NATIONAL LIBRARY OF AUSTRALIA

CONSERVATION MANAGEMENT PLAN

A management plan complying with s.341S(1) of the *EPBC Act 1999*

Prepared for the
National Library of Australia

by
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2012

EXECUTIVE SUMMARY

This Conservation Management Plan (CMP), which satisfies section 341S and 341V of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), provides the framework and basis for the conservation and good management of the National Library of Australia building, in recognition of its heritage values.

The National Library of Australia's Heritage Strategy, which details the Library's objectives and strategic approach for the conservation of heritage values, has been prepared and accepted by the then Minister on 24 August 2006. The Heritage Strategy will be reviewed during 2012 in parallel with the endorsement of this plan. The Policies in this plan support the directions of the Heritage Strategy, and indicate the objectives for identification, protection, conservation, presentation and transmission to all generations of the Commonwealth Heritage values of the place.

The CMP presents the history of the creation of the National Library of Australia and the construction of its building, describes the elements that have heritage significance, and assesses that significance using the Commonwealth Heritage List criteria. The plan outlines the obligations, opportunities and constraints affecting the management and conservation of the Library. A set of conservation policies are presented, with implementation strategies.

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1. INTRODUCTION

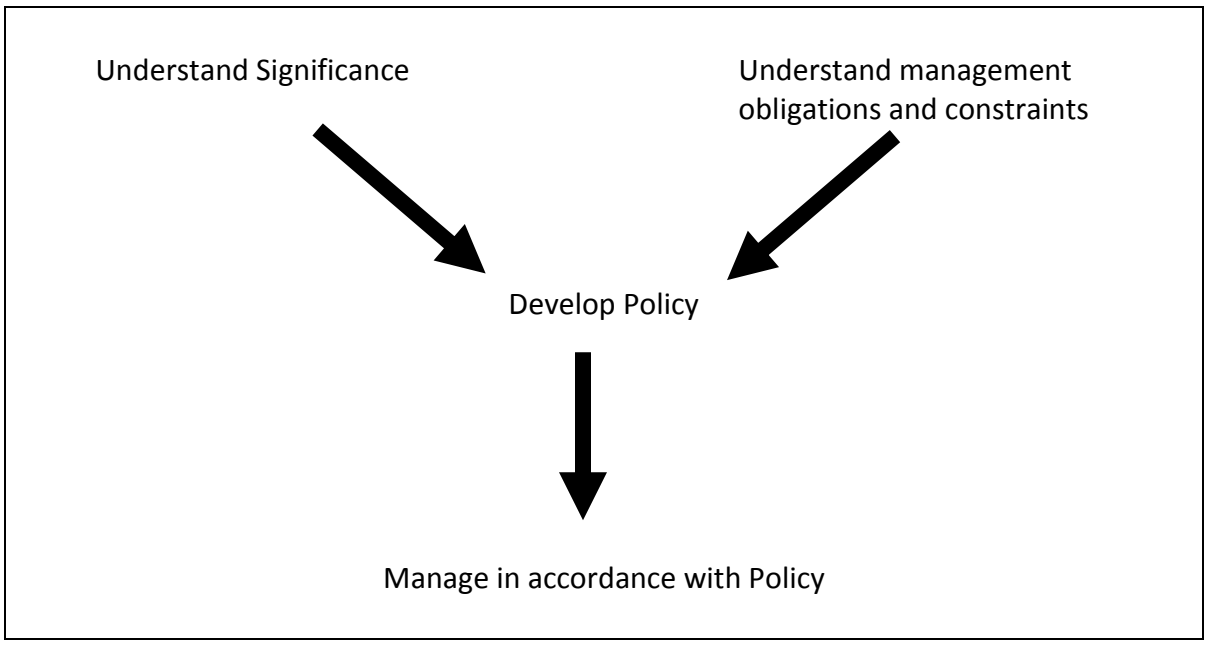
1.1 BACKGROUND AND PURPOSE

The National Library of Australia is committed to the conservation of the Commonwealth Heritage values of its building, and this commitment is reflected in its corporate planning documents and processes. This Conservation Management Plan, which satisfies section 341S and 341V of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act), provides the framework and basis for the conservation and good management of the National Library of Australia building in recognition of its heritage values.

The National Library of Australia's Heritage Strategy, which details the Library's objectives and strategic approach for the conservation of heritage values, has been prepared and accepted by the then Minister. The Policies in this plan support the directions of the Heritage Strategy, and indicate the objectives for identification, protection, conservation, presentation and transmission to all generations of the Commonwealth Heritage values of the place.

Figure 1 shows the basic planning process applied.

Figure 1 Basic Steps of Conservation Management Planning
Source: Australia ICOMOS 1999



Organisation of the Conservation Management Plan
The Conservation Management Plan outlines the history of the development of the place and describes the key features (section 2), then assesses the heritage significance based on that information (sections 3 and 4). Section 5 then details the management situation

in which the Library operates, including the legislative requirements, stakeholders, and the requirements imposed on the manager and the Library's aspirations for future change.

The conservation policies which take into consideration both the heritage significance of the place and the management and operational situation are presented at section 6.

1.2 AUTHORSHIP

This Conservation Management Plan was researched and written by Dr Michael Pearson (Heritage Management Consultants Pty Ltd), and Duncan Marshall, Heritage Architect. The heritage assessment is those of the authors.

1.3 ACKNOWLEDGEMENTS

Generous input was provided by a number of people, and our particular thanks go to staff of the National Library of Australia, the National Capital Authority and the Department of Sustainability, Environment, Water Population and Communities who helped with the process.

2. DESCRIPTION, HISTORY AND OTHER EVIDENCE

2.1 LOCATION AND BOUNDARIES

The National Library of Australia, the place to which this Conservation Management Plan applies, is defined as Block 4 of Section 27, Parkes, and the buildings upon it. The Block incorporates the podium of the National Library Building, a small extensions to the north-east and north-west occupied by services, the entry stairway to the east, an access ramp and steps to the south, the service courtyard to the south-west, and entry road off King Edward Terrace.

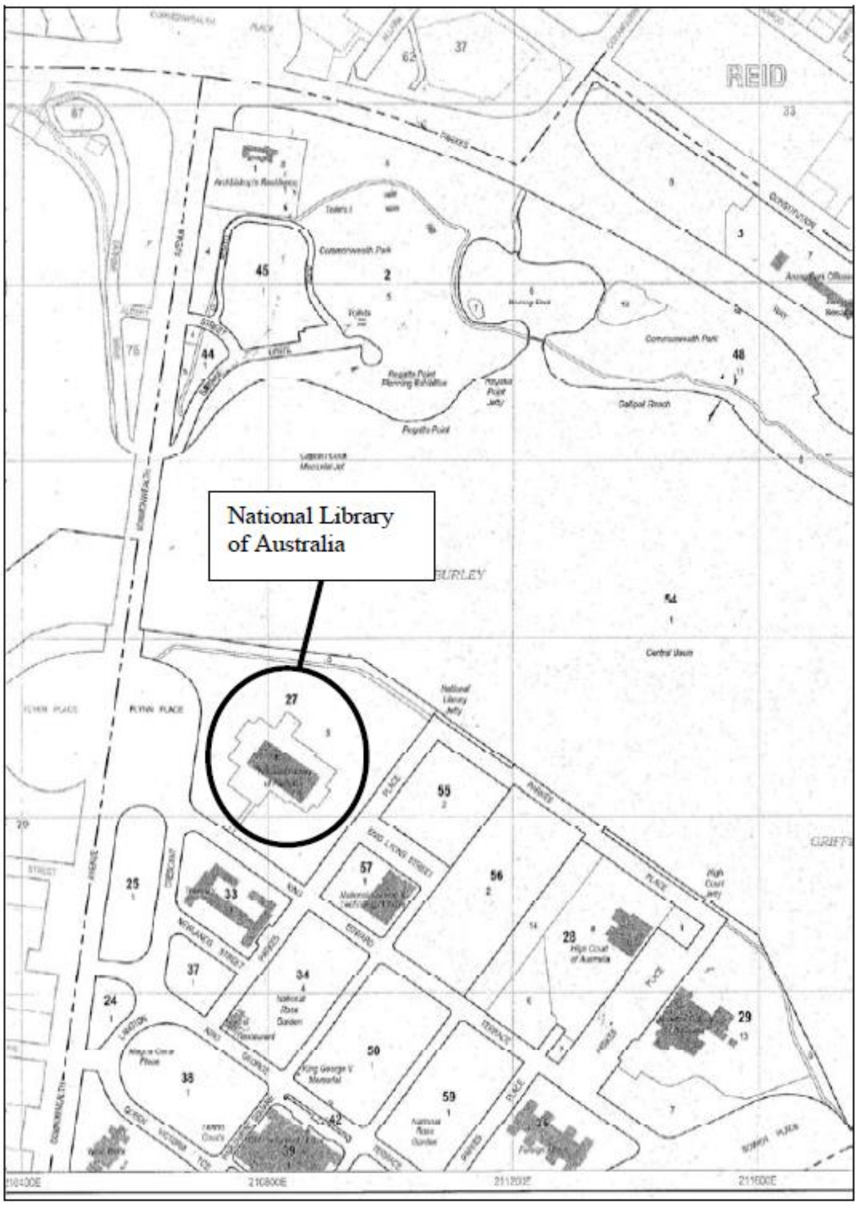


Figure 2

Location of National Library of Australia in the Parliamentary Zone

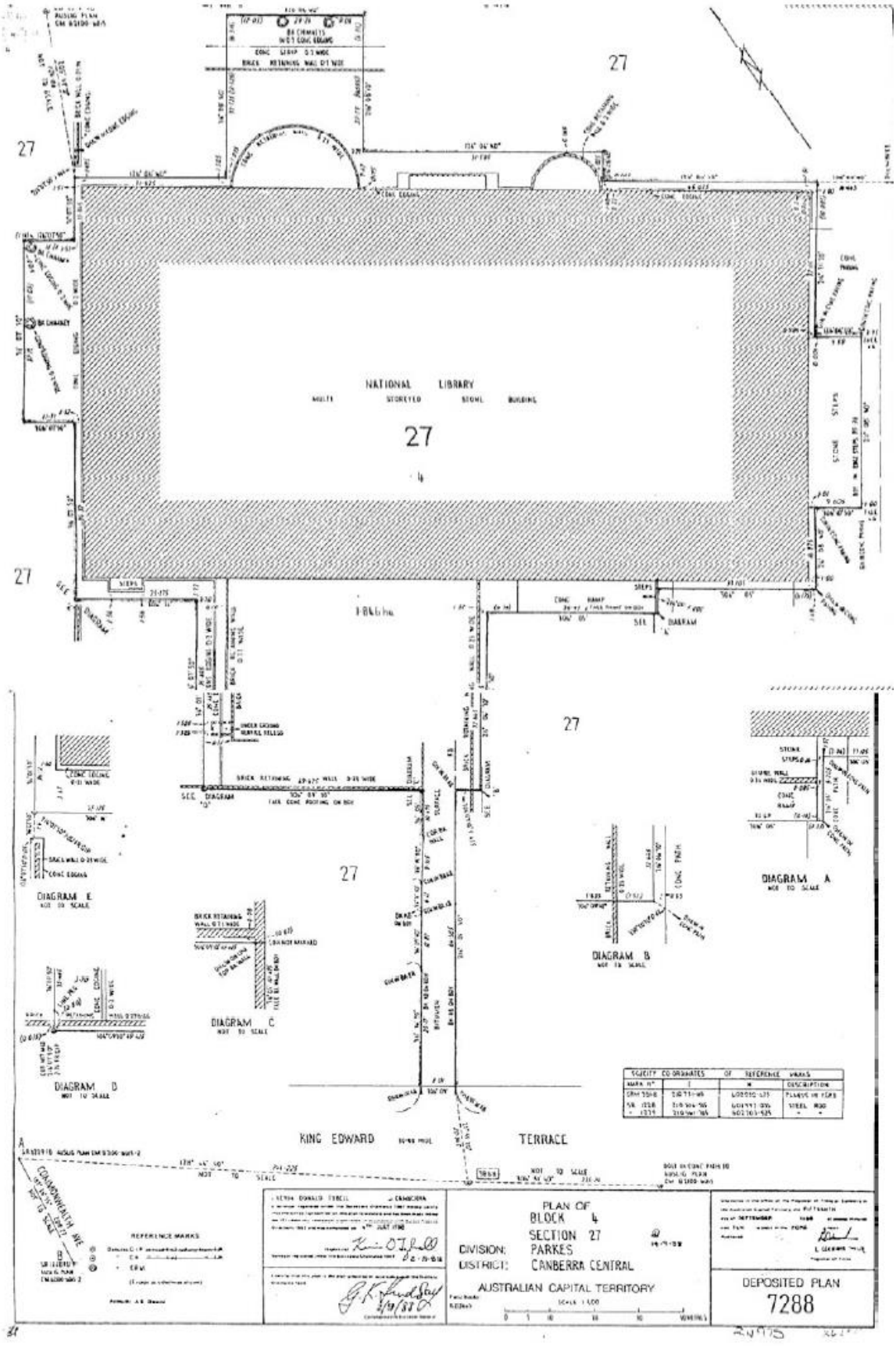


Figure 3 Lease area comprising the place

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 Triangle. This large rectangular building sits on a podium on the western side of the Triangle near the southern shore of Lake Burley Griffin.[1]

Figure 4

National Library from the north, across Lake Burley Griffin
(Source: D. Marshall)

The building is generally Italian travertine marble clad 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 marbles 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, granite, bronze, slate and copper, while its interior has fine Australian timber finishes.

Further information is provided in Appendix B.

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. (see plans at Appendix A)

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

- 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

[1] This section draws on Department of the Environment & Heritage 2005.

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;
- feature walls are clad in a variety of Australian timbers including Tasmanian oak, jarrah, red cedar, 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 storage.

Figure 5

Foyer stairs and Serpentino tiled wall from Mezzanine floor.
(Source: M. Pearson)

Figure 6

Furniture in Former Director General's Office
(Source: M. Pearson)

Fig 7

Patterned paving on Podium
(Source D. Marshall)

Planning layout

The planning layout of the building as it exists in 2012 includes:

- the restaurant, shop, Treasures and Exhibition Galleries, Main Reading Room and Petherick Reading Room 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, Manuscripts Reading Room, Asian Reading Room, Conference Room and Brindabella Room;
- services cores 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.

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; and
- a broad horizontal member at the roofline echoing classical entablature (the decorative treatment at the top of a wall above the columns).

