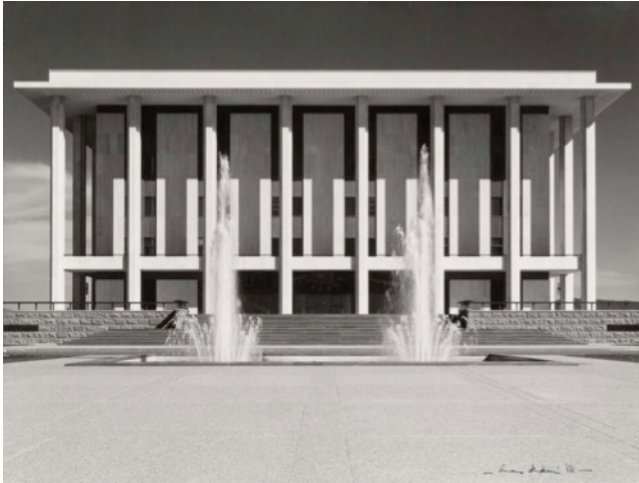


Figure 30. Front view of the National Library of Australia with forecourt and fountains, 1968

Source: National Library of Australia, nla.obj-144065762



Figure 31. Foyer of the National Library of Australia, 1968

Source: National Library of Australia, nla.obj-144065913



Figure 32. Display cases in the foyer of the National Library of Australia, 1968. This exhibition space is now the bookshop.

Source: National Library of Australia, nla.obj-144066066



Figure 33. View from mezzanine looking into entrance foyer of National Library of Australia, 1968

Source: National Library of Australia, nla.obj-144066249



Figure 34. Card catalogue at National Library of Australia, 1968. This space is now in the vicinity of the Central Foyer to the Main Reading Room.

Source: National Library of Australia, nla.obj-144066439



Figure 35. Ferguson Room on first floor at the National Library of Australia, 1968

Source: National Library of Australia, nla.obj-144066800



Figure 36. Conference room at the National Library of Australia, 1968

Source: National Library of Australia, nla.obj-144067016



Figure 37. Tom Bass at the installation of his Library lintel sculpture above the entrance to the National Library of Australia, 1968

Source: National Library of Australia, nla.obj-147734197



Figure 38. Portrait of Harold White, Director-General, in his office, National Library of Australia, 1968

Source: National Library of Australia, nla.obj-149578493



Figure 39. Ken Myer addresses the audience at his farewell ceremony, Canberra, 5 February 1982. Note the foyer and mezzanine spaces, showing areas now enclosed for the bookshop and Ferguson Room.

Source: National Library of Australia, nla.obj-147926941

2.3.4 Major changes to the National Library building over time

Bunning & Madden continued their work with the Library after its opening, designing and overseeing the fit-out of the lower ground floors, and undertaking other internal changes throughout the building through the 1970s and 80s.

In 1979 Bunning & Madden in conjunction with Harry Seidler & Associates were engaged to carry out the extension of the podium levels. The work comprised the extension of the two lower ground levels in a northerly and westerly direction, by 2 and 3 modular 7.2 m bays respectively. The trachyte stone podium walls were taken down and reinstated and extended to fit the enlarged perimeter, and the podium platform was greatly increased in size. Two courtyards were designed for the northern wall of the podium, to provide light and views out to readers and workers in the new spaces.

The courtyard adjacent to the new Map Reading Room was one storey deep, and intended to have a commissioned work of sculpture by Ron Robertson-Swan of Sydney or Clement Meadmore of New York installed (though this was not achieved), while the courtyard adjacent to the current Newspaper Reading Room was two storeys deep.

The work included the fit-out of the extended space, including a new Map Reading room and stack, extension of the Sound and Music area, and office/work area for the AUSINTEL (Australian International and Ethnic Library) operations.

While design and contract documentation for the extension was ready by March 1981, progress to completion was slow. Work was deferred for budgetary reasons until March 1983, and work was effectively closed down by union bans due to asbestos issues from 25 July 1983 to 3 November 1983. This extended practical completion to 11 February 1986.⁶⁷ Work was again held up by a major fire in March 1985, and was completed in 1986, at a cost of \$11.2 million.⁶⁸ Bunning & Madden's engagement ended in 1988.

⁶⁷ Bunning & Madden Papers, NLA MS 9871: BOX 52: Letter Noel Potter for Bunning & Madden to Secretary and Manager NCDC, 10/11/83.

⁶⁸ National Library of Australia *Annual Report* 1986-87.

The 1985 fire started on the fifth floor, and direct fire damage was restricted to the roof area, airconditioning plant and the wiring in two major vertical ducts, and all concentrated at the southern end of the building. However, water and smoke damage was widespread.⁶⁹

Extensions, new fitout or modifications for new uses since original completion have included:⁷⁰

- completion of LG2—1971;
- completion of LG1—1971, and Fit-out for Newspaper and Microfilm Reading Room and stacks (south side)—1972-73;
- conversion of stack on Level 2 to office space—1974-75;
- conversion of stack on Level 1 to office space, and removal of Australian Reading Room (Ferguson)—1974-75, offices refurbished 1991-92;
- re-partitioning of office space north side Level 4—1974-5;
- old Petherick room repartitioning (Level 2) and AUSINTEL offices (Level 3)—1980-81;
- addition of more standard lights at front steps to Podium—1980;
- marble cladding rectification—1979-80;
- computer services relocated on Level 2—1981-82;
- fit-out of Conservation work area, Level 4—1983-86;
- podium extension to north and west—1983-86, with associated fit-out of:
 - Map Reading Room and Stacks relocation to extended LG1;
 - Sound and Music area fit-out, LG1 (initial fitout completed 1979);
 - AUSINTEL working area (where Newspapers is currently located);
- repairs following fire – 1985-86;
- modification of General Reading Room—1990-92;
- creation of Petherick Reading Room—1990-92, extended 2000;
- Exhibition Gallery and area, Ground Floor—1990-92;
- restaurant and Library shop built in foyer space—1990-92;
- modification of Pictorial Reading Room—1996;
- Brindabella Room (4th floor) refurbished—1996;
- Executive area refurbished, Level 1—1999;
- Ferguson Lecture room built, Level 1—1999;
- refurbishment of the Asian Reading Room—2002;
- Council Room refurbished—2005;
- Training suite refurbishment, Level 4—2006;
- Digitisation refurbishment, LG2—2008;
- podium refurbishment—2007-2009;
- Preservation laboratory refurbishment, Level 4 – 2009;

⁶⁹ H. Bryan 1985, 'The National Library fire', in *inCite*, newsletter of the Library Association of Australia, Vol. 6, No. 6, 26 April 1985, p. 1.

⁷⁰ See Bunning & Madden Papers, NLA MS 9871: BOX 30, Contract documents for Stage 4, National Library of Australia August 1972; Contract Documents: Conversion of Petherick Room and the Ausintel offices, Feb 1980; Contract Documents for the marble cladding, February 1979; Contract documents, lighting to main entry steps, Oct 1980; various contract and specifications documents Boxes 35, 37, 50; Box 51, Contract docs for Stage one extensions, March 1981; Box 49: National Library of Australia Stage 1 Extension Report: Final Sketch plans. Harry Seidler & Associates and Bunning & Madden, 20 June 1980. National Library of Australia Administration files: 707/02/001404; 737/06/00003-01-03; 737/01/00054/01-08; 737/01/00055/02; 700/01/00876-01 to 03; National Library of Australia 2012, pp. 39-40; National Library of Australia 2013, p. 39; National Library of Australia 2014, pp. 40-1; National Library of Australia 2015, pp. 44-5; National Library of Australia 2016, p. 60.

- Friends Lounge constructed, Level 4—2010;
- Treasures Gallery, Exhibition Gallery, Main Reading Room entry and central foyer construction—2010-2011;
- bookshop refurbishment—2011;
- refurbishment of the Manuscripts Reading Room – 2011;
- finalisation works for the Treasures and Exhibition galleries. Refurbishment of Main Reading Room, Library Bookshop, passenger lifts, Level 1 office accommodation, Manuscripts Reading Room, Conference Room and several collection storage areas, and initial stage of the Foyer refurbishment, including restoration of the original marble floor. Continuation of the fire and mechanical services upgrade project – 2011-12;
- continuation of the fire and mechanical services upgrade project, construction of a new storage area for corporate records, refurbishment of the data centre , disability access improvements, including a wheelchair lift to the Theatre stage – 2012-13;
- refurbishment of the Executive and Public Programs office area (Level 3), installation of an equipment lift to storage areas on Lower Ground 2 (LG2) – 2013-14;
- commencement of Reading Room Integration project to complete the refurbishment of the prominent public areas of the Library with works being undertaken on Levels 2, 1, Ground and Lower Ground 1. The project was to improve and modernise the public spaces. Outcomes included the integration of the Pictures and Manuscripts, Maps and Petherick Reading Rooms on the first floor (as the Special Collections Reading Room) and the integration of the Main and Newspapers and Microforms Reading Rooms on the ground floor. The project also sought to improve sustainability, upgrade building services such as fire systems and air-conditioning plant, and meet compliance requirements. The Manuscripts Reading Room was re-named the Nan Kivell Room. Also, refurbishment of change-room facilities on Lower Ground 2, installation of new energy efficient lighting and control systems in the Main Reading Room and Foyer, upgrade of the fire detection system throughout the building, refurbishment of collection storage areas to facilitate replacement of motorised shelving, increasing storage capacity and improving efficiency – 2014-15;
- completion of the Reading Room Integration Project, including refurbishment of LG1 public spaces for café and work areas, installation of new energy efficient lighting and controls in the Treasures and Exhibition galleries, fire corridors, plant rooms and lift lobbies – 2015-16; and
- café refurbishment, ground floor – 2016.

2.5 DESIGN AND AESTHETIC CONTEXT AND CHARACTER

Building architecture and aesthetics

As noted in Section 2.2, the building displays a number of the features of the Late Twentieth Century Stripped Classical style, and also a number of notable interiors. These are analysed in the following section.

The building is believed to be regarded by the community as being beautiful as a landscape element, though other than the frequent use of the image of the building as a key landscape element of Canberra, no documented evidence addresses this apparent value.

Furniture

Furniture throughout the building was designed by Frederick Ward and Arthur Robinson in collaboration with the architects, and many pieces remain in use or storage. A Heritage Furniture Register is regularly updated by the Library. The Heritage Furniture Register relates to furniture of significance because of its association with the design or evolving history of the Library. Selection criteria are included in a policy underpinning the Register. Other historical furniture pieces have been donated to the Library from time to time, and are not related to the design of the building and its fitout. These items are regarded as part of the Library object collection, rather than as part of the Heritage Furniture Register protected under policies in this plan.

2.6 EVIDENCE OF SCIENTIFIC VALUE

While the building contains evidence of its design, construction and use, there is no indication that this evidence is likely to establish new facts about Australia's cultural history. There is no evidence of major archaeological deposits associated with the place.

2.7 EVIDENCE OF SOCIAL VALUE

Evidence of social value can be measured by a number of expressions of community regard for a place. These include:

- Community awareness of the Library: a national survey⁷¹ suggests that 52% of Australians are aware of the Library, and that 1.4 million people took part in public program activities during a year, but this does not provide heritage-related information without further questioning.
- Expressions of community concern for a place: while there has been, from time to time, expression of public support or concern, regarding the Library, these have been about library functions rather than about the building's heritage values. A recent such example relates to funding for Trove.
- Use of the image of the place as an icon, and the sense of the building being a Canberra landmark. The Library has featured in much tourism promotional material, and documentary footage about Canberra, but there is no analysis of this usage to suggest this is related to respect for or recognition of heritage values within the community, other than as a symbol of the national capital. However, it is suspected these iconic and landmark qualities have been diminished as other developments

⁷¹ National Library of Australia *Annual Report* 2003-04, p. 47.

have taken place, such as the completion of the Australian Parliament House in 1988.

- The association of the place with Aboriginal tradition and values: while there is a general recognition of the Molonglo River (now within Lake Burley Griffin) as a centre for Aboriginal activity, no specific associations have been identified for the National Library of Australia site.

The findings of a 2009 social value study of Lake Burley Griffin are relevant to the Library. The Library featured in three of the top 10 views rated as important to peoples enjoyment of places around the lake. The views were:

- the distant view of the Library, and Parliament House, from Commonwealth Park;
- the view of Black Mountain from alongside the Library; and
- the view of the Library from under Commonwealth Avenue Bridge.⁷²

In a detailed discussion, the study noted,

‘This survey has shown the National Library of Australia to be a significant icon for the people of Canberra. It was:

- the second most frequently visited place (Figure 6) [figure numbers refer to the original report],
- the third most favoured place to visit for long-stay reasons (Figure 14),
- the most liked building (Figure 21),
- it features in three of the top 15 views (Figure 30),
- one of the top three places liked for design (Figure 21),
- equal first most favoured place for functions (Figure G5),
- one of the top four places for seeing what’s new (Figure G7),
- one of the top ten places for number of ‘liked’ comments (Figure 19), and
- one of the top ten places visited for memories (Figure 13).

The pattern of number of visits per year by age group for the National Library was significantly different from that for all places combined (Figure 34): This can be seen by comparing Figures 33 and E2. Number of visits per year to all places was highest for people aged between 45 and 54, and lowest for people under 25 (Figure 33). For the National Library, however, number of visits per year was highest for people over 65, slightly lower for people aged between 55 and 64 and slightly lower again for people under 55. Number of visits per year was relatively constant for people under 55 (Figure E2), compared with the pattern seen for most other places where number of visits generally reduces with age for people under 55 (Figures E1, E3 - E6, E8, E11 - E19 and E21 - E22). People under 25 visited only four other places about the same number of times as they visited the National Library – Commonwealth Park, Parkes Way, Black Mountain Peninsula and the International Sculpture Garden/ANU South Campus (Figures E1, E9, E10 and E20). Further analysis would be useful to clarify whether younger people are visiting the National Library itself or whether they are primarily cycling or walking past. Only about 20% of people under 25 gave reasons for visiting the National Library (Figure M3).

More than 10% of people born in the ACT gave ‘special memories’ as a reason for visiting the National Library (Figure N3) compared with the average of 5.9% for all places (Figure 13), suggesting that the Library will continue to grow in importance as a significant component of Canberrans’ shared sense of place.’⁷³

Interestingly, highly rated reasons given for visiting the Library were art/sculpture, getting from A to B, special memories and to see what is new, with functions being given a much lower rating.⁷⁴

⁷² Pipitone 2009, p. ii.

⁷³ Pipitone 2009, p. 58.

⁷⁴ Pipitone 2009, p. 133.

The social value research for the heritage management plan for the Parliament House Vista offers no specific evidence about the Library.⁷⁵

⁷⁵ Marshall and others 2010.



3. ANALYSIS OF EVIDENCE

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

This analysis leads to a statement of significance which differs in some ways from the official Commonwealth Heritage values.

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

From the historical overview above, a number of issues stand out as being important in the course and pattern of Australia's cultural history. These include:

- the development and realisation over a 60 year period from Federation of the idea of a national library collection, and the construction of a building of high quality to house the national treasures;
- the distinction given to the Library as the first national institution to be located within the Parliamentary Zone, and the impact of that decision on subsequent planning of the zone; and
- the role taken by the Library in providing national bibliographic and other library functions during the period of rapid development of electronic resources in information technology. It is important for housing Australia's valuable book collections, manuscripts, printed materials, audio recordings, paintings and other treasures.

The Library meets this criterion.

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

As the only Australian national library, the Library holds a rare and important place in Australia's history since its opening in 1968.

The Library meets this criterion.

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

As indicated in Section 2.6 above, while the building contains evidence of its design, construction and use, there is no indication that this evidence is likely to establish new facts about Australia's cultural history. There is also no evidence of major archaeological deposits associated with the place.

Accordingly, the Library does not meet this criterion.

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

The Library may be considered part of the group of libraries in Australia, being a class of cultural places. However, while certain characteristics are obvious (eg. reading rooms and book stacks), there is no known research into the full characteristics of this class, such as a type profile, which would enable a meaningful analysis.

In addition, the Library may be considered atypical of libraries in some ways because of its size and national role.

In this context, analysing the Library under this criterion would not seem possible at this time, and may not prove worthwhile given its atypical characteristics.

As noted in Section 2.2 above, the building displays all seven of the indicators of the Late Twentieth Century Stripped Classical style of architecture, including the two key indicators (symmetrical façade and regular bays of vertical proportion).

Other Canberra examples of this style include the Civic Square Complex (1961), Law Courts of the ACT (1963), Reserve Bank of Australia (1965), City District Police Station (1966) and Treasury Building (1969).⁷⁶ Some of these examples are slightly earlier than the Library, a few are good examples displaying many or all of the style indicators (eg. the Law Courts), while others are only moderate examples of the style (eg. the Police Station).

In this context, the Library is a good and confident Canberra example of the style, which is also both large and prominent in the city.

The Library meets this criterion regarding its architectural style.

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

While the evidence of community-based values is somewhat limited, none the less there is sufficient to conclude that the Library is an icon and landmark for the Canberra community. This relates, at least in part, to the presence of the building in several prominent Canberra views:

- the distant view of the Library, and Parliament House, from Commonwealth Park; and
- the view of the Library from under Commonwealth Avenue Bridge.

Other findings from the survey related to Lake Burley Griffin support this conclusion. In this survey, the Library was the most-liked building, was highly regarded for its design, and it featured in three of the 15 most-liked views around the lake. Reflections in the lake are part of these views.

The Library meets this criterion.

⁷⁶ Based on a search of the Australian Heritage Database and Australian Institute of Architects ACT Chapter Register of Significant Architecture.

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

Building

The Library is part of the significant planned cultural landscape of the Parliamentary Zone. It occupies a prominent and strategic location on the western side of the zone, making it one of Canberra’s landmark features. Along with several later buildings that front the southern shore of Lake Burley Griffin, the Library contributes to the planned aesthetic qualities of the Parliamentary Zone which include a broadly symmetrical landscape with freestanding buildings set amongst rows and drifts of trees, hedges and sweeping lawns. The elegant and classically-derived proportions of the Library reinforce these qualities, as does the openness of the vista across Lake Burley Griffin.

The building displays fine craft construction and the use of high quality materials which are evident in the internal and exterior details and finishes.

Integrated with the original design are major artworks by Tom Bass and Leonard French, the copper panels by Arthur Robb, together with the tapestries of Mathieu Matégot hung in the entry foyer.

Notable Interiors

The building features a number of interior spaces which are notable for their design qualities. An analysis of these spaces is provided below.

Space	Design Qualities
Entry foyer, twin staircases and mezzanine (GR:55, L1:78)	<ul style="list-style-type: none"> • Monumental space • Coffered ceiling • High quality materials notably marble floors, walls and column facings, and rough-faced stone tiles • Symmetrical and large marble stairs with carefully detailed features including the bronze, stained timber and glass handrail/balustrades • Artworks • Views of the stained glass windows in the café and bookshop
Café and bookshop	<ul style="list-style-type: none"> • Stained glass windows • Tall spaces
Main Reading Room (GR:31)	<ul style="list-style-type: none"> • Monumental space • Coffered ceiling • High quality materials notably marble walls and column facings, and stained timber panelling and battens • Artworks
Council Room (L1:11)	<ul style="list-style-type: none"> • A generous space • High quality materials notably stained timber wall battens with wallpaper panels, and vinyl imitation leather padded doors
Former Director-General’s office (L1:01)	<ul style="list-style-type: none"> • High quality materials notably stained timber panelling and furniture
Chairman’s Room (L1:05)	<ul style="list-style-type: none"> • High quality materials notably stained timber panelling and furniture
Nan Kivell Room (L2:24)	<ul style="list-style-type: none"> • High quality materials notably stained timber panelling and furniture

Table 3. Analysis of design qualities of notable interiors

Space	Design Qualities
	<ul style="list-style-type: none"> Carefully designed central lighting system using strips of suspended stained timber clad light fittings
Nan Kivell Room Foyer (L2:25)	<ul style="list-style-type: none"> High quality materials notably stained timber battens Fabric/textured wallpaper applied to ceiling Parquetry flooring Bronze display cabinets
Former Manuscripts Librarian’s office(L2:38)	<ul style="list-style-type: none"> High quality materials notably stained timber panelling, doors and shelves
Former Keeper of Rare Books office (L2:11)	<ul style="list-style-type: none"> High quality materials notably stained timber panelling, doors and shelves
Asian Collections Reading Room (L3:58)	<ul style="list-style-type: none"> High quality materials notably stained timber wall battens and column boarding Fabric wallpaper Stained timber ceiling panels
Former viewing rooms and projection room (L3:30, L3:31, L3:34)	<ul style="list-style-type: none"> Design features for film projection and viewing including projection screen and speakers in viewing rooms Pelmet uplighting in viewing rooms Vermiculite ceiling in viewing rooms Stained/painted timber wall panelling with curved corners in viewing rooms
Lamson tube room (LG1:34)	<ul style="list-style-type: none"> Lamson tube equipment
Conference Room (L4:92)	<ul style="list-style-type: none"> Large space Stained timber wall panelling Decorative ceiling/lighting Marble window sills/reveals Padded doors
Brindabella Room (L4:91)	<ul style="list-style-type: none"> Large space Parquetry floor Marble window sills/reveals
Theatre (LG1:77)	<ul style="list-style-type: none"> Large, tiered space Stained timber wall panels/battens Central stained timber wave-form ceiling panels
Parts of Lower Ground 1 Foyer (LG1:48)	<ul style="list-style-type: none"> Stained timber wall panelling Stained timber and glass handrail/balustrades

Historic furniture

A range of furniture is housed within the Library that is of heritage significance because of its specific design as part of the original building. This furniture collection is detailed in the Library’s Heritage Furniture Register. The register is reviewed every twelve months and newly identified items that satisfy the assessment criteria outlined in a heritage furniture assessment report (Betteridge 2012) may be added to it over time. The furniture associated with the original design of the Library, and key developments in Library use, as reflected in the Heritage Furniture Register, are regarded as sharing the same heritage significance as other elements of the building’s fabric.

Summary

In summary, the Library meets this criterion regarding its contribution to the landscape of the Parliamentary Zone, its fine craft construction and high quality materials, integrated artworks, notable interiors and historic furniture.



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

There are several groups with specialised interests that would hold the Library in very high regard, including the Friends of the National Library, the Petherick and other frequent readers, and the staff of the Library. But these would not be regarded as 'a community or cultural group' as required by the criterion.

There is some evidence (through visitation figures, awareness surveys, and tourism and media images used) that the Australian community, especially that part that has visited the Library or which has lived in Canberra, values the place highly. But this regard is not as yet supported by sufficient research that shows that association is 'strong or special' compared, say, to other iconic places in the national capital or elsewhere in the nation. Nor is it clear that community regard attaches to the national collection, library functions, the building, or some combination of these.

Despite the lack of specific evidence to demonstrate this value, it is still thought likely that the Library is highly valued by at least the Canberra community for its cultural use as a library, for its national collections and exhibitions, and as a prominent and longstanding element in the national landscape of Canberra.

The Library may meet this criterion but further research is required to substantiate the value.

None the less, the current official Commonwealth Heritage values concludes that the Library does have associations which meet the threshold. Accordingly, until this can be formally reviewed, the current value is included in the statement of significance in the following chapter.

