Ordinary Meeting of Council Agenda

to be held on Tuesday 21 July 2020 at 7.00pm via TEAMS

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In order to ensure the health and safety of Councillors, staff and the community, Council meetings held during the Victorian State of Emergency are closed to the public. This is in accordance with advice provided by the State Government.

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Making a submission

If you have participated in consultation about a matter before this meeting, you do not need to submit your feedback again. However, if you would like to ask a question about something that is not on the agenda, or make a brief submission about something that is listed, you can join the meeting online using the Microsoft Teams platform.

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Order of business

1. **Statement of recognition of Wurundjeri Woi-wurrung Land**
2. **Attendance, apologies and requests for leave of absence**
3. **Declarations of conflict of interest (Councillors and staff)**
4. **Confidential business reports**
5. **Confirmation of minutes**
6. **Petitions and joint letters**
7. **Public question time**
8. **Delegates' reports**
9. **General business**
10. **Questions without notice**
11. **Council business reports**
12. **Notices of motion**
13. **Urgent business**

1. Acknowledgment of Country

"Yarra City Council acknowledges the Wurundjeri Woi Wurrung people as the Traditional Owners and true sovereigns of the land now known as Yarra.

We acknowledge their creator spirit Bunjil, their ancestors and their Elders.

We acknowledge the strength and resilience of the Wurundjeri Woi Wurrung, who have never ceded sovereignty and retain their strong connections to family, clan and country despite the impacts of European invasion.

We also acknowledge the significant contributions made by other Aboriginal and Torres Strait Islander people to life in Yarra.

We pay our respects to Elders from all nations here today—and to their Elders past, present and future."

2. Attendance, apologies and requests for leave of absence

Anticipated attendees:

Councillors

- Cr Misha Coleman (Mayor)
- Cr Mi-Lin Chen Yi Mei (Deputy Mayor)
- Cr Danae Bosler
- Cr Jackie Fristacky
- Cr Stephen Jolly
- Cr Daniel Nguyen
- Cr Bridgid O'Brien
- Cr James Searle
- Cr Amanda Stone

Council officers

- Vijaya Vaidyanath (Chief Executive Officer)
- Brooke Colbert (Group Manager Advocacy, Engagement and Communications)
- Ivan Gilbert (Group Manager Chief Executive's Office)
- Lucas Gosling (Director Community Wellbeing)
- Gracie Karabinis (Group Manager People and Culture)
- Chris Leivers (Director City Works and Assets)
- Diarmuid McAlary (Director Corporate, Business and Finance)
- Bruce Phillips (Director Planning and Place Making)
- Rhys Thomas (Senior Governance Advisor)
- Mel Nikou (Governance Officer)

3. Declarations of conflict of interest (Councillors and staff)

4. Confidential business reports

Item

4.1 **Tender Report C1522 – Supply, Installation and Maintenance of Gym and Audio Equipment**

This item is to be considered in closed session to allow consideration of private commercial information, being information provided by a business, commercial or financial undertaking that relates to trade secrets or if released, would unreasonably expose the business, commercial or financial undertaking to disadvantage.

These grounds are applicable because the report contains information submitted to Council on a commercial in confidence basis as part of a tender process.

4.2 **Alpha Partners Affordable Housing**

This item is to be considered in closed session to allow consideration of private commercial information, being information provided by a business, commercial or financial undertaking that relates to trade secrets or if released, would unreasonably expose the business, commercial or financial undertaking to disadvantage; and information that was confidential information for the purposes of section 77 of the Local Government Act 1989.

These grounds are applicable because the premature release of the commercially sensitive aspects of the agreement may disadvantage the community housing provider in future agreements and because the report contains the text of a previous confidential Council resolution.

4.3 ***Chief Executive Officer Annual Review***

This item is to be considered in closed session to allow consideration of personal information, being information which if released would result in the unreasonable disclosure of information about any person or their personal affairs.

These grounds are applicable because the report contains private information about the personal affairs of a member of Council staff.

Confidential business reports

The following items were deemed by the Chief Executive Officer to be suitable for consideration in closed session in accordance with section 66(2)(a) of the Local Government Act 2020. In accordance with that Act, Council may resolve to consider these issues in open or closed session.

RECOMMENDATION

1. That the meeting be closed to members of the public, in accordance with section 66(2)(a) of the Local Government Act 2020, to allow consideration of:
   (a) private commercial information, being information provided by a business, commercial or financial undertaking that relates to trade secrets or if released, would unreasonably expose the business, commercial or financial undertaking to disadvantage;
   (b) information that was confidential information for the purposes of section 77 of the Local Government Act 1989; and
   (c) personal information, being information which if released would result in the unreasonable disclosure of information about any person or their personal affairs.

5. Confirmation of minutes

RECOMMENDATION

That the minutes of the Ordinary Council Meeting held on Tuesday 7 July 2020 be confirmed.

6. Petitions and joint letters

7. Public question time

Yarra City Council welcomes questions from members of the community.

Public question time procedure

Ideally, questions should be submitted to Council in writing by midday on the day of the meeting via the form available on our website. Submitting your question in advance helps us to provide a more comprehensive answer. Questions that have been submitted in advance will be answered first.

Public question time is an opportunity to ask questions about issues for which you have not been able to gain a satisfactory response on a matter.

Public submissions procedure

If you wish to raise matters in relation to an item on this meeting agenda, Council will consider submissions on these items in conjunction with and prior to debate on that agenda item.

The public submission period is an opportunity to provide information to Council, not to ask questions.

8. Delegate's reports

9. General business

10. Questions without notice

11. Council business reports

Item		Page	Rec. Page	Report Presenter
11.1	Update on the World Heritage Management Plan review and the draft Heritage Management Plan for Royal Exhibition Building and Carlton Gardens	8	14	Ivan Gilbert – Group Manager Chief Executives Office
11.2	Peacemaking Project in North Richmond	579	585	Lucas Gosling – Director Community Wellbeing
11.3	Community Grants 2020-2021 Initiation Report	587	593	Michael van Vliet – Community Grants Team Leader
11.4	Governance Rules	642	645	Rhys Thomas - Senior Governance Advisor

12. Notices of motion

Nil

13. Urgent business

Nil

11.1 Update on the World Heritage Management Plan review and the draft Heritage Management Plan for Royal Exhibition Building and Carlton Gardens

Executive Summary

Purpose

To seek Council authorisation to provide Council feedback on the review of the World Heritage Management Plan and the exhibited draft Heritage Management Plan (an updated version of the formerly known Conservation Management Plan) for Royal Exhibition Building and Carlton Gardens (REB&CG).

Key Issues

A review of the World Heritage Management Plan (WHMP) for REB&CG is currently underway. This review also exhibits a draft Heritage Management Plan (HMP). There is an opportunity for the Council to provide a feedback to the review of the WHMP (Attachment 2) and the Draft HMP (Attachment 3).

Financial Implications

There is no significant financial implications of this consultation to the Council.

PROPOSAL

It is proposed that Council consider providing a response to the draft HMP for the REB&CG and authorise officers to provide general feedback for the review of the WHMP through the Engage Victoria's consultation webpage on REB&CG.

11.1 Update on the World Heritage Management Plan review and the draft Heritage Management Plan for Royal Exhibition Building and Carlton Gardens

Reference: D20/120407
Authoriser: Group Manager Chief Executive's Office

Purpose

1. Purpose of this report is to seek Council authorisation to provide a feedback on the review of the World Heritage Management Plan and a Council response to the draft Heritage Management Plan (an updated version of the formerly known Conservation Management Plan) for Royal Exhibition Building and Carlton Gardens (REB&CG), currently on exhibition (from 1 June to 27 July 2020).

Background

2. Councillors are aware of the review of the World Heritage Management Plan currently underway.
3. The review is being undertaken by the Steering Committee for the REB&CG ('the Steering Committee'), and is being coordinated by Heritage Victoria within the Department of Environment, Land, Water, and Planning (DELWP); the City of Melbourne and Museums Victoria; with input from the City of Yarra and the National Trust of Australia (Victoria).
4. The current World Heritage Management Plan (WHMP) for the RECB&CG was approved by the Minister for Planning in 2013, and includes the following component documents as attachments:
   (a) Conservation Management Plan (being renamed the "Heritage Management Plan" following the current review process);
   (b) Carlton Gardens Master Plan;
   (c) Royal Exhibition Building and Exhibition Reserve Master Plan; and
   (d) World Heritage Strategy Plan for the World Heritage Environs Area.
5. Each of the above component documents are being individually reviewed as part of this review process.
6. The current consultation process invites comments from the community on the existing documents which will inform the review and preparation of revised drafts.
7. The Engage Victoria website includes a discussion paper (Attachment 1) that provides background information on the World Heritage Management Plan (Attachment 2) and its component parts, including the statutory and governance requirements, and identifies key questions to assist anyone who is submitting a feedback.
8. It is intended that following this review, the Conservation Management Plan will be known as the Heritage Management Plan, in accordance with the requirements of the EPBC Act.
9. Detailed information about each stage of the review process can be accessed from Engage Victoria Website **www.engage.vic.gov.au/rebcgreview**
10. It is expected that a draft of the reviewed WHMP document will be available for public comment in late 2021, once the review of all component documents listed above is complete.
11. Pages 14 and 15 of the Discussion Paper (Attachment 1) provide an account of the key outcomes of the existing Conservation Management Plan (CMP).
12. The review of CMP has included:
   (a) review of the physical fabric of the place (REB and Carlton Gardens) to document and describe key changes since the 2008 CMP;

(b) additional historical research, including use of primary sources and other information which has come to light since the 2008 CMP;

(c) consultation with Museum Victoria and the City of Melbourne to identify operational and management issues; and

(d) consultation with the HMP Review Steering Committee.

13. A draft Heritage Management Plan (which is the revised version of the former Conservation Management Plan) has also been placed for community feedback. Refer Attachment 3.

14. This report focusses on the draft Heritage Management Plan (HMP) for the REB&CG so that a formal Council response can be provided to the draft HMP.

15. The report also provides officers feedback for the review of the WHMP.

16. Officers have already provided comments on the initial review of the World Heritage Strategy Plan and it is intended that comments on the Carlton Gardens Masterplan and Carton Reserve Masterplan will be provided when their drafts are placed on public exhibition.

Draft Heritage Management Plan

17. The purpose of the HMP is to guide the conservation of the REB&CG.

18. This includes conserving the heritage values of the place in the context of ongoing exhibition use and management by Museums Victoria and the City of Melbourne.

19. The HMP is ultimately the primary source of information relating to the management and protection of the World Heritage List, National Heritage List and Victorian Heritage Register heritage values.

20. The draft HMP revises and updates the Royal Exhibition Building and Carlton Gardens CMP, prepared by Lovell Chen for Heritage Victoria in 2007, updated in 2008 and readopted in 2013.

21. A Project Steering Committee comprising representatives from Museums Victoria and the City of Melbourne, provided direction and guidance on preparation of this report.

22. The HMP reorganises the structure and content of the earlier CMP; incorporates more up-to-date statutory and descriptive/physical information, including in relation to works which have occurred, or are underway, since completion of the previous report and includes additional historical information and graphics.

23. The Bibliography has also been updated with reference to recent reports and studies, and additional primary sources and archival material.

24. The HMP incorporates feedback on the earlier report and other stakeholder consultation, noting that consultation with Aboriginal and Torres Strait Islander peoples is to be undertaken in 2020 as a separate process and a new document is in preparation under the auspices of the REB&CG World Heritage Management Plan Steering Committee that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.

25. The HMP (Attachment 3) comprises four chapters as follows and appendices:

(a) Chapter 1: Introduction;

(b) Chapter 2: The heritage place;

(c) Chapter 3: Conservation policy; and

(d) Chapter 4: Operation and Management.

26. The chapter 3 on conservation policy provides principle conservation objectives and policies.

27. The policies are arranged to provide:

(a) overarching policies for Royal Exhibition Building, South Garden, North Garden and Exhibition Reserve;

(b) use of the place;

(c) buildings and structures;

(d) Carlton Gardens hard and soft landscapes;

(e) exhibition reserve;

(f) views and vistas;

(g) presentation;

(h) interpretation; and

(i) works to the place.

28. The discussion on above includes significance of various elements, policies, general and specific conservation actions; and a discussion/rationale which explains and justifies the policy approach.

29. The HMP also recommends that a staged approach to implementation would be appropriate.

External Consultation

30. The first stage of community consultation on the overall World Heritage Management Plan opened on 1 June 2020.

31. It is a co-ordinated effort by all the stakeholder agencies (Heritage Victoria, Museum Victoria, City of Melbourne, City of Yarra and the National Trust) to engage with the broader community on the World Heritage management framework for the REB&CG.

32. This Stage of consultation involves:

(a) an online survey;

(b) online information sessions;

(c) social media posts; and

(d) information and promotion of the consultation through professional institutions such as the National Trust.

33. Council through its social media is also supporting the consultation process.

34. Whilst the community has the opportunity to provide a feedback on the any of the existing component documents, this consultation also seeks feedback on the HMP (a revised draft Conservation Management Plan).

35. Councillors have been invited to participate and provide their feedback.

36. The document was also circulated to Yarra's Heritage Advisory Committee (HAC) and was discussed in the recent HAC meeting on 25 June 2020.

37. Their feedback included that HAC:

(a) generally supports the revised draft HMP;

(b) considers this as an improvement over the previous CMP as it provides more direct and specific guidance on various elements within the world heritage site and includes a rationale behind that;

(c) notes that this review process proposes a consultation with the Aboriginal community and preparation of a separate document post that consultation, identifying the cultural values of the Aboriginal community to this site, however HAC recognises this as an area of gap in the current work which needs to be completed and the current HMP document then may be modified based on the findings of this further work;

(d) suggests that the review of WHMP should clearly illustrate the interrelationship between various components documents and their governance; and

(e) also suggests that an effective World Heritage Management Plan for the REB&CG would require that the HMP and other component documents are supported by a proposed investment plan for coming years.

Internal Consultation (One Yarra)

38. The information on this consultation was also sent to the following units of the Council for their comment:

    (a) Strategic Planning;

    (b) Urban Design;

    (c) Strategic Transport; and

    (d) Statutory Planning.

Financial Implications

39. No direct financial implications, to the Council, other than some officer time, have been identified related to the consultation on the HMP.

Economic Implications

40. There are no significant adverse economic impacts to the Council.

Sustainability Implications

41. There are no adverse sustainability impacts to the Council.

Climate Emergency Implications

42. There are no known climate emergency impacts to the Council.

Social Implications

43. There are no adverse social impacts to the Council.

44. This review process proposes a consultation with the Aboriginal community later in 2020 and preparation of a separate document post that consultation, identifying the cultural values of the Aboriginal community to this site which is currently recognised as a gap.

Human Rights Implications

45. There are no known adverse human rights implications to the Council.

Communications with CALD Communities Implications

46. All aspects of this consultation are being coordinated based on the State process.

Council Plan, Strategy and Policy Implications

47. Heritage Management of the World Heritage site and its environs is recognised in Council's Heritage Strategy 2019-2030.

Legal Implications

48. Preparation of the HMP is also a statutory requirement of the Commonwealth Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) for places included in the World Heritage List and National Heritage List.

49. The Victorian Heritage Act 2017 provides legislative measures to meet the Operational Guidelines for a listed place.

50. The Heritage Act 2017 sets out the basis of the membership of the Steering Committee.

51. Council is being represented by the Senior Advisor City Heritage as a member of the REB&CG Steering Committee for the World Heritage Management Plan (appointed by the Minister for Planning and environment).

Other Issues

52. Museum Victoria and the City of Melbourne are responsible to conserve the heritage values of the REB&CG in the context of its ongoing exhibition, use and management.

53. Council does not have a direct responsibility for the management REB & CG.

54. Council however is responsible for the management of the heritage values within World Heritage Environs Area.

55. A draft response on the HMP has been prepared for Council consideration - refer Attachment 4.

56. Officers have also reviewed the existing WHMP (Attachment 2) and make the following observations for its review:

    (a) The existing WHMP has been reliant on the bilateral agreement between the Australian Government and the State of Victoria. Currently, the responsibility for the management of world heritage site lies with various agencies. There is no single agency with the overall responsibility in the governance of world heritage values of the world heritage site and its environs area. The document only incorporates logos of the State department, Heritage Victoria, Museums Victoria and City of Melbourne which again diminishes the value of this document;

    (b) In reviewing community concerns about impacts of the new developments in the environs area to the world heritage values of the site it would be appropriate to see whether the decision making process places values to the Burra Charter or best practice conservation principles. Based on the review appropriate policy, guidelines and management processes should be recommended;

    (c) The section on the interpretation of the site should include interpretation strategies including opportunities for the 19 Century heritage setting of the buffer area;

    (d) The structure of the WHMP should clearly state and include a diagram (flow chart) that can illustrate inter-relationships between various component documents;

    (e) The section (4) on the components of the Management Plan should also generally describe what various component documents contain so that the reader of the document knows what information would be available through those individual component documents. There may also be a possibility that some common areas such as history and interpretation etc. are stated in the WHMP and not repeated in individual documents; and

    (f) Consultation with the Aboriginal community and agencies is required so that the Aboriginal cultural heritage values of the site are understood and acknowledged and aspects of management of cultural heritage significance are addressed in the plan.

57. Once the review of all component documents is complete and a revised WHMP is prepared and placed on exhibiting there will be an opportunity for Council to make a formal submission on the revised draft WHMP.

Options

58. In view of the above Council can consider following options:

    (a) Option 1: Council makes a general submission of support to the draft HMP;

    (b) Option 2: Council makes a submission generally supporting the draft HMP and provides its response as in Attachment 3;

    (c) Option 3: Council does not provide any response to HMP at this stage and makes a submission when the revised WHMP is exhibited; and

(d) Option 4: Council authorises officers to provide their general feedback for the review of existing WHMP in the lines of para 56 of this report through the Engage Victoria Webpage on REB&CG recognising that Council will have an opportunity to provide a formal Council repose to the WHMP when a draft WHMP is placed on public exhibition.

Conclusion

59. Option 2 and 4 stated above would be preferable as;

(a) Option 2 identifies gap areas needing further work in the HMP and may help finalising the HMP that would be exhibited with the draft WHMP; and

(b) Option 4 would help indicate areas that would need to be considered whilst reviewing and revising the WHMP through a general response whereas there will be an opportunity for the Council to make a formal Council response when a draft WHMP is on public exhibition.

RECOMMENDATION

1. That Council:

(a) notes the above report;

(b) in accordance with Option 2, makes a response to the draft Heritage Management Plan for the REB&CG;

(c) authorises officers to email Council's response in Attachment 4 to **heritage.policy@delwp.vic.gov.au** as outlined in Option 2, before the close of this consultation on 27 July; and

(d) authorises officers to provide general feedback on the existing WHMP for its review in line with para 56 above through Engage Victoria Consultation webpage for REB&CG.

CONTACT OFFICER: **Ivan Gilbert**
TITLE: **Group Manager Chief Executive's Office**
TEL: **9205 5110**

Attachments

1⇩ Attachment 1 - Discussion Paper REB&CG WHMP Review
2⇩ Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013
3⇩ Attachment 3 - REB and Carlton Gardens HMP Draft
4⇩ Attachment 4 - YCC Response to the draft HMP for REB&CG

Attachment 1 - Attachment 1 - Discussion Paper REB&CG WHMP Review

Review of the Royal Exhibition Building and Carlton Gardens World Heritage Management Plan

Discussion Paper





MUSEUMS VICTORIA

CITY OF MELBOURNE

VICTORIA State Government

age Victoria

Cover image: Courtesy of Visit Victoria

Historical timeline images: Courtesy of Museums Victoria and the State Library of Victoria (full credits available in Alt Text)

List of other images

Page 3: The Royal Exhibition Building, courtesy of Visit Victoria.

Page 4: Pedestrians walking through Carlton Gardens, courtesy of Visit Victoria.

Page 5: People sunbathing in Carlton Carltons under the Dome, courtesy of Visit Victoria.

Page 10: Families using the playground in the northern portion of Carlton Gardens, courtesy of Visit Victoria.

Page 14: People sitting by a lake in Carlton Gardens, courtesy of Visit Victoria.

Page 15: Crowds flock to see the Royal Exhibition Building lit up for White Night Melbourne, courtesy of Museums Victoria.

Page 17: The Hochgurtel Fountain in Carlton Gardens, courtesy of Visit Victoria

Page 23: Approach to the Hochgurtel Fountain and Royal Exhibition Building through Carlton Gardens, courtesy of Visit Victoria.

Acknowledgment

We acknowledge and respect Victorian Traditional Owners as the original custodians of Victoria's land and waters, their unique ability to care for Country and deep spiritual connection to it. We honour Elders past and present whose knowledge and wisdom has ensured the continuation of culture and traditional practices.

We are committed to genuinely partner, and meaningfully engage, with Victoria's Traditional Owners and Aboriginal communities to support the protection of Country, the maintenance of spiritual and cultural practices and their broader aspirations in the 21st century and beyond.



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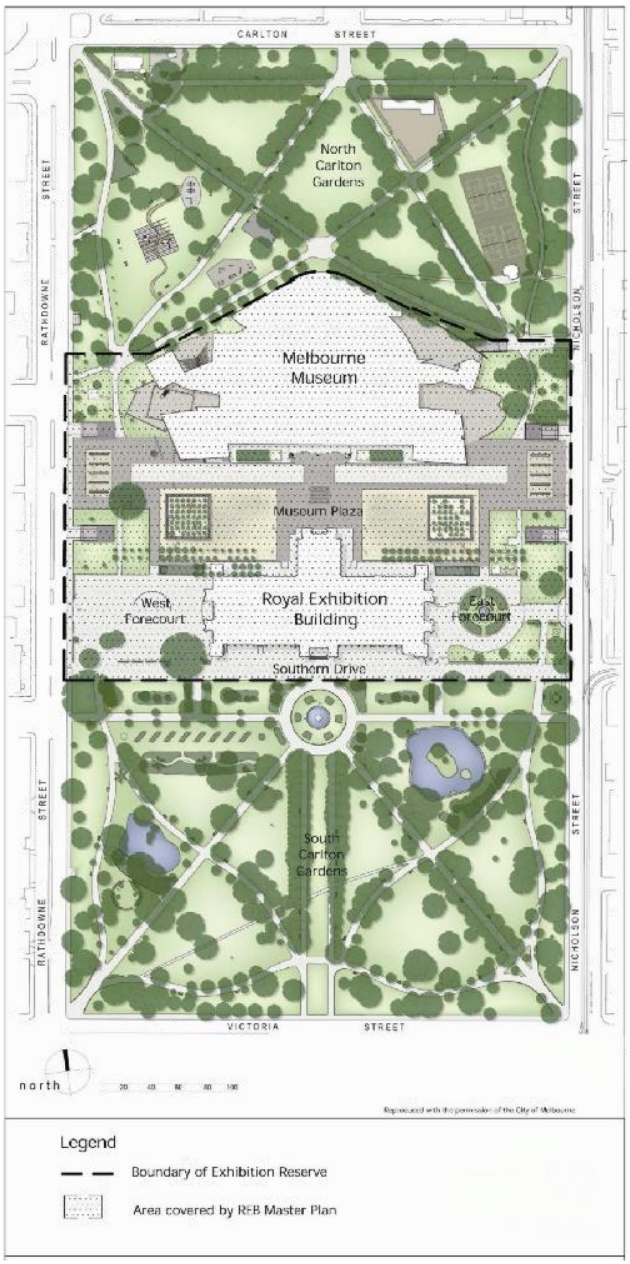
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Figure 1: Plan of REB&CG site, showing boundary of the Exhibition Reserve, taken from the 2013 Royal Exhibition Building and Exhibition Reserve Master Plan, courtesy of Museums Victoria and the City of Melbourne.





Introduction

The Royal Exhibition Building and Carlton Gardens ('REB&CG') [see **Figure 1**] is a World Heritage Listed site. As the oldest surviving nineteenth century exhibition-era building in its original setting still operating as an exhibition hall, the REB&CG are of Outstanding Universal Value for present and future generations.

While being an important historical site, the REB&CG is a significant tourism drawcard for contemporary events such as the Melbourne International Flower and Garden Show. The Royal Exhibition Building also hosts the Melbourne Fashion Festival, exams and graduation ceremonies for the University of Melbourne, and many other exhibitions and events.

The REB&CG plays an important role in Victoria's civic, cultural, and daily life. It is at the centre of lived experiences and memories for many Victorians and visitors alike. The site offers a diverse range of casual recreational uses and provides an important green respite from the busyness of modern life.

The process of managing the site to protect and manage its heritage values is complex with many different stakeholders involved. This Discussion Paper provides an opportunity to understand who is involved in managing the site, what legislation and policy exists to protect its heritage values and how you can be involved in decisions about its future management.

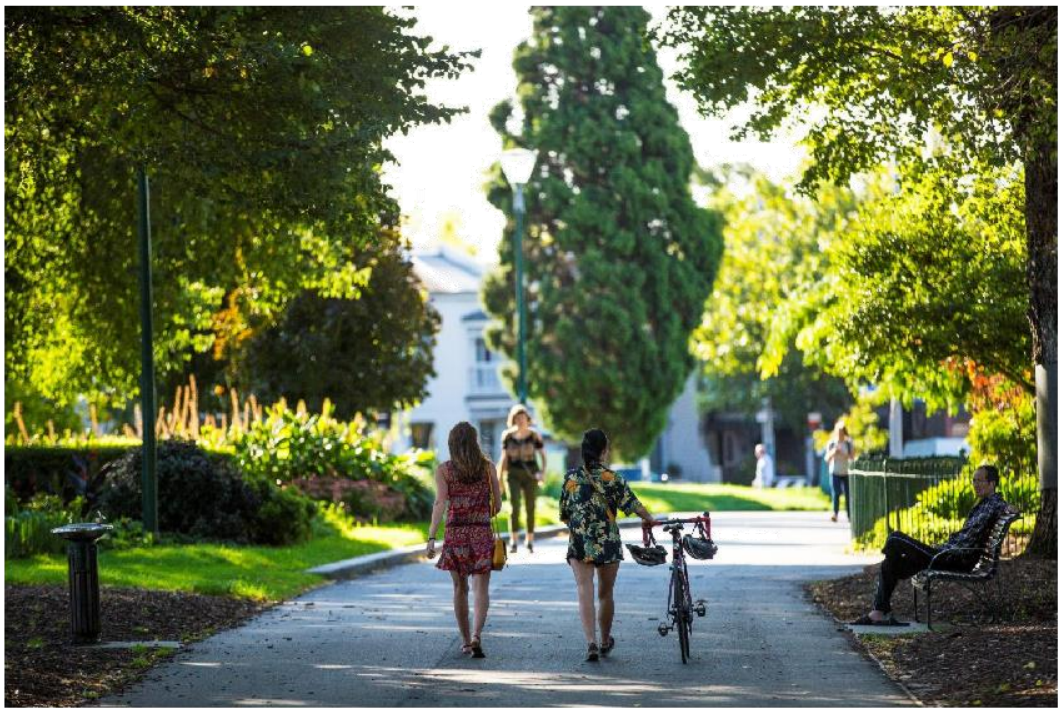
Purpose of this Discussion Paper

As a World Heritage Listed site, management of the REB&CG is guided by a World Heritage Management Plan, which is due to be reviewed in 2020.

As part of the review of the REB&CG World Heritage Management Plan, community consultation is planned to take place in June 2020. The consultation will allow public feedback on how the REB&CG is managed as a public World Heritage place.

This Discussion Paper provides background information on the World Heritage Management Plan and its component parts, including the statutory and governance requirements, and identifies key questions to assist you in submitting your feedback.

Your valued feedback will inform the draft of a revised World Heritage Management Plan and component documents for the REB&CG – which include a Heritage Management Plan, a Master Plan for the Carlton Gardens, and a Master Plan for the Royal Exhibition Building and Exhibition Reserve – due to be completed in 2021.





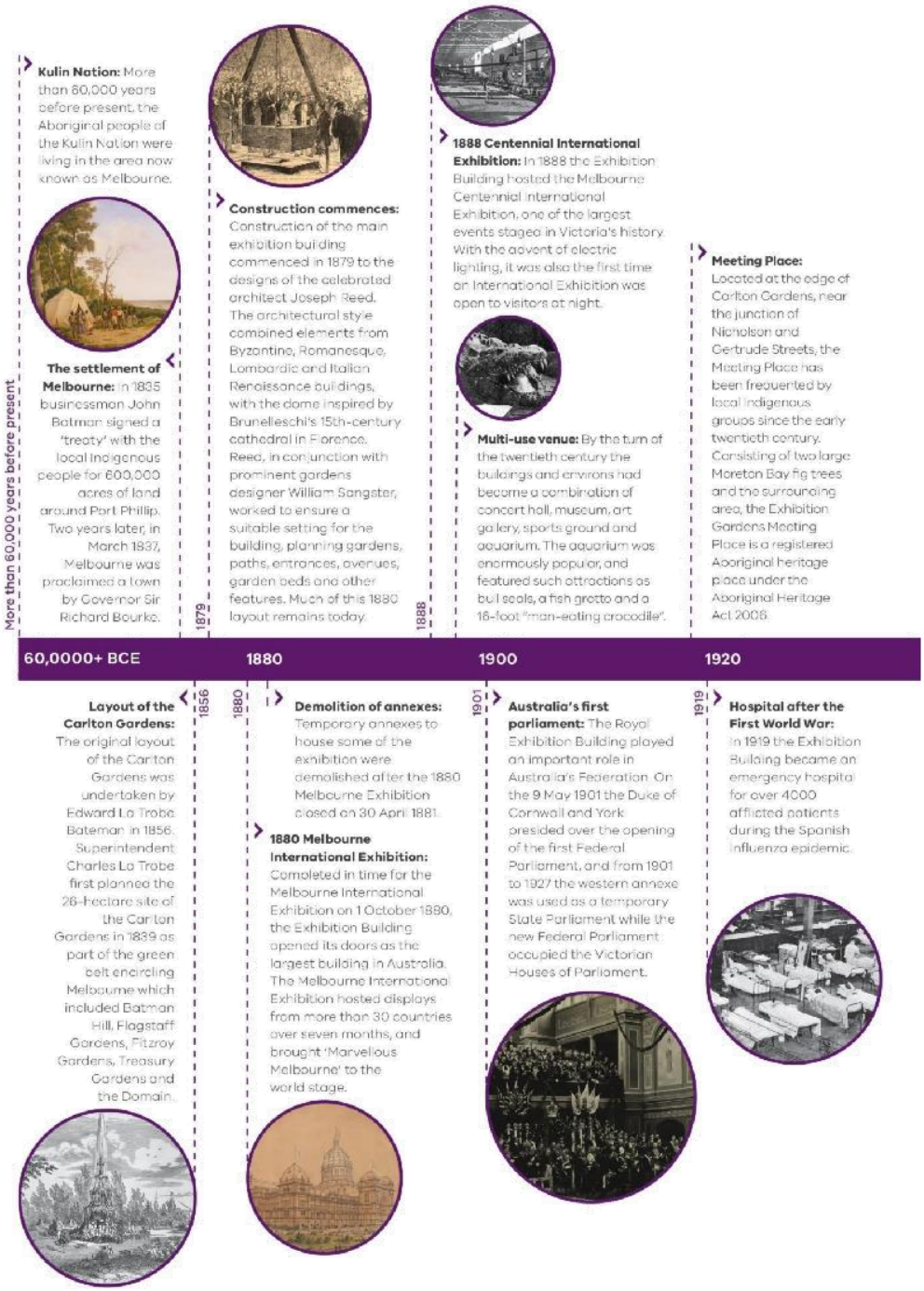
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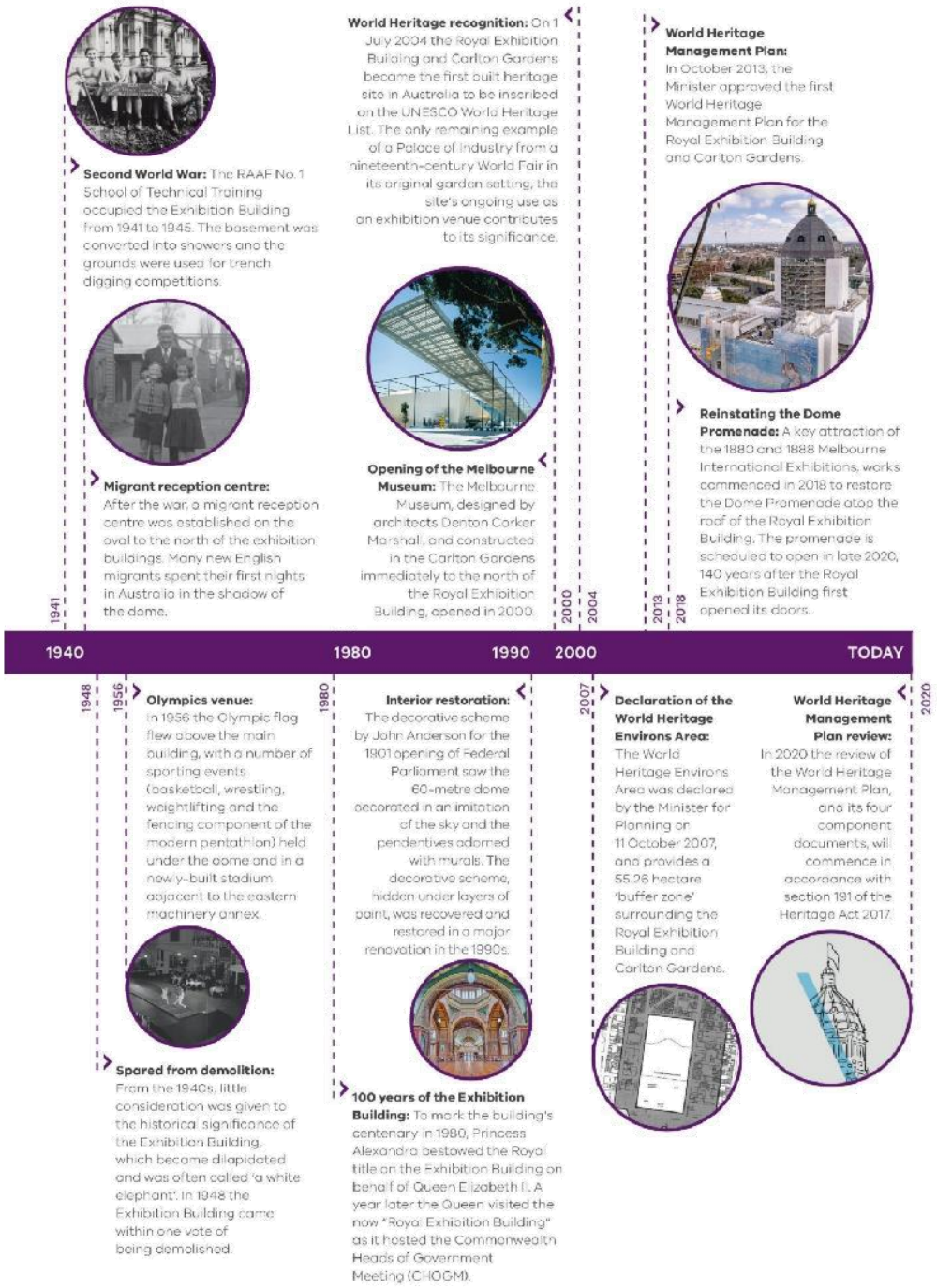
History of the Royal Exhibition Building and the Carlton Gardens

The REB&CG, and the land upon which it is situated (see **Figure 1**), has a rich and diverse history. Occupied by Aboriginal people of the Kulin Nation prior to the European settlement of Melbourne, the 64-acre area now known as the Carlton Gardens was first reserved for public use in 1852.

Built with the wealth of the Victorian Gold Rush for the 1880 Melbourne International Exhibition, the Royal Exhibition Building has hosted some of the most significant events in Victorian and Australian history, including Australia's first Federal Parliament in 1901 and the Melbourne Olympic Games in 1956. Additionally, a Moreton Bay Fig Tree within the Carlton Gardens served as an important meeting place for Aboriginal Victorians since the early twentieth century.

Please see a historical timeline of the REB&CG site below.


More than 60,000 years before present
60,0000+ BCE
1880
1900
1920
1856
1879
1880
1888
1901
1919
Kulin Nation: More than 60,000 years before present, the Aboriginal people of the Kulin Nation were living in the area now known as Melbourne.
The settlement of Melbourne: In 1835 businessman John Batman signed a 'treaty' with the local Indigenous people for 600,000 acres of land around Port Phillip. Two years later, in March 1837, Melbourne was proclaimed a town by Governor Sir Richard Bourke.
Construction commences: Construction of the main exhibition building commenced in 1879 to the designs of the celebrated architect Joseph Reed. The architectural style combined elements from Byzantine, Romanesque, Lombardic and Italian Renaissance buildings, with the dome inspired by Brunelleschi's 15th-century cathedral in Florence. Reed, in conjunction with prominent gardens designer William Sangster, worked to ensure a suitable setting for the building, planning gardens, paths, entrances, avenues, garden beds and other features. Much of this 1880 layout remains today.
1888 Centennial International Exhibition: In 1888 the Exhibition Building hosted the Melbourne Centennial International Exhibition, one of the largest events staged in Victoria's history. With the advent of electric lighting, it was also the first time an International Exhibition was open to visitors at night.
Multi-use venue: By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, sports ground and aquarium. The aquarium was enormously popular, and featured such attractions as bull seals, a fish grotto and a 16-foot "man-eating crocodile".
Meeting Place: Located at the edge of Carlton Gardens, near the junction of Nicholson and Gertrude Streets, the Meeting Place has been frequented by local indigenous groups since the early twentieth century. Consisting of two large Moreton Bay fig trees and the surrounding area, the Exhibition Gardens Meeting Place is a registered Aboriginal heritage place under the Aboriginal Heritage Act 2006.
Layout of the Carlton Gardens: The original layout of the Carlton Gardens was undertaken by Edward La Trobe Bateman in 1856. Superintendent Charles La Trobe first planned the 26-hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain.
Demolition of annexes: Temporary annexes to house some of the exhibition were demolished after the 1880 Melbourne Exhibition closed on 30 April 1881.
1880 Melbourne International Exhibition: Completed in time for the Melbourne International Exhibition on 1 October 1880, the Exhibition Building opened its doors as the largest building in Australia. The Melbourne International Exhibition hosted displays from more than 30 countries over seven months, and brought 'Marvellous Melbourne' to the world stage.
Australia's first parliament: The Royal Exhibition Building played an important role in Australia's Federation. On the 9 May 1901 the Duke of Cornwall and York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the western annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament.
Hospital after the First World War: In 1919 the Exhibition Building became an emergency hospital for over 4000 afflicted patients during the Spanish influenza epidemic.


1940
1980
1990
2000
TODAY
1941
1948
1956
1980
2000
2004
2007
2013
2018
2020
Second World War: The RAAF No. 1 School of Technical Training occupied the Exhibition Building from 1941 to 1945. The basement was converted into showers and the grounds were used for trench digging competitions.
Migrant reception centre: After the war, a migrant reception centre was established on the oval to the north of the exhibition buildings. Many new English migrants spent their first nights in Australia in the shadow of the dome.
Olympics venue: In 1956 the Olympic flag flew above the main building, with a number of sporting events (basketball, wrestling, weightlifting and the fencing component of the modern pentathlon) held under the dome and in a newly-built stadium adjacent to the eastern machinery annex.
Spared from demolition: From the 1940s, little consideration was given to the historical significance of the Exhibition Building, which became dilapidated and was often called 'a white elephant'. In 1948 the Exhibition Building came within one vote of being demolished.
World Heritage recognition: On 1 July 2004 the Royal Exhibition Building and Carlton Gardens became the first built heritage site in Australia to be inscribed on the UNESCO World Heritage List. The only remaining example of a Palace of Industry from a nineteenth-century World Fair in its original garden setting, the site's ongoing use as an exhibition venue contributes to its significance.
Opening of the Melbourne Museum: The Melbourne Museum, designed by architects Denton Corker Marshall, and constructed in the Carlton Gardens immediately to the north of the Royal Exhibition Building, opened in 2000.
Interior restoration: The decorative scheme by John Anderson for the 1901 opening of Federal Parliament saw the 60-metre dome decorated in an imitation of the sky and the pendentives adorned with murals. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s.
100 years of the Exhibition Building: To mark the building's centenary in 1980, Princess Alexandra bestowed the Royal title on the Exhibition Building on behalf of Queen Elizabeth II. A year later the Queen visited the now "Royal Exhibition Building" as it hosted the Commonwealth Heads of Government Meeting (CHOGM).
World Heritage Management Plan: In October 2013, the Minister approved the first World Heritage Management Plan for the Royal Exhibition Building and Carlton Gardens.
Reinstating the Dome Promenade: A key attraction of the 1880 and 1888 Melbourne International Exhibitions, works commenced in 2018 to restore the Dome Promenade atop the roof of the Royal Exhibition Building. The promenade is scheduled to open in late 2020, 140 years after the Royal Exhibition Building first opened its doors.
Declaration of the World Heritage Environs Area: The World Heritage Environs Area was declared by the Minister for Planning on 11 October 2007, and provides a 55.26 hectare 'buffer zone' surrounding the Royal Exhibition Building and Carlton Gardens.
World Heritage Management Plan review: In 2020 the review of the World Heritage Management Plan, and its four component documents, will commence in accordance with section 191 of the Heritage Act 2017.

World Heritage Listing

Australia has 20 World Heritage sites and only two of these are in Victoria. The REB&CG was listed in 2004 and Budj Bim Cultural Landscape was listed in 2019.[1]

The REB&CG is inscribed in the World Heritage List under Criterion (ii). The 'Justification for Inscription' reads:

> *Criterion (ii):* The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the nineteenth and early twentieth centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas [see **Appendix I: UNESCO Statement of Universal Value** for full Statement of Universal Significance].