Figure 8

Building from north-west.
(Source: D. Marshall)

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, 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);
- Manuscripts Reading Room (L2:24);
- Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Manuscripts Room Foyer (L2: 25);
- 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).

Figure 9

Main Reading Room
(Source: E. Stephens)

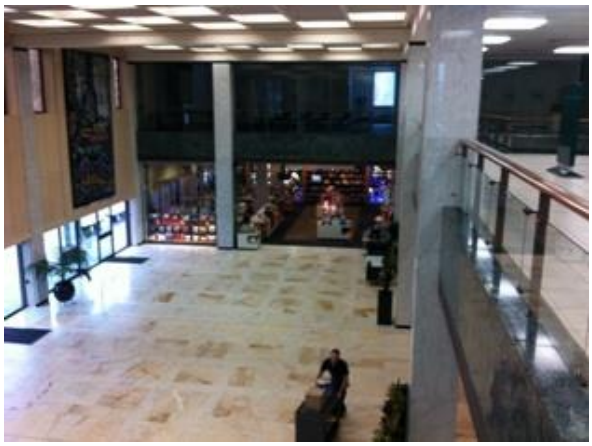


Figure 10

Entry Foyer
(Source: E. Stephens)

Figure 11

Café with Leonard French windows.
(Source: D. Marshall)

Figure 12

Manuscript Reading Room
(Source E. Stephens)

Figure 13

Manuscripts Reading Room foyer
(Source: M. Pearson)

Figure 15

Lamson Tube Room
(Source: M. Pearson)

Figure 16

Theatre
(Source: M. Pearson)

Figure 17

Former Keeper of Rare Books office, Manuscripts Reading Room
(source: M. Pearson)

Figure 18

Asian Reading Room
(source: M. Pearson)

Figure 14

Former Viewing Room (IT Heritage Cinema) (one of two)
(Source: E. Stephens)

Facilities

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 theatrette, offices, a shop and eating facilities. A floor by floor description of uses is provided below.

Lower Ground Floor 2	Book stack areas, mailroom, sales and distribution, digitisation, photography, document supply
Lower Ground Floor 1	Book stack areas, theatre, Newspapers and Maps reading rooms, café, Oral History
Ground Floor	Foyer, shop, restaurant, exhibition galleries, reading rooms, offices
First Floor	Executive offices, meetings rooms, offices
Second Floor	Book stack areas, reading rooms, computer room, offices
Third Floor	Offices, reading room, book stack areas, meeting room
Fourth Floor	Brindabella Room, conference room, training rooms, offices, preservation services lab, book 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 plant 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 and 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 National Library) was designed by the Bunning and Madden office.

Figure 19
Robb panel above Reading Room window.

In the grounds surrounding the Library (but not owned or managed by the National 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. They 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 report).

Other newer art works include the Alice Kettle embroideries in the Main Reading Room and the Myer tapestry, installed on LG1 in December 2011.

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. 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 and bookshop in the entry foyer (the latter redesigned in 2011), the Treasures and Exhibition galleries (2011), the executive suite, refurbishment and relocation of reading rooms, and redistribution of stack and office accommodation.

[2] Fernon 2004: 69-79.

2.3 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 National Library building in Canberra.

The history text is structured as follows:

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

Table 2.1 provides a timeline for key events in the history of the National Library of Australia. Particularly notable events are shown in bold.

Table 2.1 Timeline of events related to the National Library of Australia

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 Copyright Act 1912 required the depositing of one copy of every book published in Australia in the National Library.**
1919	**A separate Australian or 'national' section was established in the Parliamentary Library**
1914-1925	The Library publishes 33 volumes of the *Historical Records of Australia* 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 *Endeavour* Journal of Captain James Cook, and the Ellis Rowan Collection of wildflower paintings, its first substantial pictorial collection.**
1927	**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 *Annual Catalogue of Australian Publications* 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 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.
1959	NCDC plans placed the National Library on the lakeside west of the proposed Parliament House.
1960	**The *National Library Act 1960* 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 NLA 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 *Bringing Them Home* 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 *Endeavour* Journals and the Mabo Collection are included in UNESCO's *Memory of the World* register.
2004	Pandora, Australia's web archive is inscribed on the Australian UNESCO Memory of the World Register
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 outdoor area
2008	The Library celebrates the 40th anniversary of the opening of the building
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), 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 is inscribed on the Australian UNESCO *Memory of the World* Register The Bookshop is refurbished

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 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. [3]

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.

[3] 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: 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: 41-59.

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.[4] 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.[5]

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.[6]

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.[7] However, it appears never to have been stated government policy or intention to create a parallel to the Library of Congress, and 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.[8] The general feeling

[4] Biskup 1988: 9-10.
[5] Kenny, J. 1984. *National Library of Australia History and Collections*. National Library of Australia, Canberra 3-4.
[6] Biskup 1988: 14.
[7] Pers Comm Christine Fernon, in comments on the draft report June 1995.
[8] 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*

that the Library of Congress was an appropriate model was not really questioned until the Paton Inquiry in 1957.[9]

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.[10]

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.[11] 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 Victorian Parliamentary Library would be used, and a Victorian Parliamentary Librarian borrowed to run it. The Victorian Parliament appointed Arthur Wadsworth to the position of 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.' [12]

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 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

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.

[9] Pers Comm Christine Fernon, in comments on the draft report June 1995.

[10] Osborne 1989: 5, 15.

[11] Biskup 1988: 18.

[12] Biskup 1988: 18.

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.'[13]

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 collection institution. In the absence of a clear government policy or an influential and persuasive champion within Parliament, only small and haltering 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, 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 within the Parliamentary Library itself, but there was no government sanction for such a development, and it was not openly promoted.[14]

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.[15]

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

[13] 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, pp. 163-179: 164.
[14] Bryan 1991: 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, pp. 21-39: 24.
[15]:Bryan 1991: 164; Cochrane 2001: 24.

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'.[16]

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).[17] 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.'[18] 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.[19]

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.[20]

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

[16] Bryan 1991: 165: Dening, 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. 1-19: 10-12.

[17] Pers Comm. Christine Fernon, June 2005.

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

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

[20] Kenny 1984: 6; Bryan 1991: 166.

the worth of a national library, and its potential role in co-ordinating a number of key library functions on a national basis. [21]

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.[22] 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.

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. 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.[23]

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 WWII 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,

[21] 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 Educatioal Research, Melbourne: 37, 123.
[22] Biskup 1988: 25
[23] Thanks to Christine Fernon for information from the files of the Paton Report she has studied in the Australian Archives Office.

National Library and Archives Authority— and its recommendations formed the basis of the *National Library Act* of 1960. [24]

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 NLA 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.[25]

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 Burley Griffin was chosen for Canberra. 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 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.[26]

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.[27] 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.[28] 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

[24] Biskup 1988: 34-35; Kenny 1988.
[25] Kenny 1988: 13.
[26] 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: 19-28: 19; Reid, 2002.
[27] Reid 2002: 65.
[28] reproduced in National Capital Authority, 2005. *The Griffin Legacy: Canberra the nation's capital in the 21st century*, National Capital Authority, Canberra: 85.

Canberra, and the creation of the buildings and institutions in which the public service departments would work.[29]

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.[30] 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 abandoned 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).[31]

In 1959 the NCDC, freed from the constraints of the Griffin plan, and heavily influenced by Holford's visions, issued a new plan for Canberra's central area, which replaced Griffin's gazetted 1925 plan (based in turn 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 north-western corner of the Parliamentary triangle, where it would eventually be built.[32] 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 Parliament.[33] 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.[34] 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

[29] Martin, A.W. 1999. *Robert Menzies: A life. Volume 2 1944-1978*. Melbourne University Press, Carlton: 381-388.
[30] Martin 1999: 381-388.
[31] Reid 2002: 240-241.
[32] Reid 2002: 263-265.
[33] Pers Comm Christine Fernon, based on her archival research, June 2005.
[34] Reid 2002: 284.

tunnel remained a feature of the planning of the building, but was never constructed.[35] 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.[36] Then, 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.[37]

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.[38] The High Court was completed in 1980 and the National Gallery in 1982.

An east-west visual axis now linked the National 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 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:

[35] see 'Architects report on National Library of Australia' 3 Sept. 1962. Bunning & Madden, and T.E. O'Mahony. NLA MS 5534/3/2: 12.
[36] Sparke, E. 1988. *Canberra 1954-1980*. AGPS, Canberra: 59.
[37] Reid 2002: 237-47, 288-99, 302.
[38] ibid; Johnson, R. 1974. *Design in Balance: designing the National Area of Canberra 1968-72*, University of Queensland Press, St Lucia; Johnson 1982.

> '[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.' [39]

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.'[40] 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'.[41]

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, an 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.[42]

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 the National Library building.[43] 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.[44] Walter Bunning's own trip to Greece and the Parthenon was

[39] Reid 2002: 274, quoting NCDC 1965. 'The future Canberra' pp. 42-43.
[40] Overall, J. 1995. *Canberra: Yesterday, Today and Tomorrow, a personal memoir*, Federal Capital Press of Australia, Canberra: 68.
[41] Fernon 2004: 3.
[42] '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 and madden report says Harold White also went on the tour, but Fernon says the Archives files say otherwise.
[43] Reid 2002: 274: Fernon 2004: 3.
[44] Van Vynckt, R.J. 1993. *International Dictionary of architects and architecture*, Vol 1. St. James Press, London: 779-780.

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 rows 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.[45]

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.[46]

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 airconditoning-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.[47] The depth of the podium was restricted by the threat of water ingress—the level of Lower Ground 2 is generally on R.l. 1836, one foot above the 80-year flood level adopted by the NCDC.[48] (see a fuller Description chapter below)

Walter Bunning himself stated that the design requirements for the NLA 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.'[49]

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

[45] 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.
[46] Fernon 2004: 4.
[47] Bunning & Madden, *The works of Bunning & Madden, architects and town planners*, Sydney 1970: 16; Sparke 1988: 170
[48] 'Architects report on National Library of Australia' 3 Sept. 1962. Bunning & Madden, and T.E. O'Mahony. (NLA, MS 5534/3/2): 3.
[49] Bunning & Madden 1970: 14.

> from which Western culture has 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.'[50]

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 the building extensions, but have not been constructed. (see figure 20)

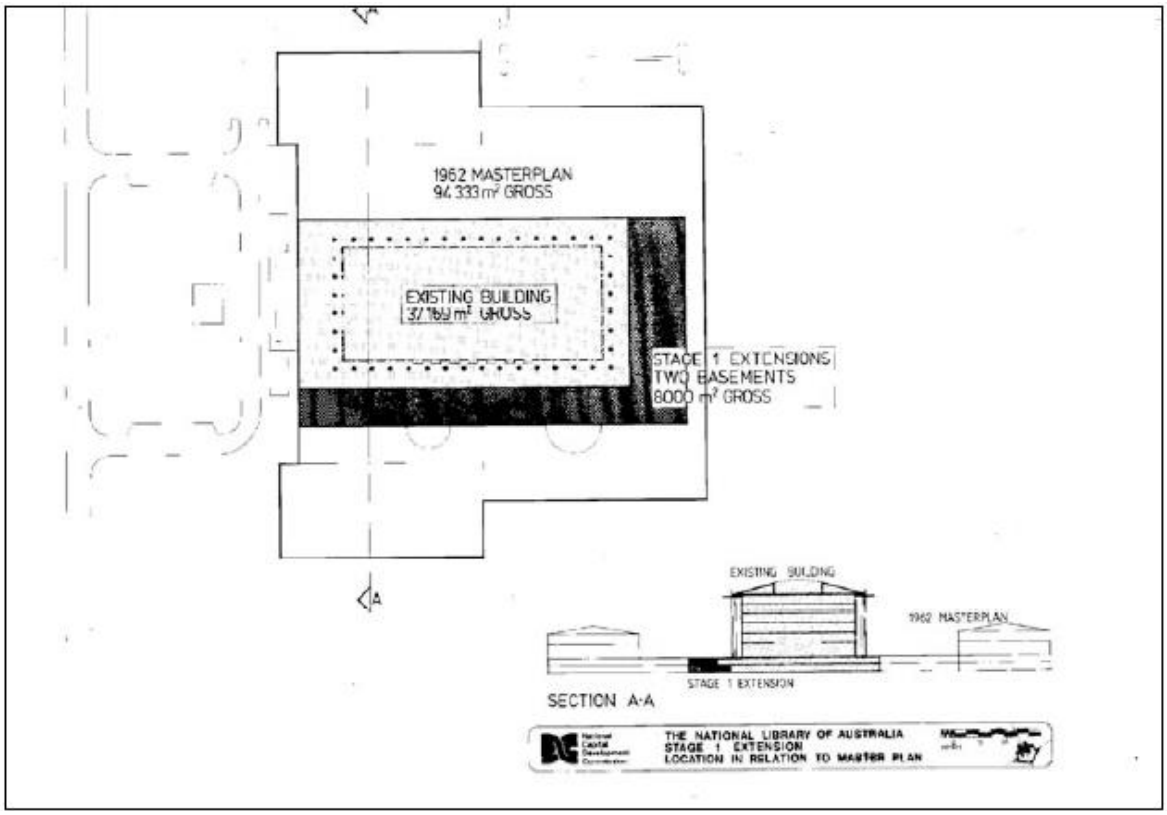


Figure 20 1962 masterplan showing proposed extended podium and flanking buildings, and extent of stage I podium

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

[50] Bunning & Madden 1970: 16.

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.[51]

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.[52]

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 Metzsaros, were rejected by the Commonwealth Art Advisory Board, and the replacement panels were designed within Bunning and Madden's office by Arthur Robb, ostensibly as part of the architecutural design rather than as art works, 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.[53]

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 and 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.[54]

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.[55] 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

[51] Fernon 2004: 41-53.
[52] Fernon 2004: 55-67.
[53] Fernon 2004: 69-79.
[54] Fernon 2004: 31-39.
[55] NLA MS 5523, Walter Bunning papers 1933-1976; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.

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.[56]

On 15 August 1968 PM 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 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. [57]

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.[58]

In the words of historian Eric Spark, the building became 'beloved by the tourists and hated by the cognoscenti'.[59] 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.'[60] 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.[61]

[56] Fernon 2004: 24, quoting NCDC files; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.
[57] Sparke 1988: 170, 172.
[58] Sparke 1988: 114; Fernon 2004: 2.
[59] Sparke 1988; 170.
[60] Taylor, J. 1990. *Australian architecture since 1960*. RAIA, Sydney.
[61] Metcalf, A. 2003. *Canberra Architecture*, Watermark Press, Sydney: 36.

Figure 21
Foyer mezzanine spaces, showing areas now enclosed for the bookshop and Ferguson Room.
source: NLA

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.