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

There are a range of possible associations which could be considered under this criterion, related to Walter Bunning, Tom Bass, Leonard French, Mathieu Matégot, Edward Petherick, Sir John Ferguson, Sir Rex Nan Kivell, Kenneth Binns and Sir Harold White.

Bunning was the lead architect for the Library building. He is of some importance in Australian history for his lead role in a prominent post-war Sydney architectural practice. This practice produced a number of important buildings, mostly in Sydney. He was also prominent in his contributions on the link between housing and town planning in Australia, and was very active on government committees and professional boards. Bruce Hall was also designed by Bunning and Madden and is the other prominent Canberra building he is associated with, though this is to be demolished.

Every designer or creator has an association with the thing created, but the criterion requires a special association which goes beyond the ordinary. In this case, the Library has a special association with Bunning as his best-known design, and for his intimate involvement with the project.⁷⁷

⁷⁷ Margalit 2012a; Margalit 2012b, Spearitt 1993.

‘As principal architect, he interested himself in all aspects of construction and furnishings, including the design of art works, and in 1965 visited France to arrange for the weaving of tapestries to hang in its foyer.’⁷⁸

Bass was the sculptor responsible for the major artwork at the entrance to the Library. He is an important figure in Australian art, especially public art in the post-war period. He was responsible for over 60 major sculptures, and his other major Canberra work is *Ethos* from 1962 in Civic Square. The Library has a special association with Bass as the location for his Lintel Sculpture, one of his two prominent major sculptures in Canberra.⁷⁹

French created the stained glass windows on the ground floor of the Library, and was an important Australian artist known principally for stained glass works. French completed other major glass works for the National Gallery of Victoria and the Haileybury Chapel in Melbourne. The NGV work is an especially large installation. In Canberra, French also completed a number of murals or paintings, including a large work *Regeneration* at University House. The NGV would lay claim to a special association with French given its size, prominence in perceptions of his career, and majesty. However, it is not clear that the Library work has such an association.⁸⁰

Matégot was a Hungarian/French designer who was prominent in the 1950s, and designed the tapestries in the Library foyer. However, his only known association with Australia was to design the tapestries using Australian themes. Accordingly, the connection to Australia’s cultural history is only slight, and does not meet the requirements of this criterion.⁸¹

Petherick was a prominent Australian book collector in the nineteenth and early twentieth centuries. He sold his extensive private collection of Australian material to the then Commonwealth National Library, which later became the National Library of Australia. The collection was the basis of the Library’s Australian holdings. A condition of the sale was that the Commonwealth employ him to continue a bibliography, which was achieved by way of a special Act of Parliament in 1911. Petherick is an important figure in Australian history, and he has a special association with the Library as the home of his collection. The association is also marked by the naming of a reading room in his honour.⁸²

Ferguson was a bibliographer and judge with an early interest in Australian history and bibliography, the latter to become a major preoccupation. His major work was the *Bibliography of Australia 1784-1900*. Ferguson was closely involved in the Royal Australian Historical Society and other prominent bodies. He was also a passionate collector of books and other items. In 1937 he proposed that the Ferguson Collection be established within the Library and the offer was promptly accepted. He began transferring material in 1938, and in 1954 the Library purchased his poetry collection and thereafter the numerous instalments were sold rather than donated. In 1970, following his death, the remainder of the collection was purchased from the Ferguson family. The Ferguson Collection is the largest and most diverse collection ever acquired by the Library, with early books on Australia, New Zealand and the Pacific forming its core. Ferguson is an

⁷⁸ Spearitt 1993.

⁷⁹ Brown 2010.

⁸⁰ French 2017.

⁸¹ ‘Mathieu Matégot’, *Wikipedia*, en.wikipedia.org/wiki/Mathieu_Matégot, accessed 23 February 2017.

⁸² Burmester 1974.

important figure in Australian history, and he has a special association with the Library as the home of his collection.⁸³

Nan Kivell was born in New Zealand but lived for most of his life in England where he became an art dealer and collector. Nan Kivell was a private collector of books, paintings, prints, documents and artefacts related to Australian, New Zealand and Pacific history. From the late 1940s he began to loan material from his collection to the then Commonwealth National Library, and in 1959 sold the collection of over 15,000 items to the Commonwealth for a modest price. He also made subsequent gifts to the Library. In 1966 and 1976 he was honoured by Australia. While not Australian, Nan Kivell is an important figure in Australian history for his collecting activities related to Australia and his major contribution to Australia's cultural heritage and scholarship. The Library has a special association with Nan Kivell as the repository of the vast bulk of his collection. The association is also marked by the naming of a room in his honour.⁸⁴

Kenneth Binns was a librarian who joined the Commonwealth Parliamentary Library and in 1919 was made responsible for its Australian section, later the Commonwealth National Library. An early important acquisition in 1923 was the *Endeavour* journal in which Binns played a significant role. Later significant acquisitions for the Library included the papers of Australia's first Prime Minister, Edmund Barton, Ellis Rowan's vast collection of botanical art, and the architectural drawings of Hardy Wilson. Binns was made Parliamentary Librarian in 1928 and held that post until 1947. Unlike the preceding administration, he also enforced the legal deposit system. During his tenure, the Library 'emerged as a national institution, and many of its successful developments originated during his administration.'⁸⁵ Binns is also an important figure in Australian history with a special association with the Library through the development of its collections and programs.

White was a librarian who began as a cadet in the then Commonwealth Library in the early 1920s who rose to become Parliamentary Librarian and ultimately the first National Librarian. White was a driving force in the creation and development of the National Library, including the current building, and its collections. He also played an important role in promoting the development of libraries generally in Australia, and librarianship as a profession. White is an important figure in Australia's history, and the Library has a special association with him given his instrumental role in its creation.⁸⁶

In summary, the Library meets this criterion for special associations with Walter Bunning, Tom Bass, Edward Petherick, Sir John Ferguson, Sir Rex Nan Kivell, Kenneth Binns and Sir Harold White.

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

While there is a general recognition of the Molonglo River (now within Lake Burley Griffin) as a centre for Aboriginal activity, no specific associations have been identified with the National Library of Australia site by representatives of the Ngunnawal community when previously consulted.

⁸³ Else-Mitchell 1996; National Library of Australia, *Ferguson Collection*.

⁸⁴ Thompson 2000.

⁸⁵ Fanning 1979.

⁸⁶ Farquharson 1992.

4. STATEMENT OF SIGNIFICANCE

4.1 STATEMENT OF SIGNIFICANCE

This section contains a statement of significance for the Library, based on the evidence and analysis presented in the preceding chapters. References to criteria (eg. Criterion (a)) in the following text relate to the Commonwealth Heritage Criteria (reproduced at Appendix D). The references are provided after the relevant text.

This statement of significance differs in some ways from the official Commonwealth Heritage values. Apart from some re-wording, the key differences are:

- an expanded description of values under criteria (a), (f) and (h);
- value under criterion (b) has been added; and
- the values indicated under criterion (e) have largely been shifted to criterion (f), given the lack of evidence to support the use of (e).



The National Library of Australia is a place of considerable heritage value related to its history and role, for its landmark qualities, for a range of creative qualities related to its contribution to the significant cultural landscape of the Parliamentary Zone, architecture, construction, notable interiors, integrated artworks and original furniture, and its associations with a range of important people.

The Library is historically significant in reflecting a key point and period in the long development of the concept of a national library for Australia. This commenced with the National Library being part of the Parliamentary Library in 1901, and reached maturity with the creation of a separate statutory entity in 1960, followed by the construction of the high quality National Library building. The building is also important as the home of the National Library of Australia which has provided national bibliographic and other library functions during a period of rapid development of electronic resources in information technology. It is important for housing Australia's valuable book collections and magazines, newspapers, manuscripts, pictures, photographs, maps, sheet music, oral history and folklore recordings, paintings, ephemera, archived website, electronic collections and other treasures.

The close historical association between the Library and Parliament is reflected in the Library being chosen as one of the two institutions to flank the proposed (but later abandoned) Parliament House by the lakeside (the other being the High Court). This historical association is still reflected in the appointment by Parliament of a Member of the House of Representatives and a Senator as the members of the National Library of Australia Council.

The Library, constructed during the period 1961-1968 with the podium extensions in the early 1970s as originally planned, was the first of the permanent purpose built national institution buildings in the Parliamentary Zone, reflecting a major change in the planning of the national capital by bringing national institutions south of the lake.

(Criterion (a))

As the only Australian national library, the Library holds a rare and important place in Australia's history since its opening in 1968.

(Criterion (b))

The National Library of Australia is a good and confident Canberra example of the Late Twentieth Century Stripped Classical style, which is both large and prominent in the city. Key features of this style displayed by the building include the symmetrical facade, horizontal skyline, regular bays of vertical proportion, colonnade, use of columns without bases or capitals, the use of a broad horizontal member at the roof line echoing classical entablature, and a central entrance.

(Criterion (d))

The Library is an icon and landmark for the Canberra community, related, at least in part, to the presence of the building in several prominent Canberra views across Lake Burley Griffin.

(Criterion (e))

The Library is part of the significant planned cultural landscape of the Parliamentary Zone. It occupies a prominent and strategic location on the western side of the zone, making it one of Canberra's landmark features. Along with several later buildings that front the southern shore of Lake Burley Griffin, the Library contributes to the planned aesthetic qualities of the Parliamentary Zone which include a broadly symmetrical landscape with freestanding buildings set amongst rows and drifts of trees, hedges and sweeping lawns. The elegant and classically-derived proportions of the Library reinforce these qualities, as does the openness of the vista across Lake Burley Griffin.

The building displays fine craft construction and the use of high quality materials which are evident in the internal and exterior details and finishes. Interior spaces which are notable for their design, details, their use of high quality materials, and/or their distinctive original library function include:

- entry foyer, twin stair cases and mezzanine (GR:55, L1:78);
- café and bookshop (as enclosed parts of the foyer space, and evolved over time to meet changing use requirements);
- Main Reading Room (the main body of the room as originally designed)(GR:31);
- Council Room (L1:11);
- former Director-General's office (L1:01);
- Chairman's Room (L1:05);
- Nan Kivell Room (L2:24);
- Nan Kivell Room Foyer (L2: 25);
- former Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Asian Collections Reading Room (L3:58);
- former viewing rooms and projection room (L3:30, L3:31, L3:34);
- Lamson tube room (LG1:34);
- Conference Room (L4:92);
- Brindabella Room (L4:91);
- Theatre (LG1:77); and

- parts of Lower Ground 1 Foyer (LG1:48).

Integrated with the original design are major artworks by Tom Bass and Leonard French, the copper panels by Arthur Robb, together with the tapestries of Mathieu Matégot hung in the entry foyer.

A range of furniture in the Library contributes to this significance because of its specific design as part of the original building, or associations with key developments in Library use.

(Criterion (f))

The Library is highly valued by the community for its cultural use as a library, and for its national collections and exhibitions.

(Criterion (g))

The Library has strong and special associations with a range of important figures in Australia's history. These are:

- Walter Bunning – the principal architect of the building which is his best-known design, and with which he was intimately involved;
- Tom Bass – the sculptor responsible for the major artwork at the entrance to the Library, one of his two prominent major sculptures in Canberra;
- Edward Petherick – a prominent Australian book collector who sold his extensive collection to the Commonwealth, which is housed in the Library;
- Sir John Ferguson – a prominent Australian collector who donated and sold his extensive collection to the Commonwealth, which is housed in the Library;
- Sir Rex Nan Kivell – a prominent private collector who sold his extensive collection of Australian and other material to the Commonwealth, which is largely housed in the Library;
- Kenneth Binns – Parliamentary Librarian and instrumental in the development of its collections and programs; and
- Sir Harold White – Parliamentary Librarian and ultimately the first National Librarian who was instrumental in the creation of the Library and its building.

(Criterion (h))

4.2 ATTRIBUTES RELATED TO SIGNIFICANCE

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

Table 4. Attributes related to Significance

Criteria	Attributes
Criterion (a) – History	The whole building including its podium extensions and its national library use, being: <ul style="list-style-type: none"> • the repository of Australia's national library collection • an important building in its setting and location within the Parliamentary Zone.

Table 4. Attributes related to Significance	
Criteria	Attributes
	The Council Room, reflecting the continuing historical association between the Library and Parliament through the role of parliamentary appointees on the Council of the Library.
Criterion (b) – Rarity	The whole building and its use as the national library.
Criterion (d) – Representativeness	The building’s Late Twentieth Century Stripped Classical style evidenced in: <ul style="list-style-type: none"> • the symmetrical façade; • horizontal skyline; • regular bays of vertical proportion; • colonnade, using columns without bases or capitals; • the use of a broad horizontal member at the roof line echoing classical entablature; • central entrance.
Criterion (e) – Aesthetic characteristics	The building and its location in a prominent and strategic location on the western side of the base of the Zone, dominating views across Lake Burley Griffin, including reflections, making it one of Canberra’s landmark features.
Criterion (f) – Creative achievement	The National Library building contributes through its visual prominence, location, freestanding character, proportions and materials to the planned aesthetic qualities of the Parliamentary Zone. <p>Fine craft construction and the use of high quality materials is reflected in:</p> <ul style="list-style-type: none"> • the external building cladding and finishes of the building and podium; • the design and/or finely crafted details of the surviving original internal spaces of note, these being the: <ul style="list-style-type: none"> • entry foyer, twin stair cases and mezzanine (GR:55, L1:78); • café and bookshop; • Main Reading Room (GR:31); • Council Room (L1:11); • former Director General’s office (L1:01); • Chairman’s Room (L1:05); • Nan Kivell Room (L2:24); • Nan Kivell Room Foyer (L2: 25); • former Manuscripts Librarian’s office (L2:38); • former Keeper of Rare Books office (L2:11); • Asian Collections Reading Room (L3:58); • former viewing rooms and projection room (L3:30, L3:31, L3:34); • Lamson tube room (LG1:34); • Conference Room (L4:92); • Brindabella Room (L4:91); • Theatre (LG1:77); • parts of lower ground 1 Foyer (LG1:48); • the general use of marble window surrounds; and • the use of quality standardised special door frames and hinges, some of which survive. <p>The artworks by Tom Bass, Leonard French, Arthur Robb and Mathieu Matégot.</p> <p>The furniture specifically designed as part of the original building, or otherwise associated with key developments in Library use.</p>
Criterion (g) – Social value	The building’s use as a public library with the particular attributes being the publicly accessible parts of the building.
Criterion (h) – Significant people	The original building design, Bass sculpture, and use of the building as a repository for the Petherick, Ferguson and Nan Kivell collections.

5. DEVELOPMENT OF POLICY – OPPORTUNITIES AND CONSTRAINTS

5.1 IMPLICATIONS ARISING FROM SIGNIFICANCE

The Statement of Significance (Section 4.1 above) demonstrates that the National Library of Australia is a place of considerable heritage value. The implication arising from this assessment is that key aspects of the place should be conserved to retain this significance. The key features which should be conserved include:

- the whole building including its podium extensions and its national library use;
- Council Room;
- the building's Late Twentieth Century Stripped Classical style evidenced in:
 - the symmetrical façade;
 - horizontal skyline;
 - regular bays of vertical proportion;
 - colonnade, using columns without bases or capitals;
 - the use of a broad horizontal member at the roof line echoing classical entablature;
 - central entrance;
- its location in a prominent and strategic location, and its freestanding character, dominating views across Lake Burley Griffin;
- its proportions;
- its fine craft construction and the use of high quality materials is reflected in:
 - the external building cladding and finishes of the building and podium;
 - the design and/or finely crafted details of the surviving original internal spaces of note, these being the:
 - entry foyer, twin stair cases and mezzanine (GR:55, L1:78);
 - café and bookshop;
 - Main Reading Room (GR:31);
 - Council Room (L1:11);
 - former Director General's office (L1:01);
 - Chairman's Room (L1:05);
 - Nan Kivell Room (L2:24)
 - Nan Kivell Room Foyer (L2: 25);
 - former Manuscripts Librarian's office (L2:38);
 - former Keeper of Rare Books office (L2:11);
 - Asian Collections Reading Room (L3:58);
 - former viewing rooms and projection room (L3:30, L3:31, L3:34);
 - Lamson tube room (LG1:34);
 - Conference Room (L4:92);
 - Brindabella Room (L4:91);
 - Theatre (LG1:77);
 - parts of lower ground 1 Foyer (LG1:48);
 - the general use of marble window surrounds;
 - the use of quality standardised special door frames and hinges, some of which survive;
- artworks by Bass, French, Robb and Matégot;

- furniture specifically designed as part of the original building, or otherwise associated with key developments in Library use;
- the building's use as a public library with the particular attributes being the publicly accessible parts of the building;
- the original building design; and
- use of the building as a repository for the Petherick, Ferguson and Nan Kivell collections.

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

5.2 LEGISLATIVE REQUIREMENTS

Overview

The management of the Library operates within a legislative framework comprising the:

- *National Library Act 1960*;
- *Australian Capital Territory (Planning and Land Management) Act 1988*;
- *Parliament Act 1974*;
- *Environment Protection and Biodiversity Conservation Act 1999*;
- *Australian Heritage Council Act 2003*;
- *Copyright Act 1968*;
- *Building Code of Australia*;
- *Disability Discrimination Act 1992*; and
- *Work Health and Safety Act 2011*.

These Acts and the Code are briefly described in the following table.

Act or Code	Brief Description
<i>National Library Act 1960</i>	<p>This Act establishes the Library and defines its functions. Apart from its functions to develop and maintain the national library collection, the Library has the power:</p> <ul style="list-style-type: none"> • to purchase or take on lease land or buildings, and to erect buildings, necessary for the purposes of the Library; • to dispose of, or grant leases of, land or buildings vested in the Library; and • to occupy, use and control any land or building owned or held under lease by the Commonwealth and made available for the purposes of the Library. <p>The Library exercises these powers in relation to a number of properties, including the main National Library of Australia building at Block 4 of Section 27, Parkes.</p>
<i>Australian Capital Territory (Planning and Land Management) Act 1988</i>	<p>The Act establishes the National Capital Authority, and requires the Authority to prepare and administer a <i>National Capital Plan</i>. The <i>National Capital Plan</i> defines Designated Areas and sets out detailed policies for land use and detailed conditions of planning, design and development within them. Works approval must be obtained from the Authority for all 'works' proposed within a</p>

Table 5. Brief Description of Legislative and Code Requirements	
Act or Code	Brief Description
	<p>Designated Area.</p> <p>The National Library of Australia is part of The Central National Area (Parliamentary Zone and its Setting), a Designated Area as defined in the <i>National Capital Plan</i>. Therefore all ‘works’ require written approval from the National Capital Authority. An indicative development plan is provided for the Parliamentary Zone and its Setting. The Library is also part of the Humanities and Science Campus, and additional provisions are provided about the campus.</p> <p>The National Capital Plan includes a precinct code for the Parliamentary Zone and its Setting, as well as a general codes which set out the detailed conditions of planning, design and development for this Designated Area.</p> <p>The land use for the National Library of Australia land and surrounding area is identified as National Capital Use.</p> <p>In the event of any conflict between the Authority’s land management powers and those of the National Library of Australia, the powers of the National Library of Australia prevail. The National Library of Australia has principal responsibility for management of the land under its control and for funding the costs of such management.⁸⁷</p>
<i>Parliament Act 1974</i>	<p>Works proposed in the Parliamentary Zone also require approval of both Houses of Federal Parliament. The Joint Standing Committee on the National Capital and External Territories may inquire into development proposals within the Parliamentary Zone and make recommendations for their approval.</p> <p>Specified works require written approval from Parliament.</p> <p>In general, these provisions apply to external works, and matters of minor impact, including maintenance and repair, may simply be reported to the Joint Standing Committee.</p>
<i>Environment Protection and Biodiversity Conservation Act 1999</i>	<p>This Act imposes certain obligations on Commonwealth agencies to protect the environment. This includes social, economic and cultural aspects of the environment. The EPBC Act requires approval from the Minister for the Environment and Energy for all actions likely to have a significant impact on matters protected under Part 3 of the Act. These include Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by the National Library of Australia are Commonwealth actions and the National Library of Australia site is Commonwealth land.</p> <p>The Act requires the assessment of property for potential heritage values, and the development of heritage strategies for places entered into the Commonwealth Heritage List. The Commonwealth Heritage List requirements apply to the National Library of Australia. Further details are provided below.</p>
<i>Australian Heritage Council Act 2003</i>	<p>This Act establishes the Australian Heritage Council, whose functions include:</p> <ul style="list-style-type: none"> • to make assessments under Divisions 1A and 3A of Part 15 of the EPBC Act 1999; • to advise the Minister on conserving and protecting places included, or being considered for inclusion, in the National Heritage List or Commonwealth Heritage List; • to nominate places for inclusion in the National Heritage List or Commonwealth Heritage List; • to advise the Minister on a range of matters relating to heritage ; • to promote the identification, assessment, conservation and monitoring of heritage;

⁸⁷ Advice to NCA from Australian Government Solicitors, 2003.

Table 5. Brief Description of Legislative and Code Requirements

Act or Code	Brief Description
	<ul style="list-style-type: none"> • to organise and engage in research and investigations necessary for the performance of its functions; • to provide advice directly to any person or body or agency either of its own initiative or at the request of the Minister; and • to make reports as outlined in the Act. <p>The Council has a role in commenting on management plans for heritage places, and advising on matters related to new heritage listings or changes to existing listings.</p>
<i>Copyright Act 1968</i>	<p>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 the National Library of Australia. These moral rights are the unassignable personal right of the architects, landscape architects or artists to:</p> <ul style="list-style-type: none"> • 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). <p>These rights extend to the members of teams working on a design, where these members contribute to or have some authorship of the design.</p> <p>Efforts by the Library to identify any moral rights holder for the original building have so far been unsuccessful.</p>
<i>Building Code of Australia</i>	<p>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.</p> <p>As far as possible, Commonwealth agencies aim to achieve compliance with the Code, although this may not be entirely possible because of the nature of and constraints provided by existing circumstances, such as an existing building.</p>
<i>Disability Discrimination Act 1992</i>	<p>The objectives of this Act include to eliminate, as far as possible, discrimination against persons on the ground of disability in the areas of:</p> <ul style="list-style-type: none"> • work; • access to premises; and • the provision of goods, facilities and services. <p>Accordingly, Commonwealth agencies are bound to meet these objectives as far as is possible. In the case of the National Library of Australia, this may relate to both visitors and staff.</p>
<i>Work Health and Safety Act 2011</i>	<p>The objectives of this Act include to provide for a balanced and nationally consistent framework to secure the health and safety of workers and workplaces by:</p> <ul style="list-style-type: none"> • protecting workers and other persons against harm to their health, safety and welfare through the elimination or minimisation of risks arising from work; • providing for fair and effective workplace representation, consultation, cooperation and issue resolution in relation to work health and safety; • encouraging unions and employer organisations to take a constructive role in promoting improvements in work health and safety practices, and assisting persons conducting businesses or undertakings and workers to achieve a healthier and safer working environment; • promoting the provision of advice, information, education and training in relation to work health and safety;

Table 5. Brief Description of Legislative and Code Requirements

Act or Code	Brief Description
	<ul style="list-style-type: none"> • securing compliance with this Act through effective and appropriate compliance and enforcement measures; • ensuring appropriate scrutiny and review of actions taken by persons exercising powers and performing functions under this Act; • providing a framework for continuous improvement and progressively higher standards of work health and safety; and • maintaining and strengthening the national harmonisation of laws relating to work health and safety and to facilitate a consistent national approach to work health and safety in this jurisdiction. <p>This has implications for the National Library of Australia as it is related to National Library of Australia staff, contractors and visitors.</p> <p>The health and safety of other users of the National Library of Australia is also generally dealt with under the <i>Building Code of Australia</i> and the Commonwealth’s common law duty of care to persons on its land or in its buildings.</p>

The Library is owned by the Commonwealth, and is located in a Designated Area on National Land within the Central National Area, and as such its planning is controlled by the National Capital Authority. The ACT Government has no planning authority over the place, and its *Heritage Act 2005* does not apply.