The REB&CG is also included in the National Heritage List and the Victorian Heritage Register. An area within the Carlton Gardens known as the Exhibition Gardens Meeting Place is also included on the Victorian Aboriginal Heritage Register.

World Heritage Environs Area

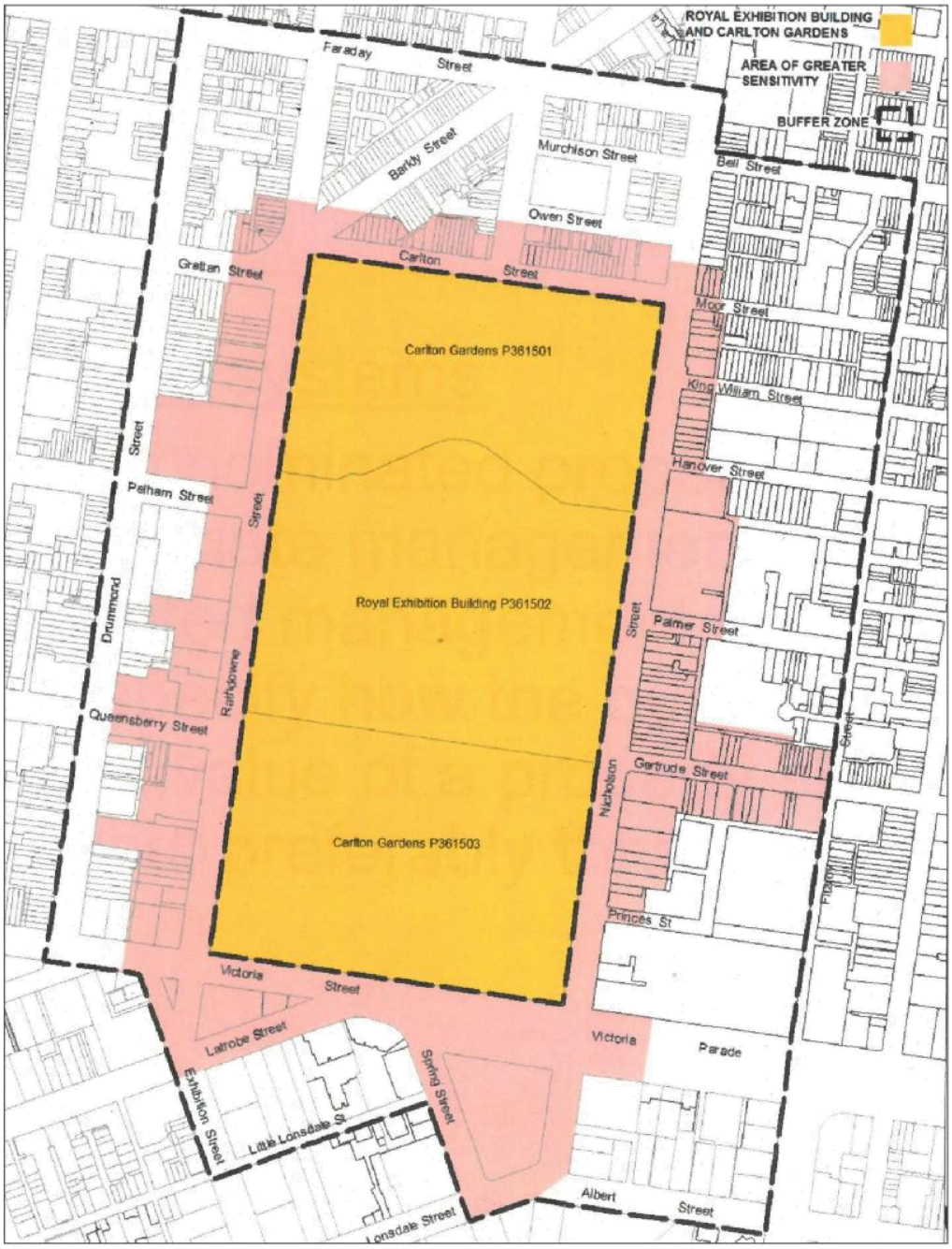
An area around the REB&CG acts as a buffer zone to protect the World Heritage values of the site. This is known as the World Heritage Environs Area ('WHEA'). Within the WHEA is an Area of Greater Sensitivity, which provides an immediate, significant and largely intact nineteenth and early twentieth century setting and context for the REB&CG. The Area of Greater Sensitivity contains planning controls specifically designed to protect the World Heritage values of the REB&CG, including height controls. The controls are embedded within the planning schemes of the Cities of Melbourne and Yarra[2].

Figure 2 below shows the extent of the WHEA and the Area of Greater Sensitivity. See the **Statutory framework** section of this Discussion Paper for more information about the WHEA and the Area of Greater Sensitivity.

[1] See https://whc.unesco.org/en/statesparties/au for more information on Australia's World Heritage sites.

[2] City of Yarra –Design and Development Overlay (DDO) 8 is to protect the views of the drum, dome, lantern and flagpole of the REB and the setting and context of the site as appreciated from Gertrude Street Fitzroy. Referrals are made to the Executive Director if a proposal is greater than 8.5 meters in height for a few properties. City of Melbourne – DDO 6 and DDO 13 introduced objectives and requirements to protect views of the drum, dome, lantern and flagpole of the REB and the setting and context of the site as appreciated from the Carlton and Parliament Areas. In Melbourne Planning Scheme notice is required to be given to the Executive Director for applications for specified properties within DDOs.

Figure 2: The World Heritage Environs Area 'buffer zone' surrounding the REB&CG, with the Area of Greater Sensitivity shown in pink


ROYAL EXHIBITION BUILDING AND CARLTON GARDENS
AREA OF GREATER SENSITIVITY
BUFFER ZONE
Faraday Street
Berkly Street
Murchison Street
Bell Street
Owen Street
Carlton Street
Moor Street
Grattan Street
Carlton Gardens P361501
King William Street
Hanover Street
Pelham Street
Drummond Street
Rathdowne Street
Royal Exhibition Building P361502
Palmer Street
Queensberry Street
Gertrude Street
Nicholson Street
Carlton Gardens P361503
Princes St
Victoria Street
Latrobe Street
Victoria Parade
Exhibition Street
Spring Street
Little Lonsdale St
Albert Street
Lonsdale Street

Overview of governance

The World Heritage Management Plan and its review process is overseen by a Steering Committee made up of representatives of Heritage Victoria in the Department of Environment, Land, Water and Planning (DELWP); City of Melbourne; Museums Victoria; City of Yarra; and National Trust of Australia (Victoria).

Museums Victoria and City of Melbourne oversee the day-to-day management of the REB&CG and Local, State and Commonwealth legislation applies to its management.

World Heritage places in Australia are protected by the *Commonwealth Environment Protection and Biodiversity Conservation Act 1999* ('the EPBC Act') and the REB&CG is also protected by the Victorian *Heritage Act 2017* ('the Heritage Act'), which sets out the statutory requirements for managing its World Heritage values. Areas within the REB&CG that are included in the Victorian Aboriginal Heritage Register are protected by the provisions of the *Aboriginal Heritage Act 2006*.

The WHEA is additionally included in the Heritage Overlay of both the Cities of Melbourne and Yarra Planning Schemes as a precinct of local significance.

The Royal Exhibition Building and the Exhibition Reserve (refer to **Figure 1**) is managed by Museums Victoria, while the Carlton Gardens are managed by the City of Melbourne.

See the **Statutory framework** section of this Discussion Paper for more information about the EPBC Act, the Heritage Act and their requirements for the REB&CG as a World Heritage Listed place.



What is being reviewed?

A World Heritage Management Plan was approved for the REB&CG in 2013. The World Heritage Management Plan is designed to ensure that the World Heritage values are identified and protected, and any risks mitigated.

As well as the World Heritage Management Plan, there are four component documents that assist in the overall management of the REB&CG. These – listed with their responsible agencies – are:

- Attachment A: Conservation Management Plan[3] (Museums Victoria and City of Melbourne);
- Attachment B: Carlton Gardens Master Plan (City of Melbourne);
- Attachment C: Royal Exhibition Building and Exhibition Reserve Master Plan (Museums Victoria); and
- Attachment D: World Heritage Strategy Plan for the WHEA (DELWP).

Both the World Heritage Management Plan and the World Heritage Strategy Plan for the WHEA (Attachment D) are statutory documents under the Heritage Act.

[3] Please note that following this review, the Conservation Management Plan will be known as the Heritage Management Plan, in accordance with the requirements of the EPBC Act.

What were the outcomes of the 2013 World Heritage Management Plan?

The World Heritage Management Plan and its component documents approved by the Minister for Planning in 2013 included several recommended strategies, projects and policies intended to protect, manage and facilitate engagement with, the World Heritage values of the REB&CG.

Key outcomes of these recommendations include:

World Heritage Management Plan

- Satisfaction of legislative requirements under the Heritage Act and the EPBC Act;
- Compliance with the UNESCO Convention in relation to the management of World Heritage Listed places;
- Cohesive guidelines established in relation to the management, protection and use of all elements of the site, including the REB&CG, the forecourts of the Royal Exhibition Building, and the WHEA, as supported by component documents (Attachments A-D); and
- The appointment of two additional Steering Committee members; one from the City of Yarra and one from the National Trust.

Attachment A: Conservation Management Plan[4]

- Satisfaction of EPBC Act requirements in relation to Management Plans for heritage places included in the World Heritage List and the National Heritage List;
- Establishment of general conservation policies for the site, including specific policies for the Royal Exhibition Building, and Carlton Gardens and Exhibition Reserve areas, such as:
    - guidelines to ensure the site's ongoing usage as an exhibition venue;
    - information provided in relation to required Heritage Victoria permits and heritage impact assessments;
    - the requirement for periodic assessments of tree health; and
    - the requirement for monitoring of the site before, during and after major events;
- Identification of priority works and projects, including recommendations for interpretation and signage projects and required conservation works;
- Completion of interpretation and signage projects, including:
    - installation of interpretation panels in REB northern gallery;
    - introduction of Community World Heritage Days;
    - development of the Carlton Gardens Walking Tour app;
    - Heritage Festival events; and
    - ongoing guided tours of the building;
- Completion of conservation works, including:
    - the replacement and strengthening of the REB floor;
    - documentation of REB facades and refurbishment of Dome and Southern Facade;

[4] As above

- stone and joinery repairs;
- restoration of the French Fountain;
- structural assessment of the REB dome; and
- reinstatement of the dome promenade, with new lift access.

Attachment B: Carlton Gardens Master Plan

- Future direction and guiding principles provided for the management of the Carlton Gardens and the forecourts of the Royal Exhibition Building;
- Recommendations provided in relation to heritage and conservation of the gardens and three forecourts; and the management of garden features such as pathways, trees, garden beds, lakes and park furniture;
- Recommendations provided in relation to vehicle movement and pedestrian safety (i.e., leading to the management of the site as a pedestrian precinct);
- Recommendations and guidance provided in relation to recreational use and activities (i.e. in relation to the maintenance and retention of playground facilities and the basketball courts etc.) and events held within the gardens and forecourts (i.e. filming, small community events, and the Melbourne International Flower and Garden Show etc.);
- Completed recommendations include:
  - reconstruction of formal parterre gardens south of the building;
  - simplification of the Peace Garden;
  - reconstruction of formal garden beds near corner of Rathdowne/ Nicholson Streets, including reinstating curved path;
  - reconstruction of the original decorative beds south of the Melia walk;
  - removal of depot to the north of the tennis court, and relocation of maintenance facility to the rear of the curator's cottage;
  - relocation of toddler play area to a location adjacent to the junior play area, and the installation of picnic tables;
  - retention of the tennis courts, playground and basketball court.

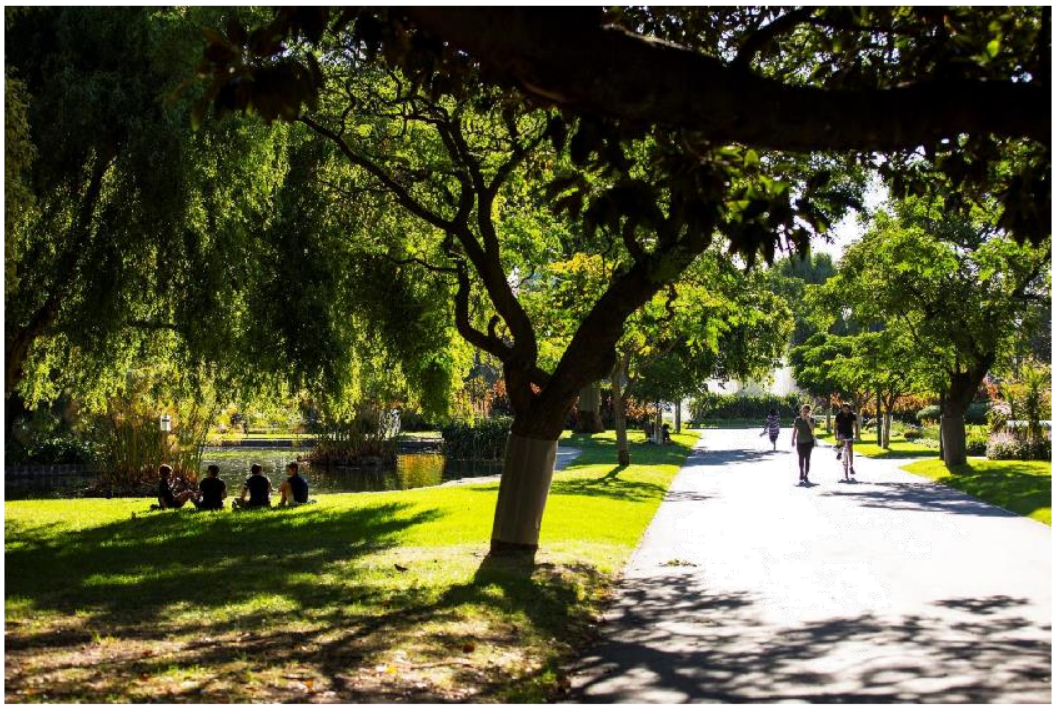
Attachment C: Royal Exhibition Building and Exhibition Reserve Master Plan

- Established guidelines to facilitate the place's ongoing historic function as venue for exhibitions and events;
- Framework and strategies for signage, promotion and interpretation provided;
- Priority capital works projects identified
- Completed recommendations include:
  - installation of subsurface water tanks to western forecourt;

- reconstruction of German Circle in western forecourt;
- reinstatement of the Dome Promenade;
- redevelopment of the REB Basement (in progress).

Attachment D: World Heritage Strategy Plan

- Satisfaction of legislative requirements of the Heritage Act in relation to Strategy Plans for World Heritage-listed places;
- Compliance with the *Operational Guidelines for the Implementation of the World Heritage Convention* in relation to the identification and management of 'buffer zones';
- Identification of the WHEA, including the Area of Greater Sensitivity and Area of Lesser Sensitivity;
- Establishment of the WHEA Heritage Overlay precinct to protect significant views and vistas to the REB&CG, maintain and conserve the historic character of the area, and ensure that new development in the precinct has regard to the REB&CG; and
- Introduction of required planning scheme amendments, being C118 to the Yarra Planning Scheme and C154 to the Melbourne Planning Scheme.



Review process

The review of the REB&CG World Heritage Management Plan is a statutory process required by the Heritage Act, and must be undertaken every seven years.[5] It is an opportunity for stakeholders and the wider community to have their say about what is working, and what is not, when it comes to how the World Heritage-listed place and its surrounds are being managed, protected and accessed.

All the documents that comprise the World Heritage Management Plan for the REB&CG are being reviewed as part of the World Heritage Management Plan review process in 2020.

Community consultation

The review of the World Heritage Management Plan for the REB&CG will include several opportunities for community engagement and participation (please refer to **Figure 3**). In June 2020, the stakeholder agencies, being Heritage Victoria, Museums Victoria and the City of Melbourne, with input from the City of Yarra and the National Trust of Australia (Victoria) ['the National Trust'], will be jointly coordinating a community consultation process, where your feedback is sought in relation to the current management of the REB&CG.

[5] Please see the **Statutory framework** section of this discussion paper for more information on the statutory review process.

Seeking your views

During the coordinated community consultation process, members of the community will be able to complete an online survey of key discussion questions (see **Appendix II: Survey Questions**). All responses may be submitted anonymously.

Your feedback will provide valuable information about how the REB&CG is managed, protected and accessed. Your responses will assist with the review of the REB&CG World Heritage Management Plan and component documents, and will contribute to the development of new or revised plans that will guide the management of the World Heritage site in the future.

Providing your feedback

The online survey will open in early June 2020, and can be completed at **engage.vic.gov.au/rebcgreview**. However, if you would like to complete the survey, but are not able to access the internet, please contact Heritage Victoria on 03 7022 6390.

During this time, there will also be opportunities to participate in online information sessions. For more details and updates relating to these sessions, please visit **engage.vic.gov.au/rebcgreview.**

What happens next?

This review will include several opportunities for engagement and participation (see **Figure 3** below). In addition to completing the online survey and participating in online information sessions, you will also have the chance to respond to drafts of the reviewed World Heritage Management Plan and the reviewed component documents. Please continue to refer to **engage.vic.gov.au/rebcgreview** for the latest review updates and engagement opportunities.

For more information about the public submissions and hearing processes associated with the review of the World Heritage Management Plan and World Heritage Strategy Plan, please refer to the **Statutory framework** section of this discussion paper below.



Figure 3: Consultation Timeline

Consultation Timeline

A coordinated community consultation process will commence on 1 June 2020, and will be open for 8 weeks. You may participate by attending an online information session, or by completing the online survey. Please visit **engage.vic.gov.au/rebcgreview** for more information and the latest updates.

In June 2020 consultation with First Peoples will commence, and will continue for the duration of the review process. Please visit **engage.vic.gov.au/rebcgreview** for more information and the latest updates.

In June 2020, the draft review of the **Heritage Management Plan** (previously known as the **Conservation Management Plan**) for the REB&CG will be made available for public comment. Museums Victoria and the City of Melbourne will coordinate this process. If you would like to know more, please visit **engage.vic.gov.au/rebcgreview** for the latest updates.

The draft review of the **Carlton Gardens Master Plan** is scheduled to be made available for public comment in late 2020. The City of Melbourne will be coordinating this process. If you would like to know more, please visit **engage.vic.gov.au/rebcgreview** for the latest updates.

The review of the **Royal Exhibition Building and Exhibition Reserve Master Plan** is scheduled to commence in 2021. Museums Victoria will be coordinating this process. The draft of this reviewed document will be made available for public comment. Please visit **engage.vic.gov.au/rebcgreview** for the latest updates.

The reviewed draft of the **World Heritage Strategy Plan** for the WHEA will be submitted to the Heritage Council and made available for public comment in mid-late 2020. Sections 171-174 of the *Heritage Act 2017* set out the process by which members of the public may make submissions to the Heritage Council in response to the drafted plan. Please see the **Statutory framework** section of this Discussion Paper for more information and visit **engage.vic.gov.au/rebcgreview** for the latest updates.

The Steering Committee for the REB&CG is scheduled to commence the review of the **World Heritage Management Plan** document in 2021, once the review of the above attachments has been finalised. Sections 184-186 of the *Heritage Act 2017* set out the process by which members of the public may make submissions to the Steering Committee in response to the drafted plan. Please see the **Statutory framework** section of this Discussion Paper for more information, and visit **engage.vic.gov.au/rebcgreview** for the latest updates.





Supporting material

Statutory framework

Commonwealth Environment Protection and Biodiversity Conservation Act 1999 ('EPBC Act')

World Heritage places in Australia are protected by the EBPC Act. This piece of legislation is Australia's main instrument for implementing its obligations under the World Heritage Convention, which is the international agreement on the protection of World Heritage.

Victorian Heritage Act 2017 ('the Heritage Act')

The REB&CG is protected by the provisions of the Heritage Act, which sets out the statutory requirements for managing the World Heritage values of places that have been included in the World Heritage List and recorded in the Victorian Heritage Register. Such requirements include the preparation of a World Heritage Management Plan for the World Heritage-listed place, in addition to a World Heritage Strategy Plan to guide the management of the WHEA.

Requirement for a World Heritage Management Plan

In accordance with the Heritage Act, a World Heritage Management Plan is created for World Heritage-listed places also included in the Victorian Heritage Register.

Section183(2) of the Heritage Act states that a World Heritage Management Plan must:

> *(a) state the world heritage values of the listed place; and*
>
> *(b) set out policies designed to ensure that the world heritage values of the listed place are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and*
>
> *(c) set out mechanisms designed to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the world heritage values of the listed place; and*
>
> *(d) provide for management actions for values (other than world heritage values) that are consistent with the management of the world heritage values of the listed place; and*
>
> *e) state that the processes for public consultation set out in Division 3 of Part 9 of the Heritage Act 2017 apply to the World Heritage Management Plan; and (f) not be inconsistent with Australia's obligations under the World Heritage Convention within the meaning of the Environment Protection and Biodiversity Conservation Act 1999 of the Commonwealth; and*
>
> *(g) not be inconsistent with the Australian World Heritage management principles within the meaning of the Environment Protection and Biodiversity Conservation Act 1999 of the Commonwealth.*

The Ministerial-appointed Steering Committee for the Royal Exhibition Building and Carlton Gardens World Heritage Management Plan ('the Steering Committee') has overall responsibility for the preparation, implementation and review of the World Heritage Management Plan. It is a requirement of the Heritage Act that an approved World Heritage Management Plan is reviewed every seven years.

The current World Heritage Management Plan for the REB&CG was approved by the Minister for Planning in 2013 following a public consultation and hearings process.

Requirement for a World Heritage Strategy Plan for the WHEA

To protect the World Heritage values of the place, the Heritage Act provides for the declaration of a World Heritage Environs Area ('WHEA') in the vicinity of the World Heritage-listed place. The WHEA for the REB&CG was declared by the Minister and published in the Government Gazette on 11 October 2007 in accordance with section 169 of the then *Heritage Act 1995*. The WHEA spans 55.26 hectares.

The declaration of the WHEA aligns with the *Operational Guidelines for the Implementation of the World Heritage Convention,* which provides for the identification of a `buffer zone' for World Heritage properties. The WHEA serves as a protective area to the REB&CG and its views and vistas, through the management and control of development outside the site, but within the WHEA.

The Heritage Act requires a World Heritage Strategy Plan to be prepared by the Executive Director (Heritage Victoria) as soon as practicable after a WHEA has been declared.

According to section 170(2) of the Heritage Act, a World Heritage Strategy Plan must:

> *(a) set out the world heritage values of the listed place to which the World Heritage Environs Area relates; and*
>
> *(b) set out strategies for the appropriate use and development of that area in order to ensure that the world heritage values of the listed place are protected and managed.*

The existing World Heritage Strategy Plan was prepared for the WHEA by the Executive Director, Heritage Victoria ('the Executive Director') and approved by the Minister for Planning in 2009.

Statutory process for reviewing a World Heritage Management Plan

In accordance with section 191 of the Heritage Act, the Steering Committee of a World Heritage-listed place must undertake a review of the Approved World Heritage Management Plan for the listed place every seven years. The Heritage Act requires that any amendment of an Approved World Heritage Management Plan follows the process as set out by sections 183-188, as if the proposed amendment were a draft World Heritage Management Plan.

Once a draft World Heritage Management Plan has been prepared, the Steering Committee is required to cause notice of the draft plan to be published, and a copy of the draft plan must be made available to the public for inspection. The published notice must specify a submissions date of at least 60 days from the date of notice. Any person may make a written submission in response to the draft World Heritage Management Plan within that time, and any written submission may request that a hearing is held before the Steering Committee.

The Steering Committee must consider any submissions made on or before the submission date. The Steering Committee may then:

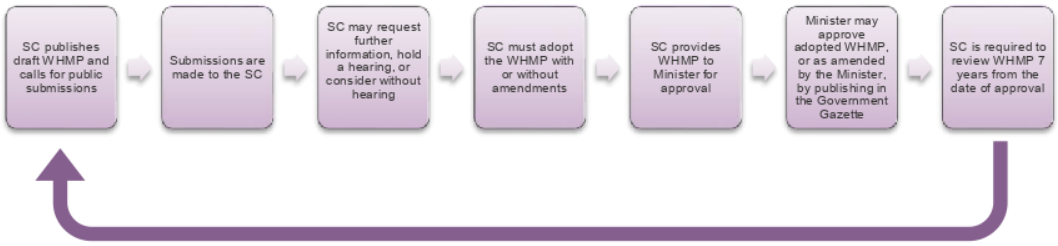
- request further information from the submitter(s); or
- conduct a hearing in relation to the draft plan; or
- consider the draft plan and submissions without a hearing.

After considering the draft plan and any submissions made in response to it, the Steering Committee must then adopt the World Heritage Management Plan with or without amendments, and give a copy of the draft plan to the Minister as soon as is practicable. The Minister may then, by notice published in the Government Gazette, approve the World Heritage Management Plan as adopted by the Steering Committee, with or without amendments.

Figure 4 below outlines the statutory process for the preparation and amendment of a World Heritage Management Plan, as set out by the Heritage Act. Please refer to **Appendix III: Part 9 of the *Heritage Act 2017*** for further information.

Figure 4: Statutory process World Heritage Management Plan

Once the draft World Heritage Management Plan (WHMP) has been completed, the Steering Committee (SC) must publish a notice stating its intention to submit it to the Minister for approval.



Because the existing World Heritage Management Plan for the REB&CG includes Attachments A-D as component documents, the process outlined above in **Figure 4** will not commence until Attachments A-D have been individually reviewed. After that time, one comprehensive draft World Heritage Management Plan, including all component documents as attachments, will be prepared and published by the Steering Committee in accordance with the Heritage Act, thereby triggering the statutory process outlined in **Figure 4**. The public submissions element of this process will commence in late 2020/early 2021.

Statutory process for amending a World Heritage Strategy Plan

The Heritage Act sets out a separate process for the World Heritage Strategy Plan, which must be undertaken in accordance with sections 170-176 of the Heritage Act.

Under the Heritage Act, the Executive Director is responsible for the preparation of the draft World Heritage Strategy Plan for a declared WHEA. Once prepared, a notice of the preparation of the draft World Heritage Strategy Plan must be published and a copy of the draft World Heritage Strategy Plan must be available for inspection.

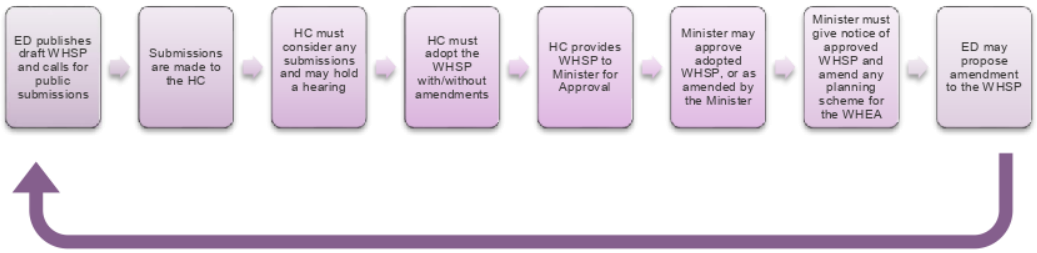
Any person may make a submission to the Heritage Council in relation to the draft World Heritage Strategy Plan and the Heritage Council must consider any submissions and may conduct a hearing in relation to the draft World Heritage Strategy Plan.

After considering the draft World Heritage Strategy Plan, the Heritage Council must adopt the plan with or without amendments. The Heritage Council must provide the adopted draft World Heritage Strategy Plan to the Minister who may approve the plan as adopted by the Heritage Council or with amendments. The Approved World Heritage Strategy Plan comes into operation on the date on which it is published in a notice in the Government Gazette, or a later date specified in the notice.

Figure 5 below outlines the process for preparing and amending a World Heritage Strategy Plan, as set out by the Heritage Act.

Figure 5: Statutory process World Heritage Strategy Plan

Once the draft World Heritage Environs Area Strategy Plan (WHSP) has been completed, the Executive Director (ED) must provide a copy of the draft plan to the Heritage Council (HC) for consideration.



The review process for the World Heritage Strategy Plan outlined in **Figure 5** above will take place **before** the World Heritage Management Plan document is reviewed. Heritage Victoria will be coordinating the review of the World Heritage Strategy Plan in early 2020 and has appointed Hansen Partnership and HLCD Pty Ltd to undertake the review.

It is anticipated that the Executive Director will submit the draft review of the World Heritage Strategy Plan to the Heritage Council in June 2020, thereby triggering the public submissions process set out by sections 171-174 of the Heritage Act.

Glossary of key terms and acronyms

the Heritage Act means the *Heritage Act 2017*.

Area of Greater Sensitivity means that area within the WHEA (and immediately adjacent to the REB&CG) which has been identified as providing an immediate significant and largely intact nineteenth and early twentieth century setting and context for the REB&CG (see **Figure 2** above).

Component documents means Attachments A-D of the World Heritage Management Plan, as outlined in the **What is being reviewed?** section of this document.

Executive Director means the Executive Director of Heritage Victoria.

the EPBC Act means the *Environment Protection and Biodiversity Conservation Act 1999.*

Heritage Management Plan means the new name for the Conservation Management Plan (Attachment A) following this review process, to meet the requirements of the EPBC Act.

Minister means the Minister for Planning.

REB&CG means the Royal Exhibition Building and Carlton Gardens.

Stakeholder agencies means those agencies responsible for the administration, oversight and review of the World Heritage Management Plan and its component documents, including the Department of Environment, Land, Water and Planning, Museums Victoria, the City of Melbourne and the City of Yarra.

Steering Committee means the body appointed under the Heritage Act to oversee the preparation, implementation and review of the World Heritage Management Plan.

WHEA means the World Heritage Environs Area, being the area more than 55 hectares in size surrounding (but not including) the REB&CG (See **Figure 2** above).

World Heritage Convention means the Convention concerning the Protection of World Cultural and Natural Heritage adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organisation (UNESCO) in 1972, with a purpose to identify and safeguard the world's most outstanding natural and cultural heritage.

World Heritage List means the list kept under Article 11 of the World Heritage Convention

World Heritage Management Plan means the management plan approved by the Minister in 2013 and which includes as attachments the Royal Exhibition Building and Carlton Gardens Conservation Management Plan, the Carlton Gardens Master Plan, the Royal Exhibition Building and Exhibition Reserve Master Plan and the World Heritage Strategy Plan.

World Heritage Strategy Plan means the strategy plan prepared under section 170 of the Heritage Act (and approved by the Minister in 2009) which details strategies for the appropriate use and development of the WHEA to ensure that the World Heritage values of the REB&CG are protected and managed.

Useful links

The existing World Heritage Management Plan and World Heritage Management Plan for the Royal Exhibition Building and Carlton Gardens, including all component documents, can be accessed at:

https://www.heritage.vic.gov.au/about-heritage-in-victoria/world-heritage.

Other useful links include:

Museums Victoria – World Heritage

https://museumsvictoria.com.au/reb/

Heritage Act 2017

ttp://www5.austlii.edu.au/au/legis/vic/consol_act/ha201786/

Environment Protection and Biodiversity Conservation Act 1999

https://www.legislation.gov.au/Details/C2019C00275

UNESCO World Heritage List

http://whc.unesco.org/en/list

Australia's National Heritage List

https://www.environment.gov.au/heritage/places/national-heritage-list

Victorian Heritage Register

https://heritagecouncil.vic.gov.au/heritage-protection/levels-of-protection/

Victorian Aboriginal Heritage Register

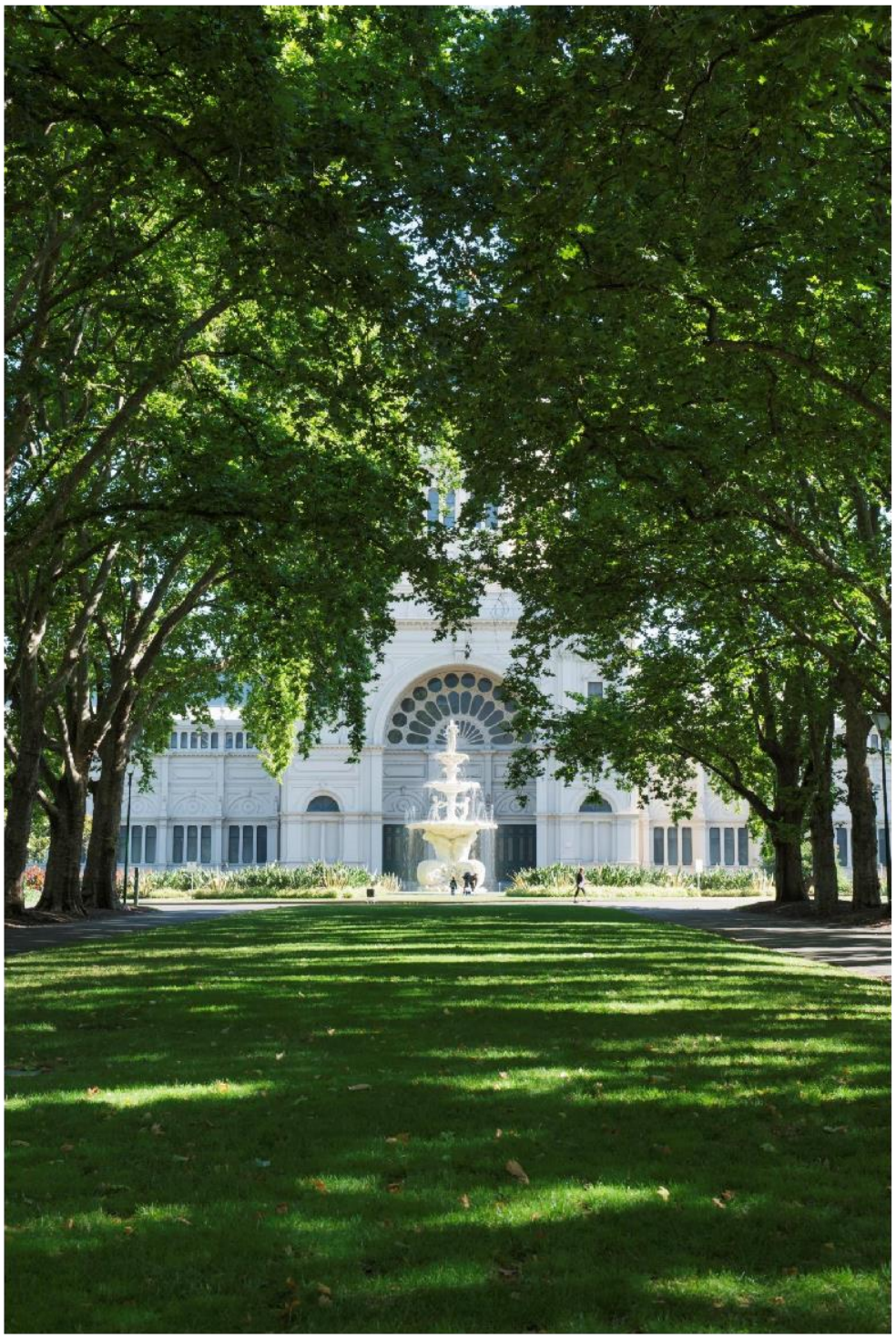
https://www.aboriginalvictoria.vic.gov.au/victorian-aboriginal-heritage-register

City of Melbourne – Melbourne's Heritage

https://www.melbourne.vic.gov.au/about-melbourne/melbourne-heritage/Pages/melbourne-heritage.aspx

National Trust of Australia (Victoria) – Heritage Protection Explained

https://www.nationaltrust.org.au/protection-vic/



Appendix I: UNESCO Statement of Universal Value

UNESCO Statement of Outstanding Universal Value for the Royal Exhibition Building and Carlton Gardens

Brief synthesis

The Royal Exhibition Building and Carlton Gardens are a surviving manifestation of the international exhibition movement which blossomed in the late nineteenth and early twentieth centuries. The exhibition building was constructed as a Great Hall, a permanent building initially intended to house the Melbourne International Exhibition of 1880 and the subsequent 1888 Melbourne Centennial International Exhibition. These were the largest events staged in colonial Australia and helped to introduce the world to Australian industry and technology.

The site comprises three parcels of Crown Land in the City of Melbourne, being two Crown Land Reserves for Public Recreation (Carlton Gardens) and one dedicated to the exhibition building and the recently-constructed museum (Exhibition Reserve). The inscribed property consists of a rectangular block of 26 hectares bounded by four city streets with an additional 55.26 hectares in the surrounding buffer zone.

Positioned in the Exhibition Reserve, with the Carlton Gardens to the north and the south, is the Great Hall. This building is cruciform in plan and incorporates the typical architectural template of earlier exhibition buildings: namely a dome, great portal entries, viewing platforms, towers, and fanlight windows. The formal Carlton Gardens, with its tree-lined pathways, fountains and lakes, is an integral part of the overall site design and also characteristic of exhibition buildings of this period.

Criterion (ii): The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the nineteenth and early twentieth centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

Integrity

The completeness of the inscribed property has been retained with the same boundaries as set out in 1879. The Melbourne Museum was constructed in 1998-2000 to the north of the Royal Exhibition Building.

The present state of the conservation of the Great Hall is very good. Conservation work has recently been undertaken on the building's dome and structure, the external joinery and stonework, and timber floors. Additionally, upgrades to building services have been completed. The scroll and parterre gardens on the southern side of the exhibition building, which were part of the 1880 Melbourne International Exhibition, have been restored. As part of the restoration of the 1880 German Garden, an extensive water harvesting and storage system has been installed that involved the installation of underground water tanks in the western forecourt to capture roof and surface runoff. The formal ornamental palace garden, being the southern part of the Carlton Gardens, provided the context for the Palace of Industry and is substantially intact in form including its treed

avenues. These works contribute to maintaining the integrity of the Royal Exhibition Building and Carlton Gardens.

Authenticity

The property of the Royal Exhibition Building and Carlton Gardens has retained high authenticity of setting, maintaining its original form on the international exhibition site defined in 1879. The site is still surrounded by city streets and is edged by the bluestone plinth, the base of the iron railings that bounded the 1880 exhibition grounds.

The 1880 Great Hall survives substantially intact in its form and design, internally and externally. Authenticity of form is manifest in its survival as the only Great Hall from a major industrial exhibition of the late nineteenth and early twentieth century. The east and west annexes, not part of the original design and intended to be of temporary use only, were demolished in the mid-twentieth century. Some modern interventions have been reversed including two structures attached to the north elevation in the 1960s and 1970s which were removed and the original structure repaired. Recent restoration works have included the reinstatement of missing ornamentation around the parapet line.

Interior spaces have been largely retained and are once again used for large-scale exhibitions demonstrating a relatively high authenticity of function within the Great Hall. Prompted by fire safety concerns, most of the original timber staircases were replaced by concrete early in the twentieth century, an acceptable risk-sensitive reduction in material authenticity. In 1994, major restoration work included the reworking of the interior colour scheme to the documented era of 1901. The ornate internal paintings have mostly been replaced by the third decorative scheme of 1901, however, parts of the 1880 murals are still intact.

The museum's construction removed part of the north garden although the surviving garden has retained its late nineteenth century layout. The original axial layout of the south garden survives with its formal paths, tree clumps and central avenues, lawn areas and two lakes (although reduced in size) and fountains. One fountain, the 1888 Westgarth Fountain, has been relocated. A high number of the trees extant on the site are from the 1880s and 1890s layout. Restoration of garden pathways and plantings are based on research.

Protection and management requirements

The property has effective legal protection and a sound planning framework. The management system takes into account a wide range of measures provided under planning and heritage legislation and policies of both the Australian Government and the Victorian Government. The Burra Charter principles support the Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens and the World Heritage Environs Area Strategy Plan. Together these documents provide the policy framework for conservation and management. The property is maintained and preserved through regular and rigorous repair and conservation programs undertaken at all levels of government.

The Royal Exhibition Building is managed as an integral part of Museums Victoria, the state museum. The Carlton Gardens are managed by the City of Melbourne.

The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in 2004 under the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and on the State Heritage Register of Victoria in 1998 under the *Heritage Act 1995*.[6]

[6] Now the repealed and replaced by the *Heritage Act 2017*.

Inclusion in the National Heritage List requires that any proposed action to be taken inside or outside the boundaries of a National Heritage place or a World Heritage property that may have a significant impact on the heritage values is prohibited without the approval of the Federal Minister. Inclusion in the Victorian Heritage Register means that works inside the boundaries of the registered place are prohibited without approval under the *Heritage Act 1995*.[7]

A Conservation Management Plan for the whole site was finalised in 2009. A buffer zone, the World Heritage Environs Area, covering an additional 55.26 hectares, was established in 2010 and has been supplemented by the World Heritage Environs Area Strategy Plan. Changes to local government heritage overlays have been made to give effect to this plan. Any future developments immediately outside the World Heritage Environs Area, which are likely to have a significant impact on the World Heritage values of the Royal Exhibition Building and Carlton Gardens, are subject to the provisions of the EPBC Act.

[7] As above.