Figure 22
Podium under construction

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 25/7/83 to 3/11/83. This extended practical completion to 11 February 1986.[62] Work was again held up by a major fire in March 1985, and was completed in 1986, at a cost of $11.2 million.[63] Bunning & Madden's engagement ended in 1988.

Extensions, new fitout or modifications for new uses have included[64];

- 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

[62] Bunning & Madden Papers, NLA MS 9871: BOX 52: Letter Noel Potter for Bunning & Madden to Secretary and Manager NCDC, 10/11/83.
[63] NLA *Annual Report* 1986-87.
[64] see Bunning & Madden Papers, NLA MS 9871: BOX 30, Contract documents for Stage 4, NLA August 1972; Contract Documents: Conversion of Petherick Room and the Ausintel offices, Feb 1980; Contract Documents for the marble cladding , Feb 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: NLA Stage 1 Extension Report: Final Sketch plans. Harry Seidler & Assoc and Bunning and Madden, 20 June 1980.
NLA 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

- 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)
- modification of General Reading Room—1990-92
- creation of current 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—1999-2000
- Ferguson Lecture room built, Level 1—1999-2000
- Refurbishment of the Asian Reading Room—2002
- Council Room refurbished—2005
- Training room refurbishment, Level 4—2006
- Digitisation refurbishment, LG2—2008
- Podium refurbishment—2007-2009
- Preservation lab refurbishment, Level 4 – 2009
- 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

2.4 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 chapter.

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 being 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 CMP.

2.5 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.

2.6 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 National Library: a national survey[65] suggests that 52% of Australians are aware of the Library, and that 1.4 million took part in public programs 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.

- Use of the image of the place as an icon: the Library features 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.

- 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 NLA site.

[65] NLA *Annual Report* 2003-2004; 47

3. ANALYSIS OF EVIDENCE

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

3.1 ANALYSIS OF HISTORIC VALUE

The analysis of evidence of historic value is made against the relevant Commonwealth Heritage criteria, these being:

(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;

(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;

From the historical overview at 2.3 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 National 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;

- the role taken by the National Library in providing national bibliographic and other library support functions during the period of rapid development of electronic resources in information technology

Persons of importance in Australia's cultural history include most notably Walter Bunning, as the chief architect of the building, it being regarded as his finest work. It is also closely associated with major art works specially designed for the building by Tom Bass, Leonard French and Mathieu Matégot.

3.2 ANALYSIS OF DESIGN AND AESTHETIC VALUE

The analysis of evidence of design and aesthetic values is made against the relevant Commonwealth Heritage criteria, these being:

(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

(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;

Aesthetic value
As noted at 2.4 above 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.

The Department of Sustainability, Environment, Water, Population and Communities has indicated that it interprets criterion (e) in a very narrow way, relating it solely to the community's regard for the place as being 'beautiful', and that this value has to be clearly indicated by evidence. In the absence of such evidence, no claim can be made under this criterion for the National Library of Australia.

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.

Table 3.1 Analysis of design qualities of notable interiors

Space	Design Qualities
Entry foyer, twin stair cases and mezzanine (GR:55, L1:78)	• 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	• Stained glass windows • Tall spaces
Main Reading Room (GR:31)	• Monumental space • Coffered ceiling • High quality materials notably marble walls and column facings, and stained timber panelling and battens • Artworks

Council Room (L1:11)	• 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)	• High quality materials notably stained timber panelling and furniture
Chairman's Room (L1:05)	• High quality materials notably stained timber panelling and furniture
Manuscripts Reading Room (L2:24)	• High quality materials notably stained timber panelling and furniture • Carefully designed central lighting system using strips of suspended stained timber clad light fittings
Manuscripts Librarian's office(L2:38)	• High quality materials notably stained timber panelling, doors and shelves
Former Keeper of Rare Books office (L2:11)	• High quality materials notably stained timber panelling, doors and shelves
Manuscripts Room Foyer (L2: 25)	• High quality materials notably stained timber battens • Fabric/textured wallpaper applied to ceiling • Parquetry flooring • Bronze display cabinets • Stained timber suspended light fittings
Asian Collections Reading Room (L3:58)	• 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)	• 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
Conference Room (L4:92)	• Large space • Stained timber wall panelling • Decorative ceiling/lighting • Marble window sills/reveals • Padded doors
Brindabella Room (L4:91)	• Large space • Parquetry floor • Marble window sills/reveals
Theatre (LG1;77)	• Large, tiered space • Stained timber wall panels/battens • Central stained timber wave-form ceiling panels
Parts of Lower Ground 1 Foyer (LG1:48)	• Extensive area of ceiling grid • Stained timber wall panelling

Historic furniture

A range of furniture is housed within the Library that is of heritage significance because of its design as part of the original building. This furniture collection is detailed in the Library's *Heritage Furniture Register*. The Heritage Furniture Register was reviewed following a furniture audit in 2012 and newly identified items that satisfy new selection

criteria outlined in the Heritage Furniture Policy 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.

3.3 ANALYSIS OF SCIENTIFIC VALUE

The analysis of evidence of scientific value is made against the relevant Commonwealth Heritage criterion, this being:

(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 at 2.5 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 no evidence of major archaeological deposits associated with the place.

3.4 ANALYSIS OF SOCIAL VALUE

The analysis of evidence of social value is made against the relevant Commonwealth Heritage criteria, these being:

(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;

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

There are several groups with specialised interests that would hold the place 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 in criterion (g).

There is some evidence (through visitation figures, awareness surveys, and tourism and news images used) that the Australian community, especially that part that has visited the place or which has lived in Canberra, values the place highly, but this regard is not as yet supported by surveyed evidence 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 all of these.

Despite the lack of specific evidence to demonstrate this value, it is still thought that the National Library is highly valued by the community for its cultural use as a library, for its national collections and for its exhibitions.

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 NLA site by the representatives of the Ngunnawal community.

4. STATEMENT OF SIGNIFICANCE

The statement of significance is structured in the following way:

4.1 A statement of significance based on the Commonwealth Heritage Criteria
4.2 Commonwealth Heritage values and attributes

The assessment of significance is based on an understanding of the criteria for the Commonwealth Heritage List prescribed in the *EPBC Act Regulations*. In the absence of a definitive guide to the application and thresholds of these criteria, the authors have drawn on the analysis of evidence in section 3, comparative evidence where this exists and is relevant (eg for architectural style), the existing assessment for the Commonwealth Heritage List (Appendix D), and extensive personal experience in the application of heritage criteria.

4.1 STATEMENT OF SIGNIFICANCE

The National Library is a place of considerable heritage value related to its contribution to the significant cultural landscape of the Parliamentary Triangle, and its richness of cultural features, history and historical associations, architectural style and social value.

The National Library is part of the significant planned 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. 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 which include a broadly symmetrical landscape with isolated buildings set amongst rows of trees and sweeping lawns. The elegant and classically-derived proportions of the National Library reinforce these qualities, as does the openness of the vista across Lake Burley Griffin.

The Library has a richness of cultural features related to its architecture, artworks and collections. It is important for housing Australia's valuable book collections, manuscripts, printed materials, audio recordings, paintings and other treasures. Fine craftsmanship is evident in the internal and exterior details. Built into the building [as integral parts of 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.

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 National Library building. 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 Council.

The National 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 Triangle, reflecting a major change in the planning of the national capital by bringing national institutions south of the lake.

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

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

The building features a number of interior spaces which are notable for 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, 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);
- Manuscripts Reading Room (L2:24);
- Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Manuscripts Room Foyer (L2: 25);
- 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).

4.2 COMMONWEALTH HERITAGE VALUES AND ATTRIBUTES

The following table identifies Commonwealth Heritage values and related attributes.

Table 4.1 Commonwealth Heritage values and related attributes

Criteria	Values	Attributes
A. Processes	The Library has a richness of cultural features and is important for housing Australia's valuable book collections, manuscripts, printed materials, audio recordings, paintings and other treasures. The National Library was the first of the permanent purpose built national institution buildings in the Parliamentary Triangle, reflecting a major change in the planning of the national capital. 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.	The whole building including its podium extensions, being: • the repository of Australia's national library collection • an important building in its setting and location within the Parliamentary Triangle. 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.
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.	The building's Late Twentieth Century Stripped Classical style evidenced in; • the symmetrical facade treatment, • 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.
E. Aesthetic characteristics	The National Library is part of the significant planned cultural landscape of the Parliamentary Triangle. 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 which include a broadly symmetrical landscape with isolated buildings set amongst rows of trees and sweeping lawns.	The Library's location in a prominent and strategic location on the western side of the base of the Triangle, dominating views across Lake Burley Griffin, making it one of Canberra's landmark features. The elegant and classically-derived proportions of the National Library reinforce these qualities.
F. Technical achievement	The National Library is part of the significant planned cultural landscape of the Parliamentary Triangle. (as for E above).	National Library contributes through its visual prominence, location, proportions and materials to the planned aesthetic qualities of the Parliamentary Triangle.

	Fine design and craftsmanship is evident in the internal and exterior details. Built into the building as integral parts of the original design are major artworks.	Fine design and craftsmanship 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)
		  • general reading room (GR:31)
		  • Council Room (L1:11)
		  • former Director General's office (L1:01)
		  • Chairman's Room (L1:05)
		  • Manuscripts Reading Room (L2:24)
		  • Manuscripts Librarian's office(L2:38)
		  • former Keeper of Rare Books office (L2:11)
		  • Manuscripts Room Foyer (L2: 25)
		  • Asian Collections Reading Room (L3:58)
		  • former viewing rooms and projection room (L3:30, L3:31, L3:34)
		  • 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 forms and door hinges, some of which survive.
		
		The important architectural artworks include the works by Tom Bass, Leonard French and Arthur Robb, together with the tapestries of Mathieu Matégot.

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.	The building's use as a public library with the particular attributes being the publicly accessible parts of the building.
H. Significant people	The building is regarded as one of the finest works of the Australian architect Walter Bunning, and contains important works specifically made for the building by Tom Bass, Leonard French and Mathieu Matégot.	The building's architectural design and associated art works.

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 related to its contribution to the significant cultural landscape of the Parliamentary Triangle, and its richness of cultural features, history and historical associations, architectural style and social value.

The implication arising from this assessment is that key aspects of the place should be conserved to retain this significance. The key features requiring conservation include:

- the architectural quality of the building, as a highly visible free-standing structure in the Parliamentary Zone cultural landscape;
- the art works applied to the building (Bass, French, Matégot, Robb);
- the art work (Moore) and sympathetic forecourt, not managed by NLA but important to its setting;
- the continued use of the building and its key internal spaces for library uses;
- the interior spaces which are notable for 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, 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);
    - Manuscripts Reading Room (L2:24);
    - Manuscripts Librarian's office(L2:38);
    - former Keeper of Rare Books office (L2:11);
    - Manuscripts Room Foyer (L2: 25);
    - 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).

5.2 LEVELS OF SENSITIVITY TO CHANGE

The Statement of Significance indicates the range of heritage values applying to the Library. It is not very 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 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 useful to indicate the degree of sensitivity that components of the place might have to changes in their conservation, use or management. Table 5.1 below outlines sensitivity of key components of the Library in relation to changes in use and fabric.

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

High sensitivity High sensitivity to change occurs where a change would pose a major threat to a specific heritage value of the component affected, or the Library as a whole. A major threat is one that would lead to substantial or total loss of the heritage value.

Moderate sensitivity Moderate sensitivity to change occurs where a change would pose a moderate threat to a specific heritage value of the component affected, or would pose a threat to a component 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.

Low Sensitivity Low sensitivity to change occurs where a change would pose no appreciable threat to a specific heritage value of the component affected, and would pose no appreciable threat to heritage significance in another part of the building. Components 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 involved, and any one space 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 suit 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 5.1. Level of sensitivity to change of components of the Library

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).

Component	Level of Sensitivity	Nature of change impacting Heritage Values
National Library building	High	• changes to façade materials and design • reduction of the all-round visibility of the building and its setting in the parliamentary landscape • change from primary library use • removal of exterior art works which were part of the original design
	Moderate	• loss of an appropriate forecourt between the Library and Parkes Place west
	Low	• 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	• 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	• changes to foyer uses not requiring fixtures or material changes
café and bookshop (as enclosed parts of the foyer space)	High	• changes that increase visual separation from foyer • changes that prevent the French windows being seen from foyer or increase their concealment

	Low	• 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	• changes from reading room use • changes to fabric, fittings and design of northern wall and window niches and ceiling of the original reading room space
	Low	• changes to entry location • removal of glazing to mezzanine level • changes to southern extensions of reading room (such as occurred in 2011) and arrangement of Petherick Reading Room
Council Room (L1:11)	High	• changes to surviving designed form and fabric of room • change of use—would have to be compatible
former Director-General's office (L1:01)	High	• changes to surviving designed form and fabric of room • change of use—would have to be compatible
Chairman's Room (L1:05)	High	• changes to surviving designed form and fabric of room • change of use—would have to be compatible
Manuscripts Reading Room (L2:24)	High	• changes from reading room use • changes to wall boarding, fabric, fittings and design • changes to space by major wall penetrations to expand reading space • changed entry arrangement by-passing original foyer
	Moderate	• changes to furniture and fittings
Manuscripts Librarian's office(L2:38)	High	• changes to cladding fabric, fittings and design
	Low	• change to compatible use (related to reading room functions)
former Keeper of Rare Books office (L2:11)	High	• changes to cladding fabric, fittings and design
	Low	• change to compatible use (related to reading room functions)
Manuscripts Room Foyer (L2: 25)	High	• changes to cladding fabric, fittings and design • change to entry point to Manuscripts Reading Room
	Moderate	• internal changes to display units to improve functionality
Asian Collections Reading Room (L3:58)	High	• changes to surviving cladding fabric, fittings and design
	Moderate	• changes to flanking rooms
	Low	• changes to non-original furnishings and fittings
former viewing rooms and projection room (L3:30, L3:31, L3:34)	High	• removal of walls and surviving fabric
	Low	• changes in use compatible with retaining spaces and surviving fabric
Lamson tube room	High	• removal of Lamson tubes and associated fittings

(LG1:34)		
	Moderate	• changes in use
Conference Room (L4:92)	High	• changes in use • changes to cladding fabric, fittings and design
	Low	• changes to non-original furnishings and fittings
Brindabella Room (L4:91)	High	• changes to parquetry • changes to uses not accessible to public
	Low	• changes to later wall partitioning and fittings
Theatre (LG1;77)	High	• changes in use • changes to cladding fabric, fittings and design
	Low	• changes to seating and operational fittings, compatible with significance
parts of Lower Ground 1 Foyer (LG1:48, 49)	Moderate	• changes to remaining timber wall panelling

5.3 LEGISLATIVE REQUIREMENTS

The managers of the Precinct operate 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 Amendment (Moral Rights) Act 2000;
- 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.