The land vested in the National Library of Australia (Block 4, Section 27, Parkes) is limited to the footprint of its building and its podium, a small sealed service area at the LG2 level, an access road off King Edward Terrace, and small extensions to contain services venting to the west and north.

The National Capital Authority is both the planning and development control agency for works affecting the Library, and the manager of the immediately adjacent land surrounding the Library including the forecourt fountain and landscape.

The National Library of Australia undertakes appropriate consultation with the Department of the Environment and Energy in relation to its operations as they involve heritage issues. The National Library of Australia Heritage Strategy includes strategies for the Library to satisfy its various legislative and liaison obligations.

Because the obligations under the *Environment Protection and Biodiversity Conservation Act 1999* are central to the management of the heritage values of the National Library of Australia, they are outlined in more detail below.

Environment Protection and Biodiversity Conservation Act 1999

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) is the primary legislation dealing with the Commonwealth’s responsibilities for heritage places. The Act has a number of elements that are relevant to the management of the National Library of Australia. In summary, these include:

- the entry of the National Library of Australia in the Commonwealth Heritage List;
- the requirement to take no action that has, will have, or is likely to have an adverse impact on the National Heritage values of a National Heritage place or the Commonwealth Heritage values of a Commonwealth Heritage place, unless there is



- no feasible and prudent alternative to taking the action, and all measures that can reasonably be taken to mitigate the impact of the action on those values are taken;
- the requirement to refer the Minister for the Environment and Energy for approval any actions that are likely to have a significant impact on a place with heritage significance;
- the requirement to prepare a Heritage Strategy, including the identification of heritage places in the context of the Commonwealth Heritage List, and the development of management plans for listed places;
- the possibility of entry of the place in the National Heritage List, and the various additional referral, reporting and management requirements attached to that status; and
- the requirement to manage listed places in accordance with the Commonwealth and National Heritage Management Principles.

These requirements are outlined in more detail below.

Referral and approvals of actions

The EPBC Act requires approval from the Minister for the Environment and Energy for all actions likely to have a significant impact on matters protected under Part 3 of the Act. These include Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by the National Library of Australia may be Commonwealth actions and the National Library of Australia building is on Commonwealth land.

The Act provides that actions:

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

The definition of ‘environment’ in the EPBC Act includes the cultural heritage values of places. The definition of ‘action’ is also important. Action includes:

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

However, a decision by a government body to grant a governmental authorisation, however described, for another person to take an action is not an action in terms of the Act. (Sections 523-4 of the EPBC Act)

Commonwealth Heritage Listing

The National Library of Australia is on the Commonwealth Heritage List.

Commonwealth Heritage places are protected under provisions of the EPBC Act. In addition, all Commonwealth Government agencies that own or lease heritage places are

required to assist the Minister and the Australian Heritage Council to identify and assess the heritage values of these places. They are required to:

- develop heritage strategies;
- produce a register of the heritage places under their control;
- develop a management plan to manage these places consistent with the Commonwealth Heritage Management Principles prescribed in regulations to the Act;
- ensure the ongoing protection of the Commonwealth Heritage values of the place when selling or leasing a Commonwealth Heritage place; and
- ask the Minister for advice about taking an action, if the action has, will have, or is likely to have, a significant impact on a Commonwealth Heritage place.

Commonwealth Conservation Management Plans

As the National Library of Australia is a Commonwealth Heritage place, a conservation management plan has to be prepared that addresses a range of issues specified in Regulations to the EPBC Act (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*): Schedules 7A and 7B), to ensure that the place meets the Commonwealth Heritage Management Principles set out in the Regulations. Appendix G indicates the requirements for management plans, and how this CMP addresses them.

National Heritage Listing

The National Library of Australia would be able to be nominated for the National Heritage List by any person at any time. Any such nomination would be assessed by the Australian Heritage Council using criteria established in the Act. Separate National Heritage Management Principles and referral requirements apply to National Heritage places. However, at this stage, no such nomination has been made.

Heritage Strategies

If an Australian Government agency owns or controls one or more places with heritage values, it must prepare a written heritage strategy for managing the places to protect and conserve their Commonwealth Heritage values. The principal objective of a heritage strategy is to outline a strategic approach for the agency to effectively manage places which it owns or controls for the long-term protection and conservation of their Commonwealth Heritage values. Before making a heritage strategy, the agency must consult the Australian Heritage Council and take its advice into account.

The Heritage Strategy for the National Library of Australia is being revised and the revised version is expected to be completed in 2017.

5.3 STAKEHOLDERS

There is a range of stakeholders with an interest in and concern for the National Library of Australia. This is in addition to the National Library of Australia itself as the Commonwealth agency which occupies and manages the building.

Other stakeholders include the:

- users of and visitors to the Library;
- Commonwealth Parliament;
- National Capital Authority (NCA);
- Australian Heritage Council;
- Department of the Environment and Energy (DoEE);
- Department of Communications and the Arts;
- people who hold moral rights regarding the National Library of Australia building and art works;
- the Kamberri/Ngunnawal community, being the four groups recognised as representing ACT Aboriginal interests;
- ACT Heritage Council;
- Australian Institute of Architects;
- Australian Institute of Landscape Architects (AILA);
- National Trust of Australia (ACT);
- Walter Burley Griffin Society;
- Lake Burley Griffin Guardians; and
- the Friends of the National Library of Australia.

Within the Library, several groups would be regarded as internal stakeholders. These include:

- National Library of Australia Council;
- Corporate Management Group (CMG); and
- staff generally.

The interests of many of the external stakeholders are related to legislation which is separately described above. A brief summary of each key stakeholder is presented below.

Users of and visitors to the Library

There is a range of people who use or visit the Library for a wide variety of reasons. One key use is for research, and this can include students, individual members of the public, independent scholars and academics. Exhibitions and events also attract a wide range of people. The Library is also a major tourist attraction for local, inter-state and overseas visitors. The Library's café also attracts people who just come to eat and drink, including public servants from nearby buildings. Function use of the Library's venues also attracts people to the building.

Commonwealth Parliament

The Parliament controls works in the Parliamentary Zone through the *Parliament Act 1974*, as described in Section 5.2 above. A member from both the House of Representatives and the Senate are appointed by Parliament to the National Library of Australia Council.

National Capital Authority

The Authority is a Commonwealth statutory agency which plays several roles with regard to the Library and the surrounding Humanities and Science Campus. As noted in Section 5.2, the Authority is the planning and development control agency for works affecting the Campus. In addition, the Authority formally controls and manages the Library's carparks, the entry driveway, fountain and associated plantings, the Moore sculpture to the northeast of the Library, Reconciliation Place, and the land between the Library and the lake.

Australian Heritage Council

The Australian Heritage Council undertakes a number of functions regarding Australia's heritage as outlined in the previous section. In relation to the Library, the key ongoing roles are commenting on management plans for the Library, and advising on any changes to the existing Commonwealth Heritage listing.

Department of the Environment and Energy

The Department is responsible for managing the *Environment Protection and Biodiversity Conservation Act* as outlined in Section 5.2 above, and for providing advice to its Minister who makes decisions under the Act. As noted elsewhere, the Act is relevant to the National Library of Australia's management of the heritage values of its building. Key roles relate to management plans for the Library as well as changes which might affect the heritage values of the place.

Department of Communications and the Arts

Although a statutory authority and established under its own Act of Parliament, the Library sits within the Arts portfolio, with other cultural agencies, of the Department of Communications and the Arts. The Department maintains portfolio oversight of the activities of the Library.

Moral Rights Holders

As outlined above, architects, landscape architects and artists responsible for the designed aspects of the National Library of Australia may hold moral rights under the *Copyright Act 1968*. This conservation management plan attempts to acknowledge the moral rights holders related to the building and integrated artworks.

In the context of the plan, moral rights holders are stakeholders who can expect to be acknowledged as the architect, landscape architect or artist for their designed aspects of the building or integrated artworks, and to be given the opportunity to comment on proposed actions that might result in the derogatory treatment of the designed aspects for which they were responsible (right of integrity). Other rights also apply.

In the case of the Library, moral rights are expected to arise in the case of the original building, the extensions completed in 1986, other designed changes, and artworks integral to the place (eg. stained glass windows, entry sculpture, tapestries and copper window panels).

Efforts by the Library to identify any moral rights holder for the original building have so far been unsuccessful.

ACT Aboriginal Community

The Kamberri/Ngunnawal community are recognised as the traditional Aboriginal community associated with the Australian Capital Territory.⁸⁸ The interests of the Kamberri/Ngunnawal community are represented by four groups formally recognised as being Indigenous stakeholders in the ACT, and the views of each group were sought as part of a consultation process related to the earlier version of the conservation management plan, which touched on a range of heritage and planning issues within the Parliamentary Zone.⁸⁹ These groups are the Buru Ngunnawal Aboriginal Corporation, King Browns Tribal Group, Little Gudgenby River Tribal Council and Ngarigu Currawong Clan.

There have been no reported Aboriginal sites located within the area managed by the National Library of Australia, and no undeveloped land exists within the National Library of Australia leased area. In previous discussions about planning for the National Library of Australia, and High Court and National Gallery Precinct areas, community representatives stressed that the land flanking the Molonglo River was an important resource to Kamberri/Ngunnawal people, the stories associated with that pre-Canberra land use should be respected, and reflected in the design of developments and interpretation within the Parliamentary Zone.

All groups stressed the need to commit to a process of consultation with the Kamberri/Ngunnawal community as and when developments within the precinct of Parliamentary Zone generally were being planned. Too often consultation happened too late for Indigenous views to be heard and for their ideas to be considered in the design stage of projects.

ACT Heritage Council

While it has no legislative role in the management of the Parliamentary Zone as noted in the previous section, the ACT Heritage Council has an overall interest in the heritage of the ACT, and hence in the National Library of Australia as a heritage place.

Australian Institute of Architects

The Institute is a professional non-government organisation concerned with architectural matters. Through various parts of the Institute, it has demonstrated its interest in the Parliamentary Zone, especially the architectural features. The ACT Chapter of the Institute has identified the National Library of Australia as a building of architectural interest, though not yet listed it in its Register of Significant Architecture.

Australian Institute of Landscape Architects (AILA)

AILA is the peak body for Landscape Architects in Australia. The ACT Chapter of AILA has identified the landscape setting surrounding the National Library of Australia,

⁸⁸ The names applying to the ACT Aboriginal community has been the subject of research and change over the last two decades. While the Aboriginal groups identify most recently as Ngunnawal, research has indicated that Kamberri might be a more accurate descriptor of the group that actually occupied the territory at the time of European settlement. This report uses both names. See Jackson-Nakano, A. 2001. *The Kamberri: A history of Aboriginal Families in the ACT and surrounds*, Aboriginal History Monograph 8, Aboriginal History Inc, Canberra.

⁸⁹ Ruth and Don Bell, 7/7/05; Carl and Louise Brown, 14/7/05, Matilda House, May 2003 and 1/8/05.

managed by the National Capital Authority, as having an integral contribution to the overall heritage character of the building.

National Trust of Australia (ACT)

The National Trust is a community based heritage conservation organisation. It maintains a register of heritage places, and one of its main roles is 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 and calls on substantial community support.

The Trust has registered the National Library of Australia as a building within the Parliamentary Zone, and the Leonard French windows have been separately listed.

Walter Burley Griffin Society

Established in 1988 in Sydney, 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. The Society also promotes the conservation of the Griffins' legacy, including that in Canberra. The Society has been an active voice for conservation in Canberra, although its specific views about the Library as a prominent building in the heart of the planned national capital have not been sought.

Lake Burley Griffin Guardians

The Lake Burley Griffin Guardians were formed in 2015 as a non-profit community group committed to safeguarding the open space of Lake Burley Griffin and its lakeshore landscape setting. As a prominent feature in this landscape setting, the Library is likely to be a feature of interest to the Guardians, at least regarding external aspects of the Library. However, the specific views of the Guardians about the Library have not been sought.

5.4 MANAGEMENT CONTEXT, REQUIREMENTS AND ASPIRATIONS

Summary of Land Ownership and Management

The National Library of Australia building is part of Block 4 of Section 27, Parkes, which is wholly managed by the National Library of Australia. The land and building are vested in the National Library of Australia in accordance with its Act.

The land surrounding the National Library of Australia is managed by the National Capital Authority, and contains specific elements that are associated with the significance of the place (namely the forecourt area and the Henry Moore sculpture) as well as the landscaped setting that allows the building to be viewed in the round as originally intended.

National Library of Australia Organisation

The National Library of Australia has a relatively flat structure, headed by the Director-General, with six Assistant Director-Generals leading the main operational branches of the Library. They constitute the Corporate Management Group (CMG) that provides strategic and operational leadership for the organisation. As at June 2016, the Library had 367 full-time, part-time and casual staff. The specific responsibilities of the branches and staff within them are listed in the National Library of Australia Heritage Strategy.

The Library Council provides policy direction and overview as set out in the *National Library Act 1960*. Operational budget control rests with the Director-General, with delegated expenditure responsibilities to varying amounts for specific purposes at lower levels.

National Library of Australia Requirements and Aspirations

The National Library of Australia develops, curates and preserves a diverse collection, and provides services such as on site and online programs, exhibitions and education programs. Fulfilling these functions requires substantial stack areas, reading rooms, technical support areas (digitisation and imaging services, materials conservation, information and IT services), exhibition and public presentation areas, and staff work areas. All areas identified as having heritage values in this report continue to be used for ongoing library and support functions.

Over the decades, there has been a degree of change in the use of some areas, or change or refurbishment of their fitout. On the other hand, other spaces have remained unchanged in use or fitout. The current aspirations and planned changes potentially involving the building include:

- lighting upgrade for energy efficiency (2017-19) – upgrades to internal building lighting to install energy efficient fittings and sensor lighting where appropriate;
- marble facade upgrade project (2017-19) – survey of condition of marble fascia, columns and balcony and replacement or repair as required;
- external window upgrade (2017-22) – repair or replacement of inefficient, aging window systems for energy efficiencies and maintenance;
- ceiling repairs (2017-22) – scheduled maintenance of existing ceilings; and
- parquet flooring repairs (2017-18) – maintenance and repair of existing parquet flooring.

These projects would entail varying degrees of heritage issues.

A Building Master Plan was completed in 2016 which considers many of the aspirations identified above. The Building Master Plan references the heritage values of the building for consideration with each planning initiative identified.

Maintenance budgets have not yet been addressed to separate out heritage related elements of work. Separation of heritage components may only prove to be feasible where specific heritage fabric (such as timber wall panelling and original fitout) is being maintained. Budgeting for life-cycle maintenance of the internal spaces of specific heritage significance identified in this plan, and of the external building facade and podium is critical to an effective conservation regime for the Library.

5.5 ANALYSIS OF CONDITION AND INTEGRITY

Information about the condition and integrity of the National Library of Australia is presented in this section in three ways: a brief summary statement; followed by an analysis of the condition and integrity of the attributes of the Library; and finally a table which summarises a number of condition and integrity issues.

As a general comment, the Library displays fair to good condition and medium to high integrity. Considerable internal refurbishment work in recent years has seen a general improvement in the condition of the interior. However, there are some elements of the fabric which are showing signs of deterioration such as the marble cladding. There have also been a number of changes to the building over the years, some of which have had an impact on integrity. This includes the changing use of some important spaces for changing user expectations and service requirements (eg. the former Keeper of Rare Book's office), and physical changes such as the loss of the original card catalogue area, and creation of the outdoor café enclosure.

Criteria	Attributes	Condition	Integrity
Criterion (a) – History	The whole building including its podium extensions and its national library use, being: <ul style="list-style-type: none"> the repository of Australia's national library collection an important building in its setting and location within the Parliamentary Zone. 	Fair-Good	Medium
	The Council Room, reflecting the continuing historical association between the Library and Parliament through the role of parliamentary appointees on the Council of the Library.	Good	Medium
Criterion (b) – Rarity	The whole building and its use as the national library.	Fair-Good	Medium
Criterion (d) – Representativeness	The building's Late Twentieth Century Stripped Classical style evidenced in: <ul style="list-style-type: none"> the symmetrical façade; horizontal skyline; regular bays of vertical proportion; colonnade, using columns without bases or capitals; the use of a broad horizontal member at the roof line echoing classical entablature; central entrance.	Fair	High
Criterion (e) – Aesthetic characteristics	The building and its location in a prominent and strategic location on the western side of the base of the Zone, dominating views across Lake Burley Griffin, making it one of Canberra's landmark features.	Good	High
Criterion (f) – Creative achievement	The National Library building contributes through its visual prominence, location, proportions and materials to the planned aesthetic qualities of the Parliamentary Zone.	Fair-Good	High
	Fine craft construction and the use of high quality materials is reflected in: <ul style="list-style-type: none"> the external building cladding and finishes of the building and podium; the design and/or finely crafted details of the 	Fair	High

Table 7. Condition and Integrity Issues		
Feature	Description	Condition (C) or Integrity (I) Issue
Exterior		
Podium	<ul style="list-style-type: none"> Rock faced stone ashlar walls, stone coping, and black marble handrail on copper clad posts – some joint failure, rainwater leaking down face in places, moss growth, finish on metal wall grilles deteriorated. Glass balustrade fitted behind original marble handrail Missing drainage grates Floodlights mounted on podium Glass outdoor café enclosure, fixed to podium, picket fences and umbrellas Minor grout loss between some stone paving 	<ul style="list-style-type: none"> C I I I I C
Building	<ul style="list-style-type: none"> Marble clad columns – sections stained. Panels exhibit bowing and possible related loss of strength Marble cladding to cornice and balcony bowed with potential to fail. Marble cornice stained. Some staining of travertine wall cladding, and deteriorated joint seals Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced Staining of roof and balcony soffits 	<ul style="list-style-type: none"> C C C C C
Courtyards on north side	<ul style="list-style-type: none"> Western courtyard landscape in need of maintenance 	<ul style="list-style-type: none"> C
Service courtyard	<ul style="list-style-type: none"> Surface mounted conduits Metal grilles and fence – paintwork deteriorated 	<ul style="list-style-type: none"> I C
Interior		
General Features on all/most Levels		
Fitouts	<ul style="list-style-type: none"> Upgraded and modified fitouts 	<ul style="list-style-type: none"> I
Walls and Ceilings	<ul style="list-style-type: none"> Minor marble wall cladding chipped on lower edges 	<ul style="list-style-type: none"> C
Lower Ground Floor 1		
Theatre	<ul style="list-style-type: none"> New stainless steel and timber handrail 	<ul style="list-style-type: none"> I
Ground Floor		
Foyer, café and bookshop	<ul style="list-style-type: none"> Enclosure of café and bookshop, and related fitout Cracked smoked topaz glass clerestory 	<ul style="list-style-type: none"> I C
First Floor		
Spaces around upper foyer	<ul style="list-style-type: none"> Enclosure for offices and Ferguson Room 	<ul style="list-style-type: none"> I
Second Floor		
Cazneaux Stack (L2:031)	<ul style="list-style-type: none"> Finishes generally poor 	<ul style="list-style-type: none"> C

5.6 ISSUES RELATING TO THE BROADER SETTING

While not under the management of the National Library of Australia, the management of the land surrounding the Library is important to the conservation of the Library's heritage values.

The forecourt drive and fountain, designed as part of the original project to give an appropriate entry and setting for the front of the building, were renovated in 2010, retaining the relationship of the entry of the Library to the main east-west axis via Reconciliation Place.

The National Capital Authority has the responsibility of continuing appropriate management of the land surrounding the Library, to achieve the continued conservation of its setting and architectural prominence. The minimalist landscape and setting surrounding the National Library of Australia are intrinsic characteristics of the Library itself. They include:

- the formal plantings of *Populus nigra* 'Italica' in front of the Library and the grassed terrace which reflect and support the Late Twentieth Century Stripped Classical style of the building. It is noted some of the poplars appear in poor condition or display poor form;
- the western lawn area adjacent to the National Library of Australia provides views to Black Mountain which continues the play of orthogonal views and vistas throughout the Parliamentary Zone, a legacy from Griffin's arrangement of terraces; and
- the open northeastern lawn enables unencumbered views from the podium to Lake Burley Griffin and Mount Ainslie which is in keeping with the Griffin plan and allows full appreciation of the building from the northern side of the lake.⁹⁰

⁹⁰ Australian Institute of Landscape Architects, 26 August 2012

6. CONSERVATION POLICY AND IMPLEMENTATION STRATEGIES

6.1 OBJECTIVE

The objective of the policies in this plan is to achieve the conservation of the cultural heritage significance of the National Library of Australia consistent with the ongoing operation of the place as the home of Australia's national collections and centre for national bibliographic and other services, and as a key component of the Parliamentary Zone.

6.2 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*,⁹¹ 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*.

⁹¹ Australia ICOMOS 2013.