Appendix II: Survey Questions

*Please go to **engage.vic.gov.au/rebcgreview** to complete the online survey and have your say.*

*If you are having trouble accessing the survey online, please contact Heritage Victoria on **heritage.policy @delwp.vic.gov.au** or **03 7022 6390**.*

A place that conserves history and cultural heritage

The Royal Exhibition Building and Carlton Gardens ('REB&CG') site is of World, National, State and Local cultural heritage significance. With consideration to the REB&CG as a heritage site, please rate whether you agree or disagree with the following statements:

1. **The Royal Exhibition Building is well-conserved and accessible to the public.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

2. **The historic gardens of the REB&CG site are well-maintained and accessible to the public.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

A place protected for the people

The REB&CG's use as a public place is an important part of its history, and its ongoing role as an exhibition venue is key to its World Heritage listing. With consideration to the REB&CG's use as a public place, please rate whether you agree or disagree with the following statements:

3. **The REB&CG site allows for an appropriate balance of passive (such as reading, relaxing, picnic) and active (basketball, tennis, play, cycling) activities**.
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

4. **The events and exhibitions held on the REB&CG site are appropriate to the setting and the community.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

A place that shares its stories

The REB&CG site has an important place in the history of Victoria, Australia and the world, with many stories to share. How we share these stories is important. To help us in sharing information about the site to the public, please respond to the following statements and questions:

5. **The information available about the history, significance and features of the REB&CG site is sufficient.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

6. **How do you prefer to engage with information about a heritage site when you visit?** ***[can select more than one option]***
    - Tours (free)
    - Tours (paid)
    - Signs at the site
    - Exhibitions and displays
    - QR codes
    - Wayfinding
    - Digital technology
    - Self-guided walking maps or apps
    - Other (please specify) *[free text]*

7. **Prior to completing this survey, were you aware that the Royal Exhibition Building and Carlton Gardens is included on the UNESCO World Heritage List?**
    - Yes
    - No
    - Other (please specify) *[free text]*

A place with a secure future

The REB&CG site was opened in 1880. The world and the climate has changed a lot since then. Considering the environmental and economic sustainability of the REB&CG site, please rate whether you agree or disagree with the following statements:

8. **There are adequate mechanisms in place to deal with threats to the World Heritage values of the site.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

9. **The gardens need to adapt for changing climate conditions, whilst retaining their historic layout and features.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

10. **The REB&CG site needs to permit reasonable commercial use within the site in order to sustain and promote its future.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

A place protected in partnership

The REB&CG is a complex site that is managed in partnership by Museums Victoria and the City of Melbourne. Additionally, both State and Commonwealth government agencies, Heritage Victoria and the Department of Agriculture, Water and the Environment respectively, have regulatory responsibilities with regards to the site. These agencies all collaborate to manage the site, and to ensure that legislative and policy reporting requirements are met. Please respond to the following statements and questions:

11. **I understand where I can find information about the management of the REB&CG site (such as the existing World Heritage Management Plan).**
    - Strongly Agree
    - Agree
    - Neutral

- Disagree
- Strongly Disagree

12. **Where would you expect to find information about the management of the REB&CG site*? [can select more than one option]***
    - City of Melbourne website
    - Museums Victoria website
    - Heritage Victoria website
    - Department of Agriculture, Water and the Environment
    - Other website – please specify *[free text]*
    - On-site signage
    - Other – please specify *[free text]*

A place protected in its surrounds

A World Heritage Environs Area (WHEA) acts as a "buffer zone" for the REB&CG by protecting the surrounding area through planning controls that restrict the height and setbacks of surrounding buildings. For more information about the WHEA surrounding the REB&CG, and the planning controls that apply to it, please ensure that you read the **Discussion Paper** available at **engage.vic.gov.au/rebcgreview**.
Please rate whether you agree or disagree with the following statements:

13. **The World Heritage Environs Area surrounding the REB&CG is as important to manage and protect as the site itself.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

14. **In order to maintain the historic character of the area, it's important that new development in the area protects the prominence and visibility of the REB&CG.**
    - Strongly Agree
    - Agree
    - Neutral
    - Disagree
    - Strongly Disagree

15. **The planning controls within the WHEA sufficiently protect the World Heritage values of the REB&CG.**
    - Strongly Agree
    - Agree

- Neutral
- Disagree
- Strongly Disagree

16. Do you live or work within the WHEA? If so, please share your experiences or thoughts about how the WHEA planning controls operate. ***[free text]***

Concluding questions

17. How often do you visit the REB&CG?

- Daily
- Weekly
- Fortnightly
- Monthly
- Every three months
- Every six months
- Once a year
- Less than once a year

18. What is the main reason that you visit/have visited the Royal Exhibition and Carlton Gardens? *[more than one option able to be selected]*

- Visiting the Melbourne Museum
- Events at the Royal Exhibition Building and/or Carlton Gardens
- Leisure activities in the gardens (i.e. reading; relaxing; social gathering; basketball; use of the playground etc)
- I live nearby
- I work nearby
- I commute or travel through the area
- Tourism (please specify where you are visiting from) [free text]
- Other (please specify) *[free text]*

19. How do you usually travel to the Royal Exhibition Building and Carlton Gardens? *[more than one option able to be selected]*

- Walk
- Cycle
- Tram
- Train
- Bus
- Car
- Other (please specify) *[free text]*

20. When you visit the REB&CG, how long do you stay there? *[more than one option able to be selected]*

- Less than 30 minutes
- 30-60 minutes
- 1-2 hours

- 2-4 hours
- 4-6 hours
- Other (please specify) *[free text]*

21. **What is your favourite thing about the Royal Exhibition Building and Carlton Gardens*? [free text]***

22. **The World Heritage Management Plan ensures many aspects of the REB&CG site and protected and managed. Having read the discussion paper, and completed the survey, please identify your three most important areas of focus for the next seven years. [*multiple choice*]**
    - Interpretation of the site
    - Promotion of the site
    - Facilities on the site
    - Events and exhibitions held on site
    - The Carlton Gardens
    - The Royal Exhibition Building and the Museum
    - Protecting the area around the site
    - Economic viability
    - Effective management of the site
    - Other [*free text]*

23. **Anything else that we need to know? *[free text – attachment capability]***

24. **If you would like to be notified via email when the draft World Heritage Management Plan and/or component documents are available for public comment, please provide your email address below, and select one or more of the following:**
    - Draft World Heritage Management Plan
    - Draft World Heritage Strategy Plan (World Heritage Environs Area)
    - Draft Heritage Management Plan (previously known as the Conservation Management Plan)
    - Draft Carlton Gardens Master Plan
    - Draft Royal Exhibition Building and Exhibition Reserve Master Plan
    - Email address [*free text*]

25. **What is your post code? *[free text]***

Interactive Map

The Engage Victoria website also includes an interactive map of the REB&CG and the WHEA surrounding it. Please go to **engage.vic.gov.au/rebcgreview** and use the map to pinpoint what you think is important to protect at this site, and why.

- What do you think is important to **protect** at the REB&CG, and surrounding World Heritage Environs Area?
- What do you **love** about the REB&CG?
- How do you imagine the REB&CG site in the **future**?

Appendix III: Part 9 of the *Heritage Act 2017*

Part 9—World Heritage

Division 1—World Heritage Environs Areas 169 Declaration of World Heritage Environs Area

(1) The Minister, as soon as practicable after a place is recorded in the Heritage Register in accordance with section 24(c), must consider whether an area in the vicinity of that place should be declared a World Heritage Environs Area in order to protect the world heritage values of that place.

(2) If the Minister considers that an area should be declared to be a World Heritage Environs Area, the Minister may recommend to the Governor in Council that the area be declared a World Heritage Environs Area.

(3) On the recommendation of the Minister, the Governor in Council, by Order published in the Government Gazette, may declare the area a World Heritage Environs Area.

Division 2—World Heritage Strategy Plans 170 Preparation of World Heritage Strategy Plan

(1) The Executive Director must prepare a draft World Heritage Strategy Plan for a World Heritage Environs Area as soon as practicable after the World Heritage Environs Area is declared.

(2) A World Heritage Strategy Plan must—

(a) set out the world heritage values of the listed place to which the World Heritage Environs Area relates; and

(b) set out strategies for the appropriate use and development of that area in order to ensure that the world heritage values of the listed place are protected and managed.

(3) On completing a draft World Heritage Strategy Plan, the Executive Director must provide a copy of the draft plan to the Heritage Council for consideration.

171 Notice of draft World Heritage Strategy Plan

(1) On completing a draft World Heritage Strategy Plan, the Executive Director must cause a notice of the preparation of the draft plan to be published—

(a) in a newspaper circulating generally in the World Heritage Environs Area to which the draft plan relates; and

(b) in a daily newspaper circulating generally throughout the State.

(2) A notice under subsection (1) must state—

(a) the address at which the draft plan is available for inspection; and

(b) the submission date for the draft plan, being at least 60 days after the date of the notice; and

(c) that any person may make a written submission to the Heritage Council on the draft plan on or before the submission date.

(3) The Executive Director must ensure that an up-to-date electronic copy of a draft World Heritage Strategy Plan is kept at the offices of the Heritage Council and the Department for inspection by members of the public during normal office hours free of charge until the submission date for the draft plan.

172 Submissions on draft World Heritage Strategy Plan

(1) Any person or body may make a written submission to the Heritage Council in relation to a draft World Heritage Strategy Plan on or before the submission date for the draft plan.

(2) A written submission may include a request for a hearing before the Heritage Council in relation to the submission.

173 Procedure of the Heritage Council where no submissions

If the Heritage Council does not receive any submissions under section 172, the Heritage Council must consider the draft World Heritage Strategy Plan as soon as practicable after the submission date for the draft plan.

174 Heritage Council to consider submissions

(1) The Heritage Council must consider a submission in relation to a draft World Heritage Strategy Plan that is received on or before the submission date for the draft plan.

(2) The Heritage Council may—

(a) request the person or body making the submission for more information relating to the submission; or

(b) conduct a hearing in relation to the draft plan; or

(c) consider any submissions and the draft plan without a hearing.

175 Decision of the Heritage Council

(1) After considering a draft World Heritage Strategy Plan, any submissions and any other matters it considers relevant, and conducting any hearing, the Heritage Council must adopt the draft plan with or without amendments.

(2) The Heritage Council must give a copy of the draft plan to the Minister for approval as soon as practicable after adopting the draft plan.

176 Approval of World Heritage Strategy Plan

(1) The Minister, by notice published in the Government Gazette, may—

(a) approve a World Heritage Strategy Plan adopted by the Heritage Council; or

(b) approve the World Heritage Strategy Plan as amended by the Minister.

(2) An Approved World Heritage Strategy Plan comes into operation—

(a) on the date on which the notice under subsection (1) is published in Government Gazette; or

(b) on any later date specified in the notice.

177 Amendments to Approved World Heritage Strategy Plans

(1) The Executive Director may propose an amendment to an Approved World Heritage Strategy Plan.

(2) Sections 170 to 176 apply to a proposed amendment to an Approved World Heritage Strategy Plan as if the proposed amendment were a draft World Heritage Strategy Plan.

178 Public availability of Approved World Heritage Strategy Plans

The Executive Director must ensure that an up-to-date electronic copy of each Approved World Heritage Strategy Plan is kept at
the offices of the Heritage Council and the Department for inspection by members of the public during normal office hours free of charge.

179 Notice of Approved World Heritage Strategy Plan

The Minister must cause notice of the approval of a World Heritage Strategy Plan to be given to—

(a) the Minister administering the **Planning and Environment Act 1987**; and

(b) the responsible authority in which the World Heritage Environs Area is situated and, if the responsible authority is not a municipal council, the relevant municipal council.

180 Amendment of planning schemes

(1) The Minister administering the **Planning and Environment Act 1987** must prepare and approve an amendment to any planning scheme applying to an area that has been declared to be a World Heritage Environs Area—

(a) to identify that area as a World Heritage Environs Area; and

(b) to give effect to the Approved World Heritage Strategy Plan for that area.

(2) An amendment under subsection (1) must be prepared as soon as practicable after the approval of the World Heritage Strategy Plan for the World Heritage Environs Area.

(3) An amendment under subsection (1) may also make any consequential amendments to the planning scheme that are necessary to remove or modify any provisions which are inconsistent with the Approved World Heritage Strategy Plan.

(4) The **Planning and Environment Act 1987** (except sections 12(1)(a) and (e), 12(2), 12(3), Divisions 1 and 2 of Part 3 and sections 39(1), 39(2), 39(3), 39(4) and 39(5) and any regulations made for the purposes of those provisions) applies to the preparation and approval of amendments under subsection (1).

(5) The Minister administering the **Planning and Environment Act 1987** must not approve an amendment to a planning scheme applying to an area that has been declared to be a World Heritage Environs Area if the amendment is inconsistent with the Approved World Heritage Strategy Plan for that area.

Division 3—World Heritage Management Plans 181 Steering Committees for listed places

(1) The Minister must appoint a Steering Committee for each listed place.

(2) The Steering Committee for a listed place consists of—

(a) the Executive Director who is the Chairperson; and

(b) if the listed place is Crown land or land vested in a Minister or public authority, any persons who are responsible for the management of the listed place and who are appointed by the Minister; and

(c) in the case of any listed place on other land, any person who is the owner or occupier or is concerned in the management of the listed place and who is appointed by the Minister; and

(d) any other persons that the Minister considers appropriate.

(3) A quorum of a Steering Committee is constituted by a majority of its members.

(4) Subject to this Part, a Steering Committee may regulate its own proceedings.

182 Functions of Steering Committees

The functions of the Steering Committee for a listed place are—

(a) to prepare a World Heritage Management Plan for the listed place; and

(b) to assist in the implementation of an Approved World Heritage Management Plan for the listed place; and

(c) to report as required by the Minister on the carrying out of its activities.

183 Preparation of World Heritage Management Plan

(1) The Steering Committee for a listed place must prepare a draft World Heritage Management Plan for that place.

A World Heritage Management Plan must—

(a) state the world heritage values of the listed place; and

(b) set out policies designed to ensure that the world heritage values of the listed place are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and

(c) set out mechanisms designed to deal with
the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the world heritage values of the listed place; and

(d) provide for management actions for values (other than world heritage values) that are consistent with the management of the world heritage values of the listed place; and

(e) state that the processes for public consultation set out in Division 3 of
Part 9 of the **Heritage Act 2017** apply to the World Heritage Management Plan; and

(f) not be inconsistent with Australia's obligations under the World Heritage Convention within the meaning of the Environment Protection and Biodiversity Conservation Act 1999 of the Commonwealth; and

(g) not be inconsistent with the Australian World Heritage management principles within the meaning of the Environment Protection and Biodiversity Conservation Act 1999 of the Commonwealth.

184 Notice of draft World Heritage Management Plan

(1) On completion of a draft World Heritage Management Plan for a listed place, the Steering Committee for that place must cause a notice of the draft plan to be published—

(a) in a newspaper circulating generally in the area in which the listed place is located; and

(b) in a daily newspaper circulating generally throughout Victoria.

(2) A notice under subsection (1) must state—

(a) the Steering Committee's intention to submit the draft World Heritage Management Plan to the Minister for approval; and

(b) the address at which the draft plan is available for inspection; and

(c) the submission date for the draft plan, being at least 60 days after the date of the notice; and

(d) that any person may make a written submission to the Steering Committee on the draft plan on or before that submission date.

(3) The Executive Director must ensure that a draft World Heritage Management Plan is kept at the offices of the Department for inspection by members of the public during normal office hours free of charge until the submission date for the draft plan.

185 Submissions on draft World Heritage Management Plan

(1) Any person or body may make a written submission to a Steering Committee in relation to a draft World Heritage Management Plan on or before the submission date for the draft plan.

(2) A written submission may include a request for a hearing before the Steering Committee in relation to the submission.

186 Steering Committee to consider submissions

(1) The Steering Committee for a listed place must consider a submission in relation to a draft World Heritage Management Plan that is received on or before the submission date for the draft plan.

(2) The Steering Committee may—

(a) request the person making the submission for more information relating to the submission; or

(b) conduct a hearing in relation to the draft plan; or

(c) consider the draft plan and submissions without a hearing.

187 Decision of the Steering Committee

(1) After considering a draft World Heritage Management Plan for a listed place, any submissions and any other matters it considers relevant, and conducting any hearing, the Steering Committee for that place must adopt the draft plan with or without amendments.

(2) The Steering Committee must give a copy of the draft plan to the Minister for approval as soon as practicable after adopting the draft plan.

188 Approval of World Heritage Management Plan

(1) The Minister, by notice published in the Government Gazette, may—

(a) approve a World Heritage Management Plan for a listed place adopted by the Steering Committee for that place; or

(b) approve the World Heritage Management Plan as amended by the Minister.

(2) An Approved World Heritage Management Plan comes into operation—

(a) on the date on which the notice under subsection (1) is published in the Government Gazette; or

(b) on any later date specified in the notice.

189 Amendments to Approved World Heritage Management Plans

(1) The Steering Committee for a listed place may propose an amendment to an Approved World Heritage Management Plan for that listed place.

(2) Sections 183 to 188 apply to a proposed amendment to an Approved World Heritage Management Plan as if the proposed amendment were a draft World Heritage Management Plan.

190 Public availability of Approved World Heritage Management Plans

A copy of each Approved World Heritage Management Plan must be kept at the offices of the Department for inspection by members of the public during normal office hours free of charge.

191 Review of Approved World Heritage Management Plan

The Steering Committee for a listed place must undertake a review of the Approved World Heritage Management Plan for the listed place every 7 years from the date on which the plan was first approved under this Part.

192 Offence to fail to comply with Approved World Heritage Management Plan

(1) A person who is the owner or occupier of a listed place or part of a listed place must comply with the Approved World Heritage Management Plan relating to the listed place in carrying out any works or activities in relation to the listed place.

Penalty: In the case of a natural person, 2400 penalty units;

In the case of a body corporate, 10 000 penalty units.

(2) Subsection (1) does not apply to works or activities—

(a) carried out in accordance with a permit issued under Part 5; or

(b) for which the Executive Director or Heritage Council has determined that a permit is not required under Part 5.

(3) An offender is not liable to be punished for an offence under this section if—

(a) an act or omission constitutes an offence under this section and the Environment Protection and Biodiversity Conservation Act 1999 of the Commonwealth; and

(b) the offender has been punished for that offence under that Act.

193 Annual report on condition of property

(1) The Minister may direct the Executive Director to prepare an annual report on the condition of a listed place.

(2) The Executive Director must comply with a direction made under subsection (1).

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

Royal Exhibition Building & Carlton Gardens World Heritage Management Plan

Incorporating community feedback



Department of Transport, Planning and Local Infrastructure

HERITAGE VICTORIA

CITY OF MELBOURNE

MUSEUM VICTORIA

OCTOBER 2013

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

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1. INTRODUCTION

The Royal Exhibition Building and Carlton Gardens was inscribed on the United Nations Educational, Scientific and Cultural Organisation (UNESCO) World Heritage List on 1 July 2004 (Decision 28 COM 14B.24 — Suzhou). This Management Plan has been prepared by the Steering Committee for the Royal Exhibition Buildings and Carlton Gardens (Steering Committee) appointed by the Minister for Planning in accordance with s62M *Heritage Act 1995* (Victoria) (Heritage Act).

The Management Plan provides information on the World Heritage, National Heritage, State Heritage and Local Heritage values of the Royal Exhibition Building and Carlton Gardens. It also provides detail on the statutory and management framework that will ensure these values are protected and conserved. This document contains the information necessary to meet the requirements for accreditation by the Commonwealth Minister for Sustainability, Environment, Water, Population and Communities under s46 of the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act).

The Management Plan contemplates a future bilateral agreement between the Australian Government and the State of Victoria to:

- protect and conserve the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens
- minimise duplication in the assessment and approval of actions that may impact on the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens
- ensure there will be adequate assessment of actions that may impact upon the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens; and
- ensure actions that would have unacceptable or unsustainable impacts on the World and/or National Heritage values of the Royal Exhibition Building and Carlton Gardens will not be approved

In addition to the requirements set out in s46 of the EPBC Act, this plan has been prepared in accordance with:

- ss51 and 51A of the EPBC Act ('Agreements relating to declared World Heritage properties' and 'Agreements relating to National Heritage places')
- regulation 2B.01 of the *Environment Protection and Biodiversity Conservation Regulations 2000* (EPBC Regulations) ('Criteria for accreditation of management plans for World Heritage properties and National Heritage places')
- the 'Australian World Heritage management principles', 'Management plans for National Heritage places' and 'National Heritage management principles' set out in Schedules 5, 5A and 5B of the EPBC Regulations
- Part 3A ('World Heritage'), Section 62O(2) of the Heritage Act states that a World Heritage Management Plan must:
  - (a) state the world heritage values of the listed place; and
  - (b) set out policies designed to ensure that the world heritage values of the listed place are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and
  - (c) set out mechanisms designed to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the world heritage values of the listed place; and
  - (d) provide for management actions for values (other than world heritage values) that are consistent with the management of the world heritage values of the listed place; and
  - (e) state that the processes for public consultation set out in Division 3 of Part 3A of the Heritage Act apply to the World Heritage Management Plan; and
  - (f) not be inconsistent with Australia's obligations under the World Heritage Convention within the meaning of the EPBC Act; and
  - (g) not be inconsistent with the Australian World Heritage management principles within the meaning of the EPBC Act.

The terms of this Management Plan are given legal effect in Victoria through the Heritage Act. Section 62X of the Heritage Act requires compliance with the Management Plan by owners or occupiers carrying out any works or activities.

2. THE PLACE

The Royal Exhibition Building and Carlton Gardens is located on Land Reserve Rs 37130 (Royal Exhibition Building and Museum of Victoria) and Rs 9990 (Carlton Gardens), Crown Allotments 1, 2 & 3, Section 19A, Parish

of Jika Jika, at Carlton. The place is bound by Rathdowne Street to the west, Carlton Street to the north, Nicholson Street to the east and Victoria Street to the south.

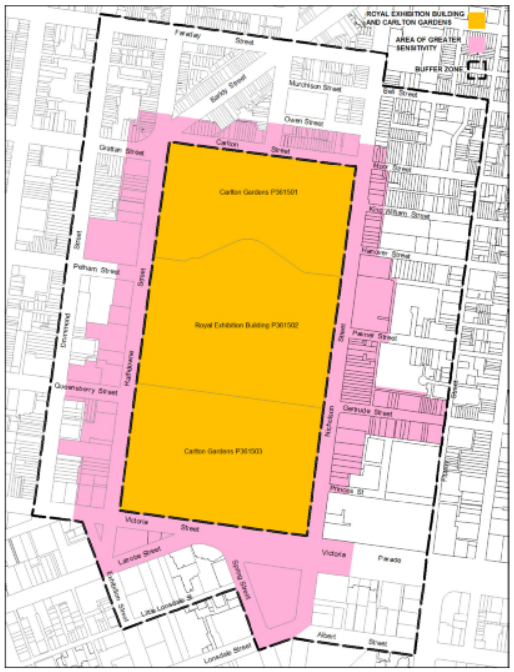


Figure 1: Royal Exhibition Building and Carlton Gardens and Buffer Zone, showing Area of Greater Sensitivity. For a larger version of this map please see Appendix 8.

The Buffer Zone extends around the Royal Exhibition Building and Carlton Gardens, but excludes the Royal Exhibition Building and Carlton Gardens World Heritage Site itself (See Appendix 8).

The requirement that a Buffer Zone be created 'wherever necessary for the proper conservation of the property' is set down in the *Operational Guidelines for the Implementation of the World Heritage Convention* (2005) (Guidelines). The 'Area of Greater Sensitivity' is an area immediately surrounding the site. As a result of its proximity to the site, new development in this area may be visible from the site and has the capacity to compromise significant views and vistas to it. While it does not provide the immediate context for the site, large-scale activity within the remainder of the Buffer Zone also has the potential to impact upon it.

Further information about the place, including information about its location, physical features, condition, historical context and current uses can be found in Attachments A, B, C and D.

3. INTERPRETATION

3.1 History of the site

The Royal Exhibition Building and Carlton Gardens have played a significant role in Melbourne's social, cultural and political life since their creation in 1879 for the Melbourne International Exhibition, which opened on 1 October 1880. Another larger international exhibition was held in the Exhibition Building and Carlton Gardens in 1888 to mark the centenary of white settlement. On 9 May 1901, 12,000 people witnessed the Duke of Cornwall and York declare Australia's first parliament open under the dome of the Royal Exhibition Building. Federal parliament then sat at the state parliament building on Spring Street until 1927 when 'old' parliament house opened in Canberra. During this period, Victoria's state parliamentarians occupied the western machinery annexe.

In February 1919, just months after fighting ceased in the First World War, the building became a hospital for 4000 patients afflicted by the Spanish Flu. Two years later the first Australian War Memorial Museum (precursor to the Australian War Memorial in Canberra) opened to the public in the eastern machinery annexe. From 1941–1945, 2000 personnel from the RAAF No. 1 School of Technical Training camped on the floors of the exhibition building and carried out training exercises in the grounds.

In the 1950s a migrant reception centre operated on the oval to the north of the exhibition building, and in 1956, Olympic flags flew over the building as a number of sporting events were held under the dome and in a newly constructed stadium adjacent to the eastern machinery annexe.

To mark the building's centenary in 1980, Queen Elizabeth II's cousin, Princess Alexandra, bestowed Royal title on the Exhibition Building. A year later, Queen Elizabeth herself visited the Royal Exhibition Building as it hosted the Commonwealth Heads of Government Meeting (CHOGM).

3.2 Educational programs

Article 27 of UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage 1972 encourages educational and information programs to strengthen appreciation and respect of the cultural and natural heritage of a place.

The site's long, rich history is interpreted onsite in a permanent display within the Royal Exhibition Building and on a series of panels located around the garden. Museum Victoria and the City of Melbourne publish a

leaflet for a self-guided walk for visitors wishing to explore the garden in detail, and guided tours are held most days in the Royal Exhibition Building. An estimated 450,000 people attend exhibition events at the site each year.

Museum Victoria hosts the Royal Exhibition Building and Carlton Gardens website, which provides more detail about the history of the building and gardens, a virtual tour of the building's interior, links to artefacts from significant periods of the building's use, videos, and information about heritage listing and governance.

Policies for the interpretation of the place are included in Attachment A, Section 5; Attachment B, Section 3.8; and Attachment C, Section 5.3.

Further information about the heritage place and events is available online via the Museum Victoria website — <www.museumvictoria.com.au>

4. COMPONENTS OF THE MANAGEMENT PLAN

The Management Plan as a whole consists of this document and four other documents which form Attachments A–D to this Plan:

Attachment A

Royal Exhibition Building and Carlton Gardens, Carlton, Conservation Management Plan (October 2007, updated June 2008) was prepared by Lovell Chen for Heritage Victoria and endorsed by the Steering Committee established under s62M of the Heritage Act on 24 June 2009. The purpose of the Conservation Management Plan is to update and expand on an earlier report, and to address specific EPBC Act requirements for Management Plans for heritage places included in the World Heritage List and the National Heritage List. The Conservation Management Plan applies to the entire site of the Royal Exhibition Building and Carlton Gardens, as depicted in the Victorian Heritage Register diagram 1501 (refer Appendix 3). The *Royal Exhibition Building and Carlton Gardens Conservation Management Plan* is due to be reviewed by Museum Victoria and the City of Melbourne in 2017.

Attachment B

Carlton Gardens Master Plan (May 2005) was prepared by the City of Melbourne and sets out the future directions for the management of the Carlton Gardens. The *Carlton Gardens Master Plan* is due to be reviewed by the City of Melbourne in 2017.

Attachment C

Royal Exhibition Building and Exhibition Reserve Master Plan (February 2007) was prepared by Museum Victoria and endorsed by Museums Board of Victoria and sets out the vision for the management of the Royal Exhibition Building and the Exhibition Reserve that are managed by Museum Victoria. The Master Plan provides for the continued historic function as a venue for exhibitions and events, while at the same time fostering public access and interpretation. The Master Plan also identifies proposed capital works projects. The *Royal Exhibition Building and Exhibition Reserve Master Plan* is due to be reviewed by Museum Victoria in 2017.

Attachment D

World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens (Department of Planning and Community Development, October 2009) was prepared by Lovell Chen for the Executive Director, Heritage Victoria, modified by the Heritage Council of Victoria and approved with amendments by the Victorian Minister for Planning on 21 October 2009. The Strategy Plan provides for the protection of the World Heritage values of the Royal Exhibition Building and Carlton Gardens through specific planning controls within the Buffer Zone. The *World Heritage Environs Area Strategy Plan* is due to be reviewed by the Executive Director, Heritage Victoria and the Heritage Council in 2017.

The Steering Committee has recently completed an assessment of all buildings within the Area of Greatest Sensitivity or 'AGS' located in the inner portion of the Buffer Zone. This assessment is included at Appendix 9. Following the finalisation of this Management Plan, the Heritage Council will be notified of the Steering Committee's findings and the Executive Director will prepare an amendment to include the Steering Committee's assessment as an Appendix to the Strategy Plan when it is next reviewed in 2017. The Steering Committee will also write to the City of Melbourne and the City of Yarra, notifying them that the assessment has been undertaken and requesting that it be considered when permit applications for buildings that sit within the AGS are assessed.

In its totality the Management Plan contains detailed guiding conservation policies based on the identified heritage values of the Royal Exhibition Building and Carlton Gardens and seeks to ensure that the Local, State, National and World Heritage values are fully protected and conserved.

Specifically, the Management Plan will ensure that the Royal Exhibition Building and Carlton Gardens site is regulated and managed to protect its World and

National Heritage values, and to ensure that Australia meets its obligations under the World Heritage Convention.

The impact assessment and approval regime set out in this Management Plan will protect the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens to a level equivalent to that afforded under the EPBC Act.

Attachment E

Report to the Minister (March 2012) was prepared by the Steering Committee. The Heritage Act requires the Steering Committee to prepare a draft Management Plan for the Place. As required by the Heritage Act, notice of the Plan was advertised and public submissions sought. To provide interested parties with an opportunity to address their concerns directly to the Steering Committee, a public hearing was also held. The Committee produced a report for the Minister. The Report summarises the feedback received and the Committee's response to the significant issues raised.

5. WORLD HERITAGE VALUES

The Royal Exhibition Building and Carlton Gardens is inscribed on the UNESCO World Heritage List under criterion (ii), being a place that 'exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design'. The inscription citation reads:

The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

It is intended that once finalised by UNESCO, the Statement of Universal Value (SOUV) will be incorporated into this Management Plan and replace the draft SOUV for the place, prepared by the Commonwealth Department of Sustainability, Environment, Water, Population and Communities and provided below.

Royal Exhibition Building and Carlton Gardens

Outstanding Universal Value

Brief synthesis

The Royal Exhibition Building and Carlton Gardens are a surviving manifestation of the international exhibition movement which blossomed in the late nineteenth and early twentieth centuries. The exhibitions themselves brought people and ideas together on a grand scale, in diverse locations around the world, and greatly enhanced international social and economic links. They provided a mechanism for the world-wide exchange of goods, technology, ideas, culture and values, and heralded a new era of trading networks and the modern international economy. The exhibitions were a spectacular shopfront for the industrial revolution, which shaped some of the greatest global social and economic transformations. Typically, exhibition buildings were surrounded by large gardens — the common view being that these "palaces of industry" should be seen and function within formal garden settings.

The Royal Exhibition Building in its associated Carlton Gardens landscape setting, was constructed to house the Melbourne International Exhibition of 1880. That Exhibition, together with the subsequent 1888 Melbourne Centennial International Exhibition also held on the site, was among the largest events staged in colonial Australia and helped introduce the world to Australian industry and technology.

The site comprises three parcels of Crown Land including two Crown Land Reserves for Public Recreation (Carlton Gardens) and one for Exhibition and Museum use. It consists of a rectangular block of 26 hectares bounded by four city streets, Victoria Street on its southern side, Carlton Street on its northern side, Rathdowne Street on its western side and Nicholson Street on its eastern side. The permanent exhibition building of the 1880 Exhibition is positioned in the centre of Carlton Gardens and comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north, a truncated transept to the south, and a soaring octagonal dome.

The formally designed southern Carlton Gardens form the forecourt to the building. The southern gardens are in nineteenth century modified 'Gardenesque' style with a formal symmetrical layout around an axial path and featuring classically inspired features and large specimen trees. These features include the main north–south tree-lined avenue (Grande Allee), the east–west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain, the formal garden beds (parterres),

the incorporation of axial views and vistas and the planting of trees in groups or clumps. The Grande Allee which is on the north–south axis, forms the main entrance to the building from Victoria Street, which with its plane trees, frames the Exhibition Building dome. A high number of the trees extant on the site are from the 1880s and 1890s layout.

To the north of the Melbourne Museum the Carlton Gardens consist of broad tree-lined avenues and lawns. The gardens were re-established after both Exhibitions and the layout is essentially unchanged since then.
The Royal Exhibition Building is one of the finest and largest nineteenth century buildings in Australia, and is associated in architectural style with the international exhibition movement. Its construction reflects Australia's participation in a period of global industrialisation and exchange of values, ideas and technologies. The Carlton Gardens are part of the setting constructed for the Exhibition Building and an integral part of the overall site design.

Criteria met

Criterion (ii)[1]
Criterion (ii)[2] *exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design. Despite the great impact of the international exhibition movement, relatively few physical manifestations of it remain. The Royal Exhibition Building and Carlton Gardens is significant as a demonstration of buildings and grounds that housed the exhibitions, and the exhibits themselves. They are the tangible parts of the world's heritage that connect us to a significant stage in human history.*

The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which promoted a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

The Royal Exhibition Building in its associated Carlton Gardens landscape setting, was constructed to house the Melbourne International Exhibition of 1880. That Exhibition, together with the subsequent 1888 Melbourne Centennial International Exhibition also held on the site were among the largest events staged in colonial Australia and helped introduce the world to Australian industry and technology.

The international exhibition movement reflected a dynamic and transitional phase in modern history which saw the growth and spread of the benefits of industrialisation in the form of technological advancements and social progress, the transmission of ideas and cultural values around the world, and the rapid development of an international economy.

The Royal Exhibition Building and Carlton Gardens have outstanding universal value as a rare surviving manifestation of the international exhibition movement of the late 19th and early 20th centuries – a movement that embodied ideas and processes that have profoundly affected modern societies. The Building and Gardens, used for the international exhibitions of 1880 and 1888, are unique in having maintained authenticity of form and function through to the present day.

Authenticity

The Royal Exhibition Building and Carlton Gardens have high authenticity, in that they largely retain the form they had as an international exhibition site. The site includes all the land allotted to the exhibition site in 1879 which was part of a larger allotment of public land first vested for this purpose in 1873. The original allotment is still defined by the immediately surrounding streets and the bluestone plinth, the base of the iron railings that encircled the boundaries of the 1880 Exhibition site.
The Royal Exhibition Building has high authenticity as the only surviving Great Hall from a major exhibition, the key building for international exhibitions, used for the central purpose of the international exhibition movement – to display manufactured goods and technological progress.
The Carlton Gardens also have a high authenticity, as they still retain the layout of the Exhibition Gardens as designed by Joseph Reed, the architect of the Royal Exhibition Building, to enhance the setting of the building. The fountains designed and built for the two Melbourne International Exhibitions are still located on the site.

The authenticity of the Building and Gardens is strengthened by their continuing use as a vibrant site for large-scale exhibitions such as cultural and trade fairs and public events, thus demonstrating authenticity also in terms of function.

Integrity

The 1880 Great Hall survives substantially intact in its materials and structural form, internally and externally. The major typological elements of an International Exhibition Great Hall, such as a dome, cruciform floor plan, towers, and great portal entries, remain intact. The

[1] Refers to current unified criteria (World Heritage Committee Decision 6 EXT.COM.5.1)
[2] Wording of criterion at time of inscription in 2004 (identical to that used in the unified criteria)

ornate internal paintings have mostly been replaced by the third decorative scheme of 1901; however, parts of the 1880 murals are still intact. The Melbourne Museum was constructed in 2000 to the north of the Royal Exhibition Building.

The formal ornamental palace garden, being the southern part of the Carlton Gardens, provided the context for the 'Palace of Industry' and is substantially intact in form and in its treed avenues. The feature entrance Hochgurtel Fountain of 1880, the French fountain, and a granite drinking fountain of 1888 are the only elements of the garden ornamentation that survive to the present day. The northern part of the Carlton Gardens containing the broad tree-lined avenues and lawns, were reinstated after the 1888 exhibition closed. Conservation works have been undertaken to the Royal Exhibition Building to enable it to continue to be used as a major exhibition hall. All conservation works since 1987 have been in accordance with the Burra Charter 1999.

Management and protection requirements

The property has effective legal protection, a sound planning framework and is well managed. The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in 2004 under the Commonwealth Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) and on the State Heritage Register of Victoria in 1998 under the Heritage Act 1995. Listing in the National Heritage List requires that any proposed action to be taken inside or outside the boundaries of a National Heritage place or a World Heritage property that may have a significant impact on the heritage values is prohibited without the approval of the Federal Minister. Inclusion in the Victorian Heritage Register means that works inside the boundaries of the registered place are prohibited without approval under the Heritage Act 1995.

A Conservation Management Plan for the whole site was finalised in 2009. A Buffer Zone, the World Heritage Environs Area, has been established and a World Heritage Environs Area Strategy Plan has been developed. Changes to local government heritage overlays have been made to give effect to this plan. Any future developments immediately outside the World Heritage Environs Area which are likely to have a significant impact on the World Heritage values of the Royal Exhibition Building and Carlton Gardens are subject to the provisions of the EPBC Act.

The present state of conservation is very good. The property is maintained and preserved through regular and rigorous repair and conservation programs. Conservation work has recently been undertaken on the building's dome and structure, the external joinery and stonework and timber floors. Work is being undertaken to upgrade the building services. The scroll and parterre gardens on the southern side of the Exhibition Building which were part of the 1880 Melbourne International Exhibition have been restored. In 2010 an archaeological investigation was undertaken in the Western Forecourt, which was asphalted in the 1950s, to assist in the restoration of the 1880 German Garden. As part of this restoration, an extensive water harvesting and storage system involving the installation of underground water tanks in the Western Forecourt to capture roof and surface runoff has been installed. These works contribute to maintaining the integrity of the Royal Exhibition Building and Carlton Gardens.

The management system of the Royal Exhibition Building and Carlton Gardens takes into account a wide range of measures provided under planning and heritage legislation and policies of both the Australian Government and the Victorian Government. The Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens and the World Heritage Environs Area Strategy Plan together provide the policy framework for the conservation and management of the Royal Exhibition Building and Carlton Gardens.
The Royal Exhibition Building is managed as an integral part of Museum Victoria. The Carlton Gardens are managed by the City of Melbourne.

Further discussion of the World Heritage values can be found in Attachment A (Chapter 5) and Attachment D (Chapter 3). Also see the Australian Heritage Database at <www.environment.gov.au> and refer to Appendix 1.

6. NATIONAL HERITAGE VALUES

The Royal Exhibition Building and Carlton Gardens is included on the National Heritage List and meets the following National Heritage criteria:

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

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

(c) the place has outstanding heritage value to the nation because of the place's importance in demonstrating the particular characteristics of (i) a class of Australia's natural or cultural places or (ii) a class of Australia's natural or cultural environments

(d) the place has outstanding value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group; and

(e) the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period

A detailed discussion of the National Heritage values can be found in Attachment A (Chapter 5 and A8–A49). Also see the Australian Heritage Database at <www.environment.gov.au> and refer to Appendix 2.

7. STATE HERITAGE VALUES

7.1 Aboriginal Heritage

The Traditional Owners of the land on which the Royal Exhibition Building and Carlton Gardens is situated are the members of the Kulin Nation.

The Exhibition Gardens Meeting Place is a registered Aboriginal heritage site under the *Aboriginal Heritage Act 2006* for its contemporary values (7822-2035). The Meeting Place has been frequented since before World War I. It consists of two large Moreton Bay Fig Trees (*Ficus Macrophylla*) and the surrounding area, at the edge of Carlton Gardens, near the junction of Nicholson and Gertrude Streets.

No Registered Aboriginal Party (RAP) has been appointed for the area; however, if a RAP is appointed under the Aboriginal Heritage Act then this Management Plan will be amended to identify the RAP (or RAPs). The Steering Committee would also engage with the RAP or RAPs in respect of the management of the Place.

7.2 Non-Aboriginal Heritage

The Royal Exhibition Building and Carlton Gardens is of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria. The place is registered in the Victorian Heritage Register (VHR) as H1501.

A detailed discussion of the State Heritage values can be found in Attachment A (Part 1 Chapter 5 and Part 2 pages A2–A6). Also see the Victorian Heritage Database at <www.heritage.vic.gov.au> and refer to Appendix 3.

8. LOCAL HERITAGE VALUES

The Royal Exhibition Building and Carlton Gardens is locally significant. The Statements of Significance at the World, National and State levels provide a description of the values that are also important at the local level. A discussion of the local heritage values can be found in Attachment A (Chapter 5).

9. STATUTORY FRAMEWORK

9.1 Royal Exhibition Building and Carlton Gardens

The values of the Place are protected by Victorian and Commonwealth legislation. (Appendix 6 contains a summary outlining the relationship between the various state and federal agencies responsible for the management of the Place).

At a state level, the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens are protected by the Victorian heritage and planning statutory frameworks. The heritage framework is the key means of protecting the Royal Exhibition Building and Carlton Gardens, in conjunction with the Crown Land management provisions included in the Victorian *Crown Land (Reserves) Act 1978*.

Approval of actions in relation to the Royal Exhibition Building and Carlton Gardens may only be made in accordance with this Management Plan. Actions that have unacceptable or unsustainable impacts on heritage values — in particular on World and National Heritage values — are inconsistent with this Management Plan and cannot be approved.

9.1.1 Crown Land reservations

The Crown Land (Reserves) Act permanently reserved the Carlton Gardens as public gardens and nominated the area now containing the Royal Exhibition Building, Melbourne Museum and the space around the buildings as the Exhibition Reserve. In 1996, an amendment to the *Museums Act (1983)* vested the general control, administration and management of the Exhibition Reserve in the Museums Board of Victoria. Part 4A of the Crown Land (Reserves) Act controls Special Event Management.