Table 5.2 Brief Description of Legislative Requirements

Act or Code	Brief Description
National Library Act 1960	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: • 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; • 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; The National 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.
Australian Capital Territory (Planning and	The Act establishes the National Capital Authority, and requires the Authority to prepare and administer a National Capital Plan. The National Capital Plan

Land Management) Act 1988	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 Designated Area. The National Library of Australia is part of The Central National Area (The Parliamentary Zone), a Designated Area as defined in the National Capital Plan. Therefore all 'works' require written approval from the National Capital Authority. 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.[66]
Parliament Act 1974	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. Specified works require written approval from Parliament. 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.
Environment Protection and Biodiversity Conservation Act 1999	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 Sustainability, Environment, Water, Population and Communities for all actions likely to have a significant impact on matters protected under Part 3 of the Act. These include Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by the National Library of Australia are Commonwealth actions and the National Library of Australia site is Commonwealth land. The Act requires the development of assessment and strategies for places entered into Commonwealth and National Heritage Lists. The Commonwealth Heritage list requirements apply to the National Library of Australia.
Australian Heritage Council Act 2003	This Act establishes the Australian Heritage Council, whose functions are: • 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; • to keep the Register of the National Estate; • to organise and engage in research and investigations necessary for the performance of its functions;

[66] Advice to NCA from Australian Government Solicitors, 2003.

	• 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.
Copyright Amendment (Moral Rights) Act 2000	This Act 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: • be acknowledged as the architect, landscape architect or artist for the designed aspects of the Precinct as the case may be (right of attribution); and • to object to derogatory treatment of the designed aspects, as the case may be (right of integrity). These rights extend to the members of teams working on a design, where these members contribute to or have some authorship of the design.
Building Code of Australia	The Code is the definitive regulatory resource for building construction, providing a nationally accepted and uniform approach to technical requirements for the building industry. It specifies matters relating to building work in order to achieve a range of health and safety objectives, including fire safety. 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.
Disability Discrimination Act 1992	The objectives of this Act include to eliminate, as far as possible, discrimination against persons on the ground of disability in the areas of: • work; • access to premises; and • the provision of goods, facilities and services.[67] 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.
Work Health and Safety Act 2011	The objectives of this Act include: (1) The main object of this Act is to provide for a balanced and nationally consistent framework to secure the health and safety of workers and workplaces by: (a) protecting workers and other persons against harm to their health, safety and welfare through the elimination or minimisation of risks arising from work; and (b) providing for fair and effective workplace representation, consultation, co-operation and issue resolution in relation to work health and safety; and (c) 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; and

[67] Subsection 3(a)

	(d) promoting the provision of advice, information, education and training in relation to work health and safety; and (e) securing compliance with this Act through effective and appropriate compliance and enforcement measures; and (f) ensuring appropriate scrutiny and review of actions taken by persons exercising powers and performing functions under this Act; and (g) providing a framework for continuous improvement and progressively higher standards of work health and safety; and (h) 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. [Quoted from Division 2 of the Act] This has implications for the National Library of Australia as it is related to National Library of Australia staff, contractors and visitors. The health and safety of other users of the National Library of Australia is also generally dealt with under the Building Code of Australia and the Commonwealth's common law duty of care to persons on its land or buildings.

The National 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 NLA (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. It does not include any undisturbed land.

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.

NLA ensures it undertakes appropriate consultation with the Department of Sustainability, Environment, Water, Population and Communities in relation to its operations as they involve heritage and environmental issues.

NLA will include the ACT Heritage Council in its list of government stakeholders, as a matter of courtesy.

The NLA Heritage Strategy includes strategies for the National 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.

5.3.1 The Environment Protection and Biodiversity Conservation Act 1999

The *Environment Protection and Biodiversity Conservation Act 1999*, (EPBC) which came into force in 2004, has become 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 Sustainability, Environment, Water, Population and Communities 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 for the identification of heritage places in the context of the Commonwealth Heritage List, and the development of management plans for listed places; (completed and approved)

the possibility of entry of the place in the National Heritage Register, 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 Sustainability, Environment, Water, Population and Communities for all actions likely to have a significant impact on matters protected under Part 3 of the Act. These include Commonwealth actions (section 28) and Commonwealth land (section 26). Actions by 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 Sustainability, Environment, Water, Population and Communities;

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 listed 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 (completed and approved);

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 Heritage 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. Table 5.3 indicates the requirements for Management Plans, and how this CMP addresses them.

Table 5.3 Management Plan Requirements

No.	Requirements (Schedule 7A)	Compliance comment
(a)	establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place; and	Complies: Chapter 1.1.1
(b)	provide a management framework that includes reference to any statutory	Complies: Chapter 5, and Policies 4 & 5.

	requirements and agency mechanisms for the protection of the Commonwealth Heritage values of the place; and	
(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 5.6
(f)	describe the method used to assess the Commonwealth Heritage values of the place; and	Complies: Chapter 1.1.1 and 3
(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: Chapter 5.5, and Policies 13, 14, 18, 21.
(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: Chapters 5.5 and Policies 4, 5, 6, 7, 8, 11, 15, 18 (et al)
(ii)	the access and security arrangements, including access to the area for Indigenous people to maintain cultural traditions;	Complies: Chapter 5.5 and Policies 16 & 17. No Indigenous access issues.
(iii)	the stakeholder and community consultation and liaison arrangements;	Complies: Chapter 5.4 and Policies 10.
(iv)	the policies and protocols to ensure that Indigenous people participate in the management process;	Complies: Chapter 5.4 and Policies 10.
(v)	the protocols for the management of sensitive information;	Not applicable.
(vi)	the planning and management of works, development, adaptive reuse and property divestment proposals;	Complies: Policies 4, 6, 11, 12, 13, 14, 19, 20.
(vii)	how unforeseen discoveries or disturbance of heritage are to be managed;	Complies: Policy 18, 19.
(viii)	how, and under what circumstances, heritage advice is to be obtained;	Complies: Policy 6
(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 19
(xi)	the research, training and resources needed to improve management;	Complies: Policy 6, 9
(xii)	how heritage values are to be interpreted and promoted; and	Complies: Policy 9, 16
(i)	include an implementation plan; and	Complies: Implementation strategies attached to Policies and 6.4.
(j)	show how the implementation of policies will be monitored; and	Complies: Policy 8.
(k)	show how the management plan will be reviewed.	Complies: Policy 7

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.

Heritage strategies

If an Australian Government agency owns or controls one or more places with heritage values, it must prepare, within two years from 1 January 2004, 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 has been completed and approved by the Minister.

5.4 STAKEHOLDERS

There is a range of stakeholders with an interest in and concern for the National Library of Australia. The primary stakeholder is the National Library of Australia itself.

Other stakeholders include the:

- National Capital Authority.
- Commonwealth Parliament;
- Australian Heritage Council;
- Department for Sustainability, Environment, Water, Population and Communities;
- people who hold moral rights regarding the National Library of Australia building and art works;

- the Ngunnawal community (being the three groups recognised as having interests in ACT issues);
- ACT Heritage Council;
- Australian Institute of Architects;
- Australian Institute of Landscape Architects;
- National Trust of Australia (ACT);
- Griffin Society; and
- other bodies or individuals who might from time-to-time be identified as having particular interest in the place.

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

- the Council;
- the Corporate Management Group (CMG);
- general staff, and
- the Friends of the National Library of Australia.

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.

5.4.1 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 carparks, the entry driveway, fountain and associated plantings, the Moore sculpture to the north east of the Library, Reconciliation Place, and the land between the Library and the Lake.

Details are provided in the following section. The MOU outlined in 5.3 above is intended to address the issue of shared responsibilities.

5.4.2 Commonwealth Parliament

The Parliament controls works in the Parliamentary Zone through the *Parliament Act 1974*, as described in Section 5.3. A member from both the House of Representatives and the Senate are appointed by Parliament to the National Library of Australia Council.

5.4.3 Australian Heritage Council

The Australian Heritage Council provides assessments for places for the Commonwealth Heritage List and National Heritage List, nominates places for the heritage lists, advises the Minister on the conservation of listed places, promotion and education, national policies relating the heritage, financial assistance, monitoring of condition, and historic shipwrecks, keeps the Register of the National Estate, and provides advice on request.

5.4.4 Department of Sustainability, Environment, Water, Population and Communities

The Department of Sustainability, Environment, Water, Population and Communities (DSEWPC) is responsible for managing the *Environment Protection and Biodiversity Conservation Act* (as outlined in 5.3.1 above) and for providing advice to its Minister who makes decisions under the Act. As noted in Section 5.3.1 and other places above, the Act is relevant to the National Library of Australia's management of the heritage values of its building.

5.4.5 Moral Rights Holders

As outlined in Section 5.3, architects, landscape architects and artists responsible for the designed aspects of the National Library of Australia may hold moral rights under the *Copyright Amendment (Moral Rights) Act 2000*. This Conservation Management Plan attempts to acknowledge the moral rights holders responsible for elements of heritage significance, where the authors are aware of those designers.

In the context of the CMP, moral rights holders are stakeholders who can expect to be acknowledged as the architect, landscape architect or artist for their designed aspects of significance in the Precinct (right of attribution), 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).

5.4.6 The ACT Aboriginal Community

The Kamberri/Ngunnawal community are recognised as the traditional Aboriginal community associated with the Australian Capital Territory.[68] The interests of the Kamberri/Ngunnawal community are represented by three groups formally recognised as being Indigenous stakeholders in the ACT, and the views of each group was sought as part of the consultation process, which touched on a range of heritage and planning issues within the parliamentary Zone. [69] These groups include: Buru Ngunawal Aboriginal Corporation, King Brown 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 NLA leased area. In recent 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, and the stories associated with that pre-Canberra land use should be respected, and

[68] 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.

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

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.

5.4.7 ACT Heritage Council

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

5.4.8 Australian Institute of Architects (AIA)

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

5.4.9 Australian Institute of Landscape Architects (AILA)

The AILA is the peak body for Landscape Architects in Australia. The ACT Chapter of the AILA has identified the landscape setting surrounding the National Library of Australia, managed by the National Capital Authority, as having an integral contribution to the overall heritage character of the building.

5.4.10 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.

5.5 MANAGEMENT CONTEXT, REQUIREMENTS AND ASPIRATIONS

5.5.1 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 part of 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.

5.5.2 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 heading up the main operational branches of the Library. They constitute the Corporate Management Group (CMG) that provides strategic and operational leadership for the organization. The Library has 461 full-time, part-time and casual ongoing staff (as at 30 July 2011). The specific responsibilities of the branches and staff within them are listed in the NLA Heritage Strategy.

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

5.5.2 Owner requirements and aspirations

The National Library of Australia has as its primary function the provision of a wide range of library and information services, which are managed from the NLA building. Fulfilling these functions requires substantial stack areas, reading rooms, technical support areas (digitisation and imaging services, materials conservation, data management), 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.

The Library building has always experienced a substantial degree of ‘churn’ of the use of areas and their alteration. The current aspirations and planned changes potentially involving the building include:

- Redesign of the ground floor, first floor and LG1 including the integration of special reading rooms on Level 1, opening up the Main Reading Room on the ground floor, and relocating staff to LG1.
- Refurbishment of the foyer, including replacement of the glazing on the twin stair cases to meet current Building Code of Australia requirements and straightening the glazing to the cafe.
- Upgrading the marble facade of the building
- Upgrading external windows
- Upgrading the seating in the Theatre

A general desire is to make new works and refurbished areas more flexible spaces so that future changes can be accommodated without expensive moves or re-build of spaces.

Other aspirations include the better identification and management of heritage furniture and library fittings.

While not within the control of the Library management, the issue of car parking has become a problem. The parking adjacent to the Library is limited, and in recent years the area north of Questacon has been paved for parking, and the area immediately north of the Library has become informal unpaved parking. In peak use periods in the Campus, Library users are faced with severe parking problems, and the spread of parking to the north has the potential to diminish the visual appreciation of the Library's architectural and planning significance.

Current commitments

Currrent actual commitments or forward budget planning for related works are as follows (as at April 2012). These projects would entail varying degrees of heritage conservation related work:

Year	Project	Budget
2012-13 2013-14	Foyer refurbishment	$1,200,000
2012-13 2013-14	Marble facade repairs	$800,000
2012-13 2013-14	External window repairs	$780,000
2013-14 2014-15 2015-16	Redesign of the ground floor, first floor and LG1	$9,400,000
2014-15	Theatre seating upgrade	$180,000

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

A Building Master Plan was completed in April 2008 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.

Projected Maintenance

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. The overall budgets (for 2012-2013) that potentially have some heritage component included:

Maintenance category	Budget
Building maintenance	$695,000
Life Cycle Building management	$180,000
Contract work-Consultants	$95,000

5.6 ANALYSIS OF CONDITION AND INTEGRITY

The condition and integrity of the National Library of Australia is briefly discussed in the following section. This is followed by a table which summarises relevant issues. This analysis is based on a range of sources including an inspection of the building and a condition audit by others (HBO+EMTB 2005).

As a general comment, the National Library displays fair to good condition and medium to high integrity. There are some elements of the fabric which are showing signs of deterioration such as stone joint failure and cracking on the podium, and deteriorated paint and floor finishes internally. There have also been a number of changes to the building over the years and some of these changes have had an impact on integrity, such as the outdoor café enclosure, exposed conduits and plant.

Table 5.4 Condition and Integrity of the Attributes of the National Library of Australia

Criteria	Attributes	Condition	Integrity
A Processes	The whole building including its extensions 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.	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
D Characteristic values	Its Late Twentieth Century Stripped Classical style evidenced in the features outlined above.	Good	High
E Aesthetic characteristics	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.	Good	High
F Technical achievement	The building's 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.	Good	High
	The fine craftsmanship in design and finishes reflected in:		
	• the external building cladding and finishes;	Fair-Good	High
	• the external and internal artworks by Tom Bass, Leonard French, Arthur Robb and Mathieu Matégot;	Good	High
	• 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,	Good	Medium

	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) • Manuscripts Reading Room (L2:24) • Manuscripts Librarian's office(L2:38) • former Keeper of Rare Books office (L2:11) • Manuscripts Room Foyer (L2: 25) • Asian Collections Reading Room (L3:58) • former viewing rooms and projection room (L3:30, L3:31, L3:34) • 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 standardised door forms and door hinges.	Good Good Good Good Good Good Fair Fair Good Good Fair Good Good Good Good Good Fair	Medium High Medium High High High High High High High Medium High High High High High Low
G Social value	Its use as a public library with the particular attributes being the publicly accessible parts of the building.	Good	High
H Significant people	The building's architectural design.	Good	High

In the following table, the right-hand column identifies which issues relate to the condition of the place (e.g. a corroded gutter would be a condition issue) and those which relate to its integrity (a missing gutter would be an integrity issue). It is often useful to distinguish between these matters, especially as integrity relates closely to significance.