6.3 CONSERVATION MANAGEMENT POLICY AND IMPLEMENTATION STRATEGIES

Table 8. Policy and Strategy Index including Priority and Timetable				
Number	Policy Title	Strategies	Priority	Timetable
General Policies				
Policy 1	Significance the basis for management, planning and work		High	Ongoing
Policy 2	Adoption of Burra Charter		High	Ongoing
Policy 3	Adoption of policies	3.1 Priority and implementation timetable	High	Ongoing
Policy 4	Planning documents for the National Library of Australia	4.1 Including a reference to the CMP in future plans or development documentation	High	Ongoing
		4.2 Seek agreement to the CMP in National Capital Authority planning documents	High	Ongoing
		4.3 Review Works Planning documents to ensure heritage components of projects are identified	High	Ongoing
Policy 5	Compliance with legislation and related consultation	5.1 Undertake required consultation with Minister for the Environment and Energy	High	As needed
		5.2 Document any non-compliance issues	Medium	Ongoing
		5.3 Develop procedures to trigger compliance with EPBC Act	High	Done
		5.4 Maintain liaison with DoEE, and make appropriate referrals	High	As needed
		5.5 Consult with National Capital Authority on management of adjacent land	High	Ongoing
		5.6 Moral rights holders	High	Ongoing/As needed
Policy 6	Use of expert advice and skills	6.1 Involve appropriate heritage expertise	High	Ongoing
Policy 7	Decision making process for works or actions	7.1 Process	High	Ongoing
		7.2 Log of decisions	Medium	Ongoing
		7.3 Prioritising work	High	As needed
		7.4 Resolving conflicts	High	As needed
		7.5 Review implementation	High	Annually
Policy 8	Review of the Conservation Management Plan	8.1 Involve experts	Medium	Every 5 years or earlier

Table 8. Policy and Strategy Index including Priority and Timetable

Number	Policy Title	Strategies	Priority	Timetable	
Training and Liaison					
Policy 9	Training and awareness	9.1	Heritage awareness training program	Medium	Ongoing
		9.2	Summarise obligations in CMG presentations	Medium	As needed
Policy 10	Stakeholder liaison	10.1	Core stakeholders	High	Ongoing
		10.2	Informing/consulting stakeholders	High	As needed
		10.3	Guidelines for consultation	High	As needed
		10.4	Procedure to trigger consultation	High	Done
		10.5	Contact point for heritage issues	High	Done
Conservation of the National Library of Australia					
Policy 11	Conservation of the National Library and its significant attributes	11.1	Respect heritage values in any change	High	Ongoing
		11.2	Priority works	High	Ongoing
		11.3	Current proposed works	High	As needed
		11.4	Compliance with BCA	High	Ongoing
Policy 12	Conservation of furniture of heritage value	12.1	Maintain the Heritage Furniture Register	High	Ongoing
		12.2	Add new items to Register	High	Ongoing
Policy 13	Access to the National Library of Australia	13.1	Public access to spaces	High	Ongoing
		13.2	Tour access to restricted areas	Medium	Ongoing
		13.3	Dealing with restricted entry to spaces	Medium	As needed
Policy 14	Maintenance planning and works	14.1	Review existing planning	High	Ongoing
		14.2	Maintenance planning informed by monitoring	High	Ongoing
		14.3	Life-cycle maintenance planning	High	Ongoing
Policy 15	Monitoring the condition of significant attributes	15.1	Develop condition monitoring program	High	Ongoing
		15.2	Link monitoring to maintenance	High	Ongoing
		15.3	Responsibility for monitoring	High	Done
Policy 16	Upgrading and adaptation works			High	As needed
Policy 17	Changes to the interior spaces of significance			High	As needed
Policy 18	Security and access			Medium	As needed
Policy 19	Extensions or new buildings			Medium	As needed
Use of the Place					
Policy 20	Uses of the Library	20.1	New uses to comply with policy	High	Ongoing
		20.2	New uses for significant spaces	Medium	Ongoing

Table 8. Policy and Strategy Index including Priority and Timetable					
Number	Policy Title	Strategies	Priority	Timetable	
Policy 21	Supporting or secondary uses	21.1 Secondary uses to be compatible	High	Ongoing	
Setting					
Policy 22	Setting		High	Ongoing	
Interpretation					
Policy 23	Interpretation of the significance of the Library	23.1 Develop and implement public program activities relating to heritage	Medium	Ongoing	
Unforeseen discoveries					
Policy 24	Unforeseen discoveries or disturbance of heritage components		High	As needed	
Keeping records					
Policy 25	Records of intervention and maintenance	25.1 Maintain records of decisions	High	Ongoing	
		25.2 Maintain records of maintenance plans	High	Ongoing	
		25.3 Record of actions to be included in Heritage Register	High	Ongoing	
Further research					
Policy 26	Addressing the limitations of this conservation management plan		Medium	As the opportunity arises	

General Policies

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

The statements of significance set out in Chapter 4 shall be a principal basis for future management, planning and work.

Policy 2 *Adoption of Burra Charter*

The conservation and development of the National Library of Australia, its fabric and uses, shall be carried out in accordance with the principles of the *Burra Charter*,⁹² and any revisions of the Charter that might occur in the future. (Reproduced at Appendix F)

Policy 3 *Adoption of policies*

The policies recommended in this conservation management plan shall be endorsed as a primary guide for management as well as future planning and development work.

Implementation Strategy

3.1 The implementation of the policies and strategies will be guided by the priorities and timetable at Table 8 (above).

Policy 4 *Planning documents for the National Library of Australia*

All planning documents developed for the National Library of Australia and its immediate surrounds shall refer to this conservation management plan as a primary guide for the conservation of the heritage values of the Library as a whole. The direction given in those documents and in this plan shall be mutually compatible.

Implementation Strategies

4.1 The National Library of Australia will include reference to and endorsement of this plan in its corporate planning documents, the Building Master Plan, and any future planning or development documentation for works, maintenance or activities affecting the Library. This will include acknowledgment of the heritage values of the place.

4.2 The National Library of Australia will seek the agreement of the National Capital Authority to include reference to and endorsement of this plan, and recognition of the Library's heritage values, in any future planning or development documentation for works or activities in the area surrounding the Library but outside the scope of this conservation management plan. This would include the conservation management planning for the Parliament House Vista heritage area and master planning for the Humanities and Science Campus.

Commentary: The National Capital Authority has developed heritage management plans for Lake Burley Griffin and Adjacent Lands and the Parliament House Vista area, both of which comment on the setting and heritage curtilage of the National Library of Australia. The policy

⁹² Australia ICOMOS 2013

establishes the principle that such planning should acknowledge and respect the significance of the Library and its setting, as described in this plan.

- 4.3 The Building Master Plan, the five year Capital Works Plan, and annual Capital and Maintenance Programs will be reviewed at a draft stage for proposals which might impact on the heritage values of the building. Policies and strategies from this conservation management plan will be implemented to ensure that Commonwealth Heritage values are conserved in the Library's planning for and execution of works.

In addition, various services upgrade programs will be reviewed at planning stages to identify any potential impacts on heritage spaces and values.

Commentary: The Building Master Plan references heritage values of the building. The 5 year Capital Works Plan indicates projects that may affect areas of heritage significance and all projects on the annual maintenance program are assessed for implications on heritage values.

Policy 5 Compliance with legislation and related consultation

The National Library of Australia must comply with all relevant legislation as far as possible. With regards to the heritage significance of the Library, the National Library of Australia will develop clear procedures for complying with the *Environment Protection and Biodiversity Conservation Act 1999*.

In addition, the National Library of Australia must comply with the *National Capital Plan*.

To achieve timely compliance, consultation with administering Departments or agencies and the Minister for the Environment and Energy will be undertaken.

Implementation Strategies

- 5.1 The National Library of Australia will consult with the Minister for the Environment and Energy or his/her delegate as required under the EPBC Act, with regard to the conservation management plan (s341S of the Act).
- 5.2 Where the National Library of Australia is not able to achieve full compliance with relevant legislation, the reasons for not being able to comply will be appropriately documented and the authority responsible for the legislation consulted.
- 5.3 The National Library of Australia will develop procedures to trigger compliance and referrals required by the EPBC Act.
- 5.4 The National Library of Australia will consult informally with the Department of the Environment and Energy regarding the conservation management plan and any actions that it considers have, will have or are likely to have a significant impact on the Library as a Commonwealth Heritage place, noting that such consultation is not formally required

under the EPBC Act.

- 5.5 The National Library of Australia will consult with the National Capital Authority as the manager of immediately adjacent land having heritage values. The purpose of this consultation will be to achieve sympathetic conservation management of the setting of the place which is, where operationally feasible, consistent with the high standards established by the EPBC Act.
- 5.6 The National Library of Australia will maintain a list of moral rights holders relevant to the place and will implement processes to consult moral rights holders on relevant issues or proposals.

Commentary: Beyond the requirements of the moral rights legislation, moral rights holders should be regarded as a key source of information and interpretation about aspects of the place.

Policy 6 Use of expert advice and skills

Advice shall be sought from people with relevant experience in the management and/or conservation of heritage properties in relation to complex heritage conservation issues affecting the National Library of Australia.

Appropriately skilled people will be used to undertake works affecting components of the National Library of Australia with heritage values.

Implementation Strategy

- 6.1 New proposals affecting components of the National Library of Australia with heritage values will be developed with the involvement of relevant expert heritage advice to ensure an integrated planning and design approach is adopted.

Policy 7 Decision making process for works or actions

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

Implementation strategies

- 7.1 The process will involve:
- early consultation with internal and external stakeholders relevant to the particular decision;
 - an understanding of the specific heritage values affected, the original and subsequent character, and later changes to the area involved;
 - documentation of the proposed use or operational requirements justifying the works or action; and
 - identification of relevant statutory obligations and steps undertaken to ensure compliance.

The sensitivity to change guidelines provided in Section 6.4 below may

prove helpful to the decision-making process.

- 7.2 The Library will consider maintaining a log of decisions with cross-referencing to relevant documentation.
- 7.3 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).
- 7.4 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 Library's Heritage Strategy;
 - implementation of a decision-making process in accordance with Policy 7;
 - compliance with the *Burra Charter*;
 - possibly involving heritage conservation experts in accordance with Policy 6;
 - possibly seeking the advice of the Department of the Environment and Energy; and
 - possibly seeking advice from the Minister consistent with the normal provisions of the EPBC Act.

Commentary: The outcome of this process may be a matter to be recorded in the Library's Heritage Register.

- 7.5 The implementation of this plan will be reviewed annually, and the priorities re-assessed depending on resources or any other relevant factors. The review will consider the degree to which policies and strategies have been met or completed in accordance with the timetable, as well as the actual condition of the place (Policy 15). The Criteria for Prioritising Work (Strategy 7.3) will be used if resource constraints do not allow the implementation of actions as programmed.

Policy 8 *Review of the Conservation Management Plan*

The conservation management plan shall be reviewed:

- to incorporate any new information and ensure consistency with current management circumstances every five years;
- whenever major changes to the place are proposed or occur by accident (such as fire or natural disaster);
- when the management environment changes to the degree that policies are not appropriate to or adequate for changed management circumstances; or
- if it is found to be out of date with regards to the significance assessment.

Commentary: A review of the CMP is required at least every five years by the EPBC Act.

Implementation Strategies

- 8.1 The review of the conservation management plan should involve independent relevant heritage expertise specifically commissioned by the National Library of Australia to assist it. The regular five-year review will be undertaken in light of the three-yearly review of the National Library of Australia Heritage Strategy.

Training and Liaison

Policy 9 Training and awareness

Training for key staff shall be initiated within the National Library of Australia to raise awareness of the range of management responsibilities and roles of the Library in relation to the heritage values of the place.

Implementation strategies

- 9.1 The National Library of Australia will introduce a heritage awareness and information training program for key staff working in the Library.

Any new personnel moving into such positions will receive heritage awareness training within three months of commencement.

Other staff responsible more generally for heritage matters will receive presentations about the National Library of Australia heritage values and responsibilities, and Commonwealth heritage obligations. This process will be repeated at least every five years.

- 9.2 The relevant heritage obligations will be summarised as part of any presentation to the Corporate Management Group seeking decisions impacting on heritage values of the place.

Policy 10 Stakeholder liaison

The National Library of Australia will seek to liaise with all relevant stakeholders, including community and professional groups, on developments affecting the heritage significance of the place.

Implementation Strategies

10.1 The National Library of Australia will regard the list of stakeholders at Section 5.3 of this CMP as the core list of stakeholders with an interest in the Library.

Commentary: This includes the Kamberri/Ngunnawal community as noted in Section 5.3.

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

10.3 Where changes are proposed involving the place, consultation will be guided by current national standards, namely:

- the Commonwealth Heritage Management Principles; and
- Article 26.3 of the *Burra Charter*.

10.4 The Library shall develop a procedure for triggering and facilitating consultation.

10.5 The Director, Building and Security Services will be identified within the National Library of Australia as the single initial point of contact for heritage matters, and this will be indicated on the Library intranet.

Conservation of the National Library of Australia

Policy 11 Conservation of the National Library of Australia and its significant attributes

The National Library of Australia and its significant attributes shall be conserved. These attributes are the:

- the whole building including its podium extensions and its national library use;
- Council Room;
- the building's Late Twentieth Century Stripped Classical style evidenced in:
 - the symmetrical façade;
 - horizontal skyline;
 - regular bays of vertical proportion;
 - colonnade, using columns without bases or capitals;
 - the use of a broad horizontal member at the roof line echoing classical entablature;
 - central entrance;
- its location in a prominent and strategic location, and its freestanding character, dominating views across Lake Burley Griffin;
- its proportions;
- its fine craft construction and the use of high quality materials is reflected in:
 - the external building cladding and finishes of the building and podium;

- the design and/or finely crafted details of the surviving original internal spaces of note, these being the:
 - entry foyer, twin stair cases and mezzanine (GR:55, L1:78);
 - café and bookshop;
 - Main Reading Room (GR:31);
 - Council Room (L1:11);
 - former Director General's office (L1:01);
 - Chairman's Room (L1:05);
 - Nan Kivell Room (L2:24)
 - Nan Kivell Room Foyer (L2: 25);
 - former Manuscripts Librarian's office (L2:38);
 - former Keeper of Rare Books office (L2:11);
 - Asian Collections Reading Room (L3:58);
 - former viewing rooms and projection room (L3:30, L3:31, L3:34);
 - Lamson tube room (LG1:34);
 - Conference Room (L4:92);
 - Brindabella Room (L4:91);
 - Theatre (LG1:77);
 - parts of lower ground 1 Foyer (LG1:48);
- the general use of marble window surrounds;
- the use of quality standardised special door frames and hinges, some of which survive;
- artworks by Bass, French, Robb and Matégot;
- furniture specifically designed as part of the original building, or otherwise associated with key developments in Library use;
- the building's use as a public library with the particular attributes being the publicly accessible parts of the building;
- the original building design; and
- use of the building as a repository for the Petherick and Nan Kivell collections

Implementation Strategies

11.1 Planning for future changes in the Library will recognise and respect the heritage values of the spaces or attributes involved, and will seek professional heritage advice, as appropriate and as outlined in Policy 6, in reaching planning and design outcomes compatible with the conservation of those heritage values. Appropriate conservation processes might include preservation, restoration, reconstruction or adaptation, depending on the nature of heritage values, as well as maintenance.

Commentary: See also Policy 17 below – Changes to the interior spaces of cultural significance.

11.2 The list of priority conservation works and issues provided at Appendix E will be reviewed and addressed.

11.3 Works associated with current proposals to rectify external cladding and window problems, shall be planned and executed so as to conserve the significance of these components. In general, stone to be replaced should be replaced with marble to closely match in appearance the original marble finish. Window upgrade work should maintain the general appearance of the existing windows and the high quality finishes of the original.

11.4 Where changes are required to meet the Building Code of Australia, such as to meet safety or disabled access standards, the National Library of Australia will seek solutions that are compatible with the retention of cultural significance of the area affected.

Policy 12 Conservation of furniture of heritage value

The furniture within the National Library of Australia of heritage significance shall be appropriately identified, entered in the Library's Heritage Furniture Register, conserved and managed.

Commentary: A range of furniture is housed within the Library that is of heritage significance. This includes in particular library furniture and fittings that were designed as part of the original design or are part of significant changes in library operations and expansion (see Section 2.4 and Chapter 3 above). The Heritage Furniture Register was created following a furniture audit and assessment in 2012 and a furniture audit is undertaken annually.

Implementation Strategies

12.1 The Library will maintain the Heritage Furniture Register, and manage items on it according to the existing policies applying to registered furniture.

12.2 Newly identified significant furniture will be added to the Heritage Furniture Register and managed accordingly.

Policy 13 Access to the National Library of Australia

Public access to key components of heritage significance (listed in Section 4.2) shall be maintained.

Commentary: This plan deals with the Commonwealth Heritage place and the attributes which embody or convey Commonwealth Heritage values. However, the Library is also the repository for extensive and important collections and items. While the role of the place as the repository of collections is recognised and linked to its heritage values, the scope of the plan does not extend to the range of policies and other guidance regarding the assessment, conservation, management, use and access to the collections. The Library has extensive and separate policies and other guidance regarding such matters.

With regard to collections or items significant to Indigenous people (see www.nla.gov.au/what-we-collect/indigenous), whilst access to some of this material is restricted for cultural reasons, and is securely stored, the Library is

working on drafting policies around accessibility and sensitivities regarding access.

With regard to the Library as a place, as noted in Chapter 3, no specific associations or access issues have been identified with the National Library of Australia site by representatives of the Ngunnawal community when previously consulted.

Implementation Strategies

- 13.1 Public access to the ground floor, the theatre on LG1, the reading rooms on Levels 1 and 3, and the Conference Room is currently available and should be maintained.
- 13.2 Special tour access to other areas of the Library, including the Lamson Tube Room should be maintained.
- 13.3 The nature of access might change over time due to reader and Library needs, and might include restricting entry to specific reading rooms but providing views in through glass doors and windows (as is currently the case with the Nan Kivell Room).

Policy 14 Maintenance planning and works

The Library shall be well maintained and all maintenance and repair work will 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 building, its materials and services and their heritage significance; and
- regular inspection/monitoring (see Policy 15).

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

Implementation strategies

- 14.1 The National Library of Australia will review existing maintenance planning to ensure consistency with the conservation management plan.
- 14.2 The National Library of Australia will ensure maintenance planning is periodically informed by a monitoring program (refer to Policy 15).
- 14.3 The National Library of Australia will maintain a life-cycle maintenance plan for the place, complementing the suite of maintenance planning.

Commentary: The current Library life-cycle maintenance plan was prepared in 2016. It provides an annual schedule of ongoing building maintenance, including maintenance of heritage building fabric. The plan will next be reviewed in 2019.

Policy 15 Monitoring the condition of significant attributes

The National Library of Australia shall adopt a program to periodically monitor the condition of significant attributes (eg. the building), and address

any problems identified with a priority related to the nature and consequences of the problem.

Commentary: Significant attributes are those which embody or convey heritage values, as listed in Section 4.2.

Implementation strategies

15.1 The National Library of Australia will develop and adopt a condition monitoring program covering all significant attributes. This will specify a monitoring timetable. Existing audits and maintenance programs, supplemented or coordinated as necessary, could form the basis for this program.

15.2 The National Library of Australia will seek to ensure that a formal link is established between the outcome of monitoring and prioritising of remedial works and maintenance programs, to ensure problems are addressed in a timely fashion. (See also Policy 14)

15.3 Monitoring of the condition of the significant attributes, the development of the monitoring program, and the prioritisation and implementation of remedial actions, will be the responsibility of the Director, Building and Security Services.

Policy 16 Upgrading and adaptation works

The Library 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.

Policy 17 Changes to the interior spaces of cultural significance

Changes to significant interior spaces listed in Policy 11 shall be limited to those that are consistent with their conservation and do not diminish the values of the spaces. The values of these spaces commonly rely on the survival of attributes such as distinctive wall, floor or ceiling treatments, the retention of original room volumes, the retention of original or compatible uses, and often the retention of original fittings and furniture. Changes that reconstruct previously altered attributes, or make attributes more accessible to viewing and appreciation, should be encouraged.

Commentary: Significant spaces where comments are worthwhile are as follows:

- ***Nan Kivell Room (L2:24):*** The change in the use of the room (from manuscript reading) has generally respected its significant design, although the reading room furniture configuration has been lost.

The foyer of the Nan Kivell Room should also be treated as a highly significant space, and if possible the display cabinets re-opened. It is

noted that at present wall displays are mounted to reflect the original cabinet openings.

- ***Entry foyer, twin stair cases and mezzanine (GR:55, L1:78):*** The maintenance of the visual link through spaces GR:01 and GR:54 (the present bookshop and café) from the foyer to the Leonard French windows is an important aspect of the significance of the foyer. The foyer, with the two staircases and the mezzanine level above creates the original grand entry to the building, and retention of the open nature of this space is important. Any changes need to be sympathetic to these values.

The foyer is designed to be a place of human activity and the encouragement of use by the location of the bookshop and café are not incompatible with the values of the space. The limited use of the foyer area by café patrons has not had an adverse affect, and continued limited use for that purpose by the provision of tables in the northern half would not be incompatible with the heritage significance of the space. However, fixed fittings or partitioning should not be allowed to encroach beyond the line of the mezzanine floor above GR:54 (the present glass wall).

The opening of the Special Collections Reading Room has restored the public function of the marble stairs, with people using them to travel between the Ground Floor and First Floor.

- ***Executive Area (L1:69-77), Ferguson Room (L1:02) and upper foyer area (L1:04):*** While refurbished in 1999, these spaces have a close relationship with the original entry foyer space. Future changes to re-introduce open public use throughout these areas overlooking the foyer is compatible with the heritage significance of the foyer area, and should be considered in future space re-allocation planning. It is noted the Ferguson Room is a public space accessible by arrangement.
- ***Former viewing rooms and projection room (L3:30, L3:31, L3:34):*** These spaces are distinctively designed to fulfil their original function however, their use as viewing rooms is now redundant. Adaptation to a new use is desirable, and the successful refurbishment of one room for meeting use has been achieved, but continued use of other spaces for storage purposes is preferable to their demolition. Continued storage or future adaptation to a new use should be controlled to avoid gradual damage and deterioration of the original finishes and fittings in the spaces.

Policy 18 Security and access

Should increased security checking of the public accessing the building be required, any physical apparatus or security structure shall not be located in the foyer area (GR:55, GR:54, GR:01). Increased security infrastructure should be located further into the building.

Policy 19 Extensions or new buildings

Additions to the exterior of the National Library of Australia shall be limited to

sympathetic extensions of the podium, or shall be separate buildings of sympathetic design and location.

Commentary: The significance of the existing building suggests that extensions would have a high probability of diminishing the cultural significance of the original. Extension of the podium would have little or no adverse impact if well designed and located, as the podium was designed to be larger than it is at present.

New buildings of a sympathetic design (not necessarily mimicking the existing) and appropriately located could reflect the original design intent of having flanking wings for the Library. However, inappropriately located and designed new buildings in the vicinity of the Library could have a major adverse impact on its significance. This would be especially the case if buildings interrupted views to the Library from the lake, and vice versa.

The potential locations for new buildings are outside the area controlled by the National Library of Australia. The Library's interest is in retaining its sympathetic setting, which is under the control of the NCA. See Strategy 4.2 and 5.5.

Use of the Place

Policy 20 Uses of the Library

The uses of the National Library of Australia shall be compatible with the significance of the place. The primary current and future uses of the Library integral to the conservation of its significance are as the home of the National Library of Australia, focussing on the provision of reader access and services, the storage and protection of the Library collection, the provision nationally of a range of bibliographic and other Library functions, and the provision of general visitor interpretation of the Library and related exhibition material.

Commentary: The Library's building is actively used for the National Library of Australia's core function, the provision of Library services.

Implementation Strategies

20.1 The National Library of Australia will ensure that no new uses are introduced to the Library building that do not comply with Policies 20 or 21.

20.2 The National Library of Australia will seek better compatible uses for the viewing room (L3:30).

Commentary: This viewing room is currently used for storage. The adjacent other viewing room, the IT Heritage Cinema (L3:34), has been successfully refurbished and is now used as a meeting room.

Policy 21 Supporting or secondary uses

Supporting or secondary uses, such as food outlets, are acceptable within the Library, in support of the primary uses. Future extension of supporting uses to

include provision of accommodation or services to organizations with related functions would not necessarily be incompatible uses. Supporting uses will generally be small in scale and impact, and will respect the cultural significance of the Library. All supporting or secondary uses will be compatible with the significance of the place.

Implementation Strategies

21.1 The National Library of Australia will ensure that lease arrangements with any supporting or secondary use limit allowable changes to the place in a way compatible with heritage values.

SETTING

Policy 22 Setting

The National Library of Australia will encourage the conservation of an appropriate setting for the building, including its significant relationship with the forecourt, Moore sculpture and surrounding landscape, aspects of which were part of the overall original design for the Library.

Commentary: The setting of the National Library of Australia is managed by the National Capital Authority and this policy may best be advanced through Strategy 4.2.