The Royal Exhibition Building (P361502):

- The Reserve is vested in the Department of the Premier and Cabinet and managed by the Museums Board of Victoria (in accordance with Attachment C).

- The Reserve is reserved for Exhibition and Museum purposes.
- Uses permitted for the Reserve include:
  - community use of the building
  - museum
  - other Public Institutions (cultural and natural interest)

The Carlton Gardens (P361501 & P361503):

- The Gardens have been reserved for public recreation since 1873. The Melbourne City Council manages the Gardens as a Sole Trustee (in accordance with Attachment B).
- Uses permitted for the Reserve include:
  - public park
  - playground
  - public conveniences

9.1.2 Heritage permit requirements arising from Registration

The Place is also included in the VHR. Inclusion in the VHR means that works to the Royal Exhibition Building and Carlton Gardens require approval through a permit issued under the Heritage Act unless:

- the Heritage Council, at the time of registration and in accordance with s42(4) of the Heritage Act, identified works and activities that can be carried without the need for a permit; or
- the works and activities are exempt from the need for a permit under s66 of the Heritage Act ('Exemptions from permits')

When the Heritage Council amended the registration of H1501 in 2002, it also determined that particular works and activities could be carried out without the need for a permit under the Heritage Act (s42(4) exemptions). These exemptions include:

- minor repairs and maintenance to the exterior of the Curator's Lodge, including painting of previously painted walls, posts and roofing in the same colour
- modifications to the interior of the Curator's Lodge, including painting of previously painted walls and ceilings (provided that the works do not remove evidence of the original paint or decorative scheme); removal of paint from originally unpainted or oiled joinery, doors, architraves etc.; and refurbishment of existing bathrooms and kitchens, including associated plumbing and wiring
- routine gardening and landscaping, including repairs, conservation and maintenance to hard landscape elements; new or replacement planting which conserves the landscape character of elm, oak, fig, plane, poplar and cedar avenues and rows; and vegetation protection and management of the possum population

The s42(4) exemptions approved by the Heritage Council for the place accord with the various plans provided at Attachments A, B and C and do not negatively impact on the World and National Heritage values of the Royal Exhibition Building and Carlton Gardens.

Under s66 of the Heritage Act:

- the Heritage Council, on the recommendation of the Executive Director (Heritage Victoria), may determine classes of works or activities which may be undertaken without a permit; and/or
- an owner of a registered place may apply to the Heritage Council for a determination that a permit is not required in respect of particular works and activities in relation to a registered place [*note: the Heritage Council has delegated this function to the Executive Director in accordance with the 'Instrument of Delegation under section 12(1) of the Heritage Act 1995', most recently executed on 1 June 2012*]

The Heritage Council has not determined any classes of works or activities that can be undertaken without a permit and cannot approve any that would have unacceptable or unsustainable impacts on the World or National Heritage values of the Royal Exhibition Building and Carlton Gardens.

Save for the above exemptions, all development and works to the Royal Exhibition Building and Carlton Gardens require statutory approval under the Heritage Act. The permit assessment and approval process under the Heritage Act is described at 9.1.3.

9.1.3 Permit assessment and approval process under the Heritage Act

The permit lodgement, assessment and approval process is established under Division 1, Part 4 of the Heritage Act (ss63–84). The Executive Director is responsible for issuing permits for works within the Royal Exhibition Building and Carlton Gardens.

If the Executive Director considers that the proposed works and activities may detrimentally affect the cultural heritage significance of the registered place, then the Executive Director *must* cause notice of the permit application to be published in a newspaper circulating in the area and *may* require the owner to display a notice of the permit application on the site for a specified period not exceeding 14 days. Any person may lodge a

written submission in relation to the notified application.

When assessing a heritage permit application for works to the Royal Exhibition Building and Carlton Gardens the Executive Director *must* consider (in accordance with s73(1) of the Heritage Act):

- the extent to which the application, if approved, would affect the cultural heritage significance of the registered place
- the extent to which the application, if approved, would affect the world heritage values of the listed place and any relevant approved World Heritage Strategy Plan
- the extent to which the application, if refused, would affect the reasonable or economic use of the registered place, or cause undue financial hardship to the owner in relation to that place
- any submissions received through notification of the application
- any decisions of the Heritage Council, under s72 of the Heritage Act
- if the applicant is a public authority, the extent to which the application, if refused, would unreasonably detrimentally affect the ability of the public authority to carry out a statutory duty specified in the application; and
- any matters relating to the protection and conservation of the place that the Executive Director considers relevant (including this Management Plan)

Additionally, the Executive Director *may* consider (in accordance with s73(1A) of the Heritage Act):

- the extent to which the application, if approved, would affect the cultural heritage significance of any adjacent or neighbouring property that is subject to a heritage control in the relevant planning scheme or is included in the VHR; and
- any other relevant matter

9.1.4 Compliance, offences and penalties under the Heritage Act

The Heritage Act contains provisions requiring owners to maintain registered heritage places. Under s160 of the Heritage Act the owner of a registered place must not:

- allow that place to fall into disrepair; or
- fail to maintain that place to the extent that its conservation is threatened

If the Executive Director believes either of the above has occurred, a written notice may be served on the owner requiring they show cause why an order should not be made obliging them to carry out specified conservation works. It is an indictable offence to fail to show cause and penalties of up to 4800 penalty units apply for a body corporate (see s164 of the Heritage Act). The Executive Director may also undertake the required conservation works and then recover costs.

9.1.5 Planning permit requirements

The Royal Exhibition Building and Carlton Gardens is administered by the City of Melbourne and is covered by Heritage Overlay (HO) 69 under the Melbourne Planning Scheme. Pursuant to Clause 43.01 of the Planning Scheme, no planning permit is required under the Heritage Overlay to develop a heritage place which is included on the VHR.

9.1.6 Heritage permit assessment and approval process under the EPBC Act

Places of significance under the World Heritage Convention (Convention) are managed in accordance with the provisions of the EPBC Act. Pursuant to that Act, the Commonwealth is required to approve certain activities.

Part 9 EPBC Act provides that the Federal Minister responsible for the operation of the EPBC Act is required to approve all 'controlled actions'. If an approval is required then the process that the Minister must go through before granting that approval is outlined in Part 9 of the Act. Section 130 of the EPBC Act sets out the timelines for the decision process, while s131, s131AA and s131A require the Minister to seek feedback from various parties, including members of the general public.

Section 34B of the EPBC Act provides the Federal Minister with the power to make a 'declaration' under s33 EPBC Act that certain actions or classes of actions do not require approval on the basis that they are not inconsistent with Australia's obligations under the World Heritage Convention.

9.2 World Heritage Environs Area (Buffer Zone)

The World Heritage Committee at its 34th Session in 2010 (Decision — 34 COM 8B.52 — Brasilia) approved the Buffer Zone for the Royal Exhibition Building and Carlton Gardens. A map illustrating the Buffer Zone is at Appendix 8.

9.2.1 Buffer Zone Heritage permit assessment and approval process under the Heritage Act

Known as the World Heritage Environs Area and declared under s62A of the Heritage Act, the Buffer Zone is shown in Figure 1. The Heritage Act enables preparation of World Heritage Strategy Plans for the World Heritage Environs Area. *The World Heritage Environs Area Strategy Plan: Royal Exhibition Building & Carlton Gardens* (Attachment D) was approved by the Minister for Planning on 21 October 2009.

In summary, the Strategy Plan implemented:

- inclusion of the properties fronting the Royal Exhibition Building and Carlton Gardens in a new precinct-based Heritage Overlay in the Melbourne and Yarra Planning Schemes. Properties fronting the western part of Gertrude Street and the eastern part of Queensberry Street were also included in this precinct. Land in this precinct is considered to be the AGS
- a new local Heritage Policy in the Melbourne and Yarra Planning Schemes to provide specific guidance for development of land within the AGS
- inclusion of properties on the northern side of Gertrude and Queensberry streets and the Royal Australasian College of Surgeons building within the Design and Development Overlay. Objectives include minimising the visual impact of new buildings and works, and protecting the values of and views to the Royal Exhibition Building. The Design and Development Overlays require notice of planning permit applications to be given to the Executive Director, Heritage Victoria;
- consequential changes to the Municipal Strategic Statements and the Local Planning Policies of the Melbourne and Yarra Planning Schemes.

Twelve heritage places registered in the VHR are located in the Buffer Zone surrounding the Royal Exhibition Building and Carlton Gardens. When assessing a permit application for these places, the Executive Director *must* relevantly consider (in accordance with s73(1) of the Heritage Act):

- the extent to which the application, if approved, would affect the cultural heritage significance of the registered place
- the extent to which the application, if approved, would affect the World Heritage values of the World Heritage listed place or any relevant approved World Heritage Strategy Plan
- the extent to which the application, if refused, would affect the reasonable or economic use of the registered place, or cause undue financial hardship to the owner in relation to that place
- any submissions received through notification of the application
- any decision of the Heritage Council under s72 of the Heritage Act
- if the applicant is a public authority, the extent to which the application, if refused, would unreasonably detrimentally affect the ability of the public authority to carry out a statutory duty specified in the application; and
- any matters relating to the protection and conservation of the place that the Executive Director considers relevant (including the World Heritage Environs Area Strategy Plan)

Additionally, the Executive Director *may* consider (in accordance with s73(1A) of the Heritage Act):

- the extent to which the application, if approved, would affect the cultural heritage significance of any adjacent or neighbouring property that is included in the VHR or subject to a heritage control under the relevant planning scheme; and
- any other relevant matter

9.2.2 Planning permit requirements

The planning framework is the key means of protecting the World Heritage Environs Area surrounding the Royal Exhibition Building and Carlton Gardens.

The World Heritage Environs Zone is largely within private ownership with the exception of the road reserves, and falls within the municipalities of the Cities of Melbourne and Yarra. On 19 November 2009, the Victorian Minister for Planning amended the Melbourne and Yarra Planning Schemes to implement the *World Heritage Environs Area Strategy Plan for the Royal Exhibition Building and Carlton Gardens* in accordance with s62L of the Heritage Act.

The City of Melbourne and Yarra City Council are the planning authorities responsible for administering the respective planning schemes for the World Heritage Environs Area. There are parallel local planning provisions in the respective planning schemes:

Melbourne Planning Scheme

- lists as Heritage Overlay 992 World Heritage Environs Area Precinct. External paint controls apply within this precinct

- local planning policy Clause 22.21 Heritage Places Within the World Heritage Environs Area applies
- separately listed Heritage Overlays apply to individual heritage places registered in the VHR and to a few places of local significance

Yarra Planning Scheme

- listed as Heritage Overlay 361 World Heritage Environs Area Precinct
- local planning policy Clause 22.14 Development Guidelines For Heritage Places in the World Heritage Environs Area applies
- separately listed Heritage Overlays apply to individual heritage places registered in the VHR, and to one place of local significance

9.2.3 Compliance, offences and penalties under the Planning and Environment Act 1987

Details regarding enforcement and legal proceedings are set out in Part 6 of the Victorian *Planning and Environment Act 1987.*

10. MONITORING, REVIEW AND REPORTING

10.1 International requirements

Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO, 2008) require Periodic Reporting every six years, focusing on the governance and state of conservation of the heritage place. A Periodic Report was undertaken for the Royal Exhibition Building and Carlton Gardens in 2011 which reflects a risk management approach. A review will be conducted in 2017.

10.2 National requirements

Schedule 5 of the EPBC Regulations defines the Australian World Heritage management principles and is attached as Appendix 4. This regulation sets out the framework in which all Australian World Heritage sites must be managed.

This Management Plan is intended to meet the requirement of Schedule 5A of the EPBC Regulations which defines the requirements for Management Plans for National Heritage places and is attached as Appendix 5.

10.3 State requirements

This World Heritage Management Plan is intended for review every seven years under s62W of the Heritage Act. An annual report on the condition of a world heritage listed place may be required by the Minister under s62Y of the Heritage Act.

The documents constituting the World Heritage Management Plan are intended for review at various intervals; for example, amendments may be prepared from time to time for an approved World Heritage Strategy Plan under s62I of the Heritage Act. Review of the full Management Plan (including the plans in Attachments A–D) would desirably coincide with the UNESCO requirements for six-yearly Periodic Reporting (next due in 2017).

10.4 Consultation with Indigenous parties, other stakeholders and the public

Museum Victoria has an Aboriginal Cultural Heritage Advisory Committee (ACHAC) which includes representatives from Aboriginal communities across Victoria. Further, the Chair of ACHAC is a member of the Museums Board of Victoria and provides advice in relation to matters affecting Aboriginal people at the highest level.

As part of its Indigenous policy framework, the City of Melbourne has an Indigenous Advisory Panel, which includes Traditional Owner representation.

Public consultation is provided for at all levels in the preparation and review of relevant plans and strategies. Museum Victoria has a marketing and research department which undertakes surveys and both qualitative and quantitative research in relation to the visitor's experience at the Royal Exhibition Building. City of Melbourne conducts a bi-annual 'park satisfaction' survey which involves user surveys on a range of issues.

11 SUSTAINABLE USE AND DEVELOPMENT

Management of the Royal Exhibition Building and Carlton Gardens requires significant resource inputs of water and energy. Community expectations to manage resources in a more sustainable manner have increased in recent years.

The Carlton Gardens Master Plan contains policy recommendations relating to environmentally sustainable management of the Gardens, including the preparation of a water management plan, selection of

appropriate replacement plant species and provision of waste recycling facilities.

The Royal Exhibition Building and Exhibition Reserve Master Plan identified a water harvesting project in accordance with environmental sustainability recommendations in both the Conservation Management Plan and the Carlton Gardens Master Plan. The project, now implemented, involved collecting rainwater from the Royal Exhibition Building's roof for use in the Exhibition Reserve landscape, fountains and the parterre garden and ponds in Carlton Gardens, as well as in the Museum Forest Gallery.

The guiding principle is that minimizing resource input should not compromise the identified cultural significance and values of the heritage place.
Post-major event inspections of the Carlton Gardens are undertaken by the City of Melbourne. Heritage Victoria also conducts its own inspections of the Gardens before, during and following major events which require permits.

ACKNOWLEDGEMENT

The Management Plan for the Sydney Opera House (August 2005) has provided a framework for this Management Plan.

ATTACHMENTS

A *Royal Exhibition and Carlton Gardens, Carlton, Conservation Management Plan (October 2007, updated June 2008)* prepared by Lovell Chen for Heritage Victoria

B *Carlton Gardens Master Plan (May 2005)* prepared by the City of Melbourne

C *Royal Exhibition Building and Exhibition Reserve Master Plan (February 2007)* prepared by Museum Victoria and endorsed by Museums Board of Victoria

D *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens (2009)* prepared by Lovell Chen for the Executive Director (Heritage Victoria), modified by the Heritage Council of Victoria and approved with amendments by the Minister for Planning

E *Report on the Public Submissions to the draft World Heritage Management Plan* prepared by the Steering Committee

APPENDICES

1. World Heritage List Citation
2. National Heritage List Citation
3. Victorian Heritage Register Citation
4. Environment Protection and Biodiversity Conservation Regulations 2000 — Schedule 5 Australian World Heritage management principles
5. Environment Protection and Biodiversity Conservation Regulations 2000 — Schedule 5A Management Plans for National Heritage Places
6. Responsibility for Managing the Royal Exhibition Building and Carlton Gardens
7. Recommendations of the Steering Committee
8. Map of the Site, Showing the Buffer Zone and Area of Greater Sensitivity
9. Assessment of all Buildings within the Area of Greatest Sensitivity within the Buffer Zone

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

APPENDIX 1 WORLD HERITAGE LIST CITATION

The Royal Exhibition Building and Carlton Gardens were inscribed on the UNESCO World Heritage List on 1 July 2004.

The site was inscribed under Criterion (ii) of the Operational Guidelines for the UNESCO World Heritage Convention (1972) as follows:

The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

The draft Statement of Outstanding Universal Value is included on page 6 of this Management Plan. The Statement of Outstanding Universal Value is not final until approved by the World Heritage Committee.

APPENDIX 2 NATIONAL HERITAGE LIST CITATION

Commonwealth of Australia Gazette
Department of Environment and Heritage 20 July 2004

Royal Exhibition Building National Historic Place:

About 26ha, Victoria Street, Carlton, comprising all of the Land Reserve Rs 37130 (Royal Exhibition Building and Museum of Victoria) and Rs 9990 (Carlton Gardens), Crown Allotment 19A, shown on Diagram 1501, held by the Executive Director of Heritage Victoria, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Street.

Criterion, Values (Rating)

A. Events, Processes (AT)

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the Commonwealth of Australia's first Parliament was commissioned and sworn in on 9 May 1901.

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. Together with the associated gardens the Royal Exhibition Building is the most significant extant nineteenth century exhibition building in Australia.

Attributes

The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place. The site, comprising the Royal Exhibition Building and its Carlton Gardens, is a purpose-built assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880–1881 Melbourne International Exhibition. The Exhibition Building comprises a timber-framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber-framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.
A decorative painting scheme, the third since the building's construction, was undertaken for the opening of the first Federal Parliament with themes and allegories to represent the building as a seat of government and legislative power. The decorative scheme was recovered and restored during renovations in the 1990s. Parts of the 1880 murals are still intact. Remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath subsequent paint layers.

Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building. This value is most strongly associated with the 1879–1901 period of the Garden's development which includes both the Gardenesque and the classically inspired garden design elements.

B. Rarity (AT)

The Royal Exhibition Building and Carlton Gardens including the gardens' associated ornamental features have outstanding historic values as the major extant nineteenth century international exhibition building and garden complex in Australia.

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement.

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls worldwide to survive substantially intact and represents a rare example of the nineteenth century international movement's belief in the benefits of industrialisation, the transmission of ideas and social progress and the development of an extensive international economy. The Royal Exhibition Building in its original garden setting is a rare example of a surviving nineteenth century exhibition precinct, nationally and internationally.

Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century Gardenesque style elements and later more classical features. These more classical features are seen in the south garden and are references to the classical gardens of European aristocracy and royalty. These features include the main north–south tree-lined avenue framing the southern entrance to the Exhibition Building (Grande Allee and tapis vert), the east–west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees), all converging on the Hochgurtel fountain (patte d'oie), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci, and the planting of trees in groups or clumps (bosquets).

Further axial features are used to reinforce the building's function as the focus of the garden. These design

elements are reminiscent of European Baroque palace gardens. These features include the axial layout of the building on a north–south alignment extended by the Grande Allee, the creation of the Promenade Deck (at the base of the dome) that reinforces the importance of the view down the Grande Allee and acro ss to the city (which is intended to link the Exhibition Building with other central places of democracy and civic institutions — Parliament and Government House) and the placement of the building on the high point of a ridgeline so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur (World Heritage nomination report).

The ornamental lakes, the diagonal tree-lined pathways and lawn in the north garden, and the mature nineteenth century specimen tree planting, some of which are rare, also contribute to the garden's values.

Attributes

The Royal Exhibition Building within its garden setting, the garden and associated elements demonstrate the characteristic features of the international exhibition movement. The Great Hall or 'Palace of Industry' is one of the few great halls to survive worldwide and the only one to have remained in use as a hall, still in its original landscaped setting.

The classical features are best displayed in the south garden. These include the main north–south tree-lined avenue framing the southern entrance to the Exhibition Building (Grande Allee and tapis vert), the east–west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees) all converging on the Hochgurtel fountain (patte d'oie), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci, and the planting of trees in groups or clumps (bosquets).

The ponds, the formal flowerbeds and the mature specimen trees associated with Sangster's 1880–1881 period and earlier also contribute to the gardens' significance.

The Royal Exhibition Building and Carlton Gardens retain high integrity. They retain continuity of public use.

D. Principal characteristics of a class of places (AT)

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia it represented a temple to industry rather than a palace.

Carlton Gardens were originally developed as a public park for passive recreation. Later more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north–south tree-lined avenue (Grande Allee), the east–west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster in c1879–1880, and the c1890 diagonal tree lined pathways of the north garden.

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained.

Attributes

The Victorian Free Classical style is demonstrated in the Royal Exhibition Building in the rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of stucco and timber in stylistic effects.

The main 1880 Exhibition Building is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. Features include the soaring dome, naves, aisles, fanlights and clerestory lighting, southern elevation with a prominent central porch and the northern elevation.

The Carlton Gardens area as a whole is a significant demonstration of a nineteenth century public park with a classically modified Gardenesque style. This includes the virtually intact path system, the high number of trees extant on the site from the 1880s and 1890 layouts, the classical garden design elements, the curator's lodge, the two ornamental ponds and three fountains (the Hochgurtel Fountain, the French Fountain and the Westgarth Fountain).

E. Aesthetic characteristics (AT)

The Carlton Gardens, the setting for the Royal Exhibition Building, are of outstanding aesthetic significance for their nineteenth century classically modified Gardenesque style.

The Royal Exhibition Building with its soaring dome is a significant landmark in the Melbourne skyline. It is a leading icon in promotional literature for the State and city. The dome, building and its garden setting exhibit inspiring aesthetic features which are highly valued by the State of Victoria and the City of Melbourne.
The Royal Exhibition Building as a building in a garden ensemble continues to inspire Melbourne and Victorian communities.

Attributes

The entire site of the Royal Exhibition Building and its garden setting encompass the values of the place.

F. Creative or technical achievement (AT)

The Royal Exhibition Building together with its Carlton Gardens setting demonstrates an outstanding achievement in design. The building and gardens are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German Rundbogenstil and Italian Renaissance style for which its designer Joseph Reed won the design competition. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting.

Gardenesque and formal classical garden elements have been used in the design of Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north–south tree-lined avenue (Grande Allee), the east–west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds, and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c1879-1880. These Gardenesque and classical elements are all integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values.

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a skilful Gardenesque design with classical elements and a landscape character with plantings of pines, cedar, Araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances Carlton Gardens, the Royal Exhibition Building and the adjacent urban area.

Attributes

In the Royal Exhibition Building the major typological elements of an international exhibition Great Hall as 'palace', such as a dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries remain substantially intact in the structural form and materials, internally and externally.

The Carlton Gardens provide the setting for the exhibition hall. During the 1880 and 1888 exhibitions the pre-existing style of the southern garden was modified in part to create a grand garden setting. These modifications consisted of classically inspired elements. A high number of trees remain onsite from this period. The remnant cast iron perimeter fence and remaining bluestone plinth (1880), and the two lakes with islands are also associated with the exhibition building setting.

The classical and Gardenesque features of Carlton Gardens as a whole comprise the attributes related to its value as a classically modified Gardenesque style garden. The views of the Exhibition Building dome, the views within the Royal Exhibition Building and the Carlton Gardens complex, and those extending from the building and garden complex to the surrounding cityscape form part of the place's values.

APPENDIX 3 VICTORIAN HERITAGE REGISTER CITATION

Statement of Significance to the State of Victoria

What is significant?

The Royal Exhibition Building was constructed in 1879–1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining worldwide. It is set within the Carlton Gardens, one of Melbourne's finest public parks.

The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events staged in Victoria's history.

By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the western annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament.

In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the Great Hall on the main east–west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13-metre-wide semi-circular fanlight and is flanked by two towers, forms the main entrance.

The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List. Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne, which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain. The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features.

As well as the Royal Exhibition Building and the 1891 Curator's Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant?

The Royal Exhibition Building and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant?

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens, the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among the finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century Gardenesque style featuring specimen trees and parterre garden beds, in a symmetrical design with the use of axial views and foci. The landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome: Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design and a landscape character which features plantings of Pines, Cedar, Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, which display contrasting colours and forms that enhance the Gardens, Royal Exhibition Building and the local urban area.

Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the Grande Allee lined with Plane trees is integral to the setting of the Royal Exhibition Building. The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, and evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and *U. x hollandica* are significant as few examples remain worldwide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens* (only five other specimens are known), an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria (removed September 2010), *Taxodium distichum*, and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*, southwest of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

Published Extent of Registration

1. All of the buildings and structures marked as follows on Diagram 1501 held by the Executive Director:

B1 Royal Exhibition Building

B2 Curator's Cottage

B3 Hochgurtel Fountain

B4 French Fountain

B5 Westgarth Drinking Fountain

B6 Stawell Sandstone Sample

B7 Palisade Fence and Gate

B8 Remnants of Bluestone Base to Palisade Fence

B9 Iron Rod Fence

2. All of the landscape features marked as follows on Diagram 1501 held by the Executive Director:

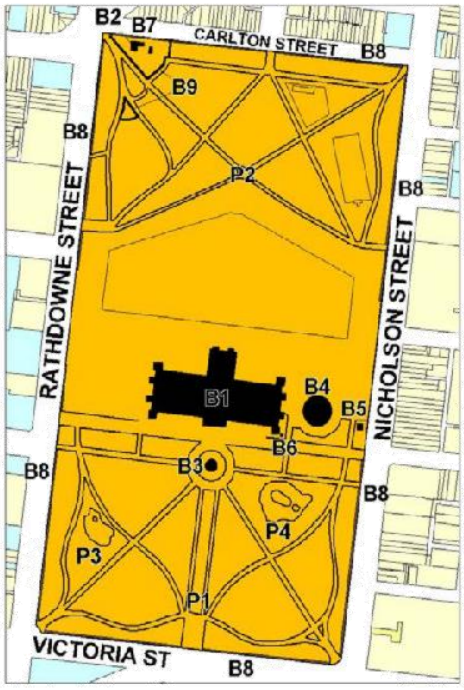
P1 Pathways (south garden)
P2 Pathways (north garden)
P3 Pond and Island
P4 Pond and Islands

3. All the mature trees and palms, including avenues, rows and individuals growing in the Carlton Gardens including the following species:

Acmena ingens
Angophora floribunda
Araucaria bidwillii
Araucaria cunninghamii
Araucaria heterophylla
Cedrus deodara
Chamaecyparis funebris
Corymbia citriodora
Cupressus macrocarpa
Cupressus torulosa
Eucalyptus cladocaylx
Ficus macrophylla
Ficus platypoda
Harpephyllum caffrum
Magnolia grandiflora
Phoenix canariensis
Pinus canariensis
Pinus nigra var. corsicana
Pinus pinea
Pittosporum undulatum
Platanus x acerifolia
Populus alba
Populus x canadensis 'Aurea'
Quercus acutissima
Quercus bicolor
Quercus canariensis
Quercus cerris
Quercus ilex
Quercus robur
Robinia pseudoacacia
Salix babylonica
Schinus molle
Taxodium distichum
Tilia x europaea
Ulmus procera
Ulmus x hollandica
Washingtonia robusta
Waterhousea floribunda

4. All of the Crown Land Reserve Rs 9990 (Carlton Gardens) and Rs 37130 (Royal Exhibition Building and Museum of Victoria), crown allotment 19A, shown on Diagram 1501 held by the Executive Director, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Parade.

DIAGRAM 1501



APPENDIX 4 ENVIRONMENT PROTECTION AND BIODIVERSITY CONSERVATION REGULATIONS 2000 – SCHEDULE 5

Australian World Heritage management principles

(REGULATION 10.01)

1. General principles

1.01 The primary purpose of management of natural heritage and cultural heritage of a declared World Heritage property must be, in accordance with Australia's obligations under the World Heritage Convention, to identify, protect, conserve, present, transmit to future generations and, if appropriate, rehabilitate the World Heritage values of the property.

1.02 The management should provide for public consultation on decisions and actions that may have a significant impact on the property.

1.03 The management should make special provision, if appropriate, for the involvement in managing the property of people who:

(a) have a particular interest in the property; and

(b) may be affected by the management of the property.

1.04 The management should provide for continuing community and technical input in managing the property.

2. Management planning

2.01 At least 1 management plan should be prepared for each declared World Heritage property.

2.02 A management plan for a declared World Heritage property should:

(a) state the World Heritage values of the property for which it is prepared; and

(b) include adequate processes for public consultation on proposed elements of the plan; and

(c) state what must be done to ensure that the World Heritage values of the property are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and

(d) state mechanisms to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the World Heritage values of the property; and

(e) provide that management actions for values, that are not World Heritage values, are consistent with the management of the World Heritage values of the property; and

(f) promote the integration of Commonwealth, State or Territory and local government responsibilities for the property; and

(g) provide for continuing monitoring and reporting on the state of the World Heritage values of the property; and

(h) be reviewed at intervals of not more than 7 years.

3. Environmental impact assessment and approval

3.01 This principle applies to the assessment of an action that is likely to have a significant impact on the World Heritage values of a property (whether the action is to occur inside the property or not).

3.02 Before the action is taken, the likely impact of the action on the World Heritage values of the property should be assessed under a statutory environmental impact assessment and approval process.

3.03 The assessment process should:

(a) identify the World Heritage values of the property that are likely to be affected by the action; and

(b) examine how the World Heritage values of the property might be affected; and

(c) provide for adequate opportunity for public consultation.

3.04 An action should not be approved if it would be inconsistent with the protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.

3.05 Approval of the action should be subject to conditions that are necessary to ensure protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.

3.06 The action should be monitored by the authority responsible for giving the approval (or another appropriate authority) and, if necessary, enforcement action should be taken to ensure compliance with the conditions of the approval.

APPENDIX 5 ENVIRONMENT PROTECTION AND BIODIVERSITY CONSERVATION REGULATIONS 2000 – SCHEDULE 5A

Management plans for National Heritage places

(regulation 10.01C)

A management plan must:

(a) establish objectives for the identification, protection, conservation, presentation and transmission of the National Heritage values of the place; and

(b) provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the National Heritage values of the place; and

(c) provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses; and

(d) provide a description of the National Heritage values and any other heritage values of the place; and

(e) describe the condition of the National Heritage values of the place; and

(f) describe the method used to assess the National Heritage values of the place; and

(g) describe the current management requirements and goals, including proposals for change and any potential pressures on the National Heritage values of the place; and

(h) have policies to manage the National Heritage values of a place, and include, in those policies, guidance in relation to the following:

  (i) the management and conservation processes to be used;

  (ii) the access and security arrangements, including access to the area for Indigenous people to maintain cultural traditions;

  (iii) the stakeholder and community consultation and liaison arrangements;

  (iv) the policies and protocols to ensure that indigenous people participate in the management process;

  (v) the protocols for the management of sensitive information;

  (vi) the planning and management of works, development, adaptive reuse and property divestment proposals;

  (vii) how unforeseen discoveries or disturbance of heritage are to be managed;

  (viii) how, and under what circumstances, heritage advice is to be obtained;

  (ix) how the condition of National Heritage values is to be monitored and reported;

  (x) how records of intervention and maintenance of a heritage places register are kept;

  (xi) the research, training and resources needed to improve management;

  (xii) how heritage values are to be interpreted and promoted; and

(i) include an implementation plan; and

(j) show how the implementation of policies will be monitored; and

(k) show how the management plan will be reviewed.

APPENDIX 6 SUMMARY OF MANAGEMENT RESPONSIBILITIES

Responsibilities of the Commonwealth Government

1. The Australian Government is a States Party under the UNESCO World Heritage Convention. The convention imposes obligations upon each States Party. These obligations include requiring the Party 'to give their help in the identification, protection, conservation and presentation of the cultural and natural heritage referred to in paragraphs 2 and 4 of Article 11'.

2. Places included in the World Heritage List under the Convention are managed in accordance with the provisions of the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act). Section 34B of the EPBC Act provides the Federal Minister responsible for the operation of the Act with the power to make a 'declaration' under s33 that certain actions or classes of actions do not require approval on the basis that they are not inconsistent with Australia's obligations under the World Heritage Convention.

3. If an approval is required then the process that the Minister must go through before granting that approval is outlined in Part 9 of the Act.

4. The Place is also of significance at a National Level and is included on the National Heritage List (NHL). Places included on the NHL are protected by the EPBC Act. Activities which may have a significant impact upon the National Heritage values of a place upon the NHL also usually require approval under Part 9 of the EPBC Act.

Responsibilities of the Victorian State Government

Responsibilities of Registered Aboriginal Parties

5. The people of the Kulin Nations are the Traditional Owners of the land on which the Royal Exhibition Building and Carlton Gardens are situated. No Registered Aboriginal Party (RAP) has been appointed for the area; however, if a RAP is appointed under the *Aboriginal Heritage Act 2006* then this Management Plan will be amended to identify the RAP (or RAPs) as the traditional owners of the land. The Steering Committee would also engage with the RAP or RAPs in respect of the management of the Place. In the absence of a RAP, under the Aboriginal Heritage Act, responsibility for the management of the site's Aboriginal cultural heritage rests with the Secretary.

Responsibilities of the Steering Committee

6. The Heritage Act requires the appointment of a Steering Committee to develop this Management Plan. The Steering Committee consists of the Executive Director, Heritage Victoria (who is the Chair), and a representative from both Museum Victoria and the City of Melbourne. The Steering Committee will review this Management Plan in 2017.

Responsibilities of Executive Director, Heritage Victoria

7. The Place is included in the Victorian Heritage Register and managed through the *Heritage Act 1995*. Any works will require either a permit or an exemption from the Executive Director, Heritage Victoria. Applications for an exemption or a permit are assessed in accordance with the provisions of the Heritage Act.

8. In addition to issuing permits under the Heritage Act and Chairing the Steering Committee, the Executive Director is also responsible for the management of Heritage Victoria which commissioned the *Royal Exhibition and Carlton Gardens, Carlton, Conservation Management Plan (2007, updated June 2008).* Heritage Victoria will review the Conservation Management Plan in 2017.

Responsibilities of Heritage Council (Victoria)

9. The Heritage Council (Victoria) is the author of the *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens (2009).* The Executive Director, Heritage Victoria and the Heritage Council will review the Strategy Plan in 2017.

Responsibilities of Museum Victoria

10. The Royal Exhibition Building Reserve is reserved under the *Crown Land (Reserves) Act 1978.* The Museum Board of Victoria manages the Exhibition Building Reserve. It has the power to issue permits for the use of the Reserve.

11. The CEO, Museum Victoria (or his/her nominee) is a member of the Steering Committee.

12. Museum Victoria is the author of the *Royal Exhibition Building and Exhibition Reserve Master Plan (2007)*. Museum Victoria will review the Master Plan in 2017.

Responsibilities of Local Government

Responsibilities of the City of Melbourne

13. The Carlton Gardens are reserved under the Crown Land (Reserves) Act. The Melbourne City Council manages the Gardens. It has the power to issue permits for the use of the Gardens.

14. The CEO, City of Melbourne (or his/her nominee) is also a member of the Steering Committee.

15. The City of Melbourne is the author of the *Carlton Gardens Master Plan (2005).* The City of Melbourne will review the Master Plan in 2017.

16. The City of Melbourne is also responsible for the management of part of the World Heritage Environs Area (Buffer Zone).

Responsibilities of the City of Yarra

17. The CEO, City of Yarra (or his/her nominee) is a Community Advisor to the Steering Committee.

18. The City of Yarra is also responsible for the management of part of the World Heritage Environs Area (Buffer Zone).

Responsibilities of Other Organisations

Responsibilities of the National Trust of Australia (Victoria)

19. The CEO, National Trust of Australia (Victoria) (or his/her nominee) is a Community Advisor to the Steering Committee.

Special Events

20. Part 4A – Crown Land (Reserves) allows the Governor in Council, on advice from the Minister, to declare an event or a series of events to be a 'Special Event'. Part 4A governs the management of Special Events.

APPENDIX 7 REPORT OF THE STEERING COMMITTEE

1. Many of the submissions made to the Steering Committee related to one or more of the following documents, included as Attachments A–E to the Management Plan:

   - *Royal Exhibition and Carlton Gardens, Carlton, Conservation Management Plan (October 2007, updated June 2008) prepared by Lovell Chen for Heritage Victoria.*
   - *Carlton Gardens Master Plan (May 2005) prepared by the City of Melbourne.*
   - *Royal Exhibition Building and Exhibition Reserve Master Plan (February 2007) prepared by Museum Victoria and endorsed by Museums Board of Victoria.*
   - *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens (2009) prepared by Lovell Chen for the Executive Director (Heritage Victoria), modified by the Heritage Council of Victoria and approved with amendments by the Minister for Planning.*
   - *Report on the Public Submissions to the draft World Heritage Management Plan prepared by the Steering Committee.*

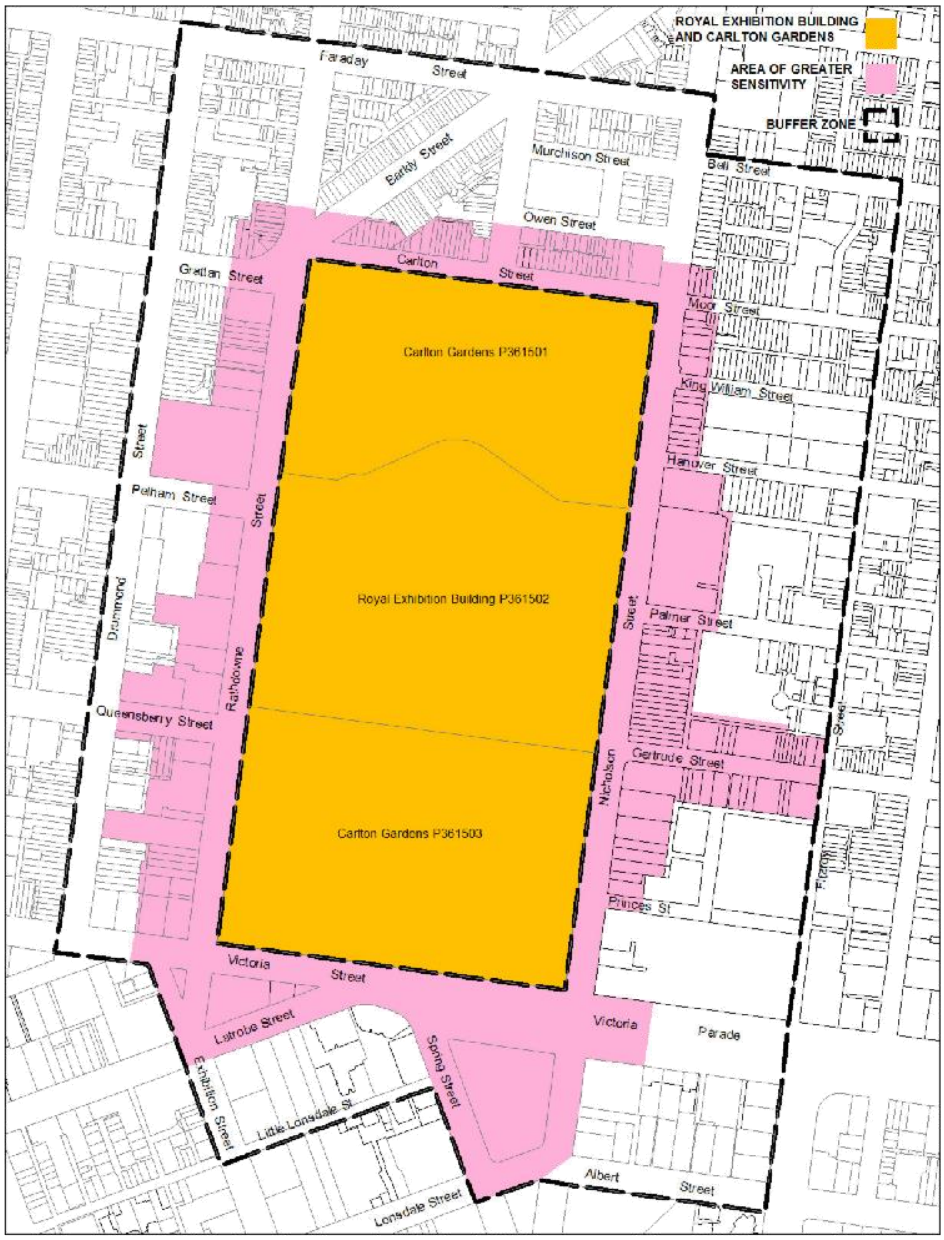
2. While these documents are all Attachments to the Management Plan, they all pre-date the preparation of the Management Plan itself and were not prepared or commissioned by the Steering Committee.

3. As the Steering Committee did not prepare these documents, it does not propose to edit them. Rather the Committee has written to the managers of the Place (listed in Appendix 6) and provided a copy of its findings (as contained in the Report to the Minister on the Public Submissions to the draft World Heritage Management Plan). The managers of the Place have been asked to ensure that the recommendations of the Steering Committee are implemented immediately and that future revisions of each document's text incorporate the Committee's recommendations. A copy of the Report to the Minister has also been added to the Management Plan (Attachment E).

4. To the extent that there is inconsistency between the documents included at Attachments A-D in this Management Plan and the Report to the Minister, at Attachment E, the latter will prevail.

5. To the extent to which there is inconsistency between the body of this Management Plan and the material contained at Attachments A-E of the Management Plan, the former will prevail.

APPENDIX 8 MAP OF THE SITE SHOWING THE BUFFER ZONE



Royal Exhibition Building and Carlton Gardens and Buffer Zone, showing Area of Greater Sensitivity in pink.