Table 5.5 Condition and Integrity Issues

Feature	Description	Condition (C) or Integrity (I) Issue
Exterior		
Podium	• Rock faced stone ashlar walls, stone coping, and black marble handrail on copper clad posts – some joint failure • Floodlights mounted on podium • Glass outdoor café enclosure, slate paved, fixed to podium • A few surface mounted conduits	• C • I • I • I
Building	• Marble clad columns – sections stained. Panels exhibit bowing and related loss of strength. • Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced • Seven decorative bronze panels mounted on side sections of projecting window units. Otherwise clad with bronze sheeting. Loose section of beading. • A few surface mounted conduits	• C • C • C • I
Service courtyard	• Surface mounted conduits • Bronze grilles – paintwork deteriorated	• I • C
Interior		

General Features on all/most Levels		
Floor finishes	• Vinyl and carpet deterioration, especially in non-public and minor rooms	• C
Walls and Ceilings	• Paintwork deteriorated in some locations • Some marble wall cladding chipped on lower edges	• C • C
Lower Ground Floor 1		
Theatre	• New stainless steel and timber handrail	• I
Ground Floor		
Foyer, café and bookshop	• Enclosure of café and bookshop, and related fitout	• I

First Floor		
Spaces around upper foyer	• Enclosure for offices and Ferguson Room	• I
Services	• Some surface mounted conduits	• I
Second Floor		
Cazneaux Stack (L2:031)	• Finishes generally poor	• C

5.7 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;
- 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 Triangle, a legacy from Griffin's arrangement of terraces; and

- The open eastern 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.[70]

[70] 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 conservation terms used in this report are those adopted in *The Burra Charter (The Australia ICOMOS Charter for places of cultural significance*),[71] a copy of which is provided at Appendix I. *The Burra Charter* is the standard for cultural conservation acknowledged by government heritage agencies around Australia. Key definitions are provided below.

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

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

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

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

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

Condition (not a Burra Charter definition) means the state of a place or component of a place —the extent to which it is well maintained and is physical sound.

Integrity (not a Burra Charter definition) means the degree to which a place or component of a place retains the form and completeness of its physical fabric, historical associations, use or social attachments that give the place its cultural significance.

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

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

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

[71] Australia ICOMOS 1999

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

6.3 CONSERVATION MANAGEMENT POLICY AND IMPLEMENTATION STRATEGIES

Table 6.1 Policy and Strategy Index

Number	Policy Title	Strategies
General Policies		
Policy 1	Significance the basis for planning and work	
Policy 2	Adoption of Burra Charter	
Policy 3	Adoption of policies	3.1 Priority and implementation timetable
Policy 4	Planning documents for the National Library of Australia	4.1 Including a reference to the CMP in future plans or development documentation 4.2 Seek through MOU the reference to the CMP in National Capital Authority planning documents 4.3 Review Works Planning documents to ensure heritage components of projects are identified
Policy 5	Compliance with legislation and related consultation	5.1 Undertake required consultation with Minister for Environment and Heritage 5.2 Document any non-compliance issues 5.3 Develop reporting procedures to comply with EPBC Act 5.4 Maintain liaison with DSEWPC, and make appropriate referrals to them 5.5 Consult with National Capital Authority on management of adjacent land
Policy 6	Use of expert advice and skills	6.1 Involve appropriate heritage expertise
Policy 7	Review of the Conservation Management Plan	7.1 Identifies responsibility for triggering revision of plan.
Policy 8	Monitoring of implementation of policies	8.1 Reporting in the Annual Report
Training, Liaison and Information Flow		
Policy 9	Training	9.1 Heritage awareness training program
Policy 10	Stakeholder liaison	10.1 Core stakeholders identified in Plan 10.2 Informing/consulting stakeholders 10.3 Guidelines for consultation 10.4 Develop procedure to trigger consultation 10.5 Single initial contact point for heritage issues

Conservation of the National Library of Australia		
Policy 11	Conservation of the National Library and its significant components	11.1 Respect heritage values in any change 11.2 Making responsible officers aware of responsibilities 11.3 List of priority works 11.4 Current proposed works 11.5 Compliance with BCA 11.6 Criteria for prioritising work
Policy 12	Maintenance planning and works	12.1 Review existing plan 12.2 Base maintenance plan on information from monitoring program 12.3 Develop life-cycle maintenance plan
Policy 13	Changes to the interior spaces	
Policy 14	Extensions or new buildings	
Policy 15	Monitoring the condition of Library building	15.1 Develop condition monitoring program 15.2 Link monitoring to maintenance 15.3 Responsible officer for monitoring
Policy 16	Access to the NLA	16.1 Public access to Ground floor spaces 16.2 Tour access to restricted areas 16.3 Dealing with restricted entry to spaces
Policy 17	Security and access	
Policy 18	Unforeseen discoveries of disturbance of heritage components	
Policy 19	Records of intervention and maintenance	19.1 Maintain records of actions. 19.2 Maintain records of maintenance plans 19.3 Record of actions to be included in Heritage Register 19.4 Responsibility for ensuring records of actions are kept
Policy 20	Considering heritage requirements in budget planning	20.1 Including heritage components in five-year and annual capital works plans
Policy 21	Resolution of conflicts arising from the significance and management of the Library	21.1 Seeking professional advice where values not dealt with in CMP 21.2 Resolve issue through CMP, or expert advice in management issues 21.3 Use of guidelines, and mediation process
Policy 22	Conservation of furniture of heritage value	22.1 Maintain the Heritage Furniture Register 22.2 Add new items to Register 22.3 Comprehensive identification program
Use of the Place		
Policy 23	Use of the Library	23.1 New uses to comply with policy 23.2 New use for viewing rooms
Policy 24	Supporting or secondary uses	24.1 Secondary uses to be compatible.

Interpretation			
Policy 25	Interpretation of the significance of the Library	25.1	Develop and implement public program elements relating to heritage

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*,[72] and any revisions of the Charter that might occur in the future. (see Appendix G)

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 6.2.

Table 6.2 Priority for Policy and Strategy Implementation

Number	Policy Title	Strategies	Priority	Timetable
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

[72] Australia ICOMOS 1999

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 through MOU the reference to the CMP in National Capital Authority planning documents	High	by 12/13
		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 Environment and Heritage	High	Ongoing
		5.2	Document any non-compliance issues	Medium	Ongoing
		5.3	Develop reporting procedures to comply with EPBC Act	High	Done
		5.4	Maintain liaison with DSEWPC, and make appropriate referrals to them	High	Ongoing
		5.5	Consult with National Capital Authority on management of adjacent land	High	ongoing
Policy 6	Use of expert advice and skills	6.1	Involve appropriate heritage expertise	High	Ongoing
Policy 7	Review of the Conservation Management Plan	7.1	Identifies responsibility for triggering revision of plan.	Medium	Done
Policy 8	Monitoring of implementation of policies	8.1	Reporting annually in the Annual Report	High	12/12
Policy 9	Training	9.1	Heritage awareness training program	Medium	ongoing
Policy 10	Stakeholder liaison	10.1	Core stakeholders identified in Plan	High	Ongoing
		10.2	Informing/consulting stakeholders	High	Ongoing
		10.3	Guidelines for consultation	High	12/12
		10.4	Develop procedure to trigger consultation	High	12/12
		10.5	Single initial contact point for heritage issues	High	Done

Policy 11	Conservation of the national Library and its significant components	11.1	Respect heritage values in any change	High	Ongoing
		11.2	Making responsible officers aware of responsibilities	High	Ongoing
		11.3	List of priority works	High	Ongoing
		11.4	Current proposed works	High	Immediate
		11.5	Compliance with BCA	High	Ongoing
		11.6	Criteria for prioritising work	High	Ongoing
Policy 12	Maintenance planning and works	12.1	Review existing plan	High	Ongoing
		12.2	Base maintenance plan on information from monitoring program	High	Ongoing
		12.3	Develop life-cycle maintenance plan	High	Ongoing
Policy 13	Changes to the interior spaces			High	Ongoing
Policy 14	Extensions or new buildings			Medium	Ongoing
Policy 15	Monitoring the condition of Library building	15.1	Develop condition monitoring program	High	Ongoing
		15.2	Link monitoring to maintenance	High	Ongoing
		15.3	Responsible officer for moinitoring	High	Done
Policy 16	Access to the NLA	16.1	Public access to Ground floor spaces	High	Ongoing
		16.2	Tour access to restricted areas	High	Ongoing
		16.3	Dealing with restricted entry to spaces	Medium	When needed
Policy 17	Security and access			Medium	When needed
Policy 18	Unforeseen discoveries of disturbance of heritage components			High	When needed
Policy 19	Records of intervention and maintenance	19.1	Maintain records of actions.	High	Ongoing
		19.2	Maintain records of maintenance plans	High	Ongoing
		19.3	Record of actions to be included in Heritage Register	High	Ongoing
		19.4	Responsibility for ensuring records of actions are kept	High	Ongoing
Policy 20	Considering heritage requirements in budget planning	20.1	Including heritage components in five-year and annual capital works plans	High	Immediate
Policy 21	Resolution of conflicts arising from the significance and management of the Library	21.1	Seeking professional advice where values not dealt with in CMP	Medium	Ongoing
		21.2	Resolve issue through CMP, or expert advice in management issues	Medium	Ongoing
		21.3	Use of guidelines, and mediation process	Medium	Ongoing

Policy 22	Conservation of furniture of heritage value	22.1 Maintain the Heritage Furniture Register	High	Ongoing
		22.2 Add new items to Register	High	Ongoing
		22.3 Comprehensive identification program	Medium	Done
Policy 23	Use of the Library	23.1 New uses to comply with policy	High	Ongoing
		23.2 New use for viewing rooms	Medium/low	as proposals arise
Policy 24	Supporting or secondary uses	24.1 Secondary uses to be compatible	High	Ongoing
Policy 25	Interpretation of the significance of the Library	25.1 Develop and implement public program elements relating to heritage	Medium	Done

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 and 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, through the development of a Memorandum of Understanding, 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 listed area and master planning for the Humanities and Science Campus.

4.3 The Assistant Director-General, Corporate Services, and the Director, Building and Security Services will review the *Building Master Plan*, the five year Capital Works Plan, and annual Capital and Maintenance Programs at a draft stage for proposals which might

impact on the heritage values of the building, and will apply policies and strategies from the management plan to ensure that Commonwealth Heritage values are conserved in the Library's planning. 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.

The current approved Capital Works Program (2012-13 to 2016-17) identifies the following programs that have, or potentially have, implications for conservation:

Year	Project	Budget
2013-14 2014-15 2015-16	Redesign of the ground floor, first floor and LG1	$9,400,000
2013-14	Redesign of ground floor, first floor and LG1, integration of special collection reading rooms	$9,480,000
2012-13 2013-14	Foyer refurbishment	$1,200,000
2012-13 2013-14	Marble facade repairs	$800,000
2012-13 2013-14	External window repairs	$780,000
2014-15	Theatre seating upgrade	$180,000

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

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

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/agencies and the Minister for Sustainability, Environment, Water, Population and Communities will be undertaken.

Implementation Strategies

5.1 The National Library of Australia will consult with the Minister for Sustainability, Environment, Water, Population and Communities or his/her delegate as required under the *EPBC Act*, with regard to the Conservation Management Plan (s341S).

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. The Director, Building and Security Services will be responsible in the first instance for developing these procedures.

5.4 The National Library of Australia will consult informally with the Department of Sustainability, Environment, Water, Population and Communities 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*.

Commentary: This policy complies with the EPBC Amendment Regulation 2003, 10.03B, Schedule 7A (b).

5.6 The National Library of Australia will establish 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.

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 a range of relevant expert heritage advice to ensure an integrated planning and design approach is adopted.

Commentary: it should be noted that people involved with the original design and construction of the National Library of Australia also have expert knowledge about the place that should be drawn on as relevant to the issues. (see also Policy 10)

This policy complies with the EPBC Amendment Regulation 2003, 10.03B, Schedule 7A (h) (viii).

Policy 7 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; or
- 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 significance assessment.

Commentary: A five yearly review of the CMP is stipulated in the EPBC Act as the automatic review period.

Implementation Strategies

7.1 The review of the Conservation Management Plan will be initiated and directed by the Assistant Director-General, Corporate Services and should involve independent relevant heritage expertise specifically commissioned by NLA to assist it. The regular five-year review will be undertaken in light of the three-yearly review of the NLA Heritage Strategy, coordinated by the Assistant Director-General, Executive and Public Programs.

Policy 8 Monitoring of the implementation of policies

The National Library of Australia shall report in the Annual Report for annual and five-yearly monitoring of performance in progressing Conservation Management Plan policies and strategies.

Implementation Strategies

8.1 Reporting in the Annual Report, timeframes for monitoring, and identification of the positions responsible for reporting on each policy, shall be the responsibility of the Director, Building and Security Services.

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (j).

Training, Liaison and Information Flow

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.

Until the training program is developed, personnel occupying the positions directly responsible for heritage matters will receive:

- heritage awareness training by December 2012; and
- in-service training at least every three years;

providing an overview of Commonwealth heritage obligations and best practice heritage management.

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

Other staff responsible more generally for heritage matters will receive presentations about NLA heritage values and responsibilities and Commonwealth heritage obligations. This process will be repeated at least every five years. 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.

Commentary: The development of the heritage training program requires some expert heritage involvement or advice. It may be possible to arrange short courses/workshops/presentations to implement this policy in conjunction with other agencies with heritage responsibilities, such as the DSEWPC, Old Parliament House, National Gallery and High Court.

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (xi).

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 5.4 of this CMP as the core list of stakeholders with an interest in the Library.

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 or the land surrounding it (in cases where the NLA is proposing to extend its leased area), consultation will be guided by current national standards, namely:
- Commonwealth Heritage Management Principles.
- the provisions in *Ask First, a guide to respecting Indigenous heritage places and values* (Australian Heritage Commission 2002) for Indigenous heritage places;
- Article 26.3 of the *Burra Charter* (Australia ICOMOS 2000) for cultural heritage places including both Indigenous and historic places: and

10.4 The National 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.

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (iii) & (iv).