Interpretation

Policy 23 Interpretation of the significance of the Library

The National Library of Australia shall prepare and disseminate interpretative information in relation to the cultural heritage significance of the Library, through publications, its website, on-site interpretation, guided tours and any other appropriate means.

Implementation Strategies

23.1 The National Library of Australia will continue to recognise as part of its public programs activities, a program that presents and interprets to visitors the heritage values of the building.

Commentary: This program currently incorporates:

- presentation of information about the heritage values of the place in guided walking tours of the building; and
- printed materials such as fact sheets and publications on heritage aspects of the place (such as the booklet *A Different View*, on the building's art).

The content of this information is intended to be developed and enhanced on an ongoing basis. Future options may also include:

- sensitively located and designed interpretation panels for the whole place or key heritage components of the place; and

- making the updated conservation management plan available on the National Library of Australia website.

UNFORSEEN DISCOVERIES

Policy 24 Unforeseen discoveries or disturbance of heritage components

If the unforeseen discovery of new evidence or the unforeseen disturbance of heritage fabric requires major management or conservation decisions not envisaged by this conservation management plan, the plan shall be reviewed and revised (see Policy 8).

If management action is required before the management plan can be revised, a heritage impact statement shall be prepared, that assesses the likely impact of the proposed management action on the existing assessed significance of the Library, and on any new significance revealed by the discovery.

If action is required before a heritage action statement can be developed, the Library shall seek relevant expert heritage advice before taking emergency action. Emergency management actions must not diminish the significance of the place unless there is no feasible and prudent alternative.

Such actions may be referable matters under the EPBC Act.

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 plan, 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, isolated structural failure, or disastrous events such as fire or flood.

KEEPING RECORDS

Policy 25 Records of intervention and maintenance

The National Library of Australia shall maintain records of any substantial intervention or change to the place, including records about maintenance.

Commentary: Relevant actions might include maintenance programs, refurbishment projects, conservation actions (preservation, restoration, reconstruction and adaptation), interpretation, changes of use, and any other works that might affect a heritage component of the place.

Implementation strategies

- 25.1 The National Library of Australia will retain records relating to actions taken in accordance with Policy 7 – Decision making process for works or actions.
- 25.2 The National Library of Australia will retain copies of all maintenance plans prepared for the place, including superseded plans, and records about monitoring. (Refer to Policies 14 and 15)
- 25.3 A summary of substantial interventions, changes and maintenance will be included in the Library's heritage register entry for the place, including a reference to where further details may be found.

FURTHER RESEARCH

- Policy 26*** ***Addressing the limitations of this conservation management plan***
Opportunities to address the limitations imposed on this plan (see Section 1.4) should be taken if possible, and the results used to revise the plan.

6.4 LEVELS OF SENSITIVITY TO CHANGE

The statement of significance at Section 4.1 indicates the range of heritage values applying to the Library. It is not prudent to indicate an absolute ranking of significance, as the ranking can change as the perspective of the assessor changes. An attribute of the place either is or is not significant in relation to the criteria used. Attributing degrees of significance depends very much on the context in which the judgement is made—for example, is the architectural value of one element of the building more or less important than the historical value of another? Nor does attributing levels of significance necessarily have direct implications for setting management and conservation priorities—for example, a component of ‘high’ significance might need less effort to conserve, and hence have a lower funding priority, than a component of ‘moderate’ significance. Both need conserving, but the priorities are not driven solely by levels of significance.

A possibly more useful approach is to consider the sorts of actions and change that might have an impact on significance, and identify how sensitive to change a range of significant attributes might be. Actions and change might include such things as introducing new built elements, removing or altering original fabric, changing use, changing frequency of maintenance, or undertaking conservation works. Different actions will have different potential impacts on significance, depending on the nature of the heritage values of the particular element of the Library.

It is therefore potentially useful to indicate the degree of sensitivity that attributes of the place might have to changes in their conservation, use or management. The table below outlines sensitivity of key attributes of the Library in relation to changes in use and fabric. The sensitivity ratings are not an absolute indication of either impact or the suitability of possible changes – they are an initial indication to guide planning and decision-making. As proposals develop or decisions are considered, more detailed assessments may be needed, such as through the preparation of a heritage impact statement. It is also worth noting that on some occasions, changes may be justified even if they involve an attribute of high sensitivity.

The level of sensitivity to change is based on the vulnerability of the attribute to loss of heritage values through change.

<i>High sensitivity</i>	High sensitivity to change occurs where a change would pose a major threat to a specific heritage value of the attribute affected, or the Library as a whole. A major threat is one that would lead to substantial or total loss of the heritage value.
<i>Moderate sensitivity</i>	Moderate sensitivity to change occurs where a change would pose a moderate threat to a specific heritage value of the attribute affected, or would pose a threat to an attribute of heritage significance in another part of the building. A moderate threat is one that would diminish the heritage value, or diminish the ability of an observer to appreciate the value.
<i>Low Sensitivity</i>	Low sensitivity to change occurs where a change would pose no appreciable threat to a specific heritage value of the attribute affected, and would pose no appreciable threat to heritage significance in another part of the building. Attributes of the Library with no individual identified heritage values are likely to

have a low sensitivity to change, rising to moderate if the proposals affect adjacent areas having values.

The level of sensitivity will depend on the specific values of the space or attribute involved, and any one space or attribute might have a range of heritage values that have high, moderate or low levels of sensitivity to the same proposal. Assessment of proposals should therefore consider all values.

An example would be a proposal to refurbish a significant reading room. The heritage values of the reading room might include its long-term historical use as a reading room, the design values of its wall cladding and fitout, and its being part of a rare suite of rooms reflecting the original design of the Library. If a proposal to reclad the reading room in new materials were made, the room would have high sensitivity to change in relation to the design of its wall cladding, high to moderate sensitivity in relation to its impact on a suite of rooms, and low sensitivity in relation to use, which would remain unchanged. Understanding the relationship between values and impacts of change will help in modifying proposals and avoiding loss of significance.

Table 9. Levels of sensitivity to change of attributes of the Library		
Component	Level of Sensitivity	Nature of change impacting Heritage Values
National Library building	High	<ul style="list-style-type: none"> • changes to façade materials and design • reduction of the all-round visibility of the building and its setting in the landscape • change from primary library use • removal of exterior art works which were part of the original design • loss of an appropriate forecourt between the Library and Parkes Place west
	Low	<ul style="list-style-type: none"> • changes to podium uses that do not hide the building • changes to building services • internal changes to spaces with no specific heritage values
entry foyer, twin stair cases and mezzanine (GR:55, L1:78)	High	<ul style="list-style-type: none"> • changes to foyer space (including further mezzanine enclosure) • changes to high quality materials • removal of art works which were part of the original design
	Moderate to Low	<ul style="list-style-type: none"> • changes to foyer uses not requiring fixtures or material changes
café and bookshop (as enclosed parts of the foyer space)	High	<ul style="list-style-type: none"> • changes that increase visual separation from foyer • changes that prevent the French windows being seen from the foyer or increase their concealment
	Low	<ul style="list-style-type: none"> • internal changes (such as to furniture/fittings) that do not reduce public access or visibility of windows, and do not preclude future re-unification of original foyer space • removal of glass partitions or lowering their visibility would have a high positive impact
Main Reading Room (GR:31)	High	<ul style="list-style-type: none"> • changes from reading room use • changes to fabric, fittings and design of northern wall, window niches and ceiling of the original reading room space
	Low	<ul style="list-style-type: none"> • changes to entry location • removal of glazing to mezzanine level

Table 9. Levels of sensitivity to change of attributes of the Library

Component	Level of Sensitivity	Nature of change impacting Heritage Values
		<ul style="list-style-type: none"> changes to southern extensions of reading room (such as occurred in 2011)
Council Room (L1:11)	High	<ul style="list-style-type: none"> changes to surviving designed form and fabric of room relocation of Council use
former Director-General's office (L1:01)	High	<ul style="list-style-type: none"> changes to surviving designed form and fabric of room change of use—would have to be compatible
Chairman's Room (L1:05)	High	<ul style="list-style-type: none"> changes to surviving designed form and fabric of room change of use—would have to be compatible
Nan Kivell Room (L2:24)	High	<ul style="list-style-type: none"> further change of use changes to wall boarding, fabric, fittings and design changes to space by major wall penetrations to expand space changed entry arrangement by-passing original foyer
	Moderate	<ul style="list-style-type: none"> changes to fittings
Nan Kivell Room Foyer (L2: 25)	High	<ul style="list-style-type: none"> changes to cladding fabric, fittings and design change to entry point to Nan Kivell Room
former Manuscripts Librarian's office (L2:38)	High	<ul style="list-style-type: none"> changes to cladding fabric, fittings and design
	Low	<ul style="list-style-type: none"> change to compatible use (related to Nan Kivell Room function) internal changes to display units to improve functionality
former Keeper of Rare Books office (L2:11)	High	<ul style="list-style-type: none"> changes to cladding fabric, fittings and design
	Low	<ul style="list-style-type: none"> change to compatible use (related to Nan Kivell Room function) internal changes to display units to improve functionality
Asian Collections Reading Room (L3:58)	High	<ul style="list-style-type: none"> changes to surviving cladding fabric, fittings and design
	Moderate	<ul style="list-style-type: none"> changes to flanking rooms
	Low	<ul style="list-style-type: none"> changes to non-original furnishings and fittings
former viewing rooms and projection room (L3:30, L3:31, L3:34)	High	<ul style="list-style-type: none"> removal of walls and surviving fabric
	Low	<ul style="list-style-type: none"> changes in use compatible with retaining spaces and surviving fabric
Lamson tube room (LG1:34)	High	<ul style="list-style-type: none"> removal of Lamson tubes and associated fittings
	Moderate	<ul style="list-style-type: none"> changes in use
Conference Room (L4:92)	High	<ul style="list-style-type: none"> changes in use changes to cladding fabric, fittings and design
	Low	<ul style="list-style-type: none"> changes to non-original furnishings and fittings
Brindabella Room (L4:91)	High	<ul style="list-style-type: none"> changes to parquetry changes to uses not accessible to public
	Low	<ul style="list-style-type: none"> changes to later wall partitioning and fittings
Theatre (LG1:77)	High	<ul style="list-style-type: none"> changes in use changes to cladding fabric, fittings and design
	Low	<ul style="list-style-type: none"> changes to seating and operational fittings, compatible with significance
parts of Lower Ground 1 Foyer (LG1:48, 49)	Moderate	<ul style="list-style-type: none"> changes to remaining timber wall panelling

Note: Future proposals that might be of moderate or low sensitivity have not all been foreshadowed in this table (eg. potential but as yet unidentified consequential affects of some service upgrades).

6.5 IMPLEMENTATION PLAN

Responsibility for Implementation

The person with overall responsibility for implementing this conservation management plan is the person holding the position of Assistant Director-General, Corporate Services.

Commitment to Best Practice

The National Library of Australia 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 conservation 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 6—Use of expert advice and skills.

Works Program

Refer to Strategy 3.1 and Table 8 in the preceding section. The previous section also includes policies and strategies which refer to Appendix E – Priority Works. Section 5.5 also notes a number of potential substantial works, and policy guidance is provided regarding these, in particular Strategy 11.3.

Criteria for Prioritising Work

See Strategy 7.3.

Resolving conflicting Objectives

See Strategy 7.4.

Annual Review

Refer to Strategy 7.5.

Resources for Implementation

The Library's budget for building maintenance work in 2015-16 was \$665,000. In addition, capital works projects may be undertaken from time to time which involve some conservation of heritage values and fabric.

The Library also has dedicated facilities management staff and, as needed, engages specialist consultants or tradespeople to guide and undertake works.

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APPENDIX A: COMMONWEALTH HERITAGE LIST PLACE RECORD

National Library of Australia and Surrounds, Parkes Pl, Parkes, ACT, Australia

List	Commonwealth Heritage List
Class	Historic
Legal Status	Listed place (22/06/2004)
Place ID	105470
Place File No	8/01/000/0073

Summary Statement of Significance

The National Library is part of the significant cultural landscape of the Parliamentary Triangle. It occupies a prominent and strategic location on the western side of the Triangle, making it one of Canberra's landmark features. Its harmonious proportions are accentuated by its reflection in the surface of the lake. Along with several later buildings that front the southern shore of Lake Burley Griffin, the National Library contributes to the planned aesthetic qualities of the Parliamentary Triangle (Criteria F.1 and E.1, Australian Historic Theme 8.10.4: Designing and Building Fine Buildings).

The library has a richness of cultural features and is important for housing Australia's valuable book collections, manuscripts, printed materials, films, tape recordings, paintings and other treasures. Fine craftsmanship is evident in the internal and exterior details. Built into the building are major artworks by Tom Bass and Leonard French (Criteria A3 and F1, Australian Historic Theme 8.10.3: Creating literature).

The National Library, constructed during the period 1961-1968, the first of the permanent purpose built buildings in the Parliamentary Triangle, fulfils a Federation goal that commenced in 1901, to house a major national institution (Criterion A4, Australian Historic Theme 4.3: Developing Institutions, 7.4: Federating Australia)

The National Library of Australia is a good example of the Late Twentieth Century Stripped Classical style and one of the few relatively intact Canberra examples. Key features of this style displayed by the building include the symmetrical facade treatment, horizontal skyline, regular bays of vertical proportion, colonnade, use of columns without bases or capitals and the use of a broad horizontal member at the roof line echoing classical entablature (Criterion D.2).

The National Library is highly valued by the community for its cultural use as a library, for its national collections and for its exhibitions (Criterion G1).

The building is regarded as one of the finest works of the Australian architect Walter Bunning (Criterion H1)

Official Values

Criterion A Processes

The library has a richness of cultural features and is important for housing Australia's valuable book collections, manuscripts, printed materials, films, tape recordings, paintings and other treasures.

The National Library, constructed during the period 1961-1968, the first of the permanent purpose built buildings in the Parliamentary Triangle, fulfils a Federation goal that commenced in 1901, to house a major national institution.

Attributes

The whole building for being the repository of many of Australia's valuable books, its rich collection of cultural features, plus its setting and location within the Parliamentary Triangle.

Criterion D Characteristic values

The National Library of Australia is a good example of the Late Twentieth Century Stripped Classical style and one of the few relatively intact Canberra examples. Key features of this style displayed by the

building include the symmetrical facade treatment, horizontal skyline, regular bays of vertical proportion, colonnade, use of columns without bases or capitals and the use of a broad horizontal member at the roof line echoing classical entablature.

Attributes

Its Late Twentieth Century Stripped Classical style evidenced in the features outlined above.

Criterion E Aesthetic characteristics

The National Library is part of the significant cultural landscape of the Parliamentary Triangle. It occupies a prominent and strategic location on the western side of the Triangle, making it one of Canberra's landmark features. Its harmonious proportions are accentuated by its reflection in the surface of the lake. Along with several later buildings that front the southern shore of Lake Burley Griffin, the National Library contributes to the planned aesthetic qualities of the Parliamentary Triangle.

Attributes

Its prominence, location and proportions in the context of the other southern foreshore buildings and in its planned setting within the Parliamentary Triangle adjacent the lake, and as a Canberra landmark.

Criterion F Technical achievement

The National Library is part of the significant cultural landscape of the Parliamentary Triangle. It occupies a prominent and strategic location on the western side of the Triangle, making it one of Canberra's landmark features. Its harmonious proportions are accentuated by its reflection in the surface of the lake. Along with several later buildings that front the southern shore of Lake Burley Griffin, the National Library contributes to the planned aesthetic qualities of the Parliamentary Triangle.

Fine craftsmanship is evident in the internal and exterior details. Built into the building are major artworks by Tom Bass and Leonard French.

Attributes

Its fine craftsmanship plus its prominence, location and proportions in the context of the other southern foreshore buildings and in its planned setting within the Parliamentary Triangle adjacent the lake, and as a Canberra landmark.

Criterion G Social value

The National Library is highly valued by the community for its cultural use as a library, for its national collections and for its exhibitions

Attributes

Its use as a public library with the particular attributes being the publicly accessible parts of the building.

Criterion H Significant people

The building is regarded as one of the finest works of the Australian architect Walter Bunning.

Attributes

The building's architectural design.

Description

History

The National Library began after the creation of the Commonwealth in 1901 as part of the Commonwealth Parliamentary Library. In 1960 it was created as a statutory body separate from the Parliamentary Library. The National Library of Australia building was designed by Walter Bunning of Bunning and Madden, in association with T E O'Mahoney in 1964-68. The building was opened in 1968 by Sir John Gorton. It cost \$8 million to build and a further \$600,000 to furnish and equip. It was the first of the permanent national buildings within the Parliamentary Triangle and set a high design standard.

The stained glass windows in the lobby are the work of the Melbourne born artist Leonard French. They were commissioned by the National Capital Development Commission (NCDC) and installed in 1967. The inspiration for the work was the planets, to fit in with the overall theme of the foyer which represents the classical elements of water, earth and sky. The Library is the largest in Australia and is an important National cultural institution.

Physical description

The National Library is a prominent feature of the Parliamentary Triangle. This large rectangular building sits on a podium on the western side of the Triangle near the edge of Lake Burley Griffin. It features in views of the Triangle from the Commonwealth Avenue approach and generally in views from the northern shore of the Lake. The approach to the entry of the Library is marked by a paved area with a pond and fountain, all of which is flanked by poplars. The building is marble clad, colonnaded, rectangular in plan and has similarities to the design of the Parthenon in Greece. The podium is clad in rock faced grey trachyte in contrast to the light marble of the building above. The podium contains two basements and the building above has five storeys. The building has a low pitched metal roof. There are forty tonnes of copper in the Library's roof, and the building's exterior is clad with marble, granite, bronze, slate and copper, while its interior has fine Australian timber finishes.

The building is in the Late Twentieth Century Stripped Classical style. Key features of this style displayed by the building include the symmetrical facade treatment, horizontal skyline, regular bays of vertical proportion, colonnade, use of columns without bases or capitals, and the use of a broad horizontal member at the roofline echoing classical entablature.

The National Library building provides a range of facilities including storage areas and reading rooms for a wide range of materials which comprise the Library's collection, a visitor centre, catalogue areas, exhibition spaces, a theatre, offices, a shop and eating facilities.

The building features a large horizontal copper sculpture by Tom Bass over the public entrance to the Library. The beaten copper bas-relief entrance sculpture represents in cuneiform the words 'ark', 'sun' and 'tree'. In the grounds of the Library is the Henry Moore sculpture Two Piece Reclining Figure Number 9. The stained glass windows are decorative features within the entrance lobby of the Library. There are sixteen windows in total, six pairs of windows and four single windows made from Saint Gobain dalle de verre glass. These 50mm thick glass pieces are each cut to maximise light refraction. Every panel comprises four sections with the dominant images of crosses, stars and mandalas. The panels range through the colours of the spectrum, with blue representing the planet Venus and red the planet Mars. Each window has four 330cm high sections and is 125cm wide. The lobby also features three Aubusson tapestries designed by the French artist, Mathieu Mategot, with woven images of Australian flora and fauna and man made landmarks.

Discussion of significance:

Style

The National Library is an example of the Late Twentieth Century Stripped Classical style. Other notable Canberra examples of this style include the following buildings: Canberra Centre (Monaro Mall) (1963) Law Courts of the ACT (1961) Reserve Bank (1961) ACT Police Headquarters (1961) Blocks F and G, Russell Offices (1966) Hinkler Building (1962) The Law Courts building is a good example of this style displaying many of the same features as the National Library. However, the lightweight columns of the Law Courts building suggests a measure of playfulness in the application of the style. The Law Courts building is relatively intact but the Canberra Centre has been changed externally by a development to one side and internal modifications. In this context the National Library is a good Canberra example of the Late Twentieth Century Stripped Classical style and one of few relatively intact buildings in the style in the national capital. The National Library is part of the significant cultural landscape of the Parliamentary Triangle. It occupies a prominent and strategic location marking the western corner of the Triangle.

The building is of historic and cultural interest as the home of the National Library of Australia. It is a storehouse, a vault and repository for some of the nation's most valuable book collections, manuscripts, printed materials, tape recordings, paintings and other treasures. It is a public building and open to the public 361 days a year. It is valued by the community as a library, for its collections and for its exhibitions.

The two major artworks incorporated in the building, the stained glass windows by Leonard French and the entrance sculpture by Tom Bass, are also of some interest. In particular the windows are the smaller of two monumental installations by French, the larger being at the National Gallery of Victoria. French is regarded as one of the world's leading early post war glass designers (Zimmer 1984).

Aesthetic Quality

The building is recognised for its harmonious proportions and monumental colonnade. The lakeside location allows reflection of the building on the lake surface, enhancing its grace. Its prominent setting on the lake edge makes it a visual landmark of the city. Along with several later buildings which front the southern shore of Lake Burley Griffin, the National Library contributes to the planned aesthetic qualities of the Parliamentary Triangle.

The Parliamentary Triangle has been separately registered and a full description of its values is contained in the Register citation for that place

History Not Available

Condition and Integrity

The Library is in generally good condition and the exterior is largely intact. The podium has been extended and modified although these changes are subdued. There have been a number of internal alterations to the building. These have improved access to Library services and enhanced the role as well as significance of the place to clients. They include construction of a restaurant and bookshop, upgraded exhibition gallery and refurbished reading rooms.

(March 2002)

The library is in sound condition.

Location

Parkes Place and King Edward Terrace, Parkes.