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

APPENDIX 9 ASSESSMENT OF ALL BUILDINGS WITHIN THE AREA OF GREATEST SENSITIVITY WITHIN THE BUFFER ZONE

SCHEDULE OF PROPERTIES WITHIN THE WHEA HIGH SENSITIVITY AREA July 2012

CI No	ADDRESS	LGA	VHR No.	HO No.	CoM rating	DDO No.	HERMES ID	WH Steering Committee Assessment*
101512	4-6 CANNING STREET CARLTON 3053	MELBOURNE		HO992	B		185028	Contributory
505696	2-10 CARLTON STREET CARLTON 3053	MELBOURNE		HO992			185032	Neutral
101746	12-14 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185034	Contributory
597802	16 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185038	Contributory
101744	18 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185037	Contributory
101743	20 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185037	Contributory
101742	22 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185041	Contributory
101741	24 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185041	Contributory
101740	26 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3494	Contributory
101739	28 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3494	Contributory
101738	30 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185046	Contributory
101737	32 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185049	Contributory
101736	34 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185051	Contributory
101735	36 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185054	Contributory
110805	38 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185057	Contributory
101734	40 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185057	Contributory
101733	42 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	D		185059	Contributory
101732	44 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185061	Contributory
505676	46-50 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3496	Contributory
101730	54 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	D		185077	Contributory
505672	56-60 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185078	Contributory
101728	62 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185079	Contributory
101727	64 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185079	Contributory
101726	66 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185080	Contributory
101725	68 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185081	Contributory
101724	70 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185082	Contributory
101723	72 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185082	Contributory
101722	74 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185082	Contributory
101721	76 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185082	Contributory
101720	78-80 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	A		4273	Contributory
101719	82-84 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	A,C		4274	Contributory
101718	86 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	Yes		185083	Contributory
101717	88 CARLTON STREET CARLTON 3053	MELBOURNE		HO1,HO 992	C		185084	Contributory
101716	90 CARLTON STREET CARLTON 3053	MELBOURNE		HO1,HO 992	B		3495	Contributory
101715	92 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3495	Contributory
101714	94 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3495	Contributory
101713	96 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3495	Contributory
101712	98 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3495	Contributory
101711	100 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3495	Contributory
101710	102 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	C		185086	Contributory
101709	104-106 CARLTON STREET CARLTON 3053	MELBOURNE		HO992	B		3498	Contributory
528220	36-44 DRUMMOND STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185087	Neutral
102768	70-72 DRUMMOND STREET CARLTON 3053	MELBOURNE		HO992		DDO6	4125	Neutral
NA	80 DRUMMOND STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185088	Neutral
614230	180 DRUMMOND STREET CARLTON 3053	MELBOURNE	H0016	HO107	VHR	DDO6	243	Contributory
103361	4-6 ELM TREE PLACE CARLTON 3053	MELBOURNE	H0482	HO89	VHR	DDO6	241	Contributory
103362	8-12 ELM TREE PLACE CARLTON 3053	MELBOURNE	H0482	HO89	VHR	DDO6	241	Contributory
104488	2-10 GRATTAN STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185089	Contributory
528484	7 GRATTAN STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185090	Contributory
104487	12 GRATTAN STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185091	Contributory
104486	14 GRATTAN STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185092	Contributory

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

CI No	ADDRESS	LGA	VHR No.	HO No.	CoM rating	DDO No.	HERMES ID	WH Steering Committee Assessment*
110753	2 LA TROBE STREET MELBOURNE 3000	MELBOURNE	H0373	HO494	VHR		823	Contributory
110752	6 LA TROBE STREET MELBOURNE 3000	MELBOURNE	H0373	HO494	VHR		823	Contributory
110751	8 LA TROBE STREET MELBOURNE 3000	MELBOURNE	H0373	HO494	VHR		823	Contributory
505699	1 OWEN STREET CARLTON 3053	MELBOURNE		HO992			185032	Neutral
505701	7 OWEN STREET CARLTON 3053	MELBOURNE		HO992			185032	Neutral
597803	19 OWEN STREET CARLTON 3053	MELBOURNE		HO992			185038	Neutral
107120	21 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185099	Contributory
107121	23 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185100	Contributory
107122	25 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185100	Contributory
107123	27 OWEN STREET CARLTON 3053	MELBOURNE		HO992	B		3512	Contributory
107124	29 OWEN STREET CARLTON 3053	MELBOURNE		HO992	B		3512	Contributory
107125	33 OWEN STREET CARLTON 3053	MELBOURNE		HO992			185101	Neutral
107126	35 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185102	Contributory
107127	37 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185103	Contributory
107128	41 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185104	Contributory
107129	45 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185105	Contributory
107130	47 OWEN STREET CARLTON 3053	MELBOURNE		HO992	C		185105	Contributory
107131	49 OWEN STREET CARLTON 3053	MELBOURNE		HO992	D		185106	Contributory
612989	1 PELHAM STREET CARLTON 3053	MELBOURNE		HO81			184918	Negative
NA	1-15 QUEENSBERRY STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185108	Negative
107861	19 QUEENSBERRY STREET CARLTON 3053	MELBOURNE		HO87	C	DDO6	185107	Contributory
107862	21 QUEENSBERRY STREET CARLTON 3053	MELBOURNE	H0525	HO88	VHR	DDO6	240	Contributory
107863	23 QUEENSBERRY STREET CARLTON 3053	MELBOURNE	H0482	HO89	VHR	DDO6	241	Contributory
528182	1-15 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO103,		DDO6	191576	Neutral
528183	23 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO103,		DDO6	185117	Neutral
108148	25-27 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO103		DDO6	185118	Contributory
528185	29-31 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185119	Neutral
NA	33 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185120	Neutral
108151	35 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO809		DDO6	185121	Neutral
NA	39 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185087	Neutral
108154	49 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO104		DDO6	185123	Contributory
555200	49-67 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185125	Neutral
526833	69 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185108	Negative
526832	71 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185108	Negative
NA	83-95 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	34584	Neutral
108156	97-105 RATHDOWNE STREET CARLTON 3053	MELBOURNE	H0017	HO105	VHR	DDO6	244,	Contributory
528456	107-123 RATHDOWNE STREET CARLTON	MELBOURNE		HO992			185126	Negative
623217	139 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO81			2649	Contributory
NA	151 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO81			184918	Negative
528460	169-197 RATHDOWNE STREET CARLTON	MELBOURNE	H0016	HO107	VHR	DDO6	243	Contributory
528461	199 RATHDOWNE STREET CARLTON 3053	MELBOURNE	H0016	HO107	VHR	DDO6	243	Contributory
108161	201-231 RATHDOWNE STREET CARLTON	MELBOURNE	H1624	HO106	VHR		242	Contributory
108162	233 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185154	Contributory
108163	235 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185154	Contributory
108164	237 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185154	Contributory
NA	239 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185155	Contributory
528483	247 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO6	185090	Negative
528474	249 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO6	185090	Negative
108167	257 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185156	Contributory
528486	259 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992		DDO48	185157	Contributory
528487	261 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185157	Contributory
108169	263 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185158	Contributory
108170	265 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185159	Contributory
108171	267 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185160	Contributory
108172	269 RATHDOWNE STREET CARLTON 3053	MELBOURNE		HO992	C	DDO48	185161	Contributory

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

Cl No	ADDRESS	LGA	VHR No.	HO No.	CoM rating	DDO No.	HERMES ID	WH Steering Committee Assessment*
108993	250-290 SPRING STREET EAST MELBOURNE 3002	MELBOURNE	H0870	HO476	VHR	DDO13	803	Contributory
110753	2 LA TROBE STREET MELBOURNE 3000	MELBOURNE	H0373	HO494	VHR		823	Contributory
110752	6 LA TROBE STREET MELBOURNE 3000	MELBOURNE	H0373	HO494	VHR		823	Contributory
399570	27 ALMA STREET FITZROY 3065	YARRA		HO361			2372	Neutral
399580	29 ALMA STREET FITZROY 3065	YARRA		HO361			2372	Neutral
400800	33 ALMA STREET FITZROY 3065	YARRA		HO361			2372	Neutral
341540	99 FITZROY STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
341300	101 FITZROY STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
257525	1-9 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185163	Neutral
340640	6 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185164	Contributory
257855	8 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185164	Contributory
340650	10-12 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185165	Contributory
257530	11 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185166	Contributory
NA	13 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185187	Contributory
257870	14-16 GERTRUDE STREET FITZROY 3065	YARRA		HO361			1562	Contributory
257540	15 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185187	Contributory
340660	18-22 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185206	Contributory
NA	19-35 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185208	Neutral
340670	26-28 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185209	Contributory
257890	30-32 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185218	Contributory
399560	34 GERTRUDE STREET FITZROY 3065	YARRA		HO361			2372	Negative
399550	36 GERTRUDE STREET FITZROY 3065	YARRA		HO361			2372	Negative
257605	37 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185219	Contributory
257610	39 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185219	Contributory
381360	40 GERTRUDE STREET FITZROY 3065	YARRA		HO361			2372	Contributory
257615	41 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185219	Contributory
338240	43 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185219	Contributory
257910	44-46 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185221	Contributory
340690	48-50 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185221	Contributory
358040	51 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
340710	52-62 GERTRUDE STREET FITZROY 3065	YARRA		HO361			185232	Neutral
358050	53 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
358060	55-57 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
341290	59-61 GERTRUDE STREET FITZROY 3065	YARRA		HO361		DDO8	185162	Contributory
260245	14 HANOVER STREET FITZROY 3065	YARRA	H1005	HO185	VHR		2093	Neutral
261670	5 LITTLE MARION STREET FITZROY 3065	YARRA		HO361			185253, 185255	Contributory
262030	1 MOOR STREET FITZROY 3065	YARRA		HO361			185258	Contributory
262035	3 MOOR STREET FITZROY 3065	YARRA		HO361			185258	Contributory
262040	5 MOOR STREET FITZROY 3065	YARRA		HO361			185258	Contributory
262425	6 MOOR STREET FITZROY 3065	YARRA		HO361			185260	Contributory
262430	8 MOOR STREET FITZROY 3065	YARRA		HO361			185262	Contributory
265725	20 NICHOLSON STREET FITZROY 3065	YARRA		HO334, HO361			185264	Neutral
340550	26-28 NICHOLSON STREET FITZROY 3065	YARRA		HO334		DDO2	185265	Contributory
	30-32 NICHOLSON STREET FITZROY 3065	YARRA					185266	
342200	34-36 NICHOLSON STREET FITZROY 3065	YARRA		HO361			2472	Contributory
265750	38-40 NICHOLSON STREET FITZROY 3065	YARRA	H1607	HO182	VHR		480	Contributory
265755	44 NICHOLSON STREET FITZROY 3065	YARRA	H1607	HO182	VHR		480	Contributory
340610	46 NICHOLSON STREET FITZROY 3065	YARRA	H0584	HO361, HO181	VHR		456, 118,231	Neutral
265760	48 NICHOLSON STREET FITZROY 3065	YARRA	H0584	HO181	VHR		456, 118,231	Contributory
265765	48A NICHOLSON STREET FITZROY 3065	YARRA	H0584	HO181	VHR		456, 118,231	Contributory

Attachment 2 - Attachment 2 - Royal Exhibition and Carlton Gardens World Heritage Management Plan 2013

Cl No	ADDRESS	LGA	VHR No.	HO No.	CoM rating	DDO No.	HERMES ID	WH Steering Committee Assessment*
265770	50 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265775	52 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265780	54 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265785	56 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265790	58 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265795	60 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265800	62 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265805	64 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265810	66 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265815	68 NICHOLSON STREET FITZROY 3065	YARRA	H0172	HO183	VHR	DDO8	481	Contributory
265820	70-74 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185255	Contributory
265825	76 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185255	Contributory
265830	78 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185255	Contributory
265835	80 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185253	Contributory
265840	82 NICHOLSON STREET FITZROY 3065	YARRA		HO361			2234	Contributory
265845	84 NICHOLSON STREET FITZROY 3065	YARRA		HO361			3057	Contributory
265850	86 NICHOLSON STREET FITZROY 3065	YARRA		HO361			3057	Contributory
265855	88 NICHOLSON STREET FITZROY 3065	YARRA	H0507	HO184	VHR		482	Contributory
NA	98 NICHOLSON STREET FITZROY 3065	YARRA	H1005	HO185	VHR		2093	Contributory
266040	106 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185908	Contributory
266045	108 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185909	Contributory
266050	110 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185910	Contributory
266055	112 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185910	Contributory
266060	114 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185911	Contributory
266065	116 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185912	Contributory
266070	120 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185913	Contributory
266075	122 NICHOLSON STREET FITZROY 3065	YARRA	H0539	HO186	VHR		483	Contributory
266080	124 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185914	Contributory
375010	130 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185915	Contributory
266090	132-134 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185916	Contributory
266095	136 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185917	Contributory
266100	138 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185918	Contributory
266105	140 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185919	Contributory
NA	144 NICHOLSON STREET FITZROY 3065	YARRA		HO361			185263	Contributory
266340	8 PALMER STREET FITZROY 3065	YARRA		HO361			185920	Contributory
266345	10 PALMER STREET FITZROY 3065	YARRA		HO361			185920	Contributory

Notes

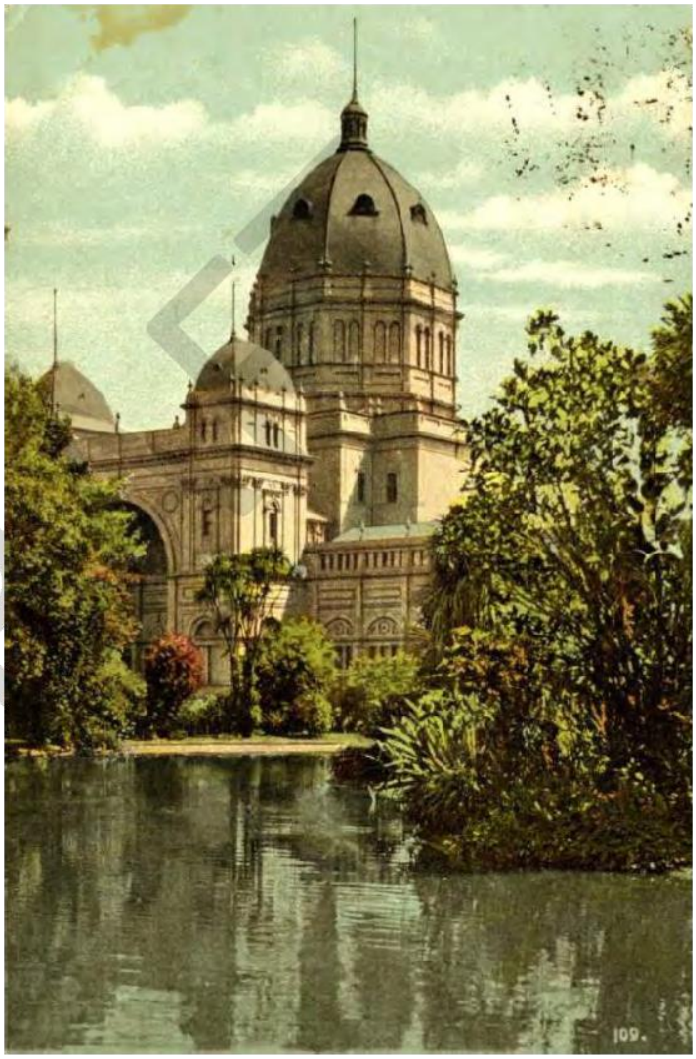
The Steering Committee has assessed all buildings with the area of greater sensitivity of the WHEA against the following criteria to identify those that contribute to the setting of the World Heritage Sites and the conservation of its World, National and State heritage values. Buildings (their associated land, and other elements such as plantings and fences) were identified as being contributory if they were:

* included on the Victorian Heritage Register; and/or
* were subject to individual heritage overlay controls; and/or
* 'graded' buildings within the City of Melbourne's precinct heritage overlay; and/or
* dated from prior to c1940 and were included within the City of Yarra's precinct heritage overlay.

Buildings that did not fall into any of the categories above (i.e. those that were 'non-contributory') were categorised as either being neutral, that is their presence in the streetscape does not adversely impact on the setting of the World Heritage Site, or negative where their presence or scale diminishes the setting of the World Heritage Site. Neutral buildings were those where their scale, massing and setback from the street was similar to neighbouring or adjacent contributory buildings. Those that were of significantly larger scale, greater bulk or whose relationship to the street differed significantly from the prevailing contributory built form where considered as having a negative impact on the setting of the World Heritage Site by the Steering Committee.

Royal Exhibition Building and Carlton Gardens

Heritage Management Plan



April 2020

Prepared by

LOVELL CHEN

Prepared for

CITY OF MELBOURNE

MUSEUMS VICTORIA

Date	Document status	Prepared by
20/12/2019	Draft	Lovell Chen
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21/04/2020	Final draft	Lovell Chen

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Royal Exhibition Building and Carlton Gardens

Rathdowne, Nicholson, Victoria and Carlton streets, Carlton

Heritage Management Plan

Prepared for

City of Melbourne
and
Museums Victoria

DRAFT

April 2020

ROYAL EXHIBITION BUILDING AND CARLTON GARDENS

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Museums Victoria

- Chris Dupe
- Michelle Stevenson

City of Melbourne

- Fiona Finlayson
- Kevin Walsh

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EXECUTIVE SUMMARY

This Heritage Management Plan (HMP) for the Royal Exhibition Building (REB) and Carlton Gardens was commissioned by Museums Victoria and the City of Melbourne. The HMP is one of a suite of management documents which form part of the World Heritage Management Plan for the place.

The HMP revises and updates the *Royal Exhibition Building and Carlton Gardens Conservation Management Plan*, prepared by Lovell Chen for Heritage Victoria in 2007 (updated in 2008 and generally referred to below as the '2008 CMP').

The updated HMP reorganises the structure and content of the report; incorporates more up-to-date statutory and descriptive/physical information, including in relation to works which have occurred, or are underway, since completion of the previous report (see 'Recent works' below); and includes additional historical information and graphics.

The updated HMP incorporates feedback on the earlier report and other stakeholder consultation, noting that consultation with Aboriginal and Torres Strait Islander peoples is to be undertaken in 2020 as a separate process under the auspices of the REB and Carlton Gardens World Heritage Management Plan Steering Committee.

A Project Steering Committee comprising representatives from Museums Victoria and the City of Melbourne, provided direction and guidance on preparation of this report.

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ABBREVIATIONS

Disability Discrimination Act 1992	DDA Act
Environment Protection and Biodiversity Conservation Act 1999	EPBC Act
Heritage Act 2017	Heritage Act
Heritage Management Plan	HMP
Heritage Overlay	HO
National Construction Code	NCC
National Heritage List	NHL
Royal Exhibition Building	REB
Victorian Heritage Register	VHR
World Heritage Environs Area	WHEA
World Heritage Environs Area Strategy Plan	WHEA Strategy Plan
World Heritage List	WHL
World Heritage Management Plan	WHMP

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PREAMBLE

The Royal Exhibition Building (REB) and Carlton Gardens (the heritage place) is located in Carlton, Melbourne, and included in the World Heritage List (WHL), National Heritage List (NHL) and Victorian Heritage Register (VHR). The place was inscribed in the WHL in 2004 for its 'Outstanding Universal Value', being the main extant surviving purpose-built exhibition building associated with the international exhibition movement which remains in its original setting.

The building and gardens were designed by Joseph Reed of the noted architectural partnership Reed and Barnes, for Melbourne's involvement in the great international exhibitions of 1880 and 1888. The exhibitions movement blossomed in the late nineteenth and early twentieth centuries, when over 50 exhibitions were held worldwide between 1851 and 1915. The REB was a typical 'Palace of Industry', designed to promote the 'material and moral progress' of nations through displays of industry and manufacture, exhibiting and showcasing technological innovation, and encouraging international industrialisation and trade. The Melbourne building is also one of the finest and largest nineteenth century buildings in Australia, with its size reflective of the scale of the 1880s exhibitions which were, up to that time, the largest events ever held in Australia.

Byzantine, Romanesque, Lombardic and Italian Renaissance architectural styles are all in evidence in the REB, reinforcing Joseph Reed's reputation as an eclectic architect. In terms of the building typology, Reed drew on overseas precedents including the ultimate prototype for exhibition buildings, Joseph Paxton's Crystal Palace of 1851 as built for the first Great Exhibition in London. The REB's general dimensions, scale and park-like setting, all corresponded to the earlier building. However, the template for a more permanent and substantial masonry exhibition building can be traced to the Palace of Industry erected in Paris in 1855 for the Exposition Universelle. This adopted the rectangular plan with square pavilions to each corner, entry via a porch in the form of a triumphal arch, and diverse architectural embellishments, all of which were later seen in the Melbourne building. Other typical components of nineteenth century exhibition building design incorporated into the REB included the Great Hall, viewing platforms and galleries, and fanlight windows.

The iconic vaulted dome of the REB had some precedent in other exhibition buildings of the 1850s, but a more direct precedent is that of the Duomo in Florence, designed by Fillippo Brunelleschi in the early fifteenth century. Another distinguishing attribute of the Melbourne building is the interior decoration, including that of 1901 which was introduced for the opening of the first Australian Parliament in 1901.

The Carlton Gardens incorporated Gardenesque and classical garden elements, integral to the original setting of the REB. The South Garden in particular was designed as a formal setting to the REB, framing and highlighting the original main entrance in the south façade, and the dome. Other surviving landscape elements include the forecourts to the building, various tree-lined avenues and pathways, elaborate fountains in circular gardens, ornamental ponds, formal garden beds (parterres), rare and uncommon trees including specimen trees and those planted in groups or clumps, and formal axial views and vistas.

Purpose of report

The purpose of this Heritage Management Plan (HMP) is to guide the conservation of the REB and Carlton Gardens. This includes conserving the heritage values of the place in the context of ongoing exhibition use and management by Museum Victoria and the City of Melbourne. Preparation of the HMP is also a statutory requirement of the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act)* for places included in the WHL and NHL.

The HMP is ultimately the primary source of information relating to the management and protection of the WHL, NHL and VHR heritage values. Any proposal for change or development at the REB and Carlton Gardens should undergo careful and considered assessment against this HMP and its conservation policy.

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1.0 INTRODUCTION

This HMP for the Royal Exhibition Building (REB) and Carlton Gardens was commissioned by Museums Victoria and the City of Melbourne.

The HMP revises and updates the *Royal Exhibition Building and Carlton Gardens Conservation Management Plan*, prepared by Lovell Chen for Heritage Victoria in 2007 (updated in 2008 and generally referred to below as the '2008 CMP'). The updated HMP incorporates feedback on the earlier report; reorganises the structure and content of the report; incorporates more up-to-date statutory and descriptive/physical information, including in relation to works which have occurred, or are underway, since completion of the previous report (see 'Recent works' below); and includes additional historical information and graphics. The Bibliography has also been updated with reference to recent reports and studies, and additional primary sources and archival material.

A Project Steering Committee comprising representatives from Museums Victoria and the City of Melbourne, provided direction and guidance on preparation of this report.



Figure 1 Sketch of the Royal Exhibition Building at night, c. 1888
Source: State Library of Victoria

1.1 REB and Carlton Gardens

The REB and Carlton Gardens is located in Carlton, Melbourne, and is bordered by Victoria, Nicholson, Carlton and Rathdowne streets (Figure 2).

The REB (1880) and the Melbourne Museum (2000), which adjoins the REB on its north side, are located within an area excised from the broader Carlton Gardens known as the 'Exhibition and Museum Purposes Reserve' or 'Exhibition Reserve'. The East, West and South Forecourts to the Royal Exhibition Building, and the Museum Plaza, are also located within the Exhibition Reserve. Within the Carlton Gardens, the South and North Gardens are separated by the Exhibition Reserve.

The overall layout of the heritage place is shown on the plan at Figure 3.

Building plans for the Royal Exhibition Building are at Figure 8, Figure 9, Figure 10 and Figure 11.

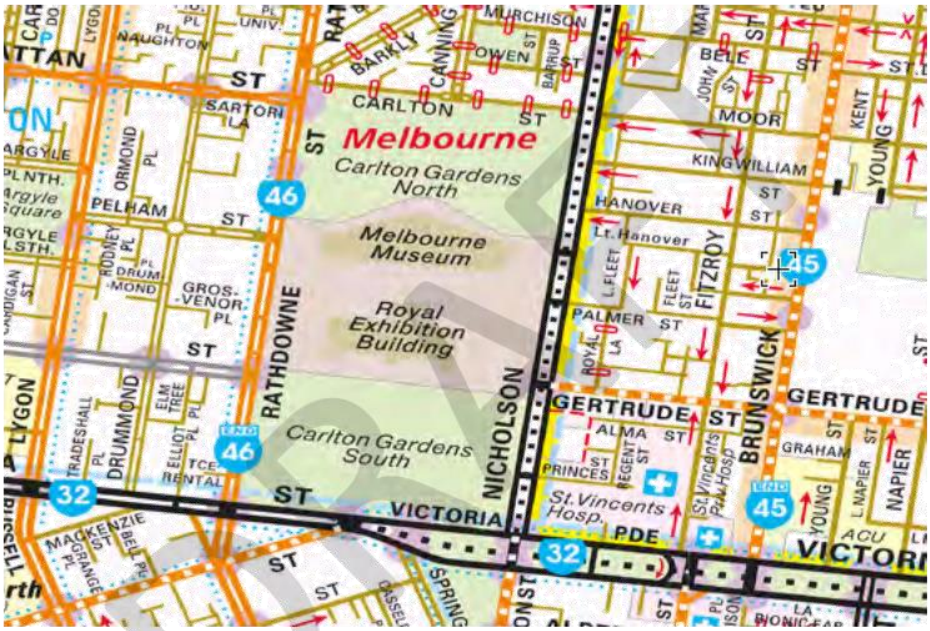


Figure 2 Location plan of showing the Royal Exhibition Building and Carlton Gardens
Source: www.street-directory.com.au

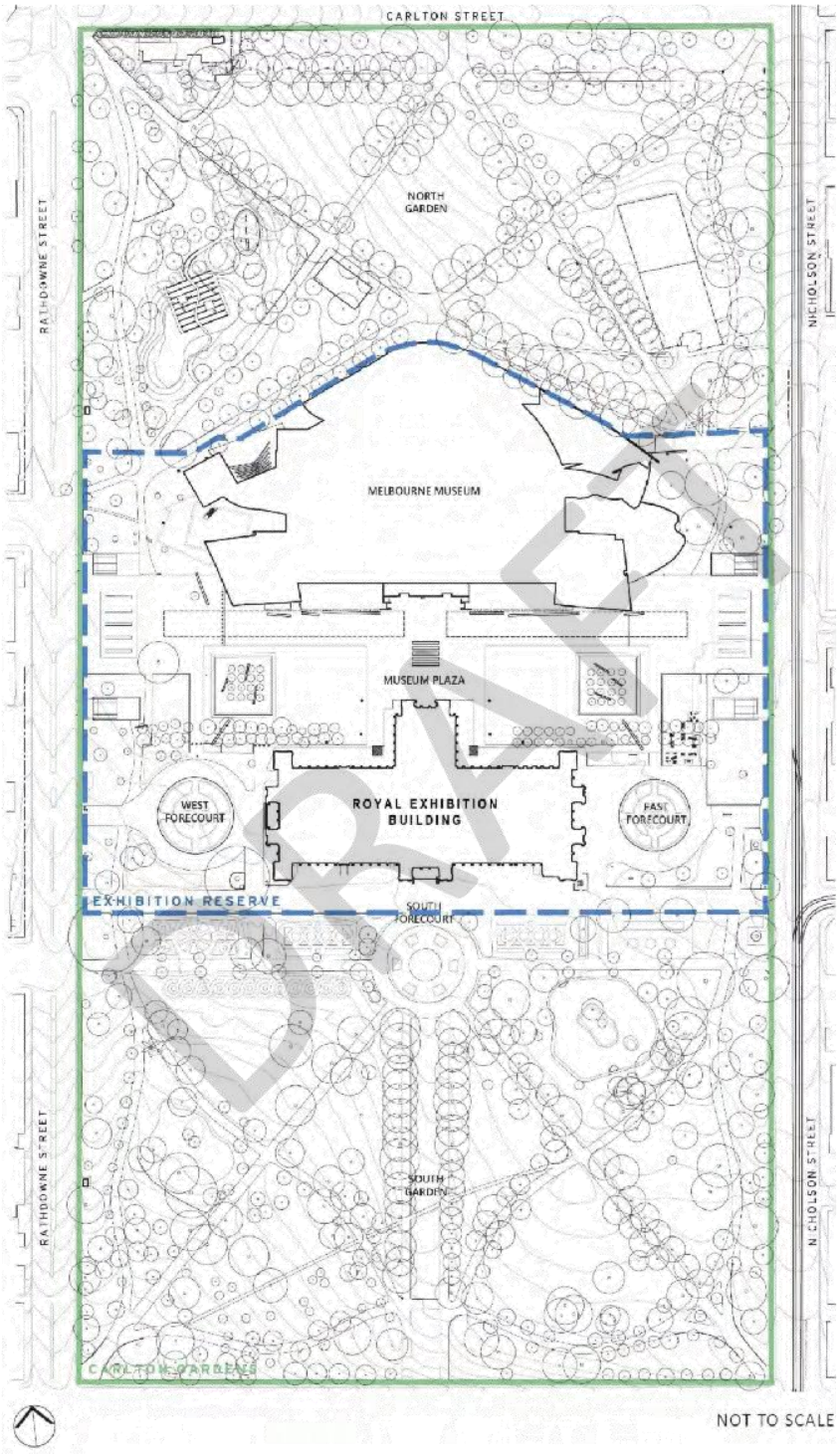


Figure 3 Overall layout of the site (not to scale)

1.2 Heritage listings

The heritage values of the REB and Carlton Gardens have been recognised at world (international), national, state and local levels, as represented in the following statutory listings and registers:

- The REB and Carlton Gardens is inscribed in the WHL under Criterion (ii)
- The REB National Historic Place is included in the NHL as per Place Id 105708, and Place File 2/11/033/0235
- The REB and Carlton Gardens (World Heritage Place) is included in the VHR as H1501
- The REB and Carlton Gardens (World Heritage Place) is included in the Schedule to the Heritage Overlay (HO) of the Melbourne Planning Scheme, as HO69.

For more detail on the heritage values and significance, see:

- Appendix A for copies of the citations for the above listings, including the statements of significance
- Appendix D for a detailed overview of the heritage values and an assessment against the relevant WHL, NHL, VHR heritage criteria
- Chapter 2 for a summary of the significance and overview of significant elements of the place.



Figure 4 Aerial photograph of the Royal Exhibition Building and Carlton Gardens with extent of VHR listing overlaid in yellow
Source: Vicplan

1.3 Statutory summary

The following table summarises the relevant heritage legislation and controls.

Table 1 REB and Carlton Gardens heritage controls

Significance level and jurisdiction	Relevant convention/legislation	Listing status
World (UNESCO)	World Heritage Convention	World Heritage List
National (Australian Government)	*Environment Protection and Biodiversity Conservation Act* 1999 (EPBC Act) and *Regulations* 2000	National Heritage List
State (Victorian Government)	*Heritage Act 2017*	Victorian Heritage Register
Local (City of Melbourne)	*Planning and Environment Act 1987* (Melbourne Planning Scheme)	Heritage Overlay

Both the *EPBC Act* (Australia) and the *Heritage Act* (Victoria) set out particular requirements for the management of World Heritage in Australia, in addition to the requirements for national and state-listed places. These requirements are addressed in this HMP. Refer to Section 4.0 (Management).

1.4 Related documents

This HMP forms one of a suite of documents relating to the conservation and management of the REB, Carlton Gardens and the site context and setting, which are components of the overarching *World Heritage Management Plan* 2013 (WHMP). The latter was given legal effect in Victoria through the *Heritage Act 2017* (Division 3). The components are identified in the WHMP as Attachments A to E:

- Attachment A: *Royal Exhibition Building and Carlton Gardens Conservation Management Plan* (Lovell Chen, 2007, updated in 2008), to be replaced by this revised HMP
- Attachment B: *Carlton Gardens Master Plan* (City of Melbourne, May 2005), sets out the future directions for the management of the Carlton Gardens (currently under review and due for completion in 2020)
- Attachment C: *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007), sets out the vision for the use and management of the REB and Exhibition Reserve as managed by Museum Victoria (due for review in 2020)
- Attachment D: *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens* (WHEA Strategy Plan, Department of Planning and Community Development, October 2009), provides for the protection of the World Heritage values of the REB and Carlton Gardens through specific planning controls in the Buffer Zone (an area around the heritage place declared under s. 169 of the *Heritage Act* 2017 to protect the World Heritage values of the place (currently under review and due for completion in 2020).
- Attachment E: *Report to the Minister* (Royal Exhibition Building and Carlton Gardens World Heritage Management Plan Steering Committee, 2012), contains a summary of the consultation processes and feedback received in relation to the Draft WHMP.

In addition to these documents, a new document is currently in preparation under the auspices of the REB and Carlton Gardens World Heritage Management Plan Steering Committee that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.

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1.5 Methodology

This HMP includes the content and requirements of an HMP as prescribed in the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act)* and *EPBC Regulations* for places included in the WHL and NHL, specifically:

- World heritage management principles including 'General Principles' and principles relating to management planning
- Criteria for the accreditation of management plans for World Heritage properties
- Specified content of management plans for World Heritage properties.

It also broadly follows the approach set out in the *Australia ICOMOS (International Council on Monuments and Sites) Charter for Places of Cultural Significance (Burra Charter)* 2013 and its Practice Notes; JS Kerr's *The Conservation Plan* (Seventh Edition, ICOMOS, 2013); and the Heritage Council of Victoria's *Conservation Management Plans: Managing Heritage Places* (Heritage Council of Victoria, 2010). The conservation terminology used in this report is of a specific nature, and is defined in the *Australia ICOMOS Burra Charter, 2013* (copy at Appendix E).

The HMP review included the following:

- Review of the physical fabric of the place (REB and Carlton Gardens) to document and describe key changes since the 2008 CMP
- Additional historical research, including use of primary sources and other information which has come to light since the 2008 CMP
- Consultation with Museum Victoria and the City of Melbourne to identify operational and management issues
- Consultation with the HMP Review steering committee
- Consultation with the World Heritage Management Plan Steering Committee
- Review of issues raised in public consultation (community feedback) on the WHMP 2013 (see below)
- Review of the current statutory and regulatory context.

As noted above, a new document is currently in preparation under the auspices of the REB and Carlton Gardens World Heritage Management Plan Steering Committee that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.

It is anticipated that the outcomes of this work and community consultation may be incorporated or referenced in future revisions of this HMP.

1.6 Public consultation

The WHMP 2013 (which included the 2008 CMP) was prepared incorporating extensive public review and feedback. A draft was publicly advertised, submissions were made and a public hearing was held. The outcomes of this process were summarised in the 2013 WHMP and these were drawn on in preparation of this revised HMP. Numerous issues were raised in that process which are directly or indirectly relevant to the review of the 2008 CMP for this HMP and these have been considered.

It is also noted that the EPBC Act requires a draft version of the HMP be subject to a period of public consultation before finalisation. Public/community feedback will be sought through this process and incorporated into the final HMP report.

1.7 Structure and content of report

This revised HMP comprises four chapters and appendices as follows:

- Chapter 1: Introduction
- Chapter 2: The heritage place
- Chapter 3: Conservation policy
- Chapter 4: Management

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- Appendix A: Citations (copies of all relevant WHL, NHL and VHR heritage place citations)
- Appendix B1: History (B2 Historical plans and drawings; B3 Historical images; B4 Site development plans)
- Appendix C: Physical survey
- Appendix D: Heritage values
- Appendix E: EPBC Act Regulations compliance tables

1.8 Sources

All sources used in the preparation of this HMP are listed in the Bibliography, noting that sources for the 2008 CMP are also listed there.

1.9 Recent works

In the period since completion of the 2008 CMP, the following works (not including minor repairs or maintenance works) have been approved and undertaken at the REB and Carlton Gardens:

- 2008-2009: REB Floor Stage 2
- 2009: fire services upgrade
- 2009: pathway works
- 2009-2010: REB Floor Stage 3 and sub-floor strengthening
- March 2010: works in West Forecourt including reinstatement of circular drive, garden beds, walkways and installation of a water harvesting system
- 2011: floor replacement to ground floor
- November 2012: reinstatement of flagpoles and replacement of existing flagpoles
- 2015-2016: French Fountain conservation works
- October 2016: replacement of floor of loading dock on gallery level
- March 2017: installation of aluminium stair nosing to timber stair from ground floor to basement in west transept
- 2017: Protection and Promotion Project, including conservation works to the dome, reinstatement of public access to the dome promenade, and installation of lift to pavilion adjoining west side of south entrance (works underway)
- July 2018: installation of stair nosing and repainting to stairs

1.10 Statutory framework for Heritage Management Plans

1.10.1 EPBC Act management

The 'Australian World Heritage Management Principles' (*EPBC Act Regulations* Schedule 5) include 'General Principles' and 'Management Planning' in relation to the management of World Heritage properties in Australia. These provisions also set out requirements for the content and approach of management plans, as well as their implementation and review.

The requirements are set out in the tables in Appendix E and a response provided as to how each issue or requirement is addressed in this HMP.

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2.0 THE HERITAGE PLACE

An overview of the history of the REB and Carlton Gardens is included below at Section 2.1, with a more comprehensive history included at Appendix B1. The history is supplemented with historical plans and drawings, and historical images and chronological site development plans, variously included at Appendices B2, B3 and B4.

A brief description of the heritage place is included at Section 2.2, with Appendix C including a more detailed physical survey of the REB, other buildings and structures, and the gardens and landscape.

Section 2.3 includes a summary of the world, national and state significance of the REB and Carlton Gardens, and an overview of the significance of the component parts of the heritage place at world, national and state levels. The summary and discussion are drawn from the statements included in the full citations reproduced at Appendix A. Chapter 3, the conservation policy, includes a brief statement of significance for each of the elements or items addressed in the policy. This is the source of the specific relative significance of the individual elements of the REB and Carlton Gardens.

The final section of this chapter, Section 2.4, includes comment on the heritage significance of the Melbourne Museum and Museum Plaza.

2.1 History

The Carlton Gardens dates from the early 1850s, with the REB having been constructed in 1879-1880 for the International Exhibition of 1880 to a design by Joseph Reed of noted Melbourne architectural firm, Reed and Barnes.

The 64-acre (26 hectare) site of the Carlton Gardens was reserved for public purposes in the early 1850s. The site was named by c. 1852 and was originally laid out by Edward Latrobe Bateman in the mid-1850s. Early photographs show an enclosed reserve, but one which had not been formally laid out. Many of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed, have had input into the gardens landscape.

The REB was constructed to house the Melbourne International Exhibition of 1880 and is the only major extant nineteenth century exhibition building in Australia and one of only a few remaining worldwide. International exhibitions were hugely popular in the nineteenth century in Britain, Europe and North America, with the latest in industrial, commercial and technological developments from around the world shown to large, appreciative crowds. Melbourne's first exhibition building was constructed in 1854 on the corner of William and Little Lonsdale streets. The 1854 Melbourne exhibition was relatively modest in scale, but it was successful enough for such events to become a regular occurrence. Held every few years thereafter, the exhibitions increased in grandeur and scale, moving to the grounds of the Public Library. After the 1875 exhibition, a decision was made to host an international exhibition, the scale of which required a larger site.

An architectural competition was launched for the new exhibition building in the Carlton Gardens. In May 1878, Reed and Barnes, were awarded first prize and the core of their winning scheme was a large, rendered brick building, cruciform in plan, that incorporated a range of Italian Renaissance and Gothic influences, and a prominent vaulted dome. The focus of the gardens, for the time of the exhibition, became a setting for the grand exhibition building and outdoor exhibits, rather than as a reserve for public recreation. The building was constructed quickly: tenders were called in December 1878, and the building was declared open in July 1880. An estimated 70,000 people were present at the opening ceremony of the Melbourne International Exhibition on 1 October 1880, and by its closure in May 1881, over one million people had visited the exhibition. The subsequent 1888 Centennial International Exhibition was one of the largest events staged in Victoria's history, with nearly 2 million attendees. A feature of both the 1880 and 1888 exhibitions was public access to the dome promenade, with its panoramic views of Melbourne.

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In May 1901 the Duke of York presided over the opening of the first Federal Parliament in the building. From that time until 1927 the western annexe of the building was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome decorated in imitation of the sky and the pendentives adorned with murals. Later uses of the REB, in addition to exhibitions, included it being used as an emergency hospital for influenza epidemic victims in 1919; military occupation during World War II; and a migrant reception centre from 1948 to 1961. Temporary, privately-run exhibitions have operated from the building through the twentieth century, and into the twenty-first century. Carlton Gardens are renowned for their nineteenth century 'Gardenesque' style featuring lakes, specimen trees, tree avenues and rows, and parterre garden beds, laid out in a symmetrical arrangement with axial views. Queen Elizabeth II bestowed the 'Royal' title on the building in October 1980. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the REB, opened in 2000.[1] Both the REB and the Carlton Gardens have been subject to heritage and landscape analysis and programmes of conservation since the 1990s.

The REB and Carlton Gardens was inscribed in the WHL in 2004, in recognition of the World Heritage (outstanding universal) values of the place, as derived from it being a surviving 'Palace of Industry' in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries.[2]



Figure 5 View of the Exhibition Building c 1880s
Source: State Library of Victoria



Figure 6 Sketch of the interior of the Exhibition Building, c. 1880
Source: State Library of Victoria

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2.2 Description

The REB is located in the Carlton Gardens, Carlton, bordered by Victoria, Nicholson, Carlton, and Rathdowne streets.

Both the REB and the Melbourne Museum are located within a central area excised from the broader Carlton Gardens; this is known as the 'Exhibition and Museum Purposes Reserve' (and is generally referred to as the 'Exhibition Reserve').

The Carlton Gardens is divided into areas known as the South and North Gardens, being the southern and northern garden components separated by the Exhibition Reserve.

As well as the Museum, Museum Plaza and the REB itself, the East and West Forecourts to the REB are also located within the Exhibition Reserve. An area of land that is currently an asphalted apron adjoining the south of the building is also within the Exhibition Reserve. To the south of this apron, the South Forecourt includes the Hochgürtel Fountain, parterre beds and scroll garden together with the upper and lower promenades on the south side of the REB. While it presents as related to the REB, with the exception of the upper promenade, the majority of the South Forecourt is now outside the legal extent of the Exhibition Reserve, and falls within the South Garden of the Carlton Gardens.