Conservation of the National Library of Australia

Policy 11 ***Conservation of the National Library of Australia and its significant components***

The National Library of Australia and the significant components identified in the Statement of Significance shall be conserved. These components are the:

- the National Library of Australia building (as a free-standing and dominant architectural expression in the landscape);
- entry foyer, twin stair cases and mezzanine (GR:55, L1:78);
- café and bookshop (GR:54 and GR;01 as enclosed parts of the foyer space, and sharing values with it);
- Main Reading Room (GR:31);
- Council Room (L1:11);
- former Director-General's office (L1:01);
- Chairman's Room (L1:05);
- Manuscripts Reading Room (L2:24);
- Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Manuscripts Room Foyer (L2: 25);
- 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);
- art works attached or associated with the building, by Tom Bass (entry sculpture), Leonard French (windows), Arthur Robb (eastern wall panels), and Mathieu Matégot (tapestries); and
- the high quality finishes found throughout the building, such as the marble window surrounds and brass window frames, remnant original doors and fittings, and external cladding materials and podium materials.

Implementation Strategies

11.1 Planning for future changes in the Library will recognise and respect the heritage values of the spaces or components 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. (see also Policy 13 below (*Changes to the interior spaces of cultural significance)*

11.2 The National Library of Australia will ensure that those occupying all positions with responsibilities in the Library, as identified in the table below, are made aware that those responsibilities relate also to heritage matters. Other specific responsibilities are identified in the National Library of Australia Heritage Strategy.

Position	**Function in relation to the Heritage Strategy and Management Plan**
NLA Council	• Provides policy direction and overview as set out in the *National Library Act*.
Director -General	• Executive responsibility for approving planning, works and program budgets.
Corporate Management Group (Director-General; Assistant Director-Generals (x6) for: Collections Management; Australian Collections and Reader Services; Resource Sharing and Innovation; Information Technology; Executive and Public Programs; Corporate Services)	• provides strategic and operational leadership, responsible for budget overview, development and monitoring of policies and objectives, and coordinates activities across organization, and has a key role in management decisions covered by the Heritage Strategy.
Assistant Director-General, Corporate Services	• Responsible for approving the budget for the management of Building and Security Services and approving heritage-related input in the Annual Report.

	• Responsible for maintenance and building works budgeting and overview. • Responsible for managing the implementation, monitoring and review of the Heritage Strategy. • Responsible for mediating conflicts arising between managing for heritage values and management for other purposes (Strategy 6.3). • Overall responsibility for implementing this Conservation Management Plan.
Assistant Director-General, Executive and Public Programs	• Responsible for public programs presenting and transmitting Commonwealth Heritage values to all generations. • Responsible for preparing the Annual Report.
Assistant Director-General, Australian Collections and Reader Services	• Responsible for collections of national heritage significance, reading room and stack services.
Director, Building and Security Services	• Responsible for monitoring of condition of building. • Responsible for developing procedures to comply with EPBC Act. • Responsible for commissioning expert heritage advice. • Responsible for ensuring community consultation is implemented as needed. • Responsible for ensuring appropriate liaison with Commonwealth and Territory agencies on heritage matters occurs.
Building Manager	• Responsible for day-to-day management of NLA assets. • Responsible for detailed maintenance works decisions. • Responsible for planning and execution of works. • Contact point for heritage issues.
Project Manager, Heritage and Sustainability	• Responsible for day to day heritage management support including advice to other NLA responsible positions, liaison with DSEWPC and maintenance of the NLA Heritage Register.

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

11.4 Works associated with current proposals to rectify external cladding and window problems, and to rectify the failed junction with the podium extension, shall be planned and executed so as to conserve the significance of these components.

11.5 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.

Commentary: A recent example was the sympathetic upgrading of the balustrade around the podium to meet standards, as part of the podium refurbishment works (2007-09).

11.6 The National Library of Australia will seek the transfer of the official ownership of the Robb panels on the northern external wall of the building from the National Capital Authority to the National Library of Australia.

11.7 Where some work is not able to be undertaken because of resource constraints, work should be re-prioritised according to the following criteria to enable highest priority work to be undertaken within the available resources. Prioritising work relating to heritage components should be decided on the basis of:

- the descending order of priority for work should be maintenance, restoration, reconstruction, adaptation, new work;
- work related to alleviating a high level of threat to significant aspects, or poor condition should 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 should be considered in conjunction with the degree of significance (e.g. aspects in poor condition and of moderate significance might be given a higher priority compared to aspects of moderate condition and high significance).

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (i).

Policy 12 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 also Policy 15).

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

Implementation strategies

12.1 The NLA will review existing maintenance planning to ensure consistency with the Conservation Management Plan.

12.2 The NLA will ensure maintenance planning is periodically informed by a monitoring program (refer to Policy 15).

12.3 The NLA will develop a life-cycle maintenance plan for the place, and this will complement the suite of maintenance planning.

Commentary: Maintenance planning and works will be subject to Policy 19, *Records of intervention and maintenance*.

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (i).

Policy 13 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 change is envisaged (see section 5.5) include:

- ***The Manuscripts Reading Room (L2:24)***: With the reconsideration of effective and efficient use of the Library spaces taking place in 2012, the use of the Manuscripts Reading Room is being reconsidered. The ideal conservation option would be to retain the room intact in its reading room configuration. However, if provision of any new openings through a wall of the Manuscripts Reading Room to create links to an adjacent room is considered necessary, it has the potential to diminish the significance of this original space, and would need very careful planning and design to achieve a sensitive and compatible adaptation of the space. Policy 4 and 6 in particular would apply. A change in the use of the room (from manuscripts reading) must respect its significant design and fitout, and use as much of the original fabric and furniture as can be accommodated by the new use. The *Heritage Furniture Policy* would apply to any movement of furniture necessitated by new uses. Similar sensitive conservation would be necessary in the adjacent offices (see below). The foyer of the Manuscripts Reading Room should also be treated as a highly significant space, and if possible the display cabinets re-opened, and the distinctive light fitting retained.

- ***Manuscripts Librarian's office (L2:38) and former Keeper of Rare Books office (L2:11)***: In conjunction with any reading room amalgamation as just described, the use of these two original offices is likely to change, as they do not meet current office accommodation standards. New uses

should be compatible with the significance of the rooms, and maximising the retention of original fabric. New uses might include group-use of library materials, layout areas for larger items, or secure or special material reading spaces.

- ***Foyer Café (GR:54)***: The redesign of the café space is likely to occur over the next few years. If the café remains in this location, any wall between the cafe and the foyer should be transparent to retain views to the French windows. The spread of tables into the foyer space (see below) is not necessarily unsympathetic to the significance of that space, but the construction of any new partitions to delineate the café beyond the line of the mezzanine floor above would have an adverse effect on heritage values. The foyer floor should be retained.

- ***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. Recent changes such as the construction of a visitor desk in the foyer are not particularly 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 (see above), 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).

- ***Main Reading Room (GR:31, GR:30, GR:05)***: The heritage significance of the present Main Reading Room is limited to GR:31, the original reading room. While significant changes have occurred in this space, the northern wall with its window alcoves, the ceiling and elements of the southern mezzanine wall are original, and should be conserved in any future refurbishment.

- ***Executive Area (L1:69-77), Ferguson Room (L1:02) and foyer area (L1:04)***: While only recently refurbished and substantially altered (2001), these spaces have a close relationship with the original entry foyer space. Future changes to these spaces to re-introduce public use of the areas overlooking the foyer is compatible with the heritage significance of the foyer area, and should be considered in future space re-allocation planning.

- ***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 refurbishment of one room has been achieved, but continued use 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.

- ***Lamson tube room (LG1:34)***: The retention of the Lamson tube components intact is essential. The adaptation of the room for more general visitor guided group interpretation is compatible with the significance of the space.

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (i) & (vi).

Policy 14 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 affect on the significance of the place. This would be especially the case if buildings interrupted views to the Library from the Lake, and vice versa.

Commentary: The potential locations for new buildings are outside the area controlled by the NLA. The NLA's interest is in retaining its sympathetic setting, which is under the control of the NCA. (see Strategy 4.2 and 5.5)

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (i) & (vi).

Policy 15 Monitoring the condition of the Library building

The National Library of Australia shall adopt a program to periodically monitor the condition of the building and its components of heritage significance, and address any problems identified with a priority related to the nature and consequences of the problem.

Implementation strategies

15.1 The National Library of Australia will develop and adopt a condition monitoring program covering all built features. 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 12)

15.3 Monitoring of the condition of the building and its components of heritage significance, 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.

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (ix).

Policy 16 Access to the National Library of Australia

Public access to key components of heritage significance (listed in the Statement of Significance) shall be maintained.

Implementation Strategies

16.1 Public access to the Ground floor (except for staff areas), the theatre and reading rooms on LG1, the reading rooms on Level 2 and 3, and the Conference Room is currently available and should be maintained.

16.2 Special tour access to other areas of the Library, including the Lamson Tube Room should be maintained.

16.3 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 Manuscripts Reading Room).

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (ii).

Policy 17 Security and access

Should increased security checking of public access 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 in the vicinity of the current security desk, or further into the building.

Commentary: This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (ii).

Policy 18 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 7).

If management action is required before the management plan can be revised, a heritage impact plan 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 new discovery.

If action is required before a heritage action plan 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 referrable 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 report, and that might impact on the management and conservation of the place. Discovery of new heritage values or the discovery of evidence casting doubt on existing assessed significance would be examples.

Discovery of potential threats to heritage values may also not be adequately canvassed in the existing policies. Potential threats might include the need to upgrade services or other operational infrastructure to

meet current standards, the discovery of hazardous substances that require removal, or the physical deterioration of fabric.

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

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (vii).

Policy 19 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. The records may be located in project files for a specific project, in which case a cross reference to those files must be established in a central record that constitutes a part of the Library's Heritage Register (see Appendix E).

Implementation strategies

19.1 The NLA will retain records relating to actions taken in accordance with Policies 11 through 18.

19.2 The NLA will retain copies of all maintenance plans prepared for the place, including superseded plans, and records about monitoring. (Refer to Policies 11 and 15).

19.3 A cross-reference to NLA files recording substantial interventions, changes and maintenance will be included in the NLA Heritage Register entry for the place.

19.4 Ensuring that appropriate records of substantial interventions, changes and maintenance are kept will be the responsibility of the Building Manager.

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.

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (x).

Policy 20 Considering heritage requirements in budget planning

The National Library of Australia's rolling five-year and annual Capital Works Program, and its Building Master Plan will be guided by the

Conservation Management Plan in determining the necessary heritage component of any proposed works. Budget planning will take into account the heritage component of works, and will adequately fund works to conserve those values.

Implementation Strategies

20.1 Maintenance and capital works involving heritage components of the building will be included in the five-year and annual Capital Works Plans, and tagged to indicate they relate to places with Commonwealth Heritage values. The works will be costed and prioritised with regard to both their operational and conservation requirements, and a decision taken on the extent of the works that can be undertaken. The program will be prepared under the direction of the Director, Building and Security Services.

Policy 21 Resolution of conflicts arising from the significance and management of the Library

Any conflicts that may arise from the heritage assessment or management of the place, either expressed in this Conservation Management Plan or where the Conservation Management Plan does not deal with the issue, should be resolved through a process of:

- clearly stating the nature of the conflict;
- seeking expert advice relevant to the issues;
- applying a mediation process involving relevant heritage conservation experts and the manager/decision-makers proposing conflicting management actions.

Commentary: Conflict may arise regarding heritage values and management within the Library:

- in determining whether a heritage value exists or not; and
- between managing heritage values and managing for other purposes (eg operational activities).

It is noted that some conflicts may be irreconcilable.

In finding solutions to conflicts, it is important to bear in mind the obligation under s.341ZC of the *EPBC Act* not to take an action that has an adverse impact on the National Heritage values unless there is no feasible and prudent alternative and all reasonable measures are taken to limit the impact. Depending on the possible impact of the outcome of the conflict, the issue may also be an action that is subject to advice or approval (by virtue of s.26 or s.28) under the *EPBC Act*.

Implementation strategies

21.1 To help avoid or resolve potential conflict, where an issue requires clarification of heritage values or policies, the NLA will ensure that it seeks relevant expert opinion.

21.2 Any conflict arising from the assessment or management of the place should be resolved through the Conservation Management Plan, or where the management plan does not deal with the issue, by seeking advice of relevant heritage experts and/or the Department for Sustainability, Environment, Water, Population and Communities, and referring to the *Burra Charter* (Australia ICOMOS 2000).

21.3 If a conflict arises between managing heritage values and managing for other purposes, the process for resolving this will involve:

- reference to the obligations imposed on NLA by its Act;
- reference to the obligations imposed on NLA by the *EPBC Act*;
- reference to the relevant standard heritage industry guidelines such as the *Burra Charter* (Australia ICOMOS 2000).
- seeking advice of relevant heritage experts and/or the Department of the Environment and Heritage or the Australian Heritage Council (under s.5(h) of the *Australian Heritage Council Act 2003*);

and if this does not resolve the conflict;

- a mediation process should be initiated involving relevant heritage conservation experts and the manager/decision-maker(s) proposing the conflicting management actions. The mediator will be the Assistant Director-General, Corporate Services or his/her nominee.

Policy 22 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

3.2 of the CMP). The Heritage Furniture Register was updated and expanded following a furniture audit and assessment in 2012.

Implementation Strategies

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

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

22.3 A program to comprehensively identify original furniture items should be initiated.

Policy 23 Setting

The National Library of Australia will encourage the conservation of an appropriate setting for the building, including its significant relationship with the forecourt and surrounding landscape, aspects of which were part of the overall original design for the National 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 Policy 4.2 regarding an MoU with the NCA.

Use of the Place

Policy 24 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 National 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 National Library building is actively used for NLA's core function, the provision of National Library services.

Implementation Strategies

24.1 The NLA will ensure that no new uses are introduced to the Library building that do not comply with Policy 23 or Policy 24.

24.2 The NLA will seek a better compatible use for the viewing rooms (L3:30, L3:31, L3:34). The IT Heritage Cinema (L3:34) has been refurbished and is now used as a meeting room.

Policy 25 Supporting or secondary uses

Supporting or secondary uses, such as visitor services and 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 be located in spaces designed to respect the cultural significance of the Library. All supporting or secondary uses will be compatible with the significance of the place.

Implementation Strategies

25.1 The NLA will ensure that lease arrangements with any lesser of a supporting or secondary use limit allowable changes to the place to uses and adaptation of fabric that are compatible with heritage values.

Interpretation

Policy 26 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, on-site interpretation and guided tours of the building and any other appropriate means.