Bibliography

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Report Produced Fri Dec 16 18:00:55 2016

APPENDIX B: HISTORIC PLANS

Figure 40. Sketch plan, National Library of Australia, Lower Ground Floor 2, 1968

Source: National Library of Australia, nla.obj-144067954

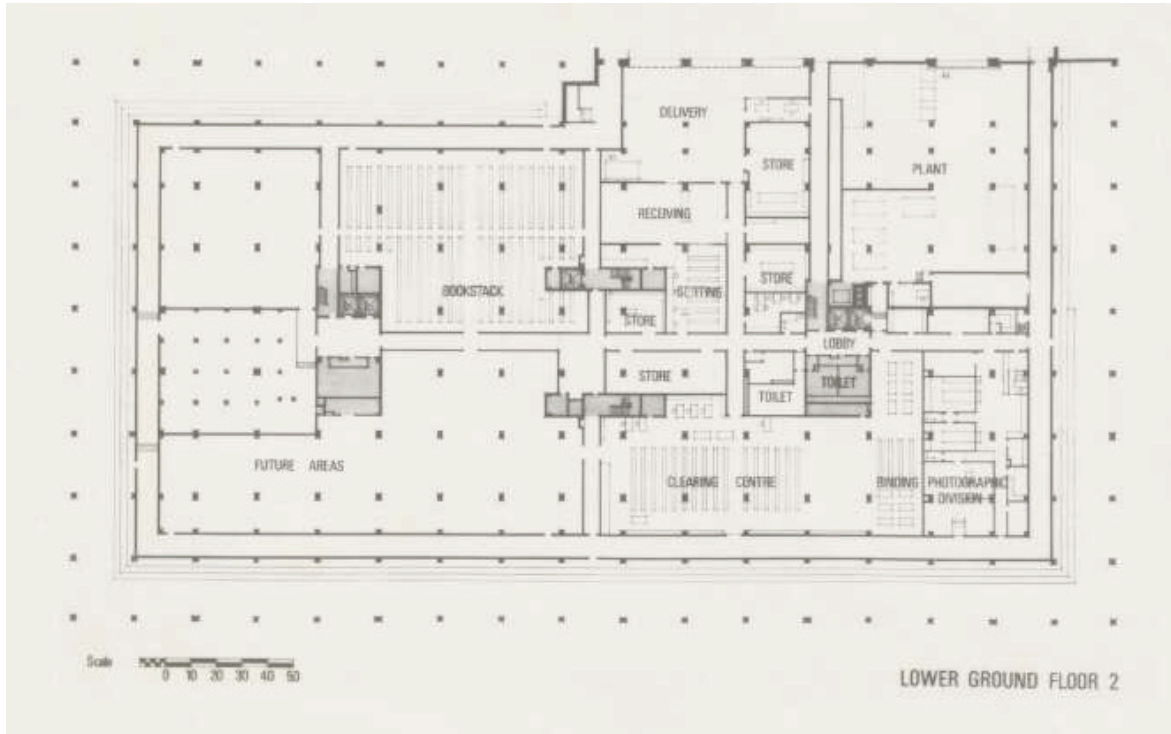


Figure 41. Sketch plan, National Library of Australia, Lower Ground Floor 1, 1968

Source: National Library of Australia, nla.obj-144067801

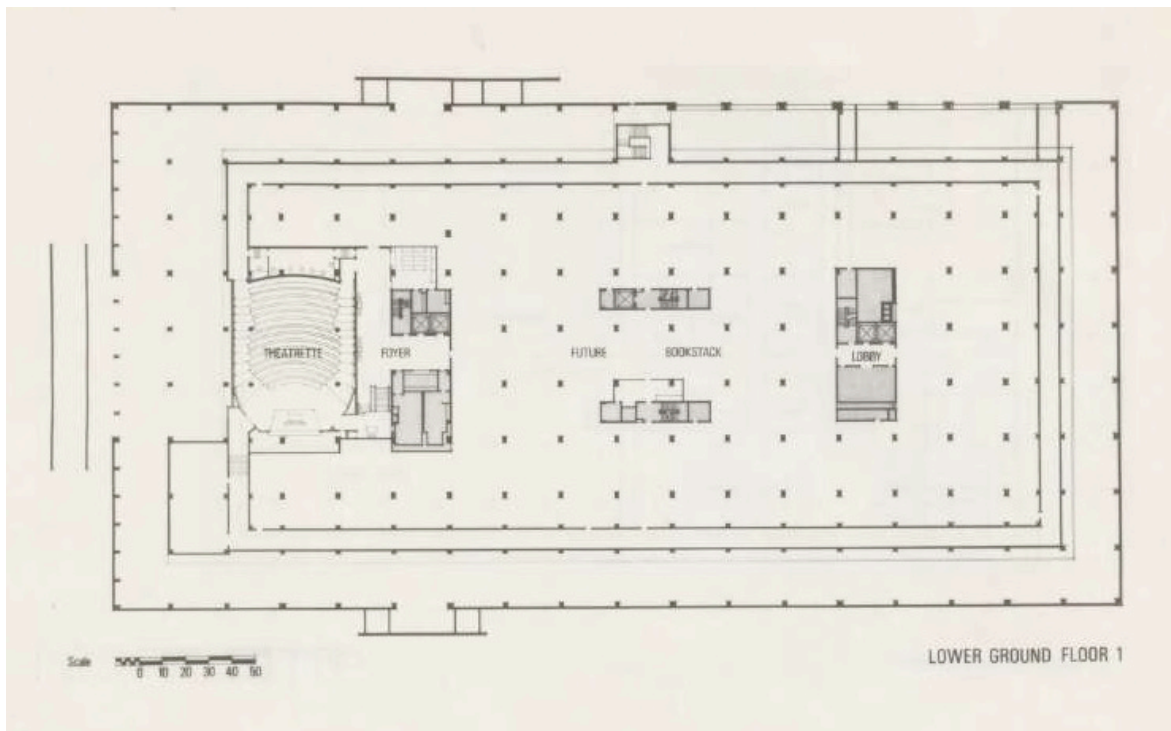


Figure 42. Sketch plan, National Library of Australia, Ground Floor, 1968

Source: National Library of Australia, nla.obj-144067167

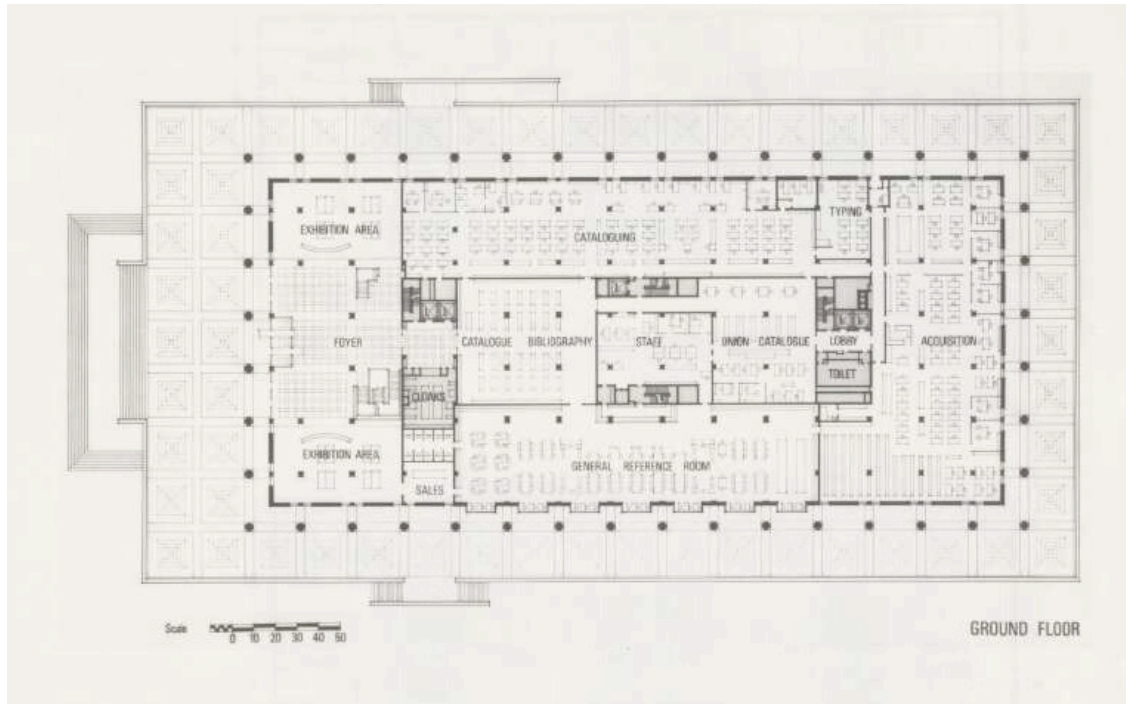


Figure 43. Sketch plans, National Library of Australia, First and Second Floors, 1968

Source: National Library of Australia, nla.obj-144067353



Figure 44. Sketch plans, National Library of Australia, Third and Fourth Floors, 1968

Source: National Library of Australia, nla.obj-144067504

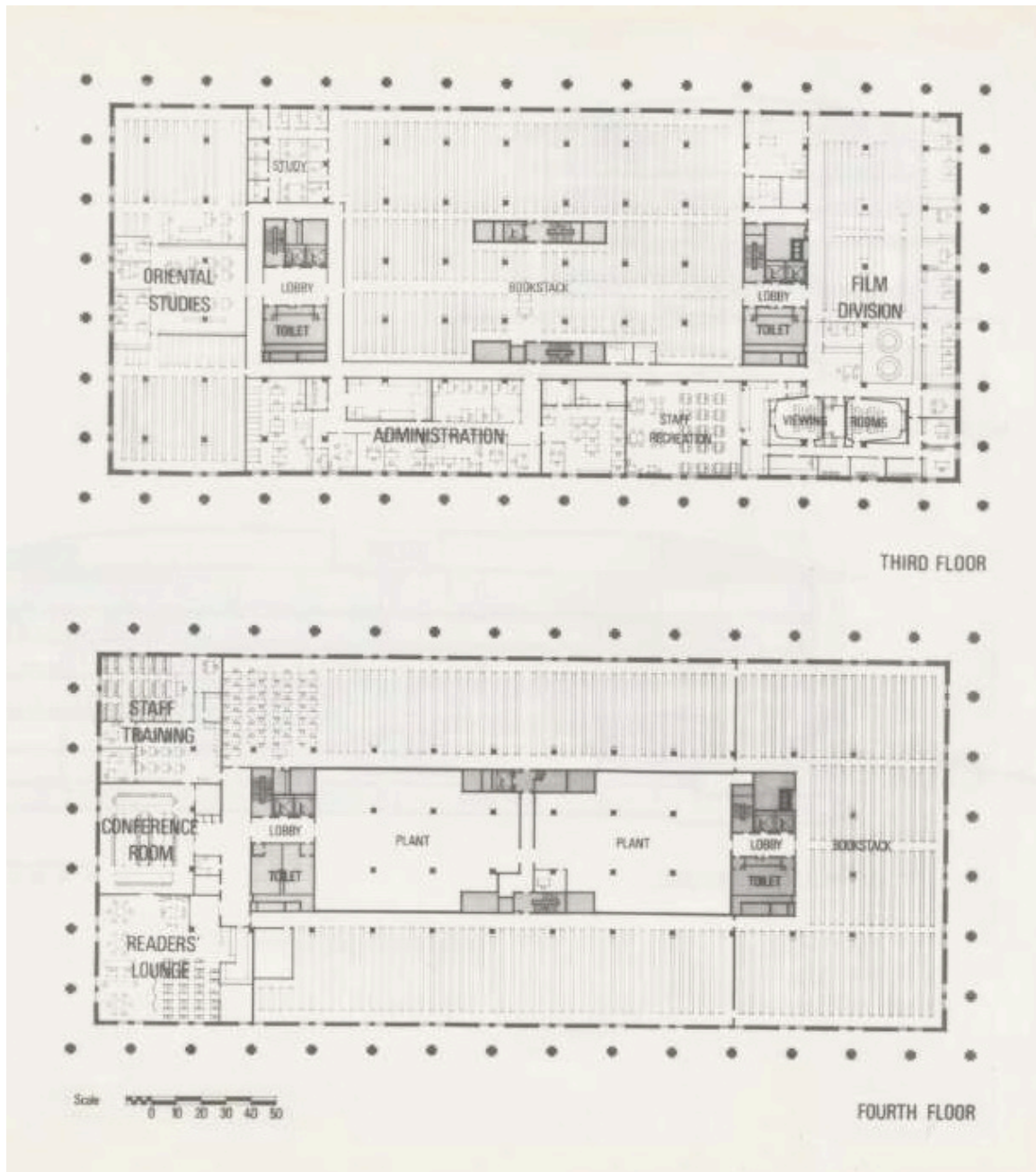
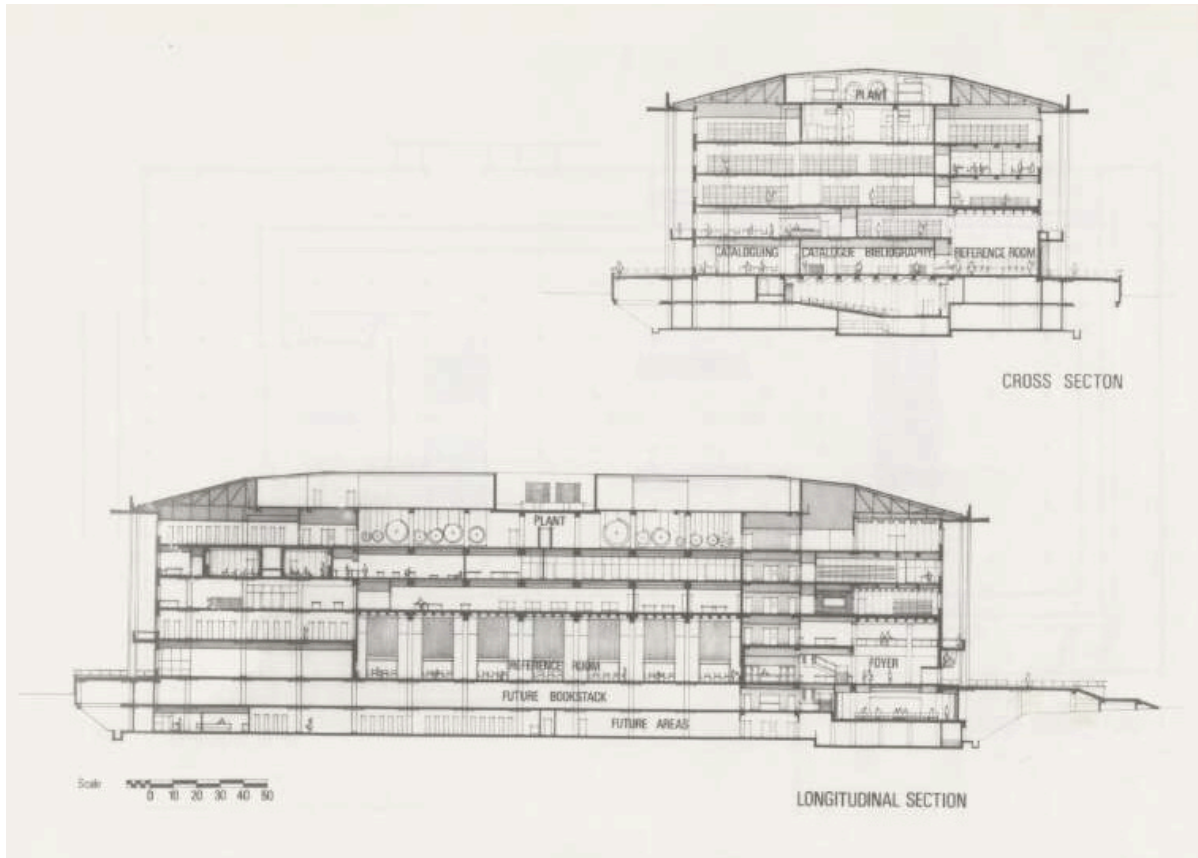


Figure 45. Sketch plans, National Library of Australia, Sections, 1968

Source: National Library of Australia, nla.obj-144067659



APPENDIX C: DETAILED DESCRIPTION OF THE PLACE

Table 10. Detailed Description of the Place

Feature	Description
Exterior	
Podium	<ul style="list-style-type: none"> • Rock faced stone ashlar walls, stone coping, and black marble handrail on copper clad posts – some joint failure, rainwater leaking down face in places, moss growth • Bronze and painted metal grilles in perimeter walls – finishes deteriorated • Painted metal door • Floodlights mounted on podium • Patterned slate terrace – minor grout loss • Podium sumps with grilles • Original plantings in planter boxes on north and west sides of podium • Perimeter copper drain with bronze grates – many grates missing • Stone steps with embedded brass non-slip strip • Bronze handrails to main eastern stairs, southern and northern stairs and ramp • Exposed aggregate finish ramp • Two escape stair wells located in terrace area with stone steps/walls and anodised aluminium handrails • Stone faced planter boxes • Glass outdoor café enclosure, slate paved, fixed to podium, umbrellas • Black granite seats, benches and bins. Granite and bronze bike racks. Umbrellas.
Courtyards on north side	<ul style="list-style-type: none"> • Eastern courtyard slate paved with planter boxes • Western courtyard landscaped with mature Silver Birches – landscape needing maintenance • Windows anodised aluminium
Building	<ul style="list-style-type: none"> • Marble clad columns – sections stained. Panels exhibit bowing and possible related loss of strength. • Marble cladding to cornice and balcony – bowed with potential to fail. Marble cornice stained. • Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced • Lights mounted on inside of columns • Marble and travertine clad walls – some staining, deteriorated joint seals • Marble balustrade to first floor terrace • Bronze windows, spandrels and high level vents • Stained glass windows • Bronze plate wall skirting • Painted render soffits – staining • Marble faced roof fascia, painted render fascia • Copper roof • Seven decorative bronze panels mounted on sides of projecting window units. Otherwise clad with bronze sheeting. • Tom Bass lintel sculpture
Service courtyard	<ul style="list-style-type: none"> • Face brick walls • Painted metal grilles – paintwork deteriorated • Aluminium glazed doors and windows • Painted metal and aluminium glass canopy • Painted timber doors • Painted metal roller doors

Table 10. Detailed Description of the Place	
Feature	Description
	<ul style="list-style-type: none"> • Painted fibro cement sheet walls • Rock faced stone ashlar walls • Painted rendered beams • Cast iron drain covers • Metal bike shelter • Surface mounted conduits • Painted metal handrails – paintwork deteriorated
Interior	
General Features on all/most Levels	
Stairways	<ul style="list-style-type: none"> • Concrete stairs, terrazzo finish, applied non-slip strips, metal and plastic handrail/balustrade • Painted render walls
Floor finishes	<ul style="list-style-type: none"> • Vinyl deterioration, especially in non-public and minor rooms
Eastern lift lobbies: First to Fourth Floors	<ul style="list-style-type: none"> • Parquetry floor • Marble tiled walls and door reveals • Decorative plaster ceiling, curved ceiling • Bronze faced lift doors • Lifts: marble and glass interiors, brass handrails
Western lift lobbies	<ul style="list-style-type: none"> • Sheet vinyl floors • Carpet floors • Painted rendered walls • Stainless steel metal lift doors and reveals • Lifts: aluminium and glass interiors • Painted suspended ceiling tiles • Painted metal/plaster acoustic ceiling tiles
Walls	<ul style="list-style-type: none"> • Painted render service core walls • Painted plasterboard walls • Stained timber skirtings
Windows	<ul style="list-style-type: none"> • Internal marble window sills/reveals • Venetian blinds to all windows throughout building
Toilets	<ul style="list-style-type: none"> • Tiled floor and walls • Suspended ceiling with a painted central plaster acoustic tile section and a painted plasterboard perimeter • Laminate partitions • Modern bathroom fittings
Services	<ul style="list-style-type: none"> • Airconditioning • Sprinkler systems • VESDA systems • Smoke detection systems • Security systems • Fluorescent lighting • Lamson tube system – remnant
Lower Ground Floor 2	
Floor	<ul style="list-style-type: none"> • Concrete floor • Vinyl tiles and sheet vinyl, some damaged • Carpet tile • Stained timber, painted timber and aluminium skirtings
Walls	<ul style="list-style-type: none"> • Painted blockwork • Painted plasterboard • Painted brickwork • Glazed partitions

Table 10. Detailed Description of the Place	
Feature	Description
	<ul style="list-style-type: none"> • Painted sandwich panel
Ceiling	<ul style="list-style-type: none"> • Painted plasterboard • Suspended plaster tiles • Painted underside of floor slab • Suspended painted metal grid • Suspended painted metal acoustic tiles
Doors	<ul style="list-style-type: none"> • Painted metal frames and painted timber doors
Windows	<ul style="list-style-type: none"> • Anodised aluminium frames
Services	<ul style="list-style-type: none"> • Wall and ceiling mounted services
Perimeter corridor	<ul style="list-style-type: none"> • Concrete floor • Blockwork walls • Underside of slab ceiling • Exposed services
Lower Ground Floor 1	
Floor	<ul style="list-style-type: none"> • Concrete floor • Carpet • Carpet tiles • Vinyl tile • Sheet vinyl
Walls	<ul style="list-style-type: none"> • Stained timber wall boards • Painted plasterboard • Glazed partitions • Painted blockwork • Painted brickwork • Painted render • Painted metal/sandwich panel • Fabric wall finish • Wallpaper
Ceiling	<ul style="list-style-type: none"> • Suspended painted metal grid • Suspended painted metal acoustic tiles • Suspended painted plaster acoustic tiles • Painted plasterboard • Painted underside of floor slab
Doors	<ul style="list-style-type: none"> • Frameless glass doors • Painted timber doors • Stained timber doors • Aluminium framed glazed doors
Windows	<ul style="list-style-type: none"> • Bronze anodised aluminium frames • Stained timber internal windows
Other	<ul style="list-style-type: none"> • Marble clad columns • Timber clad columns • Wallpaper covered columns • Painted render columns
Theatre	<ul style="list-style-type: none"> • Tiered seating • Carpet • Stained timber panelled and battened walls • Wave form stained timber plywood ceiling • Painted plaster ceiling • Fabric/wallpaper finish to columns • Stainless steel and timber handrails

Table 10. Detailed Description of the Place

Feature	Description
Ground Floor	
Floor	<ul style="list-style-type: none"> • Marble • Sheet vinyl • Carpet and carpet tile
Walls	<ul style="list-style-type: none"> • Painted plasterboard and MDF • Painted render • Stained timber panelling • Stained timber partition walls with painted fabric covered panels, double glazed highlights and stained timber doors
Ceiling	<ul style="list-style-type: none"> • Painted plaster acoustic tile • Painted plasterboard • Timber fins • Painted metal ceiling tiles
Doors	<ul style="list-style-type: none"> • Painted metal framed glazed doors • Painted metal door frames, painted timber doors • Painted timber glazed doors • Painted timber doors • Sliding glass doors • Painted metal glazed doors • Bronze framed glazed doors
Windows	<ul style="list-style-type: none"> • Bronze framed windows
Foyer, café and bookshop	<ul style="list-style-type: none"> • Marble floor finish, wall finish and column claddings • Rough faced marble wall tiles • Fabric wall paper • Carpet • Coffered ceiling • Suspended plasterboard ceiling • Painted metal acoustic ceiling tiles • Bronze framed windows and anodised aluminium door frames • Glazed walls • Marble stair with timber and bronze handrail and glass balustrade • Stained glass windows • Clerestory windows, smoked topaz glass • Bronze grilles • Coffered ceiling • Large format square block pattern light fittings
Main Reading Room	<ul style="list-style-type: none"> • Carpet tile • Marble column cladding • Marble, glass, timber veneer and fabric wall cladding, some with brass trim • Stained timber batten walling and timber panelling • Coffered ceiling • Large format square block pattern light fittings • Timber veneer blade ceiling • Marble and timber veneer reader services desks • Timber veneer shelving
Galleries and central foyer	<ul style="list-style-type: none"> • Marble floor, carpet tile, parquetry • Timber veneer blade ceiling • Timber veneer ceiling panels • Fabric wrapped ceiling panels • Painted underside of floor slab • Painted plasterboard and MDF walls



Table 10. Detailed Description of the Place

Feature	Description
	<ul style="list-style-type: none"> • Timber framed glazing • Gold leaf showcase • Glass showcase • Marble clad, plasterboard and MDF clad columns
First Floor	
Floor	<ul style="list-style-type: none"> • Ceramic tiles • Parquetry • Carpet tile and carpet
Walls	<ul style="list-style-type: none"> • Painted plasterboard • Stained timber panelling • Painted plasterboard partitions with painted aluminium window frames • Stained timber fins framing glazed walls
Ceiling	<ul style="list-style-type: none"> • Painted acoustic plasterboard • Painted plasterboard • Painted suspended tile • Stained timber panelling
Doors	<ul style="list-style-type: none"> • Stained timber doors • Painted timber doors • Leather padded brass and aluminium framed doors • Bronze framed glazed doors • Frameless glass doors • Anodised aluminium glazed doors
Windows	<ul style="list-style-type: none"> • Anodised aluminium window frames • Stained timber window frames • Bronze framed windows
Other	<ul style="list-style-type: none"> • Marble clad columns • Painted timber clad columns • Tiled terrazzo balcony
Council Room	<ul style="list-style-type: none"> • Carpet tile • Plasterboard suspended ceiling • Painted plasterboard ceiling tiles • Timber battens, wallpaper and fabric wrapped wall panels • Marble window surrounds, bronze framed windows • Leather(?) wall padding below windows
Former Director General's Office and Chairman's Room	<ul style="list-style-type: none"> • Carpet • Metal ceiling tile • Timber wall panel • Marble window surrounds, bronze framed windows • Bronze framed doors with leather (?) padding
Second Floor	
Floor	<ul style="list-style-type: none"> • Carpet tile • Sheet vinyl and vinyl tile • Parquetry • Panelised suspended floor • Stained timber skirtings • Painted concrete
Walls	<ul style="list-style-type: none"> • Painted render • Painted blockwork • Painted plasterboard • Carpet clad walls and columns • Painted plasterboard partitions with windows