The REB is sited south of Melbourne Museum and north of the South Garden, surrounded by a trafficable curtilage of areas of asphalt or gravel with formal garden beds and driveways off set from the building. The large Museum Plaza separates the REB from the Melbourne Museum entrance to the north. The East and West Forecourts provide a frontage to Nicholson and Rathdowne streets respectively.

The REB is cruciform in plan, with a pair of elongated rectangular wings extending east and west which comprise the Main Hall, a transept to the north and a truncated transept to the south. It incorporates components which are typical of nineteenth century exhibition buildings, including the dome, large

portal entries, viewing platforms, towers, and fanlight windows. Architecturally, the building displays elements of the Byzantine, Romanesque, Lombardic and Italian Renaissance styles.

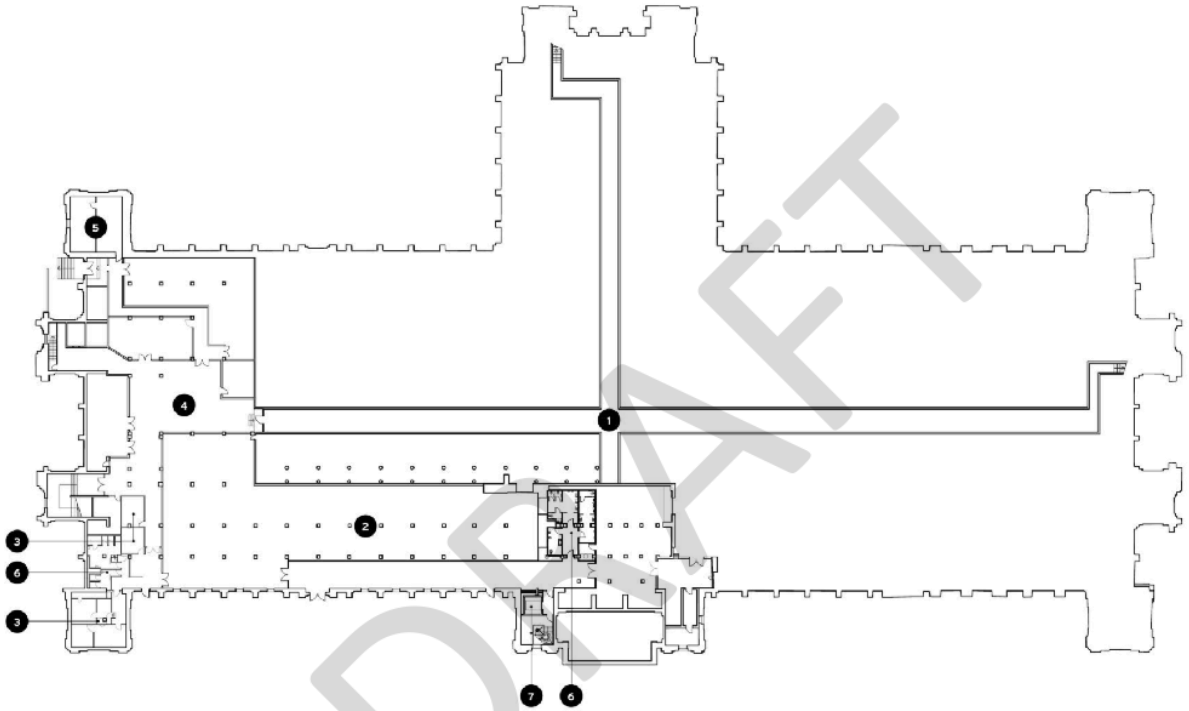
The walls are constructed of painted cement rendered brickwork. The roof is timber framed and clad with corrugated galvanised steel and slate; and windows and doors are of timber. The current building was part of a more substantial complex of structures erected for the 1880 Melbourne International Exhibition. It was conceived as a permanent structure, to be used beyond the International exhibition stage. Other temporary structures were removed post the exhibitions.

Carlton Gardens are formal in design and execution, providing tree-lined pathways, fountains and lakes, as an integral part of the overall site design and setting for the REB. The original gardens were developed as a public park for passive recreation, with the later more classical garden modifications, including 'Gardenesque' elements, made to form the setting for the REB. The main garden elements include the main north-south tree-lined avenue in the South Garden (Grande Allee); the Hochgurtel Fountain with surrounding circular garden bed; the East Forecourt with the French Fountain also in a circular garden bed; the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain; formal garden beds (parterres); ornamental lakes; the planting of trees in groups or clumps (bosquets) on lawns; and the incorporation of axial views and vistas. The North Garden also has diagonal tree-lined paths and mature specimen trees. Throughout, plantings include pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms.



Figure 7 South façade of the REB c. 2019 during the 'Protection and Promotion' project

Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

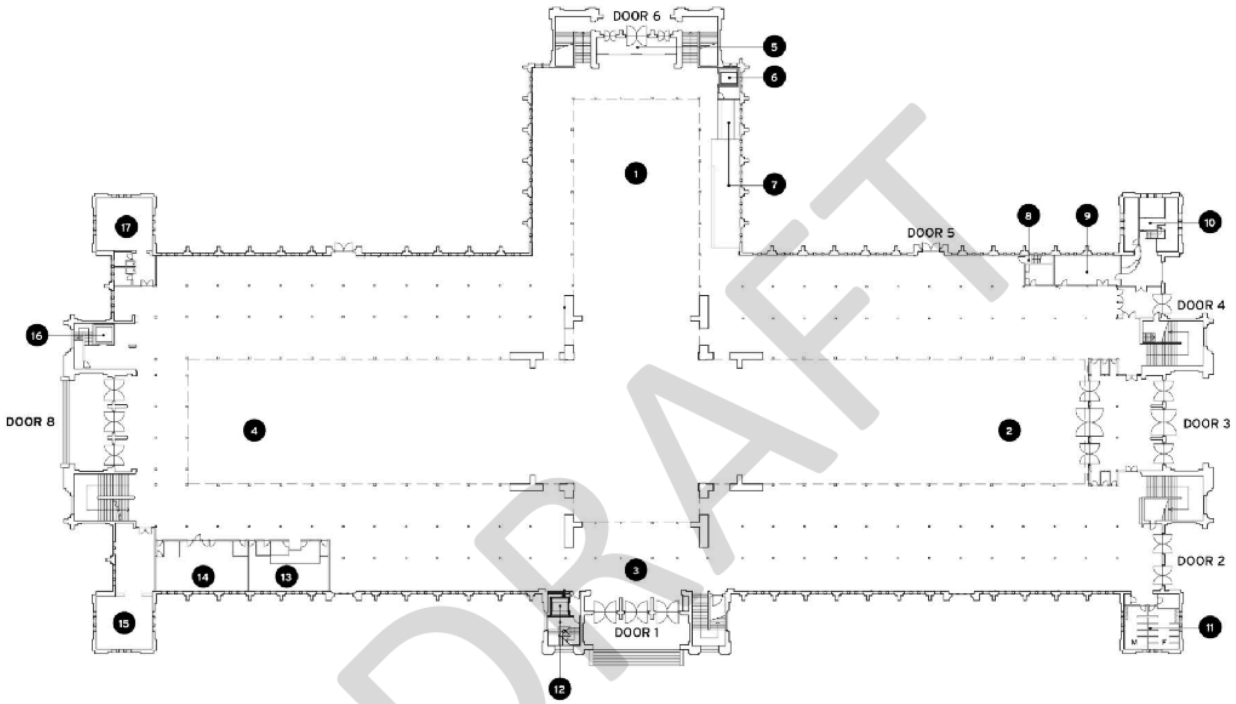


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KEY **BASEMENT PLAN**

1 SERVICE TUNNEL
2 BASEMENT AREA
3 OFFICES
4 STORAGE/PLANT
5 FIRE PUMP ROOM & SWITCH BOARD
6 AMENITIES
7 LIFT & STAIR TO DOME PROMENADE

Figure 8 Basement plan

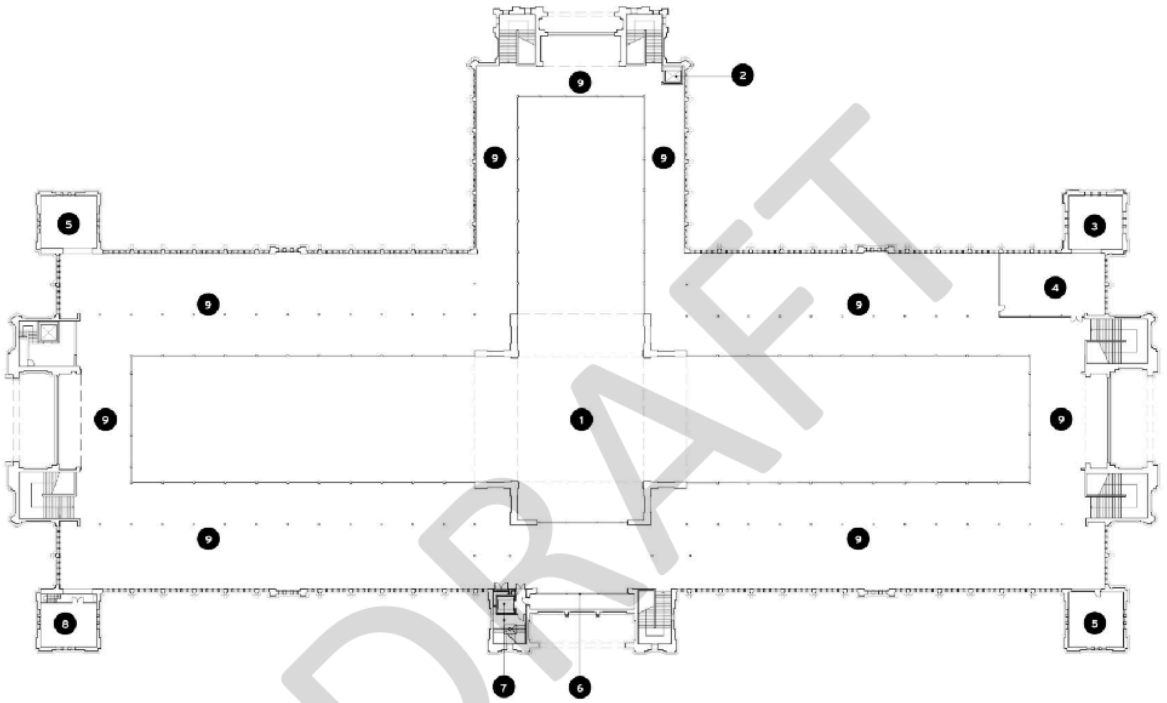


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KEY **GROUND FLOOR PLAN**

1 NORTH TRANSCRIPT
2 EASTERN NAVE
3 SOUTH TRANSCRIPT
4 WESTERN NAVE
5 AIRLOCK
6 LIFT
7 KIOSK
8 STAIRS
9 OFFICE
10 STAFF ADMIN & MEZZANINE (WCs OVER)
11 TOILET
12 LIFT & STAIR TO DOME PROMENADE
13 FEMALE W.C.
14 MALE W.C.
15 STORE
16 LIFT
17 MEETING ROOM

Figure 9 Ground floor plan



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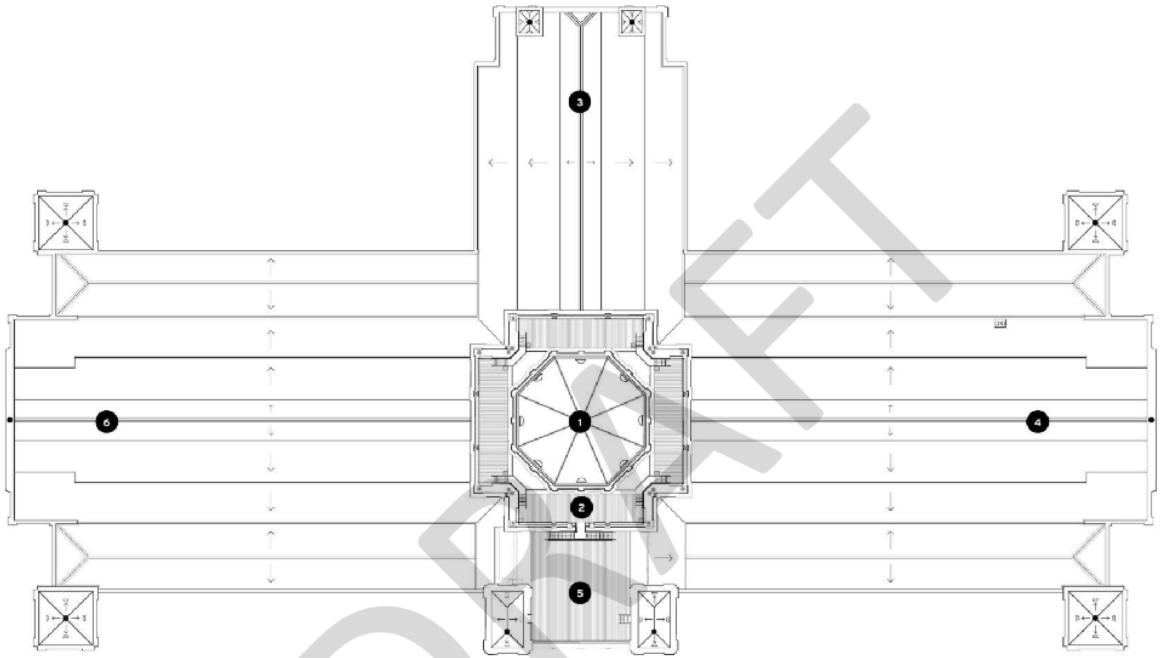
KEY

LEVEL 1 FLOOR PLAN

1	DOME	5	MEETING SPACE	9	GALLERY
2	LIFT	6	GLASS SCREEN		
3	OFFICES	7	LIFT & STAIRS TO DOME PROMENADE		
4	THEATRETTE	8	BOARD ROOM		

Figure 10 Level 1 floor plan

Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft



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KEY

ROOF PLAN

1	DOME	5	SOUTH TRANSCRIPT
2	DOME PROMENADE	6	WESTERN NAVE
3	NORTH TRANSCRIPT		
4	EASTERN NAVE		

Figure 11 Roof plan

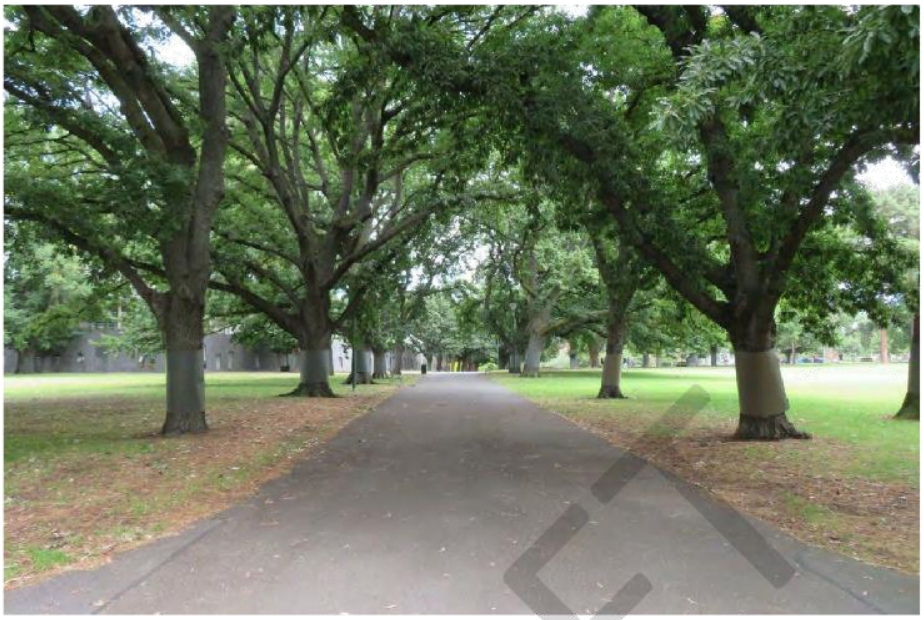


Figure 12 Tree-lined avenue in the North Garden



Figure 13 Ornamental lake in the South Garden

2.3 Cultural heritage significance

2.3.1 Summary of significance

The REB and Carlton Gardens is of world, national and state heritage significance.

The place is of world heritage significance. The 1880 building and surrounding gardens are of outstanding universal value as the main extant survivors of a Palace of Industry in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries. The place reflects the global influence and spread of the exhibition movement, which showcased technological innovation and change, and helped promote through the exchange of knowledge and ideas a rapid increase in international industrialisation and trade.

The place is of national heritage significance. The REB and Carlton Gardens had a significant role in the Federation of the Australian colonies, including being the venue for the opening of the first Australian Parliament in 1901. It is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. It is also the most significant extant nineteenth century exhibition building in its original setting in Australia; one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide; and the only one where the original purpose of the building, as an exhibition hall, is maintained.

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier Gardenesque elements and later more classical features. The South Garden retains the main garden elements created for the 1880 and 1888 exhibitions, while the North Garden includes diagonal tree-lined paths and mature specimen trees from the 1880s through to a later nineteenth century restoration. The REB and its garden setting also represent an outstanding achievement in design, with the principal characteristics of the Victorian Free Classical style used to express the form and ideas of the international exhibition movement. The REB is additionally one of the largest and finest nineteenth century buildings in Australia, incorporating the landmark dome. The place maintains a continuity of public use, including its original purpose of exhibitions and displays; and, as an architectural/landscape ensemble, it continues to inspire Melbourne and Victorian communities.

The place is of state heritage significance. The REB is the only major extant nineteenth century exhibition building in Australia and one of the few major nineteenth century exhibition precincts to survive worldwide. It demonstrates the wealth and confidence of the young colony of Victoria in the late 1870s; and has been the site of highly significant historic events, including the 1880 and 1888 exhibitions, the opening of the Federal Parliament in 1901, and the venue for the Victorian State Parliament from 1901 until 1927. The 1901 decorative scheme is among the finest public art works in Victoria. The REB is one of the finest and largest nineteenth century buildings in Australia, and the largest building designed by the renowned Melbourne architectural firm of Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings. Carlton Gardens is also significant for its nineteenth century Gardenesque style including specimen trees in lawns, parterre garden beds, and a symmetrical design with axial views and foci. Other significant landscape features include tree avenues and rows, the curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia, and the largest and most elaborate fountain in the country. Carlton Gardens are additionally of scientific (botanical) significance for their outstanding collection of plants, including rare and uncommon specimens many of which have grown to an outstanding size and form. The place is of social significance for its continuing involvement in the lives of Victorians, having hosted countless major exhibitions and other significant community uses. The gardens are enjoyed for passive recreation, entertainment and social interaction, and have been the venue for the successful International Flower and Garden Show.

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2.3.2 Elements of world heritage significance[1]

Elements of world heritage significance include the REB (exterior and interior), Curator's Lodge, and the Exhibition Reserve and Carlton Gardens to the extent of the whole of the site through to its boundaries, the 'completeness' of which is identified as part of the 'integrity' of the heritage place in the WHL citation.

Under 'authenticity', the WHL citation emphasises the 'high authenticity of setting' including retention of the original international exhibition site as defined in 1879 which, in turn, remains 'edged by the bluestone plinth [and] the base of the iron railings that bounded the 1880 exhibition grounds'. The site's 'authenticity of form' is manifest in the survival of the substantially intact 1880 Great Hall, the only international survivor of a Great Hall from a major industrial exhibition of the late nineteenth or early twentieth centuries. The 'authenticity' is enhanced by the reversal of later interventions, such as removal of the two structures which were attached to the north elevation of the REB in the 1960s and 1970s; and recent restoration works which have reinstated missing ornamentation. Other important contributions to 'authenticity' include the 1990s restoration and 'reworking of the interior colour scheme to the documented era of 1901', recognising also that the original 1880s 'ornate internal paintings' were mostly replaced by the third decorative scheme of 1901 although 'parts of the 1880 murals are still intact'.

'Authenticity' of the landscape includes the original axial layout of the South Garden with its formal paths, tree clumps and central avenues, lawn areas and the two lakes (although reduced in size) and fountains. Trees, as part of the authentic landscape, include those from the 1880s and 1890s layout. Restoration of garden pathways and plantings, where based on research, also enhances the 'authenticity'. While the c. 2000 Melbourne Museum development removed part of the North Garden, the surviving garden in this area has retained its late nineteenth century layout which is again part of the 'authenticity'.

The WHL 'authenticity of function' goes to the ongoing use of the Great Hall for 'large-scale exhibitions'; and to the retention of original interior spaces notwithstanding works such as the replacement of 'most of the original timber staircases' by concrete in the early twentieth century due to fire safety concerns, with the latter described as 'an acceptable risk-sensitive reduction in material authenticity'.

The WHL citation also recognises the role of recent works, including restoration and reconstruction works, as contributing to 'maintaining the integrity' of the place. These include conservation works to the building, upgrades to building services, restoration of 1880s garden areas and elements (such as the scroll and parterre gardens on the south side of the REB, and the West Forecourt), and water harvesting and storage.

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Figure 14 Oblique photograph of the REB and Carlton Gardens c. 1930s
Source: State Library of Victoria



Figure 15 Sign designating the place as a world heritage site at the western entry to the site

2.3.3 Elements of national heritage significance[2]

The NHL citation identifies both the national values (with relevant NHL criteria) and their 'attributes'.

Under Criterion A, Events and Processes, the 'entire site' is identified as an 'attribute'. This includes the 'purpose built assemblage' of building and gardens, together with the site boundary as defined by the 1880-1 'bluestone plinth of the perimeter fence'. The 1901 decorative painting scheme (as recovered and restored) together with parts of the 1880s murals are also an 'attribute' of Criterion A, as is 'the 1879-1901 period of the Garden's development which includes both the Gardenesque and the classically inspired garden design elements'.

For Criterion B, Rarity, the 'attributes' again include the REB in its garden setting, and 'associated elements [which] demonstrate the characteristic features of the international exhibition movement'. The latter include the Great Hall or 'Palace of Industry' and the South Garden with its 'classical features'. The landscape works associated with Sangster's 1880/81 period and earlier, are also identified as an 'attribute' of the rarity value.

Criterion D relates to the Principal Characteristics of a Class of Places. The relevant 'attributes' include the Victorian Free Classical style of architecture as demonstrated in the REB with its 'rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of stucco and timber in stylistic effects'; the plan and form of the building, as an Exhibition Building; and the Carlton Gardens as a whole, which are a 'significant demonstration of a nineteenth century public park with a classically modified Gardenesque style'.

Under Criterion E, Aesthetic Characteristics, the 'attributes' are the 'entire site of the Royal Exhibition Building and its garden setting'.

Criterion F, Creative or Technical Achievement, identifies the 'the major typological elements' of an international exhibition building as being the 'attributes' of this value. In this case, they include the Great Hall as 'palace,' together with the 'dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries'. The structural form and materials, internally and externally, are an 'attribute' as is the garden setting for the exhibition hall, including that of the South Garden. The classical and Gardenesque features of Carlton Gardens as a whole also 'comprise the attributes related to its value as a classically modified Gardenesque style garden'. Views are also 'attributes'. These includes views of the dome from within the REB and Carlton Gardens site, and views from the REB and Carlton Gardens out to the 'surrounding cityscape'.

All the elements of world heritage significance are also of national significance.

2.3.4 State heritage significance[3]

The VHR citation identifies significant elements under 'What is significant?'. These include the REB and Carlton Gardens; the western annexe as the site of the first (temporary) Victorian State Parliament from 1901 to 1927; the use of the REB in 1919 as an emergency hospital during the influenza epidemic; its use and occupation by the RAAF during the Second World War; and its subsequent (in part) use as a migrant reception centre from 1948 to 1961. The 1901 decorative scheme, and its 1990s restoration, is also significant. The 2001 centenary celebrations of the opening of Federal Parliament is another significant event/association, as is the 2004 inscription on the World Heritage List. The early history and development of the gardens in 1856 is additionally referred to, as is the opening of the Melbourne Museum in 2000. Specific trees and plantings are listed under 'Why is it significant?', together with the 'skilful garden design' which provides for plantings which 'display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area'.

All the elements of world and national heritage significance are also of state significance.

2.4 Melbourne Museum & Museum Plaza

The Melbourne Museum, designed by Denton Corker Marshall Architects and formally opened in 2000, is located on that part of the site which originally contained REB annexes associated with the 1880s exhibitions. After removal of the annexes, the area was used for a variety of purposes including as a hard stand carpark at the time it was selected for the new museum site.

The heritage significance of the Melbourne Museum building and the associated Museum Plaza has not been assessed in detail for this report. However, while the building and plaza are of relatively recent construction, the development could be seen to have historical value as the current repository of the state's most significant historic, cultural and scientific collections, and the successor to previous repositories in Melbourne which date back to the mid-nineteenth century. The Museum's use is also complementary to the historical uses of the REB, including the display of natural and manufactured products and objects. Some of the historical exhibition-related objects - and other objects relating to other phases in the history of the REB - are also held in the Museum collection.

The Museum's popularity and considerable importance to the people of Melbourne are indicative of social value.

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The Melbourne Museum also has widely recognised architectural merit, given emphasis through various design awards including the RAIA Victorian medal and the Sir Zelman Cowan award for Public Buildings. This recognition points to aesthetic heritage value. The plaza is an integrated aspect of the design, provides a formal setting to the museum building, and is a public open space with a contemporary landscape character. It would likely share the aesthetic value.

Such significance would be separate to and independent of, the World and National Heritage values associated with the REB and Carlton Gardens.

In broadly comparative terms, there are other examples of relatively contemporary public buildings and cultural institutions in Melbourne being included in the VHR, notably Federation Square. The National Gallery of Victoria and Victorian Arts Centre are also on the VHR.

This commentary does not apply to the Museum collection as an entity, which is also of considerable cultural significance.

2.5 Aboriginal and Torres Strait Islander cultural heritage values

The Carlton Gardens is an important meeting and gathering place for local Aboriginal people and the Exhibition Gardens Meeting Place 7822-2035 (at the Moreton Bay Fig tree in the South Garden, near the intersection of Nicholson and Gertrude streets) is a registered Aboriginal heritage site under the *Aboriginal Heritage Act 2006* for its contemporary values (7822-2035).

There may also be other cultural values related to the place. As noted earlier, a new document is currently in preparation under the auspices of the REB and Carlton Gardens World Heritage Management Plan Steering Committee that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.



Figure 16 View of the Melbourne Museum and Museum Plaza from Rathdowne Street

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3.0 CONSERVATION POLICY

3.1 Introduction

This conservation policy provides direction and guidance on the conservation of the heritage values of the REB and Carlton Gardens. It has regard for the conservation policy considerations identified in the 'Australian World Heritage Management Principles' (*EPBC Regulations* Schedule 5) in relation to the management of World Heritage and National Heritage places in Australia. It also has regard for the requirements of the City of Melbourne as manager of Carlton Gardens, of the Museums Board of Victoria as custodian of the Exhibition Reserve including the REB, and of the various users of the place.

The policy has additionally been prepared with an awareness that the management and use of the REB and Carlton Gardens may involve, from time to time, change to the place to support ongoing exhibition use, meeting code requirements, maintaining public access and managing the natural evolution of the landscape.

3.1.1 Principal conservation objectives

The conservation policy is based on the following principal objectives:

- To retain, conserve and promote the 'Outstanding Universal Value' of the REB and Carlton Gardens, together with the national and state heritage values
- To retain and conserve the significant fabric (buildings, structures and vegetation) including that which dates from 1879 through to 1901
- To manage the place in accordance with the *Operational Guidelines for the Implementation of the World Heritage Convention* (UNESCO, 2008); the principles of the *Australia ICOMOS Burra Charter* 2013; and the requirements of the *Environment Protection and Biodiversity Conservation Act* 1999 (EPBC Act) and *Victorian Heritage Act* 2017
- To support the historical and ongoing use of the place for exhibitions, as a place of recreation, and as a place of public access
- To encourage further restoration of the place, including the ongoing recovery, reinstatement or reconstruction of missing or modified building and landscape elements
- To remove elements which have a visual or physical impact on the place, and vegetation which detracts from the significance of the gardens
- To strive for balance between meeting Australian standards and building code requirements (as an operating exhibition venue) and minimising physical change and impacts
- To only undertake change, new works and adaptation of a space or element for ongoing operational purposes, where no other feasible or viable alternative is available, and to ensure all change and adaptation is reversible
- To manage the REB and Carlton Gardens as an integrated heritage place, including maintaining and enhancing the visual connections between the North and South Gardens
- To conserve and manage the vegetation in an environmentally sustainable manner, within the constraints of heritage principles and obligations, to ensure the ongoing health and survival of the Carlton Gardens as setting to the REB.

3.1.2 The policies

The structure of each policy includes:

- a statement of the significance of the element or item being addressed (many elements are significant at more than one level, while some may be significant at only one level);
- the policy or policies, including general and specific conservation actions; and
- discussion/rationale which explains and justifies the policy approach.

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Some conservation actions are identified as being essential to retaining and conserving the cultural significance of the heritage place; others are aimed at enhancing significance through reinstatement or reconstruction of missing elements of the place; while others are general or more specific management policies and include, in some cases, guidance on potential adaptation.

The policies are arranged as follows:

- overarching policies
- use of the place
- buildings and structures
- Carlton Gardens hard and soft landscape
- Exhibition Reserve
- views and vistas
- presentation
- interpretation
- works to the place.

For a description of the building, structure or landscape element referred to, see Appendix C, Physical Survey.

3.1.3 Constraints on policy implementation

The current resourcing of management of the REB and Carlton Gardens will, pragmatically, place constraints on the full implementation of the conservation policy. Funding limitations are not necessarily an impediment to sound management, but they may prevent the expeditious implementation of all the conservation actions. A staged approach to implementation is an acceptable alternative.

3.1.4 Chapter 4

Chapter 4 includes management policies. These address management arrangements and responsibilities, statutory requirements, decision-making, managing use of the place, code compliance, training and awareness, consultation, monitoring and review, risk preparedness, signage, environmental sustainability, and managing heritage impacts.

3.1.5 South side of REB

For clarification, the Hochgürtel Fountain, parterre beds and scroll garden together with the upper and lower promenades on the south side of the REB were originally developed as components of the South Forecourt to the REB, along with the area which is currently an asphalted apron adjoining the south face of the building. However, the Exhibition Reserve boundary includes the upper promenade and asphalted apron only, which together are now commonly referred to as the South Forecourt; with the other elements more commonly described as being in the South Garden.

For the purposes of this chapter, the Hochgürtel Fountain, parterre beds and scroll garden, and lower promenade are also included in references to the South Garden, but are recognised to have historically been part of the South Forecourt and remain important presentational components to the front elevation of the REB.

3.2 Overarching policies

3.2.1 Royal Exhibition Building

The REB will be managed to retain and conserve its world, national and state heritage values. Management of the place will be in accord with the UNESCO *Operational Guidelines for the Implementation of the World Heritage Convention*, the principles of the *Burra Charter* 2013 and relevant Federal and state statutes; and will ensure that the historical exhibition use is retained; the significant

fabric of the place is conserved; the heritage values are promoted; and public use and access are continued.

3.2.2 South Garden

The South Garden will be managed to retain and conserve its world, national and state heritage values. This includes its role as the primary setting to the REB, framing and enhancing the presentation of the building and dome, including the south façade which was the original principal façade and ceremonial entry to the 1880 exhibition. The South Garden is also an outstanding nineteenth century landscape and example of nineteenth century classicism in an Australian public garden, with 'Gardenesque' style elements, and will be managed to retain and conserve this character.

3.2.3 North Garden

The North Garden will be managed to retain and conserve its world, national and state heritage values. It is more modified than the South Garden, was occupied by temporary annexes for much of the 1880s exhibition period, and has been subject to recurring change since then, including insertions of early twentieth century infrastructure. However, the North Garden retains its overall layout as re-introduced in its c. 1892 reinstatement, and this will generally be conserved. Management of the North Garden will also ensure that it continues to form a setting to the REB. Any future change will adopt an interpretive approach to reintroducing elements of the 1880s garden form and layout.

3.2.4 Exhibition Reserve

The Exhibition Reserve will be managed to retain and conserve its world, national and state heritage values. The Reserve includes the significant forecourts to the REB facades, and these will be managed to retain their original character and elements, where these survive or have been restored; and elsewhere to reinstate and reconstruct the original forecourt form and layouts. The Exhibition Reserve will also be managed to restore, where feasible, the character of the frontages to Rathdowne and Nicholson streets, to enhance their traditional presentation and reinforce the connection between the South and North Gardens.

3.3 Use of the place

3.3.1 Exhibition use

Significance

The international exhibition use of the REB and Carlton Gardens is key to its world, national and state levels of significance.

Policy

Continue the use of the REB and Carlton Gardens for exhibitions, trade fairs and the like, public performances and gatherings, in accord with the original *raison d'être* of the site and the conservation of the values for which it was inscribed on the WHL.

Continue the ongoing use of the Carlton Gardens as a venue for outdoor exhibitions associated with the use of the REB.

Balance the requirement to make changes to the building, as may be required from time to time to maintain the exhibition operations, with minimising physical or visual impacts on the place.

Monitor the nature, frequency and intensity of exhibition uses, to ensure significant fabric is not compromised.

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Discussion/rationale

The use of the REB and Carlton Gardens for exhibition purposes is fundamental to the significance of the place and should be continued. Suitable uses include major exhibitions, trade fairs, outdoor shows and the like, public performances and events.

However, with this use comes contemporary requirements and standards to be met which have the potential to require changes to the building and site, even if only minor and incremental and at 'pressure points' in the building. The exhibition hall of the 1880s is not compliant with exhibition needs of the 2020s.

For example, loading and unloading for an exhibition involves truck and vehicle access to different parts of the building, which puts pressure on entries and floor loadings. Exhibition displays with their associated and often substantial infrastructure require careful bumping in and out. As an operating exhibition venue, the place is also subject to an annual compliance audit by a building surveyor. These audits sometimes result in changes being recommended to meet compliance. Recognition of this is essential to enabling the continuation of exhibitions.

The nature, frequency and intensity of exhibition use is another consideration, and this requires constant monitoring and review to identify, manage and prevent physical impacts. The comparatively fragile nature of the REB's interior in relation to damage requires that any risks associated with specific uses, such as fire or water risks, are fully reviewed. Similarly, the fabric of Carlton Gardens is fragile, and overuse, an inappropriate use or one which is too frequent, has the potential to damage the significant landscape. Events and major exhibitions in the gardens therefore also require monitoring. Condition reporting on levels of damage should be carried out before, during and after events to determine appropriate levels, frequency and types of use.

Any temporary events associated with the Melbourne Museum should also have regard for limiting or avoiding adverse impacts on the REB and Carlton Gardens in terms of the 'experience' and 'dignity' of the place, given the World Heritage significance. This is not to say that temporary events or performances should be avoided, but rather that such activities are conducted in a manner which ensures the heritage values are not impacted, as per the exhibitions conducted in the gardens.

Management of exhibitions

The following will assist in the avoidance of heritage impacts when managing and conducting exhibitions. Refer also to the management policies in Chapter 4 and Section 4.8 (Managing Use) in particular.

Royal Exhibition Building

Temporary exhibition infrastructure, such as stands, booths, marquees, etc should be installed and removed in a manner which does not cause damage to significant fabric. For example, nothing should be affixed to the building fabric in a manner which causes damage.

Fork-lifts and other vehicles should not be driven in a manner which causes impact on the fabric. For example, floor loadings should not be exceeded by excessive loads or large vehicles.

Permanent infrastructure, such as power, lighting, catenary wires, etc, should be stored in the building in a manner which is unobtrusive when it is not in use.

Exhibition Reserve & Carlton Gardens

Tree roots should not be impacted by any structures, vehicles and the like.

Ensure that the habitat of fauna, including birds and possums, is not compromised by exhibition or event-related activities in the gardens.

Ensure that any installations associated with exhibitions and the like are temporary and expeditiously removed at the end of each event, and any resulting impacts addressed and made good.

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3.3.2 Recreation in the Carlton Gardens

Policy

Continue the ongoing use of the Carlton Gardens as a place of recreation.

Existing recreation areas and facilities within the gardens may be retained, however, if they cease to be used or required, then their replacement with a landscaped area is recommended.

New recreational uses which require the construction of new or additional facilities should not be permitted.

Discussion/rationale

The general use of the Carlton Gardens for passive recreation is a long-standing historical use. It allows the public to appreciate the heritage values of the gardens, and to see and appreciate the REB in its largely original setting.

The use of the North Garden for more active forms of recreation is, comparatively speaking, a more recent phenomenon, which is unrelated to the most significant period of development during the late nineteenth century. At that time, the North Garden was mostly occupied by temporary exhibition buildings, followed by the introduction of the largely current garden layout in c.1892.

While recent, it is also recognised that the tennis courts, basketball court and playground are popular local facilities, and while they remain in full use they can be retained. The use of these facilities, and the use of the gardens for other less formal recreation also fits broadly into the tradition of passive recreation and social interaction in the Carlton Gardens.

However, if these facilities cease to be used or fall away in popularity, the opportunity to remove and replace them with areas of landscape consistent with the character of the 1880s-1890s gardens should be taken. The affected area should be re-landscaped, following an interpretive approach to the 1880s-1890s garden layout.

The recommended interpretive approach recognises the changes which occurred in the North Garden even during the 1880s, associated with the two exhibitions, and the fact that there is no fully authentic single or overriding design to use here to inform a new garden design. Consequently, the North Garden offers somewhat greater latitude in engaging with climate adaptation and other requirements with respect to tree selection and other landscape considerations, although congruency with the world, national and state heritage values and the c. 1880s character of Carlton Gardens will remain the primary basis for design and management of the North Gardens.

More generally, throughout its history the Carlton Gardens has been used by both local and wider communities for predominantly passive (informal) recreation and social interaction. While the specific nature of the activities and experience of the gardens has changed over time and will continue to evolve, the principle of maintaining general public access and use is fundamental to the significance of the place.

3.3.3 Public access

Policies

Continue to provide, and maximise, public and visitor access to the REB and Carlton Gardens.

Discussion/rationale

The REB and Carlton Gardens is a place which, by its very nature, accommodates exhibitions to which the public has access. It is also a significant tourist drawcard. Public access during periods when there are no exhibitions, is provided via a daily guided tour run by the Melbourne Museum. The north doors also remain open each day (during non-exhibition times) to allow public viewing of the interior, albeit through the glazed screen.

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More generally, continuing to provide and improve public access is critical to enhancing and disseminating an understanding and appreciation of the site and of the history of the REB and Carlton Gardens. It is also consistent with the desire to promote the site and the WHL values in particular. In this regard, the opening of the Dome Promenade (planned to be accessible to the public 365 days a year from October 2020) is an important initiative.

3.4 Buildings & structures

Significance

The whole of the REB, its interior and exterior, is significant at world, national and state levels. Individual parts or components of the building which are not of this significance, and of little or no heritage value, are identified below or in Chapter 2.

3.4.1 Royal Exhibition building envelope/exterior

Significance

The building envelope and exterior of the REB, as designed by Joseph Reed in 1879, and constructed in 1880 for the first of Melbourne's international exhibitions, is significant at world, national and state levels.

Policy

Retain and conserve the building exterior including the overall building envelope.

Do not clutter the facades with new structures, enclosures, permanent car parking, bicycle racks or other items in proximity to the external walls.

Do not construct or introduce elements, other than temporary elements associated with exhibitions or events, to the forecourt areas in front of the entries. This is with the exception of conservation actions such as the reinstatement of the urns in the southern forecourt.

Do not make further alterations to the exterior of the building, unless required for operational purposes and there is no feasible or viable alternative. New work should also be sympathetic to the original fabric and design intent and be unobtrusive.

Promote the primacy of the entry in the south façade as the original principal entry for the 1880s exhibitions.

Discussion/rationale

Maintaining the primacy of the building exterior, and generally retaining free and unencumbered views of it when within the Carlton Gardens, is essential.

The building essentially has four facades. The north façade has a busy interface due to its proximity to the Museum Plaza and museum entrance, and the Nicholson Street (east) façade is another contemporary focus as the entrance which is currently most often used for exhibitions and events, including due to the easy vehicle entry.

However, the principal original façade is the south facade, with the main entrance facing the South Forecourt and Hochgürtel Fountain, framed by the Grande Allee of the South Garden. Its primacy should continue to be reinforced through maintaining the visual relationship with the South Garden elements. Equally, the South Garden should continue to be conserved and managed to maintain its role in highlighting and drawing attention to the main entrance in the south façade.

3.4.2 Dome

Significance

The REB dome is significant at world, national and state levels.

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Policy

Retain and conserve the dome.

Maintain views of the dome from within the Carlton Gardens.

Support the Melbourne and Yarra city councils in their management of the World Heritage Environs Area (WHEA) precincts around the REB and Carlton Gardens, where the local planning controls protect and manage views to the REB and dome (see 'Views & vistas' at Section 3.8).

Discussion/rationale

The dome is a highly distinctive component of Joseph Reed's design for the building and is regarded as a landmark on the Melbourne skyline. Conservation works to the dome have commenced, undertaken as part of Museum Victoria's approved proposal for providing regular public access to the dome and building (the 'Royal Exhibition Building Protection and Promotion Project'[6]), and include repairs and restoration works to the external south façade including the dome cupola, dome roof and dome drum.[7]

These works, and the associated project, will also enable greater access to the dome promenade and will bring people in close proximity to the structure in a manner which has largely not been achieved since the nineteenth century.

Views to the dome have also been analysed at length, including for the *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens* (Department of Planning and Community Development, October 2009), which supports and reinforces the World Heritage values of the place through specific planning controls in the Buffer Zone area. This document, and the associated planning controls, emphasise and protect available views of the dome, again highlighting its status within the REB heritage place, and from outside it.