Implementation Strategies

26.1 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. 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;
- making the Conservation Management Plan available on the NLA web site; and
- providing heritage information on the web site.

The objective of providing interpretation is consistent with the Commonwealth Heritage Management Principles under the EPBC Act, which identifies as Principle 1 'The objective in managing Commonwealth Heritage places is to identify, protect, conserve, **present and transmit**, to all generations, their Commonwealth Heritage values.'

This policy complies with the EPBC Amendment Regulations 2003, 10.03B, Schedule 7A (h) (xii).

6.4 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 NLA 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 planning and work;
- Policy 2—Adoption of Burra Charter; and
- Policy 6—Expert heritage conservation advice.

Works Program

Refer to Strategy 3.1 and Table 12 in the preceding section.

An abstract of key issues that require early implementation are identified below, grouped under the NLA Branch responsible for initiating the implementation.

Corporate Services

- Report in the Annual Report the range of issues relating to heritage values, as required by the EPBC Act, including reporting on works expenditure on heritage conservation. (Policy 8, Strategy 8.1)

- Ensure all those with heritage responsibilities are made aware of those requirements. (Policy 11, Strategy 11.3)

- Revision of corporate planning documents, to reflect the corporate commitment to the conservation of heritage values, in accordance with the EPBC Act (see Policy 4, Strategy 4.1).

- Development of reporting procedures to comply with the EPBC Act (see Policy 5, Strategy 5.3) including making an annual report to the Minister for Sustainability, Environment, Water, Population and Communities (s. 516A).

- Development of reporting procedures to comply with the EPBC Act (see Policy 5, Strategy 5.3).

- Initiate consultation with National Capital Authority to ensure National Library heritage values are recognised and respected in planning for the Humanities and Science Campus of the Parliamentary Zone. (see Policy 4, Strategy 4.2; Policy 5, Strategy 5.5)

- Review the Building Master Plan and annual Capital and Maintenance Program to identify projects with heritage implications, and adequately cost any associated heritage related-work. (Policy 4, Strategy 4.3; Policy 20, Strategy 20.1)

- Review and address the list of priority conservation works and issues provided at Appendix C. (Policy 11, Strategy 11.4)

- Develop and adopt a condition monitoring program. (Policy 15, Strategy 15.1 to 3)

- Develop procedures to record actions of intervention and maintenance relating to components of significance. (Policy 19, Strategy 19.1)

- Develop procedure to trigger stakeholder consultation on development/change issues. (Policy 10, Strategy 10.4)

- Institute a heritage awareness and information training program for key NLA staff. (Policy 9, Strategy 9.1)

Public Programs

- Develop and implement a heritage component of the Public Programs activities. (Policy 26, Strategy 26.1)

Criteria for Prioritising Work

See Strategy 11.7.

Resolving conflicting Objectives

See Policy 21.

Annual Review

Refer to Policy 8.

Resources for Implementation

Refer Strategy 4.3 and Policy 12.

The NLA has not as yet separated out the heritage component of the capital works and maintenance budgets, though Strategy 4.3 indicates the overall figures projected for works with a substantial heritage conservation content. More detailed funding projections will become available when the CMP is adopted and the budgeting and annual reporting are made more precise with regards heritage conservation funding.

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APPENDIX A:

PLANS

APPENDIX B.

DETAILED DESCRIPTION OF THE PLACE

Feature	Description
Exterior	
Podium	• Rock faced stone ashlar walls, stone coping, and black marble handrail on copper clad posts – some joint failure • Bronze and painted metal grilles in perimeter walls • Painted metal door • Floodlights mounted on podium • Patterned slate terrace • Podium sumps with bronze grilles • Original plantings in planter boxes on west side of podium • Perimeter copper drain with bronze grille • 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 • Black granite seats, benches and bins. Granite and bronze bike racks. Umbrellas • A few surface mounted conduits
Courtyards on north side	• Eastern courtyard slate paved with planter boxes • Western courtyard landscaped with mature Silver Birches • Windows anodised aluminium
Building	• Marble clad columns – sections stained. Panels exhibit bowing and related loss of strength. • Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced • Lights mounted on inside of columns • Marble and travertine clad walls • Marble balustrade to first floor terrace • Bronze windows, spandrels and high level vents • Stained glass windows • Bronze plate wall skirting • Painted render soffits • 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. Loose section of beading. • Tom Bass lintel sculpture • A few surface mounted conduits

Service courtyard	• Face brick walls • Painted metal grilles • Aluminium glazed doors and windows • Painted metal and aluminium glass canopy • Painted timber doors • Painted metal roller doors • Painted fibro cement sheet walls • Rock faced stone ashlar walls • Painted rendered beams • Cast iron drain covers • Metal bike shelter • Surface mounted conduits
Interior	
General Features on all/most Levels	
Stairways	• Concrete stairs, terrazzo finish, applied non-slip strips, metal and plastic handrail/balustrade • Painted render walls
Floor finishes	• Vinyl and carpet deterioration, especially in non-public and minor rooms
Eastern lift lobbies: First to Fourth Floors	• Parquetry floor • Marble tiled walls and door reveals • Decorative plaster ceiling, curved ceiling • Bronze faced lift doors • Lifts: marble and glass interiors, brass hand rails
Western lift lobbies	• 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	• Painted render service core walls • Painted plasterboard walls • Stained timber skirtings
Windows	• Internal marble window sills/reveals • Venetian blinds to all windows throughout building
Toilets	• 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	• Airconditioning • Sprinkler systems • VESDA systems • Smoke detection systems • Security systems • Fluorescent lighting • Lamson tube system
Lower Ground Floor 2	
Floor	• Concrete floor • Vinyl tiles and sheet vinyl, some damaged • Carpet tile • Stained timber, painted timber and aluminium skirtings

Walls	• Painted blockwork • Painted plasterboard • Painted brickwork • Glazed partitions • Painted sandwich panel
Ceiling	• Painted plasterboard • Suspended plaster tiles • Painted underside of floor slab • Suspended painted metal grid • Suspended painted metal acoustic tiles
Doors	• Painted metal frames and painted timber doors
Windows	• Anodised aluminium frames
Services	• Wall and ceiling mounted services
Perimeter corridor	• Concrete floor • Blockwork walls • Underside of slab ceiling • Exposed services
Lower Ground Floor 1	
Floor	• Concrete floor • Carpet • Carpet tiles • Vinyl tile
Walls	• Stained timber wall boards • Painted plasterboard • Glazed partitions • Painted blockwork • Painted brickwork • Painted render • Painted metal/sandwich panel • Fabric wall finish • Wallpaper
Ceiling	• Suspended painted metal grid • Suspended painted metal acoustic tiles • Suspended painted plaster acoustic tiles • Painted plasterboard • Painted underside of floor slab
Doors	• Frameless glass doors • Painted timber doors • Stained timber doors • Aluminium framed glazed doors
Windows	• Bronze anodised aluminium frames • Stained timber internal windows
Other	• Marble clad columns • Wallpaper covered columns • Painted render columns
Theatre	• 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
Ground Floor	
Floor	• Marble

	• Sheet vinyl • Carpet and carpet tile
Walls	• 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	• Painted plaster acoustic tile • Painted plasterboard • Timber fins • Metal ceiling tiles
Doors	• 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	• Bronze framed windows
Foyer, café and bookshop	• Marble floor finish, wall finish and column claddings • Rough faced marble wall tiles • Fabric wall paper • Carpet tiles • 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 • Bronze grills • Large format square block pattern light fittings
Main Reading Room	• 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 • Timber veneer blade ceiling • Marble and timber veneer reader services desks • Timber veneer shelving
Galleries and central foyer	• 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 • Timber framed glazing • Gold leaf showcase • Glass showcase • Marble clad, plasterboard and MDF clad columns
First Floor	
Floor	• Ceramic tiles • Parquetry • Carpet tile and carpet

Walls	• Painted plasterboard • Stained timber panelling • Painted plasterboard partitions with painted aluminium window frames • Stained timber fins framing glazed walls
Ceiling	• Painted metal acoustic tiles • Painted plasterboard • Painted suspended tile
Doors	• 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	• Anodised aluminium window frames • Stained timber window frames • Bronze framed windows
Services	• Some surface mounted conduits
Other	• Marble clad columns • Painted timber clad columns • Tiled terrazzo balcony
Council Room	• Carpet • Plasterboard suspended ceiling • Painted plasterboard ceiling tiles • Timber batons, 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	• Carpet • Metal ceiling tile • Timber wall panel • Marble window surrounds, bronze framed windows • Bronze framed doors with Leather (?) padding
Second Floor	
Floor	• Carpet • Sheet vinyl and vinyl tile • Parquetry • Panelised suspended floor • Stained timber skirtings • Painted concrete
Walls	• Painted render • Painted blockwork • Carpet clad walls and columns • Painted plasterboard partitions with windows • Stained timber panelling
Ceiling	• Painted suspended tile • Painted metal suspended tile • Painted slab ceiling
Doors	• Painted metal glazed doors • Leather padded aluminium framed doors • Painted timber doors, metal frames • Stained timber doors
Windows	• Bronze framed windows
Manuscripts Foyer and Reading Room	• 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	• Parquetry • Vinyl tiles • Carpet
Walls	• Painted render • Painted blockwork • Fabric wall panels • Painted plasterboard • Painted plasterboard partition walls with stained timber frames and aluminium window frames • Timber baffles above partition doors • Anodised aluminium glazed walls • Wallpaper
Ceiling	• Painted suspended ceiling tiles • Painted underside of slab • Suspended painted metal ceiling grid • Painted suspended metal ceiling tiles • Painted acoustic tiles • Painted plasterboard
Doors	• Painted metal door frames • Stained timber doors • Painted timber doors • Anodised aluminium glazed doors
Windows	• Bronze framed windows • Painted metal window frames • Glazed partitions
Asian Collections Reading Room	• 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	• Timber panel wall • Carpet tile • Rendered concrete ceiling
Fourth Floor	
Floor	• Parquetry • Carpet • Vinyl sheet and tile • Carpet tile
Walls	• Painted plasterboard • Painted blockwork • Painted plasterboard partition walls with stained timber and aluminium framed glazing • Stained timber glazed partitions • Stained timber skirting

Ceiling	• Painted acoustic tiles • Painted plasterboard
Doors	• Stained timber glazed doors • Leather padded aluminium framed doors • Painted timber doors • Stained timber doors
Windows	• Bronze framed windows
Conference Room	• Carpet tile floor • 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 C:

PRIORITY WORKS

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

Feature	Description	Recommended Work/Action	Priority
Exterior			
Courtyards on north side	• Fan coil unit located in western courtyard	• Remove/relocate if possible	• Low
Building	• Marble clad columns – sections stained Panels exhibit bowing and related loss of strength.	• Seek expert stone advice about need for action.	• Medium
	• Windows: wiper seals deteriorated and sealants have hardened, cracked or become displaced	• Repair/upgrade Replace/re-seal	• Medium
	• Seven decorative bronze panels mounted on upper sections of projecting window units (Robb panels). Otherwise clad with bronze sheeting. Loose section of beading.	• Refix loose beading	• High
	• A few surface mounted conduits	• Remove/relocate if possible	• Low
Service courtyard	• Surface mounted conduits	• Remove/relocate if possible	• Low
Interior			
General Features on all/most Levels			
Stairways	• Vinyl tile landing, tiles deteriorated	• Reconstruct/replace damaged tiles	• Medium
Floor finishes	• Vinyl and carpet deterioration, especially in non-public and minor rooms	• Reconstruct/replace	• Low
Walls and Ceilings	• Paintwork deteriorated in some locations. Some ceilings require repair	• Re-paint walls and repair ceilings	• Medium
Lower Ground Floor 2			
Floor	• Vinyl tiles, some damaged	• Reconstruct/replace damaged tiles	• Medium
Lower Ground Floor 1			
Theatre	• Theatre seating worn/uncomfortable	• Refurbish/repair	• Low
Ground Floor			
Foyer, café	• Enclosure of café, cloakroom, public toilets and related foyer fitout	• Refurbish foyer	• Medium

First Floor			
Spaces around upper foyer	• Enclosure for offices and Ferguson Room	• Investigate restoring spaces	• Low
Services	• Some surface mounted conduits	• Remove/relocate if possible	• Low

APPENDIX D:

COMMONWEALTH HERITAGE LIST CITATION

NATIONAL LIBRARY OF AUSTRALIA AND SURROUNDS
PARKES PL, PARKES, ACT

Photographs:	None
List:	Commonwealth Heritage List
Class:	Historic
Legal Status:	Listed place
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, audio 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

Criteria—A Processes

Values
The Library has a richness of cultural features and is important for housing Australia's valuable book collections, manuscripts, printed materials, audio 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.

Criteria—D Characteristic values

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.

Criteria—E Aesthetic characteristics

Values
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.

Criteria—F Technical achievement

Values
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.

Criteria—G Social value

Values
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.

Criteria—H Significant people

Values
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'Mahony 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 theatrette, 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 plant 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 manmade 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), and the 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 suggest 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 2012)
The Library is in sound condition.

Location
Parkes Place and King Edward Terrace, Parkes.

Bibliography
Cliff, Paul (ed). *A different view: the National Library of Australia and its building art.* National Library of Australia, 2004.

Cochrane, Peter (ed). *Remarkable occurrences: the National Library of Australia's first 100 years 1901-2001*. National Library of Australia, 2001.

Garnett, Rodney and Hyndes, Danielle. *The Heritage of the Australian Capital Territory*. National Trust of Australia (ACT) et al, Canberra 1992.

Scarlett, Ken. *Australian Architecture since 1960*. RAIA, 1990.

Zimmer, Jenny. *Stained Glass in Australia*. OUP, 1984.

Rickard, S. (1999). 'A Distinguished Building', *National Library of Australia News*.

APPENDIX E:

NLA HERITAGE REGISTER

Identification

List:	Commonwealth Heritage List
Name of Place:	National Library of Australia
Other Names:	National Library of Australia and Surrounds, Parkes Pl, Parkes, ACT
Place ID:	105470
File No:	8/01/000/0073

Status

Legal Status: Listed CHL

Location

Area (ha): 1.846 ha

Location/Boundaries:
Block 4 of Section 27, Parkes, ACT.

Property Information:
Commonwealth Land vested in the National Library of Australia.

Summary Statement of Significance:
The National Library is a place of considerable heritage value related to its contribution to the significant cultural landscape of the Parliamentary Triangle, and its richness of cultural features, history and historical associations, architectural style and social value.