Table 10. Detailed Description of the Place	
Feature	Description
	<ul style="list-style-type: none"> • Stained timber panelling
Ceiling	<ul style="list-style-type: none"> • Painted suspended tile • Painted metal suspended tile • Painted slab ceiling
Doors	<ul style="list-style-type: none"> • Painted metal glazed doors • Leather padded aluminium framed doors • Painted timber doors, metal frames • Stained timber doors
Windows	<ul style="list-style-type: none"> • Bronze framed windows
Rex Nan Kivell room and Foyer	<ul style="list-style-type: none"> • Stained timber batten walls • Stained timber panelled walls • Stained timber doors and windows • Stained timber glazed doors • Fabric finish to ceiling • Painted plaster ceiling • Stained timber suspended light fittings • Carpet tile and parquetry • Wall clock • Louis Poulsen Artichoke light fitting
Third Floor	
Floor	<ul style="list-style-type: none"> • Parquetry • Vinyl tiles • Carpet
Walls	<ul style="list-style-type: none"> • Painted render • Painted blockwork • Fabric wall panels • Painted plasterboard • Painted plasterboard partition walls with stained timber frames and aluminium window frames • Aluminium glazed walls • Wallpaper
Ceiling	<ul style="list-style-type: none"> • Painted suspended ceiling tiles • Painted underside of slab • Suspended painted metal ceiling grid • Painted suspended metal ceiling tiles • Painted acoustic tiles • Painted plasterboard
Doors	<ul style="list-style-type: none"> • Painted metal door frames • Stained timber doors • Painted timber doors • Anodised aluminium glazed doors
Windows	<ul style="list-style-type: none"> • Bronze framed windows • Painted metal window frames • Glazed partitions
Asian Collections Reading Room	<ul style="list-style-type: none"> • Stained timber and fabric panelled partition walls • Anodised aluminium glazed doors • Stained timber acoustic ceiling • Stained timber column panels • Wall clock • Carpet
IT Heritage Cinema	<ul style="list-style-type: none"> • Timber panel wall • Carpet tile

Table 10. Detailed Description of the Place

Feature	Description
	<ul style="list-style-type: none"> • Rendered concrete ceiling
Fourth Floor	
Floor	<ul style="list-style-type: none"> • Parquetry • Vinyl sheet and tile • Carpet tile • Timber
Walls	<ul style="list-style-type: none"> • Painted plasterboard • Painted blockwork • Painted plasterboard partition walls with stained timber and aluminium framed glazing • Stained timber glazed partitions • Stained timber skirting
Ceiling	<ul style="list-style-type: none"> • Painted acoustic tiles • Painted plasterboard
Doors	<ul style="list-style-type: none"> • Stained timber glazed doors • Leather padded aluminium framed doors • Painted timber doors • Stained timber doors
Windows	<ul style="list-style-type: none"> • Bronze framed windows
Conference Room	<ul style="list-style-type: none"> • Carpet tile • Stained timber panelling, timber batten sections and skirting • Sliding timber panel for projection screen • Painted rendered walls • Bronze framed windows • Painted plaster ceiling, lowered, with recesses for spherical light diffusers • Padded leather aluminium framed doors • Wall clock

APPENDIX D: FRAMEWORK FOR ASSESSING 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 COMMONWEALTH HERITAGE CRITERIA

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

- (a) the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history;
- (b) the place has significant heritage value because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history;
- (c) the place has significant heritage value because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history;
- (d) the place has significant heritage value because of the place's importance in demonstrating the principal characteristics of:
 - (i) a class of Australia's natural or cultural places; or
 - (ii) a class of Australia's natural or cultural environments;
- (e) the place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;
- (f) the place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period;

- (g) the place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- (h) the place has significant heritage value because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history;
- (i) the place has significant heritage value because of the place's importance as part of indigenous tradition.

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

APPENDIX E: PRIORITY WORKS

The following list of proposed priority works has arisen from inspections undertaken during the project. The list may change according to circumstances, including new discoveries made in the course of undertaking the works. Policies in Section 6.3 relate to the implementation of the works.

Table 11. Priority Works			
Feature	Description	Recommended Work/Action	Priority
Exterior			
Podium	<ul style="list-style-type: none"> • Rock faced stone ashlar walls, stone coping, and black marble handrail on copper clad posts – some joint failure, rainwater leaking down face in places, moss growth, finish on metal wall grilles deteriorated. • Missing drainage grates • Minor grout loss between some stone paving 	<ul style="list-style-type: none"> • Repair joints, remove moss growth, repaint metal grilles • Re-install grates • Re-grout deteriorated joints 	<p>Medium</p> <p>Medium</p> <p>Medium</p>
Courtyards on north side	<ul style="list-style-type: none"> • Western courtyard landscape in need of maintenance 	<ul style="list-style-type: none"> • Improve maintenance 	Low
Building	<ul style="list-style-type: none"> • Marble clad columns – sections stained • Panels exhibit bowing and possible related loss of strength. • Marble cladding to cornice and balcony bowed with potential to fail. Marble cornice stained. • Some staining of travertine wall cladding, and deteriorated joint seals • Staining of roof and balcony soffits • Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced 	<ul style="list-style-type: none"> • Seeking expert advice about possible solutions • Seeking expert advice about possible solutions • Seek expert advice about possible solutions/re-seal • Clean or re-paint • Refurbish 	<p>Medium</p> <p>High</p> <p>Medium</p> <p>Medium</p> <p>High</p>
Service courtyard	<ul style="list-style-type: none"> • Surface mounted conduits • Metal grilles and fence – paintwork deteriorated 	<ul style="list-style-type: none"> • Remove/relocate if possible • Re-paint 	<p>Low</p> <p>Medium</p>
Interior			
General Features on all/most Levels			
Stairways	<ul style="list-style-type: none"> • Vinyl tile landing, tiles deteriorated 	<ul style="list-style-type: none"> • Reconstruct/replace damaged tiles 	Medium
Floor finishes	<ul style="list-style-type: none"> • Vinyl deterioration, especially in non-public and minor rooms 	<ul style="list-style-type: none"> • Reconstruct/replace 	Low
Walls and Ceilings	<ul style="list-style-type: none"> • Paintwork deteriorated in some locations. Some ceilings require repair. 	<ul style="list-style-type: none"> • Re-paint walls and repair ceilings 	Medium
Lower Ground Floor 2			
Floor	<ul style="list-style-type: none"> • Vinyl tiles, some damaged 	<ul style="list-style-type: none"> • Reconstruct/replace damaged tiles 	Medium

Table 11. Priority Works			
Feature	Description	Recommended Work/Action	Priority
Ground Floor			
Foyer	<ul style="list-style-type: none"> Cracked smoked topaz glass clerestory 	<ul style="list-style-type: none"> Replace only if matching glass can be obtained 	Low
Second Floor			
Cazneaux Stack (L2:031)	<ul style="list-style-type: none"> Finishes generally poor 	<ul style="list-style-type: none"> Upgrade finishes 	Medium



APPENDIX F: BURRA CHARTER

The Burra Charter

The Australia ICOMOS Charter for Places of Cultural Significance

Australia ICOMOS Incorporated International Council on Monuments and Sites

2013

ICOMOS

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

Australia ICOMOS

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

Revision of the Burra Charter

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

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

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

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

Citing the Burra Charter

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

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

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The Burra Charter

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

Preamble

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

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

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

Who is the Charter for?

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

Using the Charter

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

The Charter consists of:

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

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

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

What places does the Charter apply to?

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

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

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

Why conserve?

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

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

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

Articles	Explanatory Notes
<p>Article 1. Definitions 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>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"> • maintenance — regular



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Maintenance is to be distinguished from repair which involves *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

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.

It is recognised that all places and their elements change over time at varying rates.

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.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

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.

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.

1.13 *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.

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.

1.15 *Associations* mean the connections that exist between people

Objects at a place are encompassed by the definition of place, and may or may not contribute to its cultural significance.

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 place. Meanings generally relate to intangible dimensions such as symbolic qualities and memories. Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.</p>
<p>Conservation Principles</p> <p>Article 2. Conservation and management</p> <p>2.1 <i>Places of 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 of cultural significance</i>.</p> <p>2.4 <i>Places of cultural significance</i> should be safeguarded and not put at risk or left in a vulnerable state.</p>	
<p>Article 3. Cautious approach</p> <p>3.1 <i>Conservation</i> is based on a respect for the existing <i>fabric, use, associations and 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 place 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>Article 4. Knowledge, skills and techniques</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>Article 5. Values</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</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</p>

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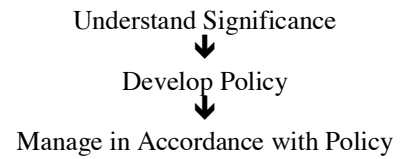
different *conservation* actions at a place.

understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

Article 6. Burra Charter Process

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy. This is the Burra Charter Process.

The Burra Charter Process, or sequence of investigations, decisions and actions, is illustrated below and in more detail in the accompanying flow chart which forms part of the Charter.



6.2 Policy for managing a *place* must be based on an understanding of its *cultural significance*.

6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

6.4 In developing an effective policy, different ways to retain *cultural significance* and address other factors may need to be explored.

Options considered may include a range of uses and changes (e.g. adaptation) to a place.

6.5 Changes in circumstances, or new information or perspectives, may require reiteration of part or all of the Burra Charter Process.

Article 7. Use

7.1 Where the *use* of a *place* is of *cultural significance* it should be retained.

7.2 A *place* should have a *compatible use*.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance of the place.

Article 8. Setting

Conservation requires the retention of an appropriate *setting*. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the *cultural significance* of the *place*.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Setting is explained in Article 1.12.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other element of a place should remain in its historical location. Relocation is generally



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unacceptable unless this is the sole practical means of ensuring its survival.

9.2 Some buildings, works or other elements of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other elements do not have significant links with their present location, removal may be appropriate.

9.3 If any building, work or other element is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place of cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

For example, the repatriation (returning) of an object or element to a place may be important to Indigenous cultures, and may be essential to the retention of its cultural significance.

Article 28 covers the circumstances where significant fabric might be disturbed, for example, during archaeological excavation.

Article 33 deals with significant fabric that has been removed from a place.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, interpretation and management of a *place* should provide for the participation of people for whom the place has significant *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

For some places, conflicting cultural values may affect policy development and management decisions. In Article 13, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance, preservation, restoration, reconstruction, adaptation* and *interpretation*; and will commonly include a combination of more than one of these. Conservation

Conservation normally seeks to slow deterioration unless the significance of the place dictates otherwise. There may be circumstances where no action is



Articles

may also include retention of the contribution that *related places* and *related objects* make to the *cultural significance* of a *place*.

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*.

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*.

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.

Explanatory Notes

required to achieve conservation.

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.

Maintaining a *place* may be important to the fulfilment of traditional laws and customs in some Indigenous communities and other cultural groups.

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.

Articles	Explanatory Notes
<p>Article 18. Restoration and reconstruction <i>Restoration and reconstruction</i> should reveal culturally significant aspects of the <i>place</i>.</p> <p>Article 19. Restoration <i>Restoration</i> is appropriate only if there is sufficient evidence of an earlier state of the <i>fabric</i>.</p> <p>Article 20. Reconstruction 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.</p> <p>20.2 <i>Reconstruction</i> should be identifiable on close inspection or through additional <i>interpretation</i>.</p> <p>Article 21. Adaptation 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>.</p> <p>21.2 <i>Adaptation</i> should involve minimal change to significant <i>fabric</i>, achieved only after considering alternatives.</p> <p>Article 22. New work 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.</p> <p>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>Article 23. Retaining or reintroducing use Retaining, modifying or reintroducing a significant <i>use</i> may be appropriate and preferred forms of <i>conservation</i>.</p> <p>Article 24. Retaining associations and meanings</p>	<p>New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.</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>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>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>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>

Articles	Explanatory Notes
<p>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>	<p>For many places associations will be linked to aspects of use, including activities and practices.</p>
<p>24.2 Significant <i>meanings</i>, including spiritual values, of a <i>place</i> should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.</p>	<p>Some associations and meanings may not be apparent and will require research.</p>
<p>Article 25. Interpretation The <i>cultural significance</i> of many <i>places</i> is not readily apparent, and should be explained by <i>interpretation</i>. Interpretation should enhance understanding and engagement, and be culturally appropriate.</p>	<p>In some circumstances any form of interpretation may be culturally inappropriate.</p>
<p>Conservation Practice</p>	
<p>Article 26. Applying the Burra Charter Process 26.1 Work on a <i>place</i> 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.</p>	<p>The results of studies should be kept up to date, regularly reviewed and revised as necessary.</p>
<p>26.2 Written statements of <i>cultural significance</i> and policy for the <i>place</i> 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.</p>	<p>Policy should address all relevant issues, e.g. use, interpretation, management and change.</p>
<p>26.3 Groups and individuals with <i>associations</i> with the <i>place</i> as well as those involved in its management should be provided with opportunities to contribute to and participate in identifying and understanding the <i>cultural significance</i> of the place. Where appropriate they should also have opportunities to participate in its <i>conservation</i> and management.</p>	<p>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.</p>
<p>26.4 Statements of <i>cultural significance</i> and policy for the <i>place</i> should be periodically reviewed, and actions and their consequences monitored to ensure continuing appropriateness and effectiveness.</p>	<p>The management plan may deal with other matters related to the management of the place.</p>
<p>Article 27. Managing change 27.1 The impact of proposed changes, including incremental changes, on the <i>cultural significance</i> of a <i>place</i> 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.</p>	<p>Monitor actions taken in case there are also unintended consequences.</p>
<p>27.2 Existing <i>fabric</i>, <i>use</i>, <i>associations</i> and <i>meanings</i> should be adequately recorded before and after any changes are made to the</p>	

place.

Article 28. Disturbance of fabric

28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility

The organisations and individuals responsible for management and decisions should be named and specific responsibility taken for each decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Keeping a log

New evidence may come to light while implementing policy or a plan for a *place*. Other factors may arise and require new decisions. A log of new evidence and additional decisions should be kept.

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*.

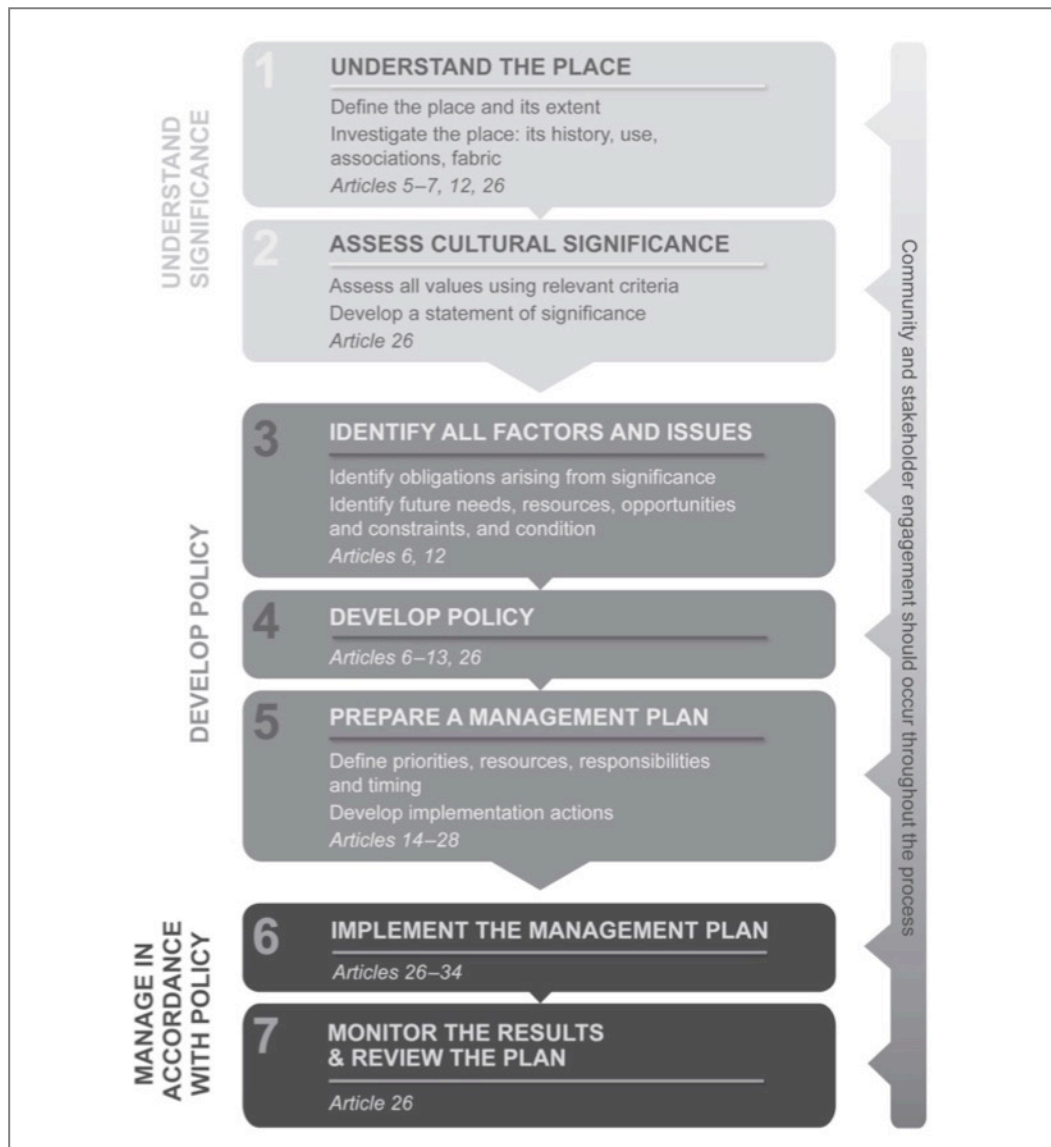
Words in italics are defined in Article 1.

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.



APPENDIX G: COMPLIANCE WITH COMMONWEALTH HERITAGE MANAGEMENT PRINCIPLES AND REQUIREMENTS FOR MANAGEMENT PLANS UNDER THE EPBC REGULATIONS

The regulations under the *EPBC Act* provide a list of Commonwealth Heritage Management Principles as well as requirements for (conservation) management plans for Commonwealth Heritage places (*Environment Protection and Biodiversity Conservation Amendment Regulations 2003 (No. 1)*, Schedules 7A and 7B). The following tables provide a summary of compliance with these requirements.

Table 12. Commonwealth Heritage Management Principles

No.	Requirement (Schedule 7B)	Compliance Comment
1.	The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their Commonwealth Heritage values.	Complies: Sections 6.1 and 6.3
2.	The management of Commonwealth Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on their Commonwealth Heritage values.	Complies: Policies 6 and 10
3.	The management of Commonwealth Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, State, Territory and local government responsibilities for those places.	Complies: Chapter 4, Policy 4
4.	The management of Commonwealth Heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.	Complies: Policies 20, 21 and 23
5.	The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who: <ul style="list-style-type: none"> (a) have a particular interest in, or associations with, the place; and (b) may be affected by the management of the place; 	Complies: Policy 10
6.	Indigenous people are the primary source of information on the value of their heritage and that the active participation of indigenous people in identification, assessment and management is integral to the effective protection of indigenous heritage values.	Complies: Section 5.3 and Policy 10
7.	The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.	Complies: Strategy 7.5, Policies 8 and 15

Table 13. Management Plan Requirements		
No.	Requirement (Schedule 7A)	Compliance Comments
(a)	establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place; and	Complies: Sections 6.1 and 6.3
(b)	provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the Commonwealth Heritage values of the place; and	Complies: Policies 5 and 7
(c)	provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses; and	Complies: Chapter 2
(d)	provide a description of the Commonwealth Heritage values and any other heritage values of the place; and	Complies: Chapter 4
(e)	describe the condition of the Commonwealth Heritage values of the place; and	Complies: Chapter 2 and Section 5.5
(f)	describe the method used to assess the Commonwealth Heritage values of the place; and	Complies: Section 1.2, Chapters 3 and 4, Appendix D
(g)	describe the current management requirements and goals, including proposals for change and any potential pressures on the Commonwealth Heritage values of the place; and	Complies: Section 5.4
(h)	have policies to manage the Commonwealth Heritage values of a place, and include in those policies, guidance in relation to the following:	Complies: Chapter 6
(i)	the management and conservation processes to be used;	Complies: Section 6.3
(ii)	the access and security arrangements, including access to the area for indigenous people to maintain cultural traditions;	Complies: Policies 11 and 13. No Indigenous access issues have been identified.
(iii)	the stakeholder and community consultation and liaison arrangements;	Complies: Policy 10
(iv)	the policies and protocols to ensure that indigenous people participate in the management process;	Complies: Policy 10
(v)	the protocols for the management of sensitive information;	Not applicable – given the scope of the plan relates the Library as a place. The scope of the plan does not extend to the management of sensitive information held in collections, which are the subject of separate policies and other guidance developed or being developed by the Library.
(vi)	the planning and management of works, development, adaptive reuse and property divestment proposals;	Complies: Section 6.3
(vii)	how unforeseen discoveries or disturbance of heritage are to be managed;	Complies: Policy 24
(viii)	how, and under what circumstances, heritage advice is to be obtained;	Complies: Policies 6 and 7
(ix)	how the condition of Commonwealth Heritage values is to be monitored and reported;	Complies: Policy 15
(x)	how records of intervention and maintenance of a heritage places register are kept;	Complies: Policy 25
(xi)	the research, training and resources needed to improve management;	Complies: Policy 26
(xii)	how heritage values are to be interpreted and promoted; and	Complies: Policy 23
(i)	include an implementation plan; and	Complies: Strategy 3.1 and Section 6.5