Views of the dome are further addressed at 'Views & vistas' at Section 3.8 below.

3.4.3 Main Hall, nave & transepts

Significance

The internal spaces of the REB, including the Main Hall, nave and transepts, are significant at world, national and state levels.

Policy

Retain and conserve all original internal fabric and decoration.

Retain and maintain a timber floor of appropriate species (the current floor is Spotted Gum, of modern origin).

Do not make further alterations to the interiors of the Main Hall, nave and transepts, unless required for operational purposes and there is no feasible or viable alternative. New work should also be sympathetic to the original fabric and design intent and be unobtrusive.

Discussion/rationale

The whole of the interior to the extent of the Main Hall including the nave, north and south transepts, Nicholson Street foyer, original internal timber stairs and stair wells and remnants of original fabric, fixtures and fittings are significant and should be retained and conserved. Included in this are the restored 1901 decorative scheme; the remnant partitioning in the north-east corner of the gallery around the theatrette, which points to the presence of the original art galleries; and remnants of previous decorative schemes.

The appearance of the timber floor is part of the aesthetic of the building and should not be replaced with concrete or other material.

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3.4.4 Pavilions

Significance

The pavilions are significant at world, national and state levels.

Policy

Retain and conserve the original fabric of the pavilions.

Adaptation and further alterations can be considered for the pavilions given the changes which have already occurred including to support the use of the internal spaces for a variety of administration and operational needs, but should be sympathetic and concentrated in already modified areas and non-original fabric.

Of the eight pavilions, that which abuts the east side of the main entry to the south façade is the most intact. No further change should occur to this pavilion, and reinstatement of missing elements could also be undertaken, to enable this to be the most representative example of the original pavilions.

Discussion/rationale

The pavilion interiors are intact in terms of original structure although they have variously been altered including to accommodate a variety of administration and operational needs. The north-west pavilion contains a workshop in the basement, and the former Trustees board room and anteroom on the ground floor (dating from the 1930s). Buildings administration offices have been introduced to the north-east pavilion. The south-east pavilion has public toilets on the ground floor; the ground floor of the south-west pavilion has a storeroom. The gallery level of this pavilion has been fitted out with a small meeting/seminar room and toilets. Providing that the essential structure is retained, these interior spaces could continue to be adapted and re-used as required.

The pavilion on the west side of the main entry to the south façade is currently undergoing works as part of the 'Royal Exhibition Building Protection and Promotion Project', including demolition of the existing stair and fabric to the interior, and insertion of a new lift and stair into the pavilion space, to take visitors up to the promenade around the base of the dome. The new lift is effectively being introduced into a space which held an hydraulic lift, installed temporarily, and as a working exhibit, for the 1888 exhibition.

3.4.5 Basement

Significance

The internal spaces of the REB, including the basement, are significant at world, national and state levels.

Policy

Retain and conserve the original fabric of the basement.

The basement can continue to be adapted to new uses, provided the works have no or limited physical impacts on original building fabric.

Preferably not conceal original fabric, where feasible, to enhance an understanding of the building's construction.

Continue to explore ways and methods of prevent flooding to the basement, including from storm water.

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Discussion/rationale

The basement contains evidence of the construction of the building e.g. the monumental bases to the dome piers. This evidence is of interest to visitors and it should preferably not be obscured by later fabric, where feasible.

The basement is currently undergoing works as part of the 'Royal Exhibition Building Protection and Promotion Project'. These works include removal of the majority of existing non-original partitions, joinery, services, equipment and the like; and providing enhanced access to the basement through an existing door on the south elevation of the REB, as the new main entry and exit point for participants in the Promenade Experience. New toilets and services infrastructure will also be introduced for a future fit out of the basement for display and storage purposes, although the intent is for the future internal layout of the basement to remain flexible.

This increased or enhanced access to the basement is consistent with the desire to provide and improve public access to the REB, as a means of enhancing and disseminating an understanding and appreciation of the site and of the history of the REB and Carlton Gardens. It is also consistent with the desire to promote the site and the WHL values in particular.

The basement, including occupiable sub-floor space, or areas within it, can also be further adapted to accommodate building services and associated infrastructure. Notwithstanding the increased public access, the basement will continue to largely be a space of some utility and as such it remains a suitable space for new and expanded building services.

The basement is at some risk of flooding, partly from stormwater run-off because of the slope of the land towards, instead of away from the building. It would clearly be preferable for the run-off to go towards the garden in addition to the stormwater system, and further work to the drainage systems is required to address this.

3.4.6 Decoration

Significance

The decoration to the interior of the REB, including the 1901 decorative scheme, is significant at world, national and state levels.

Policy

Retain and conserve the interior decoration.

Further investigate the decorative schemes in the art galleries and apply, expose or reconstruct as appropriate to eliminate the modern neutral scheme.

Complete the decorative scheme by reinstating the stencils on the clerestory windows.

Ensure that all future touch-ups are carried out using the appropriate paint and exact colour matches.

Retain any pounce or chalk marks which may have survived.

Discussion/rationale

When the 1901 decorative scheme was recovered and restored, the stencils to the clerestory glazing were not reinstated. This should be done to complete the scheme.

With regard to the art galleries, the colours at the back of the galleries were derived from the south-east gallery and run around the interior. The modern neutral walls were a result of a requirement of exhibitors to have a neutral background against which to display their items, however this requirement is mostly now redundant. To bring the decoration to completion, it is recommended that the neutral walls be painted in the appropriate colour derived from the gallery scheme. The scheme would also appear to be plain as photographic evidence does not indicate any dado, however an investigation would be required to confirm this.

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The pounce marks and chalk lines used to reinstate the 1901 scheme were left on the south-west pier as an interpretative device, as were the sections of exposed original decoration behind Perspex. Unfortunately the pounce and chalk marks have been removed and consideration should be given to their reinstatement to assist in distinguishing between hand painted and stencilled decoration in accord with the original.

3.4.7 Paintings & murals

Significance

The paintings and murals to the interior of the REB, including those which date from the 1880s and from the 1901 decorative scheme, are significant at world, national and state levels.

Policy

Retain and conserve the interior paintings and murals.

Undertake an annual inspection of the paintings and murals, maintain appropriate monitoring, and record their condition.

Discussion/rationale

The figure paintings around the piers of the dome and on the arches and lunettes date variously from the 1901 scheme and earlier schemes, although in some instances their precise origins have not been identified. They are part of the significant interior character of the REB, including some which date from significant exhibition period, and monitoring their condition is essential to ensuring their ongoing survival.

3.4.8 Curator's Lodge

Significance

The Curator's Lodge is significant at world, national and state levels. Where individual parts or components of the building and its setting are of little or no heritage value, this is identified below or in the 'Physical survey' in Appendix C.

Policy

Retain and conserve the Curator's Lodge and brick outbuilding to the extent of their original significant exterior and interior form and fabric.

Provide an appropriate setting for the Curator's Lodge in the context of surrounding significant landscape elements.

The building's interiors can be altered and adapted as required.

The lodge's rear skillion and verandah infill can be retained, removed, internally altered and adapted as required. Replacement of the skillion and verandah infill would require a considered design approach but should not exceed the current scale and footprint.

The modern car garage can be retained, removed, altered and adapted as required.

The cottage-style garden layout, which is evident from at least the early twentieth century, should be retained. A variety of plants can be used in the garden.

Discussion/rationale

The Curator's Lodge is associated with the re-establishment of the North Garden after the 1888 Exhibition. Externally, the lodge and brick outbuilding are generally intact. The building has non-significant interiors while the rear skillion and verandah infill, together with the modern car garage, are of no significance. The cottage garden layout dates from at least the early twentieth century, and is both appropriate to, and part of, the significant presentation of the building.

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The Curator's Lodge also has a comprehensive suite of VHR permit exemptions relating to the exterior and interior, which provide for a range of works to be undertaken without the need for Heritage Victoria approval.[8]

3.4.9 Tennis pavilion & tennis courts

Significance

The pavilion and associated tennis courts are of local heritage significance.

Policy

Retain and maintain as required.

If the pavilion and tennis courts cease to be used or required, then their replacement with a landscaped area is recommended.

Discussion/rationale

The tennis courts and pavilion were added to the site in 1924 and are therefore not part of the layout of the North Garden as established in c. 1892. They are a component of the recreational facilities introduced to the garden in the twentieth century. They are however of long standing, of value to the local community, and of recognised local heritage significance; for this reason, their retention is supported to the extent that the tennis facility continues to fulfil this role.

However, if the facility ceases to be used or falls away in popularity, the opportunity to remove the pavilion and courts and replace them with landscape should be taken. As with the policy on 'Recreation in the Carlton Gardens' at Section 3.3.2, the affected area should be re-landscaped, following an interpretive approach to the 1880s-1890s garden layout. Again as per 'Recreation in the Carlton Gardens', the interpretive approach recognises the changes which have historically occurred in the North Garden, and acknowledges that there is no fully authentic single or overriding design to inform the new garden design in this location.

The tennis courts have a VHR permit exemption for their resurfacing, which can be undertaken without the need for Heritage Victoria approval.[9]

3.4.10 Toilet blocks

Significance

The toilet blocks are of no heritage significance.

Policy

Retain and maintain as required, to provide appropriate public amenities in the gardens.

If replaced, ensure the new blocks are unobtrusive in terms of design and siting.

Discussion/rationale

The existing cast iron modular toilet block facilities are consistent with the City of Melbourne's provision of public toilets in parks and replaced earlier brick structures. While they are of no heritage significance, they provide necessary facilities and are relatively unobtrusive.

3.5 Carlton Gardens hard landscape elements

3.5.1 Cast iron palisade fence & bluestone plinth

Significance

The remnant portion of original palisade fence with gate on the north property boundary (in association with the Curator's Lodge), together with the bluestone plinth around the majority of the place

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boundary, define the original boundary and extent of the international exhibition site as identified in 1879, and are a component of the world, national and state levels of significance.

Policy

Retain and conserve the remnant portions of palisade fence, gate and bluestone plinth.

Retain and conserve the reconstructed section of fence, gate posts and plinth to the West Forecourt.

Salvage any removed plinth sections and store securely or reinstate.

Discussion/rationale

A cast iron fence on a bluestone plinth around the perimeter of the Carlton Gardens was installed as part of the works for the 1880 Exhibition. It survived essentially intact until 1928 when most was removed, leaving only the bluestone plinth, along with a small section of the fence adjacent to the Curator's Lodge.

Subsequent changes to the gardens have resulted in removal of sections of the bluestone plinth, particularly along the east and west flanks of the Exhibition Reserve, to facilitate access to the Melbourne Museum. Conversely, some sections of damaged original fence on the north boundary of the Carlton Gardens have been repaired. A section of fence has also been reinstated at the entrance to the reconstructed West Forecourt.

3.5.2 Hochgürtel Fountain

Significance

The Hochgürtel Fountain is associated with the 1880 Exhibition and is a component of the world, national and state levels of significance of the Carlton Gardens.

Policy

Retain and conserve the Hochgürtel Fountain and maintain in working order.

Investigate and restore the setting of the Hochgürtel Fountain, based on evidence.

Discussion/rationale

The Hochgürtel fountain is a key element of the South Garden and of the original South Forecourt to the REB. While the fountain is intact, the immediate setting requires investigation to clarify if the form of the current bed is historically accurate. Early photographs and artists sketches (c. 1880) indicate a smaller landscaped area around the fountain, which was enclosed by an iron overlapping hoop fence. If this evidence proves accurate, it is recommended to reconstruct the fence and reinstate the surrounds to provide a more historically accurate setting for the fountain. The reconstruction should be supported by an archaeological investigation to more accurately determine the nineteenth century design and layout.

3.5.3 Path system

Significance

The path system is associated with the 1880s exhibitions and the c. 1892 North Garden, and is a component of the world, national and state levels of significance of the Carlton Gardens.

Policy

Retain and conserve the layout and plan of the surviving nineteenth century path system.

Where feasible, restore the original nineteenth century alignments of existing paths.

Where feasible, restore or reconstruct missing parts or sections of the nineteenth century path system.

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Maintain the asphalt surfacing to paths. If further research identifies an alternative original surface treatment, this could be reintroduced subject to equitable access requirements and arboricultural considerations.

Ensure the simple edge treatment to the paths is maintained in a consistent fashion across the Carlton Gardens. If further research identifies an alternative original edge treatment, this could be introduced subject to equitable access requirements and arboricultural considerations.

Where feasible, remove informal 'desire-line' paths.

Do not add new paths to the Carlton Gardens, except where restoring original paths and alignments.

Discussion/rationale

The re-design of the South Garden for the 1880 Exhibition included a new path system which was superimposed over the existing layout which included elements from the previous designs of 1854 and 1874. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, the path system was reintroduced by c. 1892 (with adaptations similar to those made in 1880 in South Garden).

The current path system is substantially intact to its nineteenth century layout and plan, although some incremental changes have been made which are not in accord with the original design intent.

The most significant of these is the loss of the serpentine boundary pathways in the Exhibition Reserve which connected the North and South Gardens. These pathways were altered or removed to facilitate car parking and other twentieth century uses of these street frontages associated with the Exhibition annexes, Centennial Hall and other facilities; construction of the Melbourne Museum and Museum Plaza in the 1990s adopted this changed condition and did not seek to reinstate the serpentine paths.

In the North Garden, the alignment of the pathway which runs parallel to Carlton Street was truncated at its western end where it was intersected by the Curators Lodge and garden. A central north-south path was added c. 1892 but removed in the c. 1930s-40s; some other minor new paths have been added as part of the modern recreational facilities.

Reinstating or reconstructing the removed original paths, or the original alignments of existing paths, while generally desirable may not be feasible in all instances, due to changed conditions including those associated with the Melbourne Museum and other contemporary features.

Reinstatement of original paths should be supported by contemporary use and patterns of movement through the place, and should be consistent with the assessed values of other features and elements of the Carlton Gardens.

Reinstating the original extent of the north boundary path parallel to Carlton Street would require substantial change in the vicinity of the Curator's Lodge and garden. Reinstatement of the central north-south path in the North Garden has a limited historical rationale and, to the extent that there is no north entrance to the Melbourne Museum, is not supported by contemporary use of the North Garden.

On this basis, the long-term reinstatement of the east and west serpentine paths through the Exhibition Reserve remains an important restoration objective, while reinstatement of other original path features to their 1880/1892 extents is less likely to find a reasonable policy basis.

3.5.4 Ornamental lakes

Significance

The ornamental lakes are associated with the 1880 Exhibition and are a component of the world, national and state levels of significance of the Carlton Gardens.

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Policy

Retain and conserve the ornamental lakes.

Implement measures to maintain the lakes and their water quality, address drought mitigation and remove weed species.

Where feasible, the original form and extent of the lakes may in future be reinstated. Such works would need to balance this reconstruction objective with the heritage values of adjacent elements, including significant trees.

Remove or mitigate the presentation of incongruous elements, such as the overflow structure on the West Lake.

Investigate the nature of the original island and perimeter plantings to the lakes. New plantings to the lake perimeters should be informed by research.

Ensure the future edge treatment to the lakes is consistent. Where feasible, future restoration of the lake edges to a softer presentation (without visible stone or other hard reinforcement) may be supported where informed by research.

Interpret the original location and extent of the lake in the North Garden. If in future the reconstruction of the lake becomes feasible and desired, then reconstruct this feature on the basis of its original location and form.

Discussion/rationale

The ornamental lakes in the South Garden were constructed as part of the landscaping works for the 1880 Exhibition and had a practical as well as aesthetic purpose. In addition to contributing to the picturesque setting of the Exhibition Building, the lakes were a source of water both for garden irrigation and firefighting.

The lake in the North Garden existed from the earliest garden design in 1854. It was enclosed by the 1888 temporary buildings, and then converted to a wading pool in later years before finally being infilled during the 1950s. Playgrounds now occupy the north lake site.

Historic evidence, including photographs and plans produced for the 1880 Great Exhibition, indicate that the east and west lakes in the South Garden have been reduced in size. In addition, different edge treatments have been added to the lakes using bluestone pitchers or concrete.

Where practical, the lakes may be used to provide related environmental services, including water quality and storage. If such adaptations are contemplated, they should in all cases be designed to remain consistent with the lakes' nineteenth century form and character.

3.5.5 Internal garden bed fencing

Significance

Fencing of garden beds was undertaken in the nineteenth century management of the Carlton Gardens before, during and following the exhibition period. Remnant fences are a component of the world, national and state levels of significance.

Policy

Retain and conserve all remnant iron fencing of internal garden beds.

If relocation of a section of fence is required, it should be sited in accordance with known evidence and historical practice.

Use fence styles and materials supported by historical research where temporary fencing of garden features may be required in establishment or for other reasons.

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Consider reconstructing missing sections of fence, based on historical evidence and in line with historical precedence and contemporary requirements. This may be considered where:

- Fencing is known to have originally been used in the key period of significance;
- Reconstructed fencing would serve to clarify how the Carlton Gardens were used and experienced during the Exhibition period;
- Reconstructed fencing would contribute functionally to other conservation objectives, as in the temporary or permanent protection of new feature plantings; and
- Use of fencing is supported by the current use and presentation of the place.

Discussion/rationale

The iron fencing of garden beds was a notable element of the nineteenth century character of the Carlton Gardens. Surviving sections of fencing (to the Curator's Lodge garden, and to public shrubbery beds to the south of the Curator's Lodge) contribute to an understanding of how the gardens were managed historically; and are relatively rare surviving examples in Melbourne's public gardens.

Historically, fences were moved and reused as required; in select circumstances it may be appropriate to continue this practice where this contributes to retention of the original fence fabric. it is important that if moved, the fence is appropriately sited in accordance with historic practice.

Photography from the 1870s, the 1880s Exhibition period, and the 1890s-1910s shows several forms of iron fencing employed both as a permanent barrier to the lake areas and to other ornamental shrubberies and garden beds, and as a temporary measure used presumably to separate public and ticketed sections of the Exhibition grounds.

The key period of significance, taking in the 1870s, the 1880 and 1888 Exhibitions, and the c. 1891 reinstatement (through to the Federation period), saw a number of different internal fencing arrangements and extents employed in the Carlton Gardens. This is represented in historical photography, and particularly in the sequential photographs taken from the Exhibition Building roof, which clearly show the different approaches to fencing taken for the 1880 and 1888 events. In 1880, not all shrubbery and garden beds were fenced, and most of the lawn areas in the South Garden appear to have been freely accessible, a state which appears to have been relatively consistent with their 1860s-1870s presentation. In contrast, the 1888 Exhibition saw much more extensive fences installed to the paths throughout the South Garden, many of which subsequently remained in place for decades.

It also bears acknowledgement that the later removal of fencing, particularly from the boundaries of the Carlton Gardens, was also an event of some historical importance (reflecting longstanding community aspirations and agitation), although this value would be seen to reside at a local and perhaps a state level.

The reinstatement of permanent fencing to its 1880s (and particularly 1888) extents would result in a substantial change to the presentation, functional use and accessibility of the Carlton Gardens today. In the sense that fencing in 1888 was much more extensive than 1880, a wholesale implementation of that latter fencing regime could also have the unintended effect of creating confusion as to the intent and presentation of the exhibition gardens as delivered for the 1880 event. In contrast, reconstruction of fencing on a more limited basis may be appropriate where this is supported by historical evidence and functional requirements.

Historical evidence of the material form, location and purpose of fencing should inform any proposed reinstatement of permanent fencing in the Carlton Gardens and Exhibition Reserve. A detailed investigation of the historical use of fencing and review against the key period of significance should be carried out prior to a proposal to reinstate any major elements of fencing.

In some cases, reconstructed fencing can serve to clarify how the Carlton Gardens were used, viewed and experienced during the key period of significance. Reconstructed fencing may also be employed

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functionally in the service of other conservation works, such as the reinstatement of shrubbery plantings or other landscape features, where fences can provide a temporary or permanent protective function.

In assessing the appropriateness of new or reinstated fencing, consideration of the benefits of restoring a historical element of the site should be balanced against other factors relevant to the world, national and state heritage values, including the place's functional uses and the evolved nature and maturity of the gardens' landscape.

3.5.6 Basketball court

Significance

The basketball court is of no heritage significance.

Policy

Retain and maintain as required.

If the court ceases to be used or required, then its replacement with a landscaped area is recommended.

Discussion/rationale

While the basketball court provides a local recreational facility, it is not of heritage value.

As with other later recreational facilities in the North Garden, if the court ceases to be used or falls away in popularity, the opportunity to remove it and replace it with landscape should be taken. The approach to follow is set out in the policy on 'Recreation in the Carlton Gardens' at Section 3.3.2.

3.5.7 Playground

Policy

Retain and maintain as required.

If the playground ceases to be used or required, then its replacement with a landscaped area is recommended.

Discussion/rationale

While the modern playground provides a valued local facility, it is not of heritage value.

As with other later recreational facilities in the North Garden, if the playground ceases to be used or falls away in popularity, the opportunity to remove it and replace it with landscape should be taken. The approach to follow is set out in the policy on 'Recreation in the Carlton Gardens' at Section 3.3.2.

The playground also has VHR permit exemptions relating to the maintenance and replacement of the play equipment, which can be undertaken without the need for Heritage Victoria approval.[10]

3.6 Carlton Gardens soft landscape elements

3.6.1 Trees: landscape character & management of tree stock

Significance

The trees of the Carlton Gardens, including those which remain from the nineteenth century and those which have been planted as sympathetic replacement trees, are collectively part of the world, national and state levels of significance.

Policy

Conserve the form, structure and landscape experience of the tree plantings, and improve these factors in degraded areas, where trees are in decline or where incongruous plantings have taken place.

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Preserve the distinguished landscape character of individual elements and sections of the gardens, as produced by the variety of tree species selections and the structural approaches to planting (avenues, shrubberies, and individual and clustered specimen trees) used in the c. 1880 and c. 1892 planting schemes.

Manage trees according to horticultural and environmental best practice, within the constraints of heritage principles and obligations, and on the basis of an adopted *Tree Management and Replacement Strategy* for the place.

Prepare a *Tree Management and Replacement Strategy*, and review and update this document on an ongoing basis, in order to address evolving conditions and management considerations, to reflect contemporary assessment of historical information, and to ensure that this remains a current and useful document for management decisions. This document should be developed in consultation with Heritage Victoria and the World Heritage Management Steering Committee.

As an outcome of the *Tree Management and Replacement Strategy*, develop and implement a replanting program to replace specimen trees, cluster plantings, sections of avenues and 'gaps' in avenues, in a co-ordinated manner across the site and staggered over time. Recognise that restoration of the 1880 planting scheme for the South Garden may include the staged return of specific path segments to shrubbery rather than avenue plantings.

Where later plantings are inconsistent or incongruous with the c. 1880/1892 schemes, develop plans for their staged replacement with plantings consistent with the Exhibition period and based where practical on historical evidence.

Discussion/rationale

The trees of the Carlton Gardens are an integral part of the significant historical landscape character of the heritage place, and the longest living and most dominant form of vegetation at the site in terms of both the visual and physical landscape experience. The visitor's landscape experience is characterised by walking on largely shaded paths and lawns produced by a high percentage of tree canopy over the site including the close planting along the perimeter, and measured by the visual repetition of tree trunks set either in avenue rows or interrupted by the contrasting form of trees once used as shrubbery plantings and gateway features. The lawns and boundaries feature scattered specimens as well as clustered plantings. Green foliage in a range of hues is contrasted by seasonal colour and leaf drop produced by largely deciduous species.

The re-design of the North Garden after the 1888 Exhibition resulted in the relative uniformity of the avenues in this part of the garden as compared with the multi-layered design of the South Garden, which provides a wider range of extant tree species (both avenue and specimen trees) today. These different patterns of planting are notable and are a consideration in development of future renewal plantings.

Management, replacement and renewal of trees in Carlton Gardens should be based on historical evidence of the plantings used in 1880 and 1892. Planting 'like-for-like' will often be the necessary approach to maintaining historical species selections and planting arrangements, where this is feasible and based on evidence. However, in other cases, non-original plantings took place in sections of the gardens from the 1890s through the twentieth century; these plantings were sometimes consistent with the 1880s treatments while in other cases these introduced new and incongruous selections and planted features (the Deodar Cedar avenue in the South Garden is an example); in those cases 'like-for-like' may not be the optimal approach to long-term management, and other replacement and landscape renewal strategies based on historical evidence may be preferred.

A *Tree Conservation Strategy* (Gould, 2006) was previously prepared for the Carlton Gardens. The document provides a detailed analysis of each area of trees within the gardens (avenues and lawn areas), and management recommendations for the conservation and restoration of these plantings.

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The 2006 document remains an important reference, however a review of the document undertaken in the preparation of the current HMP update has identified several areas where new understandings of the form of the original 1880/1892 plantings may suggest alternative approaches to management of certain trees and tree features.

It is also evident that the document does not provide sufficient guidance with respect to managing the interface between the world, national and state values of the Carlton Gardens tree canopy and evolving environmental conditions and other management requirements. Finally, for these and other reasons relating to the structure and complexity of the existing analysis, it was made clear during stakeholder conversations that the *2006 Tree Conservation Strategy* is underutilised by management and planning staff.

Preparation of a new *Tree Management and Replacement Strategy*, as a successor document to the 2006 Tree Conservation Strategy, is recommended. The document should be prepared by a project team that includes relevant expertise in landscape heritage and arboriculture. The document should:

- Update the historical analysis of the Carlton Gardens and Exhibition tree plantings on the basis of documentary evidence, with particular emphasis on the history of the major avenue plantings in the North and South Garden, the origin of some plantings in Exhibition-era or later shrubberies, and the form, diversity and intent of other specimen plantings;
- Develop a strategy for avenue and specimen tree replacements that will:
  - Conserve the world, national and state heritage values
  - In context of world, national and state heritage conservation, identify approaches to addressing emerging environmental and policy requirements, including the City of Melbourne's Urban Forest Strategy and the broader challenge of climate adaptation;
- Provide specific recommendations for key plantings, within a document structure that responds to stakeholder requirements; and
- Be developed in consultation with Heritage Victoria and the World Heritage Management Steering Committee.

The *Tree Management and Replacement Strategy* is a necessary guidance document for tree replacement. Trees established in 1880 are now more than 130 years old and can be expected to require replacement on a rolling basis as their condition deteriorates and as periodic drought and other factors intervene. Replacement of individual trees, and of tree features like avenue plantings, needs to be undertaken within the context of a whole-of-landscape approach for the site.

Tree replacement should be informed by holistic planning and renewal objectives, including restoration of the Gardens' original 1880s-1890s form and character, as well as adaptative works deemed necessary to address emerging environmental conditions.

A staggered and co-ordinated replanting program will maintain the tree canopy, address health issues, improve planting integrity (e.g. in avenues and depauperate areas) and minimise the visual impact of tree loss (e.g. avenue planting would be undertaken in sections over time, supported by planting in adjacent lawn areas). The program should prioritise (a) significance, (b) landscape contribution, (c) integrity and (d) condition in its staging; should be based on historical evidence and contemporary best practice; and must address conservation of the world, national and state heritage values as the primary consideration.

3.6.2 Trees: species selection

Significance

The tree species of the Carlton Gardens are collectively part of the world, national and state levels of significance.

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Policy

Manage the tree species palette present in the Carlton Gardens in accordance with the nineteenth century design intent, while having regard to present day best practice and to ongoing environmental change.

Progressively remove or replace trees which are of low or no significance and are intrusive or inappropriately situated.

Select appropriate species for new and replacement plantings in accordance with the known character of the nineteenth century design, historical evidence including that provided by historical photography, and best practice urban forest policies, including the species' adaptation for projected environmental change.

Discussion/rationale

Carlton Gardens contain a wide collection of plants, including conifers, palms, evergreen and deciduous trees, most reflective of plantings undertaken during and immediately after the Exhibition period, but also incorporating plantings undertaken over the ensuing 120 years. The varied species selections used in the different avenues and other plantings (individual and clustered specimens, former shrubbery plantings, etc.) are an essential component of both the original intent and the contemporary experience of the place. The elm avenues of *Ulmus procera* and U. x *hollandica* (Dutch elm) have also been seen as meriting specific note and significance, as few examples remain worldwide due to the effects of Dutch elm disease.

The *Carlton Gardens Tree Conservation Strategy* (2006) was previously developed to address the requirement for a detailed replacement strategy and schedule of the tree species to be used in the future management of the Carlton Gardens. As described in Policy 3.6.1, it has been recommended that this document be superseded by a modern *Tree Management and Replacement Strategy*.

In the meantime, many of the 2006 document's recommendations remain generally valid. Specifically, the following recommendations are generally reflective of the 2006 strategy, updated to reflect current knowledge and considerations:

- Original or 'like-with-like' species should be used wherever possible as replacement for the most significant trees and plantings, with consideration for relevant City of Melbourne policies respecting the city's urban forest and the species' adaptation and appropriateness for projected environmental change.
- Historical evidence, including photography of the c. 1880s gardens, should be used to guide species selection, location and planting form wherever possible. New historical information is available that may require an updated or alternative response to those contemplated in past landscape analyses of the Carlton Gardens. Historical evidence may also suggest areas of the gardens where adoption of a considered but not 'like-for-like' approach to replacement may be appropriate.
- The 'like-with-like' approach may not be appropriate with regard to rogue, high risk, or excessive water use tree species, or where current specimens or planting groups are incongruent with the 1880s/1892 gardens (as for instance may be the case with the Cedar Avenue in the South Gardens). A schedule of appropriate species substitution based on location and role in the garden (e.g. major entrances, high visual impact, specimens of geographic, cultural and ornamental interest, etc) should be developed for these trees, based on historical evidence and in consultation with key stakeholders such as Heritage Victoria and the World Heritage Management Steering Committee.
- *Ulmus procera* and U. x *hollandica*, which have previously been recognised as significant due to the loss of trees world-wide from Dutch elm disease, should be managed with reference to the

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world, national and state heritage values, and with consideration for relevant City of Melbourne policies respecting the city's urban forest.

In responding to climate adaptation prerogatives, the City of Melbourne has situated itself at the forefront of understanding the impacts of projected environmental change on its urban forest, including assessing the sensitivities of existing tree species and the development of alternative species selections to be trialled. In this work, the city has recognised and is responding to the effects of the urban heat island and the accentuated extreme conditions that confront street tree plantings in urban environments.

Carlton Gardens is a large open green space containing a relatively dense tree canopy and extensive lawns, and with access to recycled water and supplemental irrigation. In evaluating the sensitivities of trees within the gardens to projected future conditions, it should be recognised that the Carlton Gardens are an atypical location that provides some measure of a 'buffer' from environmental extremes.

While an assessment of climate appropriateness must be a consideration for planning the replacement and management of significant trees and the gardens' canopy as a whole, the world, national and state heritage values of the Carlton Gardens also require a specialised response to maintenance, management and regeneration of the landscape. This response will necessarily include adoption of bespoke policy and measures to retain climate-sensitive trees where these are significant to the world, national and state values, and to ensure that planned like-for-like replacement of the most significant trees and group plantings will be successful in the future climate.

3.6.3 Trees: propagation of rare species

Significance

The Carlton Gardens include tree specimens which are rare in contemporary cultivation, and which may be of botanical significance on the basis of their genetic provenance or other factors. These specimens contribute to the world, national and state levels of significance.

Policy

Propagate identified rare tree specimens to maintain their genetic provenance and/or to ensure their replacement in the event of death or removal of the original specimen.

Discussion/rationale

The Carlton Gardens have contained rare specimens of Red Apple (*Acmena ingens*) and Kaffir Plum (*Harpephyllum caffrum*), the latter being the largest recorded in Victoria. The Carlton Gardens also contain a rare specimen of Bald Cypress (*Taxodium distichum)*; and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla.* The status of these specimens should be reviewed periodically.

The *Carlton Gardens Tree Conservation Strategy* (2006) addressed the requirement for a detailed replacement strategy and schedule of the tree species to be used in the future management of the Carlton Gardens. As detailed in Policy 3.6.1, it has been recommended that this document be superseded by a modern *Tree Management and Replacement Strategy* addressed to contemporary considerations and best practices, and incorporating new sources of historical information and analysis.

In the meantime, many of the 2006 document's recommendations remain generally valid. Specifically, the following recommendations are generally reflective of the 2006 strategy, updated to reflect current knowledge and considerations:

- Propagate and grow-on individual tree specimens which have been identified as botanically significant, to maintain genetic provenance and to ensure that these specimens can be

replaced in the event of loss. Rare specimens were previously identified as: *Acmena ingens* (rarity), and *Harpephyllum caffrum* (rarity and size).

- Dedicated propagation of *Taxodium distichum*, *Chamaecyparis funebris* and *Ficus macrophylla*, each of which is noted for their specimen quality in the site, should be considered where no commercial supply exists or where the market availability of trees of high-quality form and specimen quality is limited.
- In assessing the suitability of existing (or former) specimens for propagation and replacement, a number of factors should be reviewed, including the species' suitability for Melbourne's contemporary and future climate, and the viability of cultivating and maintaining the specimen in Carlton Gardens.
- Adoption of bespoke policy and measures to retain climate-sensitive trees of high rarity or specimen value, and to achieve their propagation and replacement on site, should be considered where these are significant to the world, national and state values.
- Consultation with Heritage Victoria and the World Heritage Management Steering Committee, as well as with experts from the Royal Botanical Gardens or a specialist commercial grower is advisable in this process.

3.6.4 Trees: management & environmental sustainability

Significance

The trees of the Carlton Gardens, including those which remain from the nineteenth century and those which have been planted as sympathetic replacement trees, are collectively part of the world, national and state levels of significance.

Policy

Manage the trees in the Carlton Gardens according to best arboricultural and horticultural practice and in an environmentally sustainable manner. Best management practice may include:

- Use of mulching of avenue plantings to assist with water conservation and drought protection. Where appropriate, lay the mulch out in accordance with the footprint of the nineteenth century avenues bed layout as evidenced in historical photography.
- Where practical, avoid or limit the mulching of specimen trees in order to maintain the effect of the trees set in lawn.
- Use of targeted supplemental irrigation prioritised to trees according to need, and to lawn areas according to visual impact.
- High water-use trees should be reconsidered when developing tree replacement strategies, while respecting and ensuring the conservation of the world, national and state heritage significance.
- Pruning should be based on AS 4373 'Pruning of amenity trees', and should be managed to ensure the long-term conservation of significant tree specimens. Arboricultural works to significant trees should be undertaken, subject to sound planning and awareness of the tree's heritage values and the cumulative effects of interventions. Works undertaken to significant trees should be tracked and monitored over time.

Implement appropriate drought planning and mitigation measures for the Carlton Gardens and Exhibition Reserve, in order to ensure that significant trees can be protected and sustained during general water restrictions.

While recognising the conservation of the world, national and state heritage significance as primary to the management of the Carlton Gardens tree canopy, implement measures to ensure the long-term sustainability of the trees on the site. This may include additional drought preparedness measures, as well as testing and selection of climate-adapted species selections where appropriate to and supporting

retention of the character (in visual form, structure, extent and species selection) of the Exhibition period plantings.

Discussion/rationale

Managing parks and gardens, including their trees, in an environmentally sustainable manner is a priority. Management of Melbourne's parks and gardens, and its public urban forest more broadly, must contend with future cycles of drought, as well as permanent disruption posed by projected temperature increases and other forms of long-term climate change.

Management methods to minimise the impact of drought include targeted irrigation (e.g. prioritising irrigation of trees over lawn and including allowing lawn areas to dry out) and mulching, as well as the selection of drought-resistant species. The first two of these tasks can be undertaken without being detrimental to the longer-term significance of the site; and such methods can be amended in response to future changes in weather and drought levels. Visual impact of these methods should be prioritised to minimise the change to the overall landscape character.

The City of Melbourne has developed specific policies for the management of its parklands and urban forest to ensure their sustainability and adaption to long-term environmental change. While the world, national and state heritage significance of the Carlton Gardens are the primary consideration, management of the tree canopy and landscape of the Carlton Gardens should have regard for the City of Melbourne's policies and recognised best practices.

Opportunities to apply those best practices in the context of planned tree planting renewal should be considered, with reference to the trees' relative significance in the original planting scheme and historical evidence of the original character of the planting. As recommended in policy 3.6.1, an update to the 2006 *Tree Conservation Strategy* would appropriately consider the incorporation of City of Melbourne urban forest policy and best practices in the conservation of the Carlton Gardens' world, national and state heritage values.

3.6.5 Parterre beds

Significance

The *parterre* garden beds in the South Garden are associated with the landscape design for the 1880 Exhibition, and are a component of the world, national and state levels of significance.

Policy

Retain and conserve the reconstructed *parterre* garden beds, including the layout and form, edging and planting scheme.

Discussion/rationale

The re-design of the gardens as part of 1880 Exhibition included the development of the formal *parterre* garden beds which adjoined the South Forecourt and were an integral element of the 'palace-garden' design. They provided an interface between the South Garden and the Exhibition Building and highlighted the main entrance.

While the form and layout of the *parterre* beds survived well into the twentieth century, incremental changes to their layout and planting scheme, together with reduced maintenance, diminished their appearance and reduced their ability to provide the formal setting as originally envisaged. In recognition of this, the c. 1879 *parterres* in the South Garden were reinstated/reconstructed by the City of Melbourne in the late 2000s, based on historical evidence and an archaeological investigation.

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3.6.6 Planting beds & shrubberies

Significance

Formal garden beds and shrubberies in the Carlton Gardens are associated with the landscape concept and design for the 1880 Exhibition, and are a component of the world, national and state levels of significance.

Policy

Retain and conserve surviving elements of the nineteenth century planting schemes for garden beds and shrubberies.

Where feasible, or in conjunction with other tree replacement works, restore and reconstruct degraded, removed or modified planting beds and shrubberies to their nineteenth century form, based on evidence and addressing the periods of highest significance for each part of the Carlton Gardens.

Develop and implement an ongoing planting schedule for the beds and shrubberies using historical evidence but also having regard to present day management considerations such as availability, weed potential and sustainability. If a substitute species is required, it should maintain the general form and structure of the shrubs and bedding planting.

Discussion/rationale

The re-design of the Carlton Gardens as part of the 1880 Exhibition included provision for formal planting beds and shrubberies. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, the re-introduced gardens also included garden beds in the north-west and perhaps in other areas.

The planting beds and shrubberies throughout the gardens were progressively modified with different management regimes and planting fashions. Many became undistinguished and provided only a remnant of once more extensive ornamental displays. The layout of some beds has changed, and many were removed. The attrition of planting beds and shrubberies has additionally been a natural result of changing climate conditions and the now-mature tree canopy. For example, many of the original beds featured sun-loving plants that would no longer survive in the shade.

Restoring and reconstructing the planting beds and shrubberies, as well as retaining surviving elements of the nineteenth century schemes for the North and South Gardens, would assist in more fully reinstating the original landscape design and enhancing the appearance of the gardens. Shrubberies may be constructed on both a permanent and temporary basis, the latter recognising that shrubberies can serve as nursery beds for permanent tree specimens such as *Araucaria* and *Eucalypts*, consistent with their historical use during and after the Exhibition period.

Any proposal for restoration or reconstruction of planting beds and shrubberies should be based on detailed historical investigations and analysis and careful consideration of the appropriateness of the action. Additional historical research and analysis, beyond what is available in existing documents, will be required to effectively scope and develop such reinstatements.

Where feasible, reinstatements should be coordinated with tree removal and replacement works as developed in the recommended Tree Management and Replacement Strategy (policy 3.6.1).

In the South Garden and Exhibition Reserve, reinstatement of shrubberies may be considered in areas where these were known to have been key features of the 1880 Exhibition gardens developed by Sangster. Key areas include borders to the East and West Forecourts, the South Promenades, the two ornamental lakes in the South Garden, path intersections and entrance areas on the perimeter of the gardens, and the curving Avenue 5 in the west half of the South Garden (current Cedar avenue).

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In the North Garden, further research is required to understand what shrubbery plantings were reinstated following the 1888 Exhibition, and whether reinstatement of such plantings will contribute to the world, national and state values.

As detailed in Policy 3.5.5, in some cases it may also be appropriate to reinstate internal garden bed fencing that is known to have been historically employed, either on a temporary or permanent basis. However, it is also known that major sections of shrubbery and lawn were not fenced for the 1880 Exhibition. Careful consideration of the form and function of both the beds themselves and any accompanying fencing or other infrastructure, and assessment of their contribution to the world, national and state values, should be undertaken prior to proceeding with any such reinstatements.

3.6.7 Lawns

Significance

Lawn areas are part of the original Gardenesque design for the Carlton Gardens, and in a general sense are a component of the world, national and state levels of significance.

Policy

Retain and conserve lawns as part of the overall landscape design and character, including as a setting for specimen trees.

Remove later and/or inappropriate plantings and beds to the lawns.

Discussion/rationale

Both the original 1854 and later re-design of the Carlton Gardens as part of 1880 Exhibition included lawn areas surrounded variously by shrubbery beds and avenue plantings, and dotted with specimen trees individually and in small clusters. The lawn areas are therefore a key element of the nineteenth landscape character of the Carlton Gardens and should be retained. Appropriate lawn species should also be identified, taking site conditions and usage into consideration.

3.7 Exhibition Reserve

3.7.1 Royal Exhibition Building forecourts

Significance

The whole of the Exhibition Reserve is significant at world, national and state levels. Where individual components or areas are of little or no heritage value, this is identified below or in Chapter 2.

Policy

Retain and conserve all surviving elements of the 1880 forecourts design.

Retain and conserve the restored West Forecourt.

Remove all later accretions from the forecourts which are not consistent with the 1880 design and layout, unless required for essential operational services.