The National Library is part of the significant planned 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. 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 which include a broadly symmetrical landscape with isolated buildings set amongst rows of trees and sweeping lawns. The elegant and classically-derived proportions of the National Library reinforce these qualities, as does the openness of the vista across Lake Burley Griffin.

The Library has a richness of cultural features related to its architecture, artworks and collections. It is important for housing Australia's valuable book collections, manuscripts, printed materials, audio recordings, paintings and other treasures. Fine craftsmanship is evident in the internal and exterior details. Built into the building [as integral parts of 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.

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 National Library building. 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 Council.

The National 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 Triangle, reflecting a major change in the planning of the national capital by bringing national institutions south of the lake.

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

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

The building features a number of interior spaces which are notable for 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, L1:78);
- café and bookshop (as enclosed parts of the foyer space);
- Main Reading Room (GR:31);
- Council Room (L1:11);
- former Director-General's office (L1:01);
- Chairman's Room (L1:05);
- Manuscripts Reading Room (L2:24);
- Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Manuscripts Room Foyer (L2: 25);
- 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).

Field updated: ***15/6/12***

Components of the having possible Commonwealth Heritage Values:
The Commonwealth Heritage values are listed in the following table.

Field updated: ***15/6/12***

Official Values:

Criteria	Values	Attributes
A. Processes	The Library has a richness of cultural features and is important for housing Australia's valuable book collections, manuscripts, printed materials, audio recordings, paintings and other treasures. The National Library was the first of the permanent purpose built national institution buildings in the Parliamentary Triangle, reflecting a major change in the planning of the national capital. 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.	The whole building including its podium extensions, being: • the repository of Australia's national library collection • an important building in its setting and location within the Parliamentary Triangle. 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**.**
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.	The building's Late Twentieth Century Stripped Classical style evidenced in: • the symmetrical facade treatment, • 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.
E. Aesthetic characteristics	The National Library is part of the significant planned cultural landscape of the Parliamentary Triangle. 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	The Library's location in a prominent and strategic location on the western side of the base of the Triangle, dominating views across Lake Burley Griffin, making it one of Canberra's landmark features. The elegant and classically-derived proportions of the National Library reinforce these qualities.

	Parliamentary Triangle which include a broadly symmetrical landscape with isolated buildings set amongst rows of trees and sweeping lawns.	
F. Technical achievement	The National Library is part of the significant planned cultural landscape of the Parliamentary Triangle. (as for E above). Fine design and craftsmanship is evident in the internal and exterior details. Built into the building as integral parts of the original design are major artworks.	The National Library contributes through its visual prominence, location, proportions and materials to the planned aesthetic qualities of the Parliamentary Triangle. Fine design and craftsmanship 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) • general reading room (GR:31) • Council Room (L1:11) • former Director General's office (L1:01) • Chairman's Room (L1:05) • Manuscripts Reading Room (L2:24) • Manuscripts Librarian's office(L2:38) • former Keeper of Rare Books office (L2:11) • Manuscripts Room Foyer (L2: 25) • Asian Collections Reading Room (L3:58) • former viewing rooms and projection room (L3:30, L3:31, L3:34) • 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 forms and door hinges, some of which survive. The important architectural artworks include the works by Tom Bass, Leonard French and Arthur Robb, together with the tapestries of Mathieu Matégot.
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	The building's use as a public library with the particular attributes being the publicly accessible parts of the building.

H. Significant people	The building is regarded as one of the finest works of the Australian architect Walter Bunning, and contains important works specifically made for the building by Tom Bass, Leonard French and Mathieu Matégot.	The building's architectural design and associated art works.

Physical Description:
The National Library of Australia building 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 southern shore of Lake Burley Griffin.

The building is generally Italian travertine marble clad 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 marbles 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, granite, bronze, slate and copper, while its interior has fine Australian timber finishes.

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.

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

- 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;
- feature walls are clad in a variety of Australian timbers including Tasmanian oak, jarrah, red cedar, 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 storage.

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; and
- a broad horizontal member at the roofline echoing classical entablature (the decorative treatment at the top of a wall above the columns).

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, 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);
- Manuscripts Reading Room (L2:24);
- Manuscripts Librarian's office (L2:38);
- former Keeper of Rare Books office (L2:11);
- Manuscripts Room Foyer (L2: 25);
- 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).

The building features integrated art works by Tom Bass, Leonard French, Arthur Robb and Mathieu Matégot.

(see Conservation Management Plan for further detail)

Field updated: ***15/6/12***

History:

The idea of a national library arose at Federation, as part of the consideration of the form of the Parliamentary Library for the new Commonwealth Parliament. While the foundations for a national collection were laid with the acquisition of the Petherick Collection of Australiana and Pacificana in 1909, the passing of a Copyright Act in 1912 requiring the deposit of a copy of every book published in Australia, and the acquisition of the Cook *Endeavour* Journal and other collections in 1923, it was not until the latter year that the name 'Commonwealth National Library' was formally bestowed on the collection.

The national collection moved to Canberra in 1927 along with the Parliamentary Library, of which it was still a part, and decades of inadequate storage and access followed. A

National Library building was erected on Kings Avenue in 1936, but was not sufficiently large to house the collection.

Following a Parliamentary committee report the *National Library Act* was passed in 1960, separating the National Library from the Parliamentary Library.

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.' [73]

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.'[74] 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'.[75]

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, an 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.[76]

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[73] Reid 2002: 274, quoting NCDC 1965. 'The future Canberra' pp. 42-43.

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

[75] Fernon 2004: 3.

[76] '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 and madden report says Harold White also went on the tour, but Fernon says the Archives files say otherwise.

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 the National Library building.[77] 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.[78] 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 rows 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.[79]

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.[80]

Walter Bunning himself stated that the design requirements for the NLA 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.'[81]

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 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. …

[77] Reid 2002: 274: Fernon 2004: 3.
[78] Van Vynckt, R.J. 1993. *International Dictionary of architects and architecture*, Vol 1. St. James Press, London: 779-780.
[79] 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.
[80] Fernon 2004: 4.
[81] Bunning & Madden 1970: 14.

> 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.'[82]

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 art works 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.[83]

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.[84]

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 Metzsaros, were rejected by the Commonwealth Art Advisory Board, and the replacement panels were designed within Bunning and Madden's office by Arthur Robb, ostensibly as part of the architectural design rather than as art works, 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.[85]

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 and 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 four 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.[86]

[82] Bunning & Madden 1970: 16.
[83] Fernon 2004: 41-53.
[84] Fernon 2004: 55-67.
[85] Fernon 2004: 69-79.
[86] Fernon 2004: 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.[87] 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.[88]

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 25/7/83 to 3/11/83. This extended practical completion to 11 February 1986.[89] Work was again held up by a major fire in March 1985, and was completed in 1986, at a cost of $11.2 million.[90] Bunning & Madden's engagement ended in 1988.

(see Conservation Management Plan for further historical background)

Field updated: ***15/6/12***

Analysis:
The analysis of the evidence and values is provided in the Conservation Management Plan. The place has no natural heritage values, as the entire land area managed by the

[87] NLA MS 5523, Walter Bunning papers 1933-1976; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.
[88] Fernon 2004: 24, quoting NCDC files; Pers. Comm. Christine Fernon, June 2005, from an illustrated talk given in 2002.
[89] Bunning & Madden Papers, NLA MS 9871: BOX 52: Letter Noel Potter for Bunning & Madden to Secretary and Manager NCDC, 10/11/83.
[90] NLA *Annual Report* 1986-87.

National Library of Australia is built upon. No Aboriginal heritage values have been identified that apply specifically to the NLA site.

Condition:
Good

Field updated: ***15/6/12***

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APPENDIX F:

FRAMEWORK FOR ASSESSING SIGNIFICANCE

C.1 DEFINITION OF CULTURAL SIGNIFICANCE

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

> Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
> Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.
> Places may have a range of values for different individuals or groups.[91]
>
> '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'.[92]

C.2 COMMONWEALTH HERITAGE CRITERIA

The following are the Commonwealth Heritage criteria as defined in Regulations 10.03A to the EPBC Act 1999.

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;

[91] Australia ICOMOS 1999:Article 1.2
[92] Environment Protection and Biodiversity Conservation Act 1999: s.528.

(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 to the nation because of the place's importance as part of Indigenous tradition.

APPENDIX G:

BURRA CHARTER

The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance)

Preamble

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

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

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

Who is the Charter for?

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

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;
- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

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

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

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

These places of cultural significance must be conserved for present and future generations. The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Explanatory Notes

Article 1. Definitions

For the purposes of this Charter:

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

The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.

1.2 *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.

The term cultural significance is synonymous with heritage significance and cultural heritage value.

Cultural significance may change as a result of the continuing history of the place.

Understanding of cultural significance may change as a result of new information.

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

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Fabric may define spaces and these may be important elements of the significance of the place.

1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.

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

The distinctions referred to, for example in relation to roof gutters, are:

- maintenance — regular inspection and cleaning of gutters;
- repair involving restoration — returning of dislodged gutters;
- repair involving reconstruction — replacing decayed gutters.

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

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

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

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

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

1.9 *Adaptation* means modifying a *place* to suit the existing *use* or a proposed use.

1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at the place.

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

1.12 *Setting* means the area around a *place*, which may include the visual catchment.

1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.

1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.

1.15 *Associations* mean the special connections that exist between people and a *place*.

Associations may include social or spiritual values and cultural responsibilities for a place.

1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

Conservation Principles

Article 2. Conservation and management

2.1 *Places* of *cultural significance* should be conserved.

2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.

2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.

2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.

4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Article 5. Values

5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance**.**

Article 6. Burra Charter Process

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

The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

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

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

Article 7. Use

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

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

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

Article 8. Setting

Conservation requires the retention of an appropriate visual *setting* and other relationships that contribute to the *cultural significance* of the *place*.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

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

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

Article 9. Location

9.1 The physical location of a *place* is part of its *cultural significance.* A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

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

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

Article 10. Contents

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

Article 11. Related places and objects

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

Article 12. Participation

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

Article 13. Co-existence of cultural values

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

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

Conservation Processes

Article 14. Conservation processes

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

There may be circumstances where no action is required to achieve conservation.

Article 15. Change

15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.

15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* is of *cultural significance* and its *maintenance* is necessary to retain that *cultural significance*.

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance,* or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with

preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

22.2 New work should be readily identifiable as such.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

These may require changes to significant *fabric* but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

Article 24. Retaining associations and meanings

24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.

For many places associations will be linked to use.

24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process

26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

The results of studies should be up to date, regularly reviewed and revised as necessary.

26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.

26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.

27.2 Existing *fabric, use, associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

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

28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on

important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

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

Article 30. Direction, supervision and implementation

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

Article 31. Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32. Records

32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

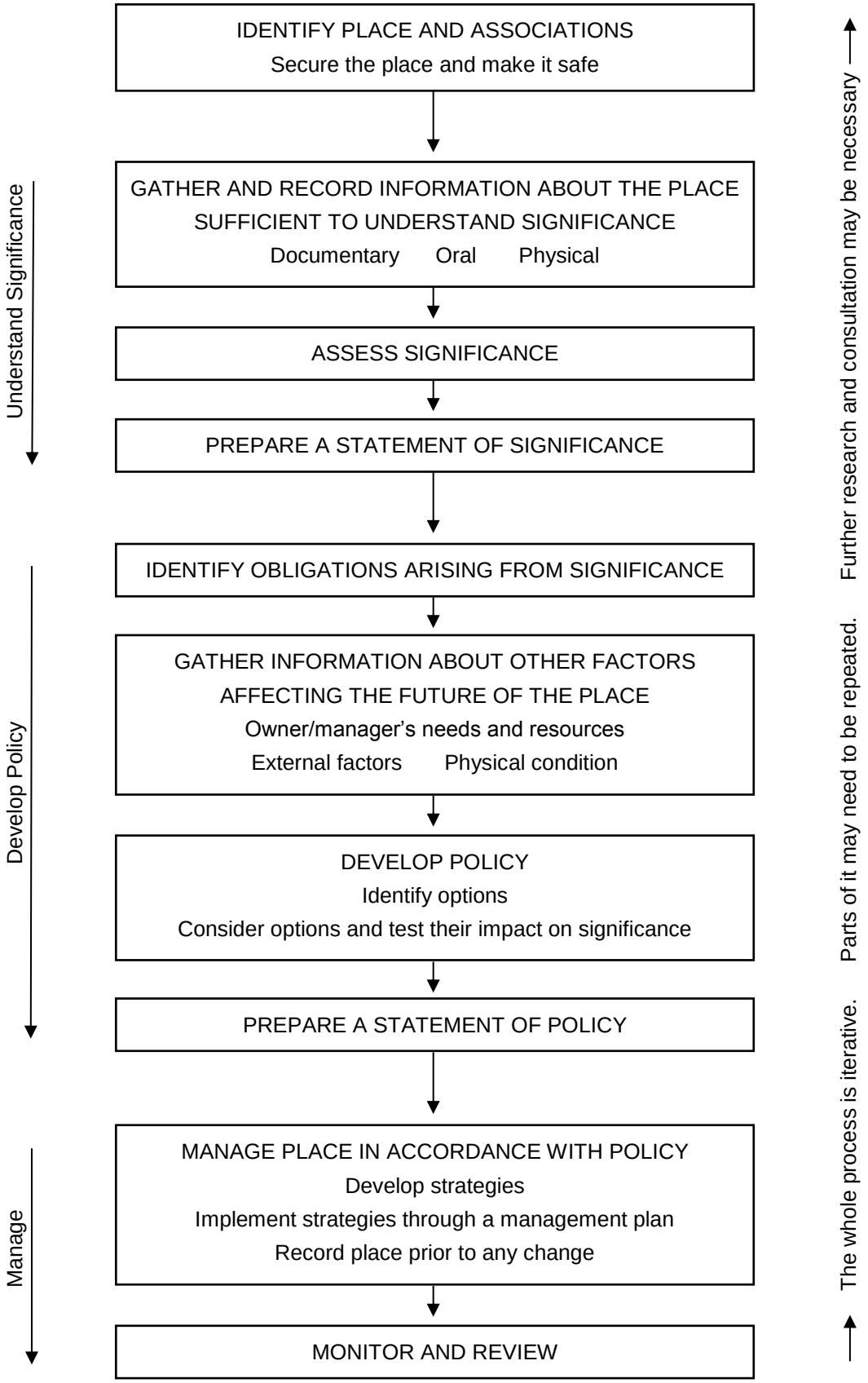
Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

Adequate resources should be provided for *conservation*.

The best conservation often involves the least work and can be inexpensive.

Words in italics are defined in Article 1.

The Burra Charter Process

Sequence of investigations, decisions and actions