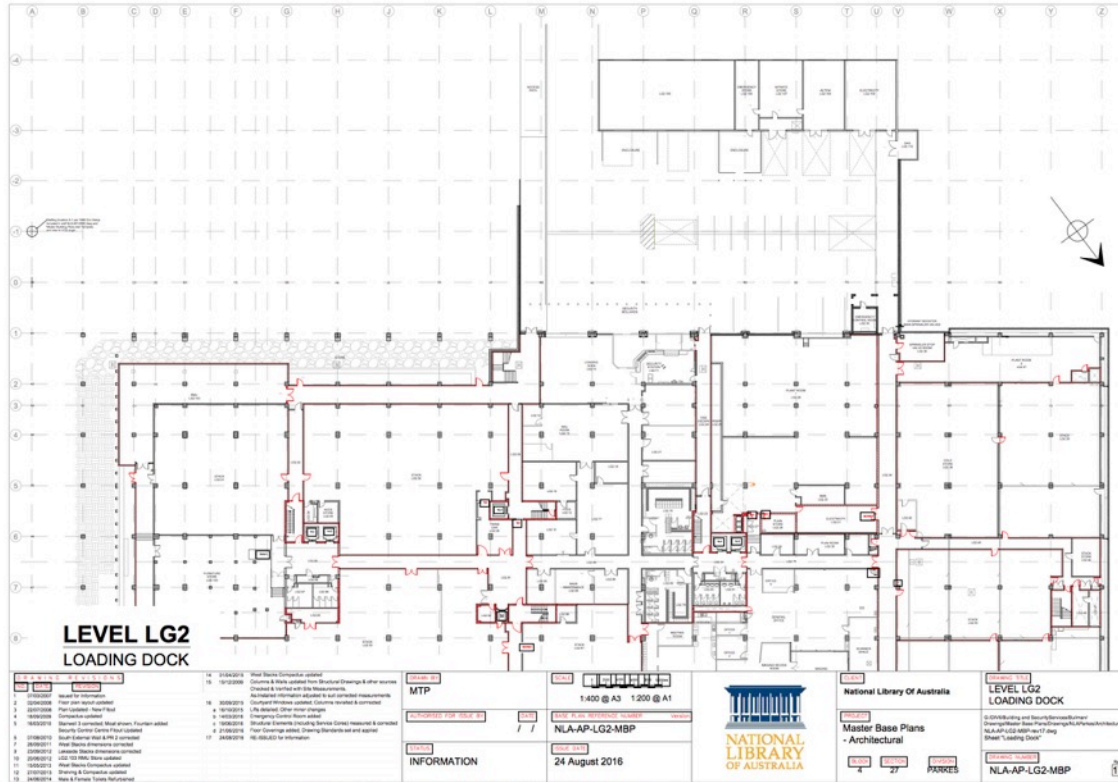
Table 13. Management Plan Requirements

No.	Requirement (Schedule 7A)	Compliance Comments
(j)	show how the implementation of policies will be monitored; and	Complies: Strategy 7.5
(k)	show how the management plan will be reviewed.	Complies: Policy 8



APPENDIX H: CURRENT BUILDING PLANS – CONFIDENTIAL – NOT FOR PUBLIC RELEASE

Figure 46. Current LG2 Floor Plan showing loading dock
Source: National Library of Australia



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Figure 47. Current LG2 Floor Plan

Source: National Library of Australia

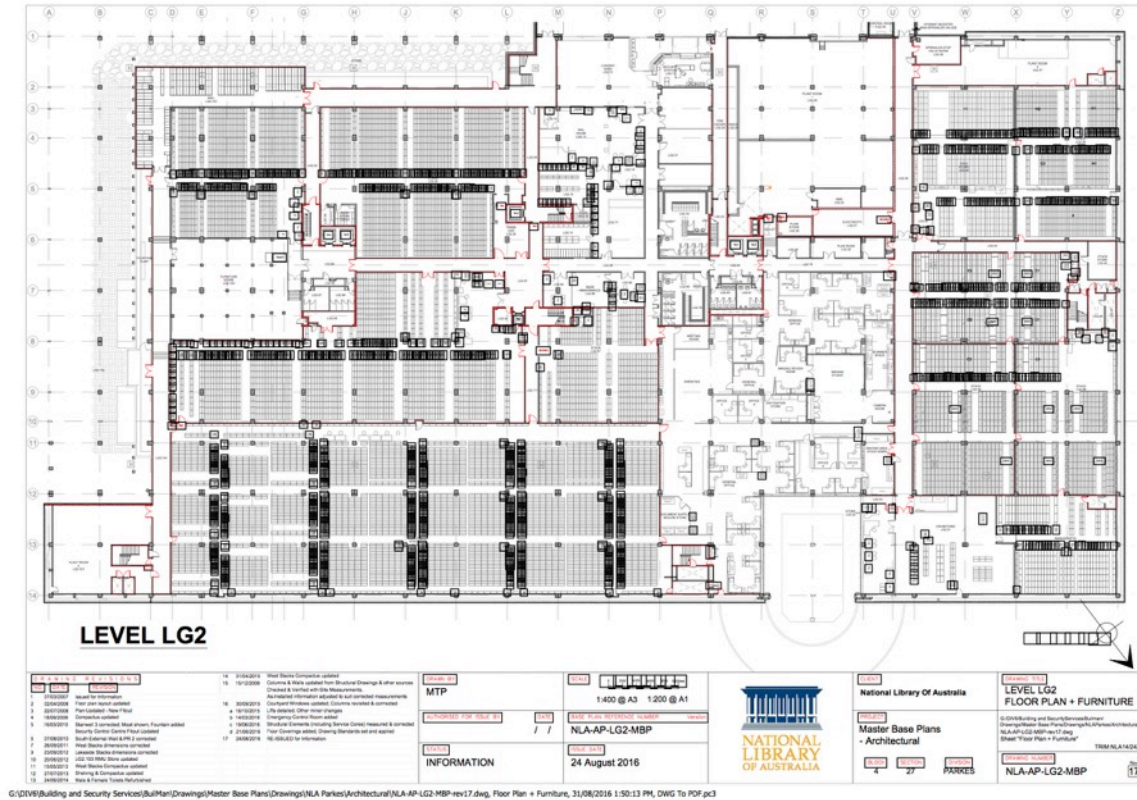


Figure 48. Current LG1 Floor Plan

Source: National Library of Australia

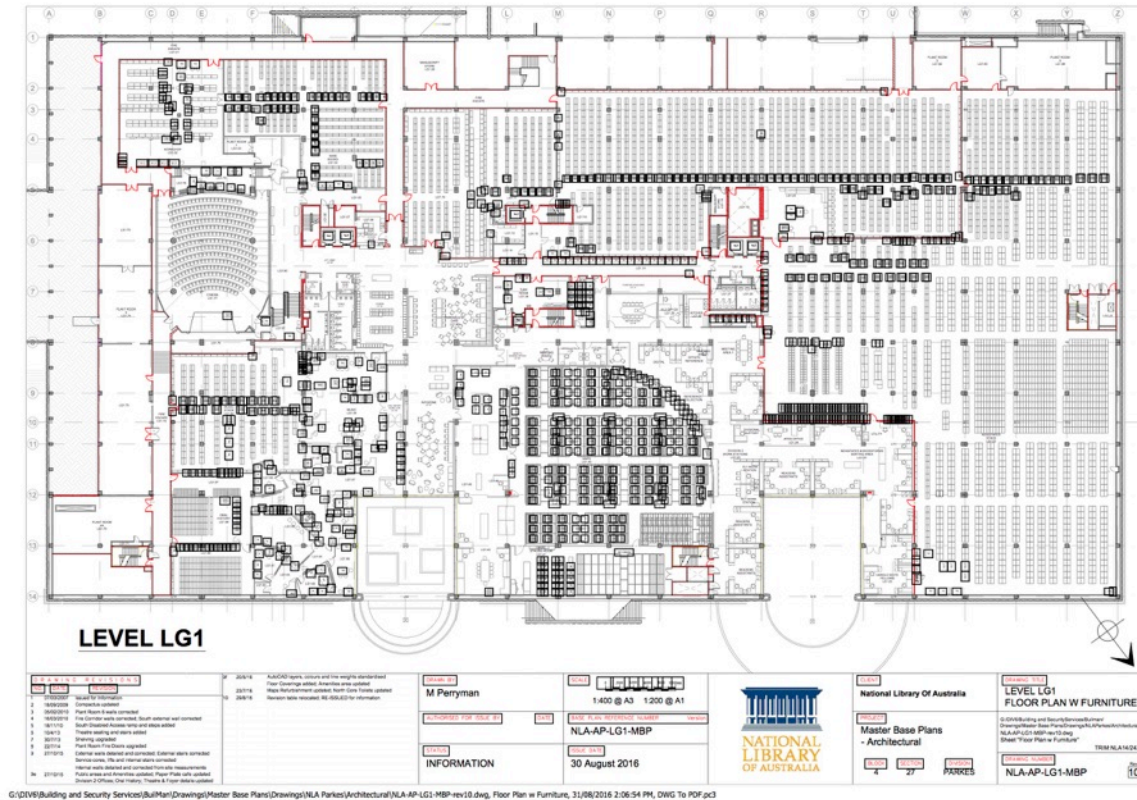


Figure 49. Current Ground Floor Plan showing podium

Source: National Library of Australia

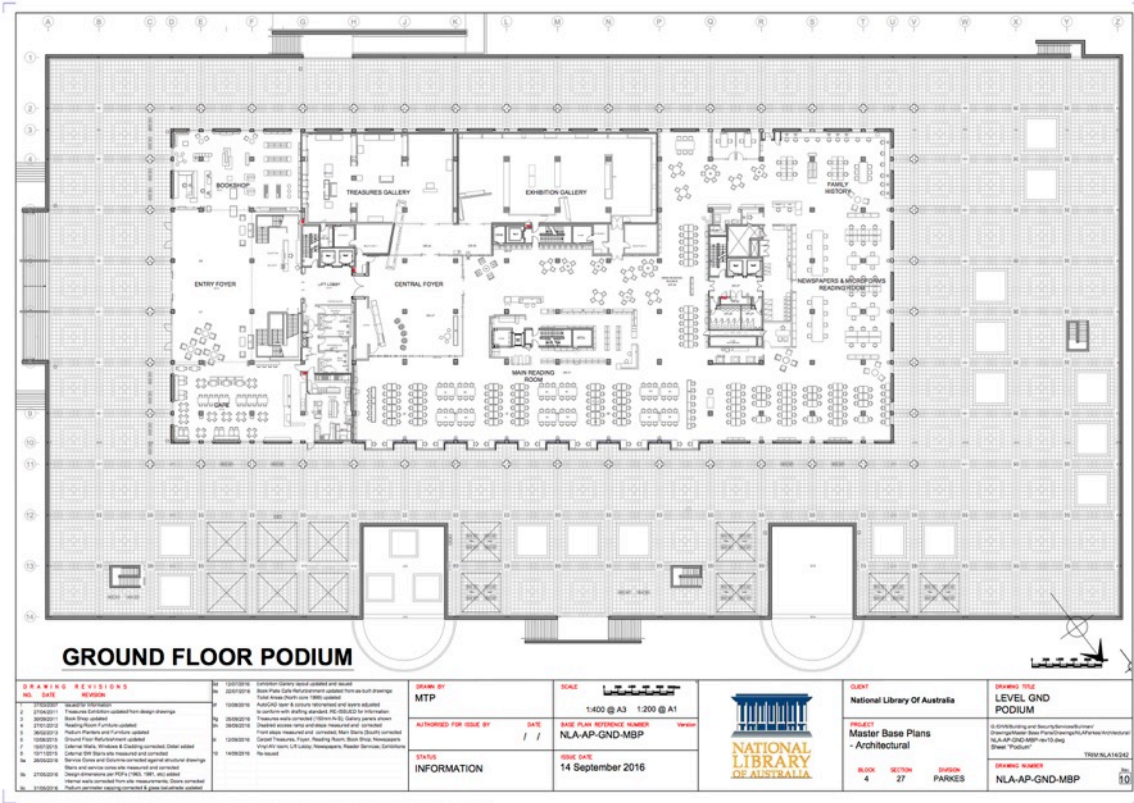


Figure 50. Current Ground Floor Plan

Source: National Library of Australia

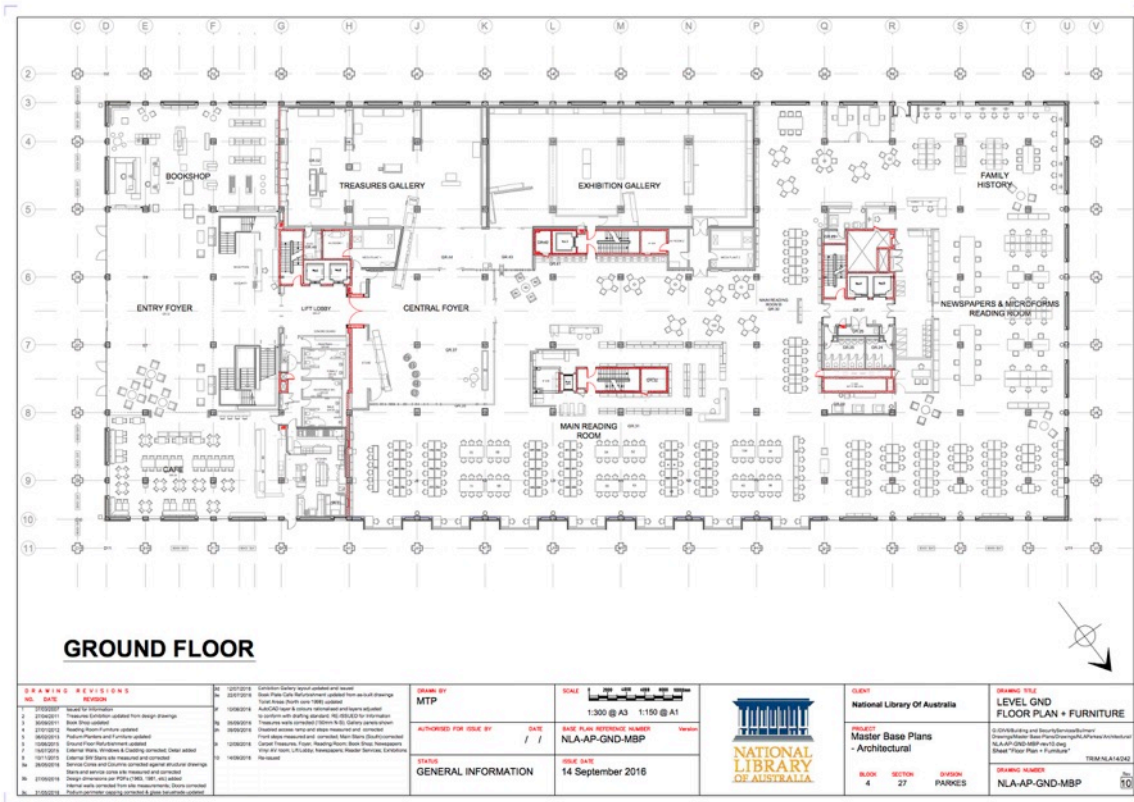
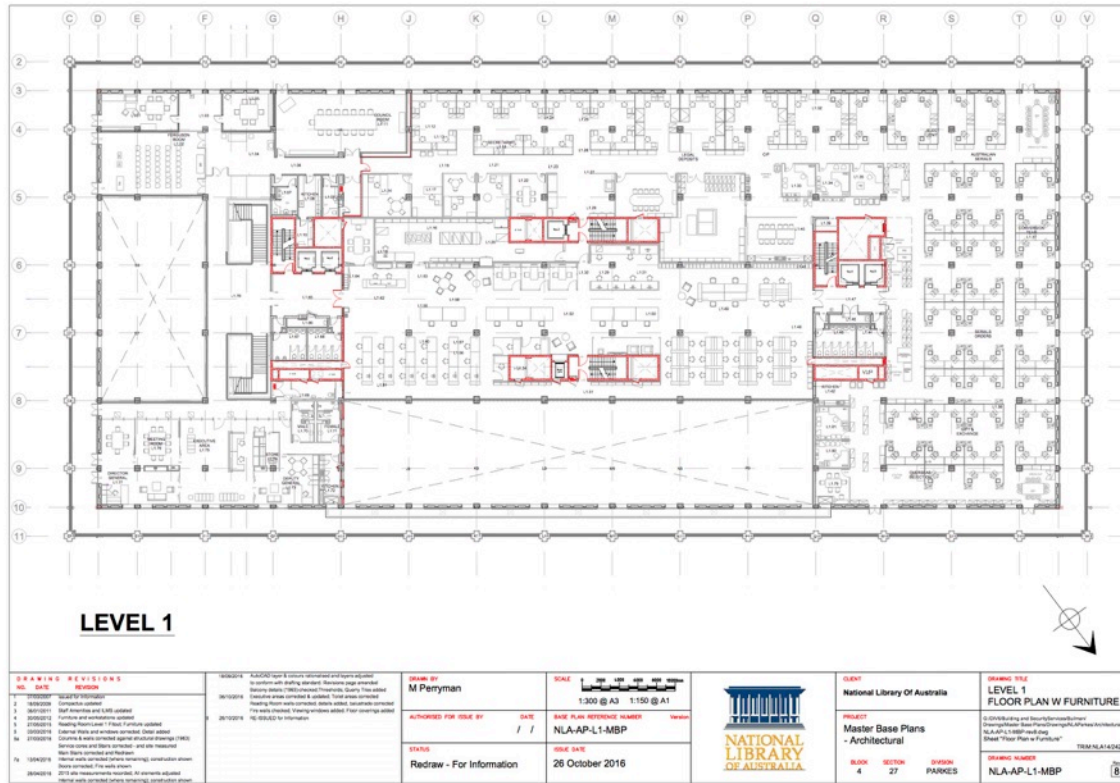


Figure 51. Current Level 1 Floor Plan

Source: National Library of Australia



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Figure 52. Current Level 2 Floor Plan

Source: National Library of Australia

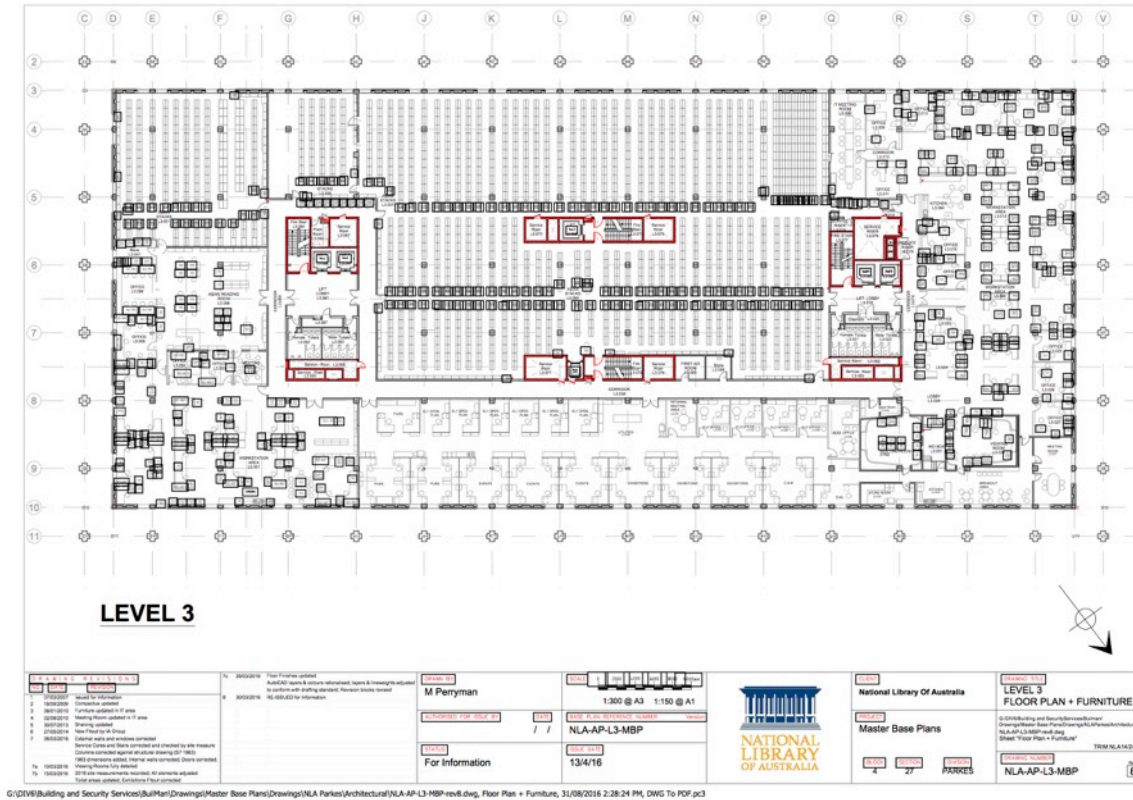


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Figure 53. Current Level 3 Floor Plan

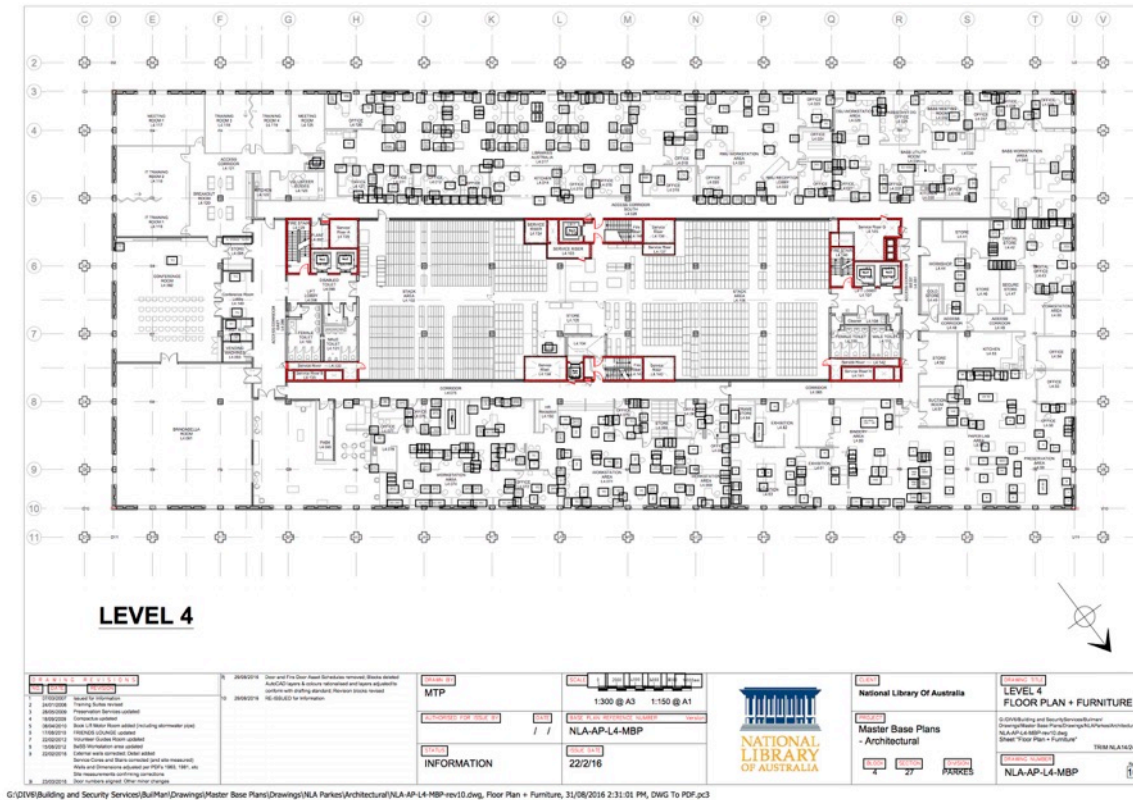
Source: National Library of Australia



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Figure 54. Current Level 4 Floor Plan

Source: National Library of Australia



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Figure 55. Current Level 5 Floor Plan

Source: National Library of Australia