Restore and reconstruct the East Forecourt in accordance with the 1880 design intent and fabric, based on documentary evidence and archaeological investigation. If alternative materials to the original are required, ensure they are clearly identifiable but in harmony with the 1880 design.

For the South Forecourt, major garden elements located outside of the Exhibition Reserve, below (south of) the upper promenade, constitute original or restored components of the original designed forecourt to the Exhibition Building. These should be retained and conserved where required. In the case of the upper promenade including the asphalt apron adjacent to the south side of the REB, this should be enhanced in its presentation if not fully restored.

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Discussion/rationale

The East, West and South Forecourts were an integral part of the 1879 re-design of the Carlton Gardens for the 1880 Exhibition, and of the 'palace-garden' landscape setting. To the south, the forecourt provided an interface between the REB and the South Garden, while to the east and west, the forecourts played an important role in defining other entry and exit points to the REB and the pedestrian connection to the perimeter of the gardens.

The West Forecourt has been restored to largely its original 1880s design. Preliminary advice and designs have also previously been sought for the restoration of the East Forecourt and its surroundings. A restoration of the East Forecourt, based on its original 1880s design, is recommended to be implemented, noting that the management of access requirements to the building would need to be addressed.

For the South Forecourt, approved works include the return of standard lamps and urns, with the overall intent for this area to be less utilitarian over time and used less as a repository of rubbish bins and for parking. However, a requirement for the area to support operational needs such as vehicle circulation and access is expected to remain.

Restoration, reconstruction and enhancement of the forecourts will greatly enhance the presentation and appearance of the REB and help reinstate a more historically accurate landscape and setting for the building.

3.7.2 French Fountain

Significance

The French Fountain is associated with the 1880 Exhibition, and is a component of the world, national and state levels of significance of the Exhibition Reserve.

Policy

Retain and conserve the French Fountain and maintain in working order.

Discussion/rationale

The French Fountain dates from the 1880 Exhibition, when it was installed as the centrepiece in the fernery. At the end of the Exhibition the fountain was apparently purchased by the Trustees and relocated to its current position in the East Forecourt as the centrepiece for what is known as the 'French Circle'. While recently repaired, with works including the reconstruction of missing detail to the cast iron statuary, the fountain should be subject to regular inspection and works to ensure it integrity and maintain its functionality.

3.7.3 Westgarth Fountain

Significance

The Westgarth Fountain is associated with the 1888 Exhibition, and is a component of the world, national and state levels of significance of the Exhibition Reserve.

Policy

Retain and conserve the Westgarth Fountain, and maintain in working order.

If it proves practical in the future, consider relocating the fountain to its original location.

Discussion/rationale

The Westgarth Fountain was restored and reconstructed at its current site in c. 1993, having been removed from the Exhibition Reserve in the mid-twentieth century. The restoration work on the fountain was undertaken by Giannarelli & Sons monumental masons.[11] The fountain was originally

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located closer to the REB's Nicholson Street entrance but was placed in its current location in deference to the movement of vehicles, especially trucks, near the entrance. Recent repair works were undertaken following an act of vandalism.

3.7.4 Hon. John Woods monument

Significance

The Hon. John Woods monument is associated with the 1888 Exhibition, and is a component of the world, national and state levels of significance of the Exhibition Reserve.

Policy

Retain and conserve the Hon. John Woods Monument.

Introduce some limited and unobtrusive interpretation, and review the historical evidence addressing the stone's origin.

Investigate the base of the monument to determine if it is original, and if not and evidence exists, reconstruct the original base.

Discussion/rationale

The Hon. John Woods monument is adjacent to the south-east corner of the REB. Woods (1822-92) was an engineer, inventor and MLA,[12] and as an Exhibition Trustee, he has been understood to have used his influence to have the block of stone, which was used in the construction of Parliament House, placed in this location to demonstrate its naturally durable properties.[13] It is shown on the site plan for the 1888 Exhibition, and came from the Mount Difficult quarries near Stawell, in Wood's electorate.

The monument requires interpretation to explain its history. In developing this interpretation, the previously accepted history of the stone's conception and placement in the Exhibition Reserve should be reviewed and updated on the basis of period newspaper coverage and other documentary sources.

Research is also recommended into the base of the monument, to determine if it is original, and if not and the evidence is available, reinstate or reconstruct the original base.

As part of these works, the existing bronze plaque added to the monument in 1979 should be reassessed.

3.7.5 Frontages to Rathdowne and Nicholson streets

Significance

The frontages to Rathdowne and Nicholson streets, within the Exhibition Reserve, are a component of the world, national and state levels of significance of the Exhibition Reserve.

Policy

Retain and conserve any surviving original design elements associated with the street frontages, including the fabric, form and layout of these areas.

Reinstate the landscape connection between the North and South Gardens via the street frontages to the extent practical. Reinstatement should include reconstruction of the original serpentine paths and reinstatement of specimen tree plantings to both street frontages consistent with historical evidence and the species used in adjoining areas of the North and South Gardens. The East and West Forecourts (1880) and the Melbourne Museum Plaza (late 1990s) are acknowledged elements that will continue to intersect with the reinstated serpentine paths and plantings.

Remove or relocate to a less intrusive location, the Grollo Fountain and the Colonial Monument.

Consider further opportunities to interpret the location and alignment of the original perimeter fence to the street frontages.

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Ameliorate the visual and functional circulation impacts of non-original but required elements such as car park entrances.

Discussion/rationale

The design, form and layout of the landscaping now within the Exhibition Reserve along the street frontages is largely unrelated to the historic character of the North and South Gardens and the treatment of the middle frontages during the Exhibition period. Their current condition disrupts the connection between the North and South Gardens and suffers from functional and presentational deficiencies.

Re-establishing the physical connection between the North and South Gardens via the street frontages is important, in the form of the serpentine path and related specimen plantings to the boundaries. However it is also recognised that the current condition (e.g. the car park entrances) as well as practical considerations (e.g. the need to provide access to the Museum) mean that full reconstruction of the nineteenth century layout is not achievable and a balanced resolution of these areas is required.

Development of any landscape plan for these areas of the Exhibition Reserve should also involve consultation with the landscape architects for the Melbourne Museum.

3.7.6 West Forecourt trees

Significance

The trees of the West Forecourt include those planted in the late nineteenth or early twentieth centuries. The earlier trees are a component of the world and national levels of significance, while the later trees are of state significance.

Policy

Retain and conserve the significant trees located in the West Forecourt.

If future removal and replacement is required, utilise historical evidence to confirm the replacement species and the location, with priority given to the nineteenth century scheme.

Discussion/rationale

There are several important trees at the Rathdowne Street (west) entrance, including a *Ficus macrophylla* (Moreton Bay Fig), an *Araucaria cunninghamii* (Hoop Pine) and an *Araucaria bidwillii* (Bunya Bunya Pine). These trees were most likely planted in the late nineteenth or early twentieth century; they survived the period during which the West Forecourt was replaced with an asphalt car park and are important features of the reconstructed West Forecourt today. They should be managed in accordance with the rest of the Carlton Gardens tree plantings.

3.7.7 Melbourne Museum & Museum Plaza

Policies

Works and development to the Melbourne Museum or Museum Plaza, other than minor works associated with maintenance and repairs or 'like for like' replacement of materials, should not proceed before a heritage assessment is undertaken which would determine the heritage values and relative level of significance of the place (as recommended in this HMP).

Consult with the original architects of the Melbourne Museum, Denton Corker Marshall, before planning and making any significant changes to the Melbourne Museum, particularly its exterior and primary interior spaces, and the Museum Plaza.

Any works to the Museum Plaza should have regard for the space's location within the Exhibition Reserve and relationship with the REB, including its north façade. The presentation of the REB, as seen from the plaza, is the primary heritage consideration despite the relatively recent condition.

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Maintaining a generous free space in which to view the façade and appreciate the scale of the REB from the plaza, is fundamental.

Any changes or works to the Museum Plaza should reference and relate to the Melbourne Museum and clearly be of, and associated with, the museum operations.

Discussion/rationale

Chapter 2 includes comment on the potential heritage significance of the Melbourne Museum and Museum Plaza, without undertaking a full heritage assessment. The Museum Plaza, as a purpose-built space associated with the museum, and one which provides a setting to the building, including its main public entry, would normally share the potential significance of the building.

It is important, before proceeding with any planning for changes (other than minor) to the building, or new development associated with the museum building or plaza, that the recommended heritage assessment occur. This is not to say that future change and development may not proceed, including potential activation of the plaza space, but that it proceeds on an understanding of the significance of the place assuming that this is confirmed.

Consultation with the architects is another important consideration.

As is, the primary consideration, being the avoidance of impacts on the REB, including the presentation of the north façade and the north setting of the heritage building. All proposals for works to the museum building or plaza should make this a priority, and the starting point of planning.

3.8 Views & vistas

Significance

Defined axial views and vistas through the Carlton Gardens, including framed and other less formal views of the REB and dome from within the gardens, were a feature of the 1880 Exhibition landscape design, and are part of the world, national and state level significance. Views out from the site to the 'surrounding cityscape' are also part of the national significance. The Buffer Zone (WHEA) around the REB and Carlton Gardens additionally identifies significant views which, in turn, are recognised and protected through the Melbourne and Yarra Planning Scheme controls.

Policy

Ensure that significant views and vistas from within the Carlton Gardens to the REB and its dome are maintained. No permanent development should occur which would disrupt these views.

Retain and conserve the Carlton Garden design elements which provide for, and frame views of the REB and dome.

Interpret and promote the historical experience of views out from the site, including those which were available from the dome promenade in the nineteenth century.

Support the Melbourne and Yarra city councils in their management of the WHEA precincts around the REB and Carlton Gardens, where the local planning controls protect and manage views to the REB and dome.

Discussion/rationale

Internal views and vistas of the REB and dome from within the Carlton Gardens are an integral part of the significant setting of the building and intended with the garden design. Surviving views and vistas, as originally planned, should be retained and conserved.

The Melbourne Museum building in the Exhibition Reserve blocks views of the REB from the North Garden, although the north side of the building has long accommodated temporary (since the 1880s) and more permanent structures (through much of the twentieth century) and has not historically been treated as sensitively as the south side of the building.

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The overall effect of the landscaping of the Carlton Gardens is to create a number of views and vistas which enhance the setting of the REB and provide views of the building and dome. These include the terminus of radial paths in the South Garden, which provide views to the REB and especially the dome; vantage points on the north-south serpentine perimeter paths; and views across lawn areas, especially on the west of the site. Unlike the South Garden, key views and vistas in the North Garden are more limited but are available from the terminus of paths and looking along their length; and some views across lawn areas. There are also strong vistas from the entry points to the site, including the entries to the East and West Forecourts.

The historical experience of being exposed to views out from the site, including from the dome, is being reintroduced through the 'Royal Exhibition Building Protection and Promotion Project'. This will provide access to the dome promenade, and an opportunity for 360 degree views to the surrounding areas as were first experienced during the nineteenth century exhibition period (noting that there has been significant change in these views since that time).

As noted, views to the dome from outside the site have been analysed at some length, including for the *World Heritage Environs Area Strategy Plan: Royal Exhibition Building and Carlton Gardens* (Department of Planning and Community Development, October 2009), which supports and reinforces the World Heritage values of the place through specific planning controls in the Buffer Zone area. This document is also currently under review. Views of the dome were also documented and assessed, particularly from within Carlton Gardens, for the 'Royal Exhibition Building Protection and Promotion Project'.

The Melbourne and Yarra city councils have introduced HO precincts ('World Heritage Environs Area precincts') in the Buffer Zone around the REB and Carlton Gardens. These precincts, which are supported by local heritage controls, have policies included in the respective Planning Schemes. The policy 'Objectives' are:

- To protect significant views and vistas to the Royal Exhibition Building and Carlton Gardens.
- To maintain and conserve the significant historic character (built form and landscapes) of the area.
- To ensure new development in the area has regard to the prominence and visibility of the Royal Exhibition Building and Carlton Gardens.

On views and vistas, the policies also state:

- Protect direct views and vistas to the Royal Exhibition Building and Carlton Gardens from bordering/abutting streets and other views and vistas to the dome available from streets within the precinct including Gertrude Street, Marion Lane and in Victoria Parade immediately east of the junction with Nicholson Street.
- Discourage the introduction and proliferation of permanent structures and items such as shelters, signage (other than for historic interpretation purposes), kiosks and the like around the perimeter of the Royal Exhibition Building and Carlton Gardens in order to:
    - avoid impacts on the presentation of the Royal Exhibition Building and Carlton Gardens, including impacts on axial views along treed alleys and avenues; and
    - minimise inappropriate visual clutter around the perimeter of the Royal Exhibition Building and Carlton Gardens.

These local planning controls, while not applying to the REB and Carlton Gardens, nevertheless emphasise the importance of views from outside the site to the REB and dome and are in place to protect them.

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3.9 Presentation

Policies

Avoid clutter, and the placement of vehicle, storage and waste facilities, in the immediate setting of the REB.

Light the REB facades and dome at night and maintain the lighting in working order.

Existing lighting can be replaced or adapted to new lighting technologies, or new discreet lighting systems installed, but this should be done on a holistic and not piecemeal basis, and with sensitivity to the character and appearance of the space or element. New lighting services should also be designed and installed in accordance with all relevant codes, Australian Standards, and International Standards for interior and exterior lighting.

Redundant external lighting can be removed, and the fabric made good.

If there is a preference to reinstate historic style lights and lamp posts directly associated with the REB, then this should only be done based on evidence following detailed investigations.

Maintain feature and path lighting to the Carlton Gardens. Design replacement and upgrades of existing lighting on a holistic basis in order to achieve a consistent presentation and experience of the Gardens.

As part of the lighting strategy, reconstruction of lights which have been removed from within the Carlton Gardens could be considered, but only where supported by historical evidence and in consideration of the overall presentation and experience of the place.

Discussion/rationale

The presentation of the REB can be enhanced through removal of car parking, temporary storage, waste facilities and the like, in the setting immediately adjacent to the REB. This will also contribute to the protection of views of the building, including the entrances and views from the avenues and paths in the Carlton Gardens.

The presentation of the building at night is another consideration and lighting the exterior, including the dome, is a means of highlighting these spectacular features.

For the façade, the lighting can be focused on key features of the building, to enhance and highlight the building fabric and potentially create focal points. This can be done via a general wash light to the lower facade and dome area from floodlights, coupled with small and specific focal points of light. Dedicated lighting to specific elements can also maximise the perception of the entire facade – or more of the facade - being lit.[14] Referencing the festoon lighting of the REB for the first Federal Parliament in 1901 can happen from time to time, but is more in the way of a special commemorative action.

For the REB dome, the upper and lower promenade can be lit, as can the pavilions to the corners and the flagpoles. LED luminaires can be discretely integrated into the promenade walkways and handrails. Importantly, the dome should be lit within a 360 degree field of view.[15]

Event lighting can also be considered, including projections onto the building. Such lighting should support the exhibition use and/or the promotion and experience of special events.

In terms of historical lighting and lamp posts in association with the REB, historical photographic sources indicate the presence of lights on and near the building. There are also several examples of reconstructed lights, including those to the reconstructed fence of the West Forecourt. Further reconstruction can be considered, subject to functional requirements and, again, the use of reliable historical evidence.

Lighting the Carlton Gardens is important from both an aesthetic perspective and for security purposes. Strategically placed lighting, especially in the South Garden, can also highlight the structure and form of

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the gardens. New lighting equipment and strategies should be implemented holistically, considering the overall presentation of the gardens, contemporary accessibility and functional requirements.

Holistic lighting design should also consider the balance between aspects of the gardens' 'historical presentation' and the authentic presentation and use of the place today. Fully considered and assessed, a consistent implementation of a modern lighting system and standard may provide a more authentic presentation of the place than that provided by a restoration of reproduction nineteenth century light standards and globes with contemporary technologies.

3.10 Interpretation

Policies

Use interpretation to promote and convey the world, national and state heritage values and significance of the REB and Carlton Gardens to users and visitors, through a co-ordinated, high quality visitor interpretation programme.

Ensure that interpretative signage and other interpretation devices are discreet elements that do not detract from the setting of the REB and Carlton Gardens.

Discussion/rationale

On-site interpretation should be used to communicate the heritage significance of the REB and Carlton Gardens to users and visitors. Effective interpretation is also consistent with the 'Operational Guidelines for the Implementation of the World Heritage Convention' (2005), to which Australia is a State Party.

At present the level of interpretation varies across the site and is limited to location and information signs. Within the building there are some interpretative panels and there are interpretation signs on each side of the building.

While the building is a powerful icon which, to a degree, can tell its own story, this can be enhanced by interpretation which documents the history and historical themes including the significance of the building within the context of the great exhibitions; Australian Federation; the building's construction; and Melbourne as a great Victorian city. The substantial archival collection of documents, objects and artefacts directly associated with the building could be used to support the interpretation, and interpretative displays of provenanced Exhibition Building related objects is encouraged, subject to being displayed in a suitable format or environment. These could be placed in locations with a high level of accessibility to visitors.

Interpretation is also enhanced by guided tours through the building, which are conducted by guides who are knowledgeable about the history, details and values of the building.

In the Carlton Gardens, some interpretative signage near key features, such as the fountains, Grand Allée, lakes and the like would be appropriate if not overdone. Specimen labels which show the age and significance of the trees could also be considered.

The Dome Promenade experience, to be introduced under the approved 'Royal Exhibition Building Protection and Promotion Project', is an interpretive experience, with new forms of interpretation provided to ensure that participants come away with an enhanced understanding of the history and significance of the REB.

Opportunities to promote the site on significant anniversaries can also be taken.

Some interpretation of the role of the surrounding Buffer Zone would additionally be welcome, to explain the 'how and why' of the local Planning Scheme controls (see also 'Views & vistas' at Section 3.8).

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3.11 Works to the place

3.11.1 Burra Charter

Policies

All conservation and other works which affect elements of significance should be carried out having regard for the principles of the *Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance,* 2013.

Discussion/rationale

When assessing the suitability of proposed works to the significant elements and fabric at the REB and Carlton Gardens, the principles of the Burra Charter and its practice notes should be referenced. These principles provide high level guidance on the conservation and adaptation of significant places and elements, with more specific guidance provided in the relevant conservation policy or policies included here.

3.11.2 New works & adaptation

Policies

Restoration and retention of original fabric is a priority of any new works.

Only undertake adaptation of a space or element for ongoing operational purposes, where there is no other feasible or viable alternative, the works are sympathetic in terms of form, fabric and detail, and are unobtrusive.

Change associated with new works and adaptation must be reversible.

Where through necessity original fabric is required to be removed, then it should be replaced on a like for like basis. An exception relates to fabric which is no longer available, or where the replacement material has to reach a contemporary building standard.

No permanent new structures should be contemplated for the South Garden and the forecourts to the REB, other than for very minor elements required for operational purposes. There is more opportunity in the North Garden, but any new structure or building should be in response to operational requirements and should not be visually dominant or intrusive.

Separately, the policy relating to the Museum Plaza at Section 3.7.7, addresses potential change to that space.

Discussion/rationale

Generally, the REB and Carlton Gardens should be kept free of permanent new structures as far as practicable.

The REB forecourts, which are progressively being reconstructed and upgraded, and the South Garden, are areas where no permanent new buildings should be constructed. The North Garden, conversely, has accommodated new buildings before and while these are not encouraged, minor structures required for operational purposes could be considered here. However, they should be carefully and discretely sited and appropriately designed so that it will not be visually dominant or intrusive.

Within the REB, including the Main Hall, no permanent new structures should be added, although temporary elements and minor elements which are discretely placed and sensitively designed, and which support the exhibition use, could be considered. Existing elements, such as the kiosk and toilets, can be upgraded.

Other potential adaptive works should be undertaken in a manner which maintains the existing appearance of the elements.

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Any and all adaptive re-use should:

- Be essential for operational requirements
- be kept to a minimum
- involve minimal physical alteration to significant fabric
- not substantially affect the exterior of the building or the interior spatial quality or decoration
- be sympathetic to the building, its setting and surrounds
- respect the aesthetics and appearance of their immediate surroundings and the building overall
- not detract from the ability of the visitor to 'experience' the site as a nineteenth century exhibition building.

Exhibition Reserve & Carlton Gardens

Development that has the potential to dominate or visually impact on the landscape of the gardens should not be contemplated. This includes service areas, new roads and other potentially visually intrusive works.

3.11.3 Maintenance & repairs

Policies

The REB and other significant buildings and structures should be subject to a cyclical inspection and maintenance program, including regular inspection and monitoring of fabric condition and timely preventative maintenance and repair. Undertake cyclical inspections at no less than an annual basis.

Existing reports and records:

- As a priority action, review and analyse all existing reports, records of works, asset registers, maintenance databases and the like and identify all outstanding conservation, maintenance and repair works.
- Prepare a master list/database consolidating this information and list works in priority order.
- Include identified capital works projects in the master list/database.

Update the master list/database when works are complete and include new works when these are identified, or otherwise review on an annual basis.

- Include cyclical works and provide timeframes for the completion of these works for inclusion in the master list/database.

All staff responsible for the management and maintenance of the REB and Carlton Gardens should have access and input into the master list/database (refer to Management policy 4.10).

Costed schedule of works:

- Prepare a costed schedule of works/plan for both critical and cyclical maintenance works, and active conservation works identified in cyclical inspections and in existing records (noted above). The schedule should identify the timeline for the completion of costed works.
- Critical conservation and repair works should be given precedence in the schedule and funded to ensure the active and ongoing conservation of the REB. The immediate focus of works should preferably be on projects critical to the conservation of and prevention of further damage to significant fabric.
- Include identified capital works projects and provide costings sufficient to ensure the completion of these, specifically the façade repair project, stormwater repair/redirection and services compliance works.

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- Provide sufficient budgetary allowance to undertake other conservation works, and fund annual maintenance and repair works.
- Schedule cyclical maintenance works, including life-cycle works (works addressing the end of life for materials), and provide sufficient funding to complete all works in a timely manner.
- Provide an allowance to meet ongoing compliance (issues raised in the annual Building Surveyor inspection) and address other unexpected issues (refer to Management policy 4.6).

Specialist heritage and conservation advice should be sought before any action is proposed or undertaken that will, or is likely to have an impact on the heritage values and significant fabric of the place.

Wherever possible, repair and replacement works to all significant fabric should be undertaken on the basis of like for like replacement.

Discussion/rationale

Understanding that the REB and other significant structures and landscapes have been subject to previous repair and conservation programmes, typically the day to day management of the place is reactive and developed on an as-needs basis. In preference, the management of significant buildings and landscape should be planned and pre-emptive (based on the understanding of the place and likely need for works), to enable proper planning, design and forecasting of works funding requirements with a view to maintain the world, national and state values associated with the place.

To this end, Museums Victoria retains a significant collection of reports and other documentation identifying required works to the REB and Carlton Gardens. To provide an overall understanding of the quantum of works/actions, including identified capital works projects, this documentation should be collated and analysed, and the information then consolidated into a single repository such as a master list/database. This document should also include information regarding HAZMAT, where known, to identify where additional costs/actions are required. This then should be the basis of all future works costings, scheduling and programming. The list should be considered live, that is, updated as works are completed and when new works or actions are identified.

It is understood that two main areas identified for works are the repair of the REB facades and stormwater drainage system. Of the former, the condition of the render façade is variable, relating either to water ingress/inconsistent surface treatments and, to the north transept, historical repairs/reconstruction works which are failing. Repairing the REB facades is a substantial project and one that requires considerable investment and these works are identified as a capital works project. The failure of stormwater and drainage systems has the potential to result in devastating impact on the fabric of the place through flooding. Providing a holistic approach to the repair/replacement of these systems is critical to the management of the fabric and values associated with the place. The existing stormwater system has been investigated and a design solution proposed to redirect stormwater to new drainage pathways. Provide capital works funding for the implementation of these recommendations.

Further, the continuous operation of the place for exhibition purposes inevitably leads to the deterioration of fabric and this, in turn, leads to the requirement for large-scale works. The replacement of the timber floor is a known example of this. Works of this nature, that is large-scale works that are known to be required on a cyclical, though infrequent basis, should be included in the master list/database to ensure that there is adequate planning and funding for their implementation. Critical to the functioning to the place for exhibition purposes if the provision of modern amenities and other facilities. As these are subject to a high level of wear and tear, there is an expectation that these are renewed/refreshed on a frequent basis.

Other life cycle works, that is works that arise through the end of life of materials and finishes, include painting and repair to the clerestory joinery and cladding and replacement of roof cladding. These works are often required on a longer cycle, such as every ten years for painting, and go to the management of the building envelope and protection of heritage fabric. It is noted that annual

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inspections should monitor the condition of fabric subject to long term exposure and potential for failure.

Where the opportunity presents itself, existing services (mechanical, fire, hydraulic, electrical) should be rationalised. Works of this nature are required to ensure compliance with code and provision of sufficient capacity to support continued exhibition usage. These works should not impact on significant fabric or presentation of the building.

Works related to improving the sustainability of the building services, such as replacing non-original items with new or improved technology, and where this will not impact on significant fabric, these works can be contemplated.

All staff responsible for the management and use of the place should be provided with access to the master list to allow input in real time and facilitate prompt response to fabric conservation and maintenance issues.

Regular monitoring of the condition of significant fabric is an important aspect of maintenance. Undertake monitoring on no less than an annual basis and update records accordingly with the findings and response to identified issues.

Broadly the approach to maintenance firstly should be to maintain the existing significant fabric and ensure that it does not deteriorate. Ad hoc repairs or patch-ups to fabric should be avoided.

Regular building inspections are also required to address maintenance issues, with a focus on susceptible areas such as guttering and downpipes, door and window openings and general drainage associated with the building. Generally, day-to-day maintenance work can be carried out in accord with the conservation policies and without reference to a conservation specialist. However, major maintenance works should be undertaken under the direction of an appropriately qualified conservation practitioner.

Technical advice

Where technical advice is needed and where work on significant fabric is proposed, it is important to choose consultants and contractors with proven experience in the relevant field. This also applies to conservation works to significant fabric, save for routine maintenance, which should be undertaken or supervised by suitably qualified or skilled practitioners.

Repair work

The main aim of repair work should be to retain as much as possible of the original or significant fabric. It is generally recommended that repairs of significant buildings and structures should involve replacing 'like with like': i.e. the replacement of material (missing, deteriorated, broken, etc) with fabric to match the existing. Accepting this principle, it is also important to determine if the material proposed for replacement was appropriate in the first place (i.e. it may not be original), or if it remains available. The advice of a qualified heritage practitioner should be sought on this. Wherever possible, only decayed fabric of a heritage structure should be replaced, instead of the whole element.

Where the replacement of original fabric with 'like for like' is not feasible, through unavailability or in response to code compliance, the aim is to minimise the impact on the significance of the heritage place.

The reconstruction of identified missing detail, where evidence exists as to its earlier form, is recommended and should be based on physical or historic evidence.

Repairs to significant elements/fabric should be carried out by appropriately skilled staff or contractors and may require in some cases prior analysis of the composition of the fabric to be repaired/replaced (e.g. mortars, renders, surface treatments, etc).

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3.11.4 Use of evidence

Policies

In all instances, reinstatement or reproduction of missing elements or parts of the place - buildings and gardens - should be based on evidence.

Where evidence is not available, an interpretive approach may be acceptable, but subject to the particular element under consideration.

Discussion/rationale

Throughout this policy there is an emphasis on the use of evidence – documentary, physical, archaeological – as the source of information on missing elements of the heritage place. No reinstatement or reproduction of a missing element or part of the place should proceed without first undertaking research and gathering evidence to inform the works.

For the REB and Carlton Gardens, there is a comprehensive collection of historic maps, plans, images and photographic records available, including photographs of the gardens taken from the dome in the nineteenth century, which variously provide a detailed level of information. High resolution scans of these images can provide further information unavailable to previous assessments.

While the REB, South Garden and the forecourts are generally well served in this regard, the North Garden is less so. As outlined at Section 3.3.2, and largely due to the North Garden being heavily used and modified on the two occasions of the 1880s exhibitions, and then re-made in c.1892, there is no fully authentic single or overriding historic design on which to base a full reconstruction. On that basis, an interpretive approach to re-making or re-designing the North Garden, or more likely, areas of the North Garden, may be more appropriately considered in the context of restoration. This approach should be sympathetic to the overall garden character. It is also less important with the gardens to strongly differentiate new items and fabric, as is often the case with interpretive work to heritage buildings. For the gardens, such an approach would increase or introduce incongruity, and detract from the historic garden character.

An interpretive approach may also be appropriate for areas of the forecourts, if required.

3.11.5 Historical (non-Aboriginal) archaeology

Policies

(Subject to approval) undertake archaeological investigations when works are proposed to the REB forecourts, Exhibition Reserve and Carlton Gardens.

Ensure that future works in any part of the site do not affect or impact on sub-surface archaeological fabric, material and remains (i.e. do not impact on the archaeological potential of the site). Non-interventionist methods of analysis should first be used to ensure evidence is not inadvertently destroyed, and to reduce potential impacts upon trees and vegetation.

The discovery of any sub-surface artefacts or material must be immediately reported to Heritage Victoria.

Discussion/rationale

The forecourts, Exhibition Reserve and Carlton Gardens potentially include archaeological fabric, material and artefacts. This may be associated with historic garden layouts and design (of potentially any period since the gardens were first reserved in the 1850s), and with buildings which have been removed such as the temporary exhibition buildings and annexes. Ground works associated with services trenches, paving, excavation and the like have the potential to impact on sub-surface remains and to damage or remove archaeological material. All future physical interventions to the site and landscape should therefore be assessed for their potential to impact on such remains and should have

regard for these potential impacts and factor this into the planning for works. A permit may also be required from Heritage Victoria for any proposed sub-surface works.

Recent experience, such as the archaeological investigation undertaken for the restoration and reconstruction of the West Forecourt, has shown that such work can help reveal the historic layout, form and shape of the forecourt, with its garden beds, paths and the like. The archaeological work, in combination with the documentary research, was crucial to ensuring a reasonably accurate and authentic reconstruction. Such an investigation will also be required for reconstruction of the East Forecourt.

3.12 Aboriginal and Torres Strait Islander cultural heritage

Policy

Traditional Owner and Aboriginal and Torres Strait Islander cultural heritage values should be identified and considered as part of the management of the place.

Discussion/rationale

As noted earlier, a new document is currently in preparation under the auspices of the REB and Carlton Gardens World Heritage Management Plan Steering Committee that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.

It is anticipated that the outcomes of this work may be incorporated or referenced in future revisions of this HMP.

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4.0 OPERATION AND MANAGEMENT

This chapter addresses issues relevant to the operation and management of the place.

It sets out the relevant statutory frameworks and requirements and provides policy guidance for the management of the place in the context of these requirements.

4.1 Management arrangements and responsibilities

The *Crown Land (Reserves) Act* permanently reserved the Carlton Gardens as public gardens and nominated the area now containing the Royal Exhibition Building, Melbourne Museum and the space around the buildings as the Exhibition Reserve.

In 1996, an amendment to the *Museums Act (1983)* vested the general control, administration and management of the Exhibition Reserve in the Museums Board of Victoria. Part 4A of the *Crown Land (Reserves) Act* controls Special Event Management.

The Carlton Gardens has been reserved for public recreation since 1873. The Melbourne City Council manages the Gardens as a Sole Trustee.

Under the Heritage Act a Steering Committee is required to be established for any World Heritage place. The *Royal Exhibition Building and Carlton Gardens World Heritage Management Plan Steering Committee* includes representatives from Heritage Victoria, the Federal Department of Agriculture, Water and the Environment, Museums Victoria and the City of Melbourne. Two 'community representatives' comprised of a member appointed by the CEO of the City of Yarra and a member appointed by the CEO of the National Trust of Victoria (Australia) are also members of the committee. The community advisers are able to participate fully in the operation of the Steering Committee, but do not vote at Committee meetings, make representations on behalf of the Committee or count for the purposes of quorum.

The legislated functions of the Steering Committee are to prepare a WHMP, to assist in the implementation of an approved WHMP and to report as required by the Minister on the carrying out of its activities.

The Royal Exhibition Building and Carlton Gardens WHMP was prepared in October 2013 and is due for review in 2020.

4.2 Statutory heritage requirements

Reflecting the statutory heritage listings, the heritage place is subject to the provisions of the EPBC Act, the Heritage Act and the Melbourne Planning Scheme, specifically the HO provisions.

4.2.1 EPBC Act 1999

Places of significance under the World Heritage Convention are managed in accordance with the provisions of the EPBC Act. Pursuant to that Act, the Commonwealth is required to approve certain activities.

Part 9 EPBC Act provides that the Federal Minister responsible for the operation of the EPBC Act is required to approve all 'controlled actions'. An action can be a project, a development, an undertaking or an activity or an alteration to any of those things. A 'controlled action' is an action where the Minister considers that significant impacts will occur or are likely. If an approval is required then the process that the Minister must go through before granting that approval is outlined in Part 9 of the Act. Section 130 of the EPBC Act sets out the timelines for the decision process, while s131, s131AA and s131A require the Minister to seek feedback from various parties, including members of the general public.

Section 34B of the EPBC Act provides the Federal Minister with the power to make a 'declaration' under s33 EPBC Act that certain actions or classes of actions do not require approval on the basis that they are not inconsistent with Australia's obligations under the World Heritage Convention.

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The *EPBC Act Significant Impact Guideline 1.1 - Matters of National Environmental Significance* (Department of Environment, 2013), provides guidance on these matters.

Referral process

The EPBC allows for the self-assessment of an action (as defined by the act) and should this assessment conclude that the action is unlikely to have an significant impact on a matter of national environmental significance (i.e. the values of the heritage place) then no referral is required to the Federal minister responsible for the Act.

Should a self-assessment process determine that an action is likely to have a significant impact then a referral is required. A referral of an action involves completing an electronic form and providing supporting information to the subject department (currently the Department of Agriculture, Water and the Environment). A referral can be undertaken by the proponent of the action or a person acting on their behalf, such as their heritage advisor. After receiving a referral, the Minister will decide whether the action is likely to have a significant impact on a matter of national environmental significance with the following outcomes:

- if the Minister decides that the action is likely to have a significant impact on a matter of national environmental significance, then the action requires approval under the *EPBC Act* (it is a controlled action);
- if the Minister decides that the action is not likely to have a significant impact on a matter of national environmental significance, then the action does not require approval under the *EPBC Act* (it is a not controlled action).

Assessment & approval process

If the Minister decides that an action is a controlled action and requires approval, then an environmental assessment of the action must be carried out, the assessment will be undertaken by one of a range of assessment approaches outlined under the *EPBC Act*. As noted above, a bilateral agreement is in place between the Federal Government and Victoria and the assessment would be undertaken in this context. Based on this assessment, the Minister decides whether to approve the action, and what conditions (if any) to impose.

4.2.2 Heritage Act 2017

The subject property is included in the VHR under the Heritage Act.

The determination of whether a particular project requires a permit application or can be approved under a permit exemption may require consultation with Heritage Victoria. The following comments provide general guidance on the matter.

Exemptions from permits

Changes to registered places or objects require permit approval by the Executive Director of Heritage Victoria unless permit exemptions have been provided for the works in the VHR documentation (refer to Appendix A).

Currently there is a suite of permit exemptions in place. These cover the following main areas:

- Curator's Lodge exterior (minor and maintenance works are specified)
- Curator's Lodge Interior (minor and maintenance works are specified)
- Landscape (a range of conservation and maintenance works to the hard landscape elements – including tennis courts - and play equipment and specific landscape works including like-for-like replacement of avenues and specimen trees are specified)

While not specified in the permit exemptions, the VHR permit exemption policy also confirms that the Museum is a non-registered building on registered land, and that permits would only be required for

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major external additions or alterations that 'would impact either on the gardens or upon the setting of the Royal Exhibition Building'.

In addition to exemptions that are declared in this way, section 92(3) of the act specifically provides for the owner of a registered place to apply to the Executive Director for a determination that a permit is not required in respect of particular works and activities in relation to that place. Typically, this occurs in the case of works that are minor in scope and/or have no impact on the heritage values of the place. Such works could include works to fabric or areas of lower significance or routine maintenance, repair or active conservation works, or minor temporary works.

It is noted that numerous permit exemptions have been sought and granted in the past eight years, including for conservation works, temporary works and structures (marquees and other structures) associated with events.

Permits

Works or activities for which a permit is required include anything which alters the place or object including:

- building extensions, constructions, interior works, demolition or relocation of buildings and structures, changes of colour schemes and signage, subdivision and construction of new buildings and garden structures such as fences or decks, pathways and driveways, and changes of materials
- works to registered trees and gardens which are not regular maintenance works and are not addressed by the landscape exemptions
- excavations at registered sites or damage or alteration to an archaeological artefact
- more substantial temporary works associated with major events (such as the Melbourne International Flower and Garden Show, for example).

All permit applications are referred to the local government authority (Melbourne City Council) for comment. Permits are processed within 60 days unless an extension is granted by the Heritage Council, noting that the permit 'clock' may stop for requests for further information and public advertising.

Applicants or owners which are dissatisfied with a permit refusal or the conditions applied to a permit, may appeal to the Heritage Council within 60 days following the determination.

4.2.3 Conclusion

It is very important that the approval triggers are considered under both the EPBC Act and the Heritage Act. It should be noted that permits or permit exemptions may be required under the Heritage Act for works that – based on a self-assessment under the EPBC Act – are not required to be referred and do not require approval under the latter act.

Conversely, for a major project, it is likely that approvals would be required under both the EPBC Act and the Heritage Act.

4.2.4 Melbourne Planning Scheme

At the local level under, the Planning and Environment Act 1987 applies, specifically Clause 22.05 and 43.01 of the Melbourne Planning Scheme. For all land affected by HO control, a permit is required for a range of activities and works, however as per Clause 43.01 no permit is required under this provision for places on the VHR. This is with the exception of applications for subdivision.

Consequently, no planning permit would be required under Clause 43.01 for works (but may be required under other sections of the planning scheme) but the City of Melbourne is a referral authority under s.100 of the Heritage Act.

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4.2.5 Public access to documentation

It is noted that there are requirements in both the Heritage Act (permit applications and permit decisions publicly advertised) and the EPBC Act (referrals and decisions publicly advertised) for public access to documentation about environmental assessments.

4.2.6 Precautionary principle in decision-making

'Precautionary principle' is referred to in the *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), as follows (relevant text highlighted):

When deciding whether or not a proposed action is likely to have a significant impact on a matter of national environmental significance, the precautionary principle is relevant. Accordingly, where there is a risk of serious or irreversible damage, a lack of scientific certainty about the potential impacts of an action will not itself justify a decision that the action is not likely to have a significant impact on a matter of national environmental significance.

The same principle (avoidance of risk of serious or irreversible damage or lack of certainty of impact) is relevant to decision-making under the Heritage Act, where a key consideration is 'the extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object' s.101(2)(a).

4.3 Managing heritage impacts

Policy

Actions that could have unacceptable or unsustainable impacts on the heritage values (in particular actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the objectives of this plan and cannot be approved.

For World Heritage properties with cultural heritage values, actions should be avoided if there is a real chance or possibility that the action will:

- permanently remove, destroy, damage or substantially alter the fabric of a World Heritage property
- extend, renovate, refurbish or substantially alter a World Heritage property in a manner which is inconsistent with relevant values
- permanently remove, destroy, damage or substantially disturb archaeological deposits or artefacts in a World Heritage property
- involve activities in a World Heritage property with substantial and/or long-term impacts on its values
- involve construction of buildings or other structures within, adjacent to, or within important sight lines of, a World Heritage property which are inconsistent with relevant values
- make notable changes to the layout, spaces, form or species composition in a garden, landscape or setting of a World Heritage property which are inconsistent with relevant values.

Discussion/rationale

The *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), provides guidance on managing, minimising and avoiding impacts on World Heritage and National Heritage values. A 'significant impact' is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action (such as works, development, etc) is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts. All of these factors are to be

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considered when determining whether an action is likely to have a significant impact on the identified World and National Heritage values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

It is important to consider the impacts of the proposed action early in the planning of the proposal as careful planning of the action can avoid, or reduce, the likelihood of a significant impact. Where possible and practicable it is best to avoid impacts. If impacts cannot be avoided then they should be minimised or mitigated as much as possible.

According to the *Policy Statement*, an action is likely to have a significant impact on the World Heritage values of a declared World Heritage property if there is a real chance or possibility that it will cause any of the following:

- one or more of the World Heritage values to be lost
- one or more of the World Heritage values to be degraded or damaged
- one or more of the World Heritage values to be notably altered, modified, obscured or diminished.

4.4 Integrating heritage to decision-making and project planning

Policies

Decision-making and project planning should be undertaken in a manner which has appropriate regard for the heritage values of the place and the specific policies in the HMP. It is of critical importance that any proposed change to the place be approach in this context. It is also important that the statutory requirements are understood and met, including appropriate time-frames for approval processes.

Discussion/rationale

The following steps are suggested as a reference point for project champions, planners and managers. They are aimed at helping to navigate heritage processes to achieve successful project outcomes for all projects. The various steps set out below would be more or less relevant depending on the scale and the complexity of the project.

It is important to document decisions made in the process.

Step 1 Confirm heritage values and sensitivities and review relevant HMP policies

Review the HMP and confirm the heritage values and sensitivities relevant to the project.

Identify relevant HMP policies and their application to the project.

Establish a checklist of key heritage issues and opportunities to be developed in the project brief.

Step 2 Obtain specialist heritage advice if required

Advice from qualified heritage practitioners may be required in scoping, advising on, documenting and undertaking works, other than day-to-day repair and maintenance works.

Specialist heritage advice would be required where there is any significant interface with or intervention into significant fabric or areas of the place, including significant trees and landscape elements. The objective is to avoid or minimise impacts on significant fabric. This would include the integration of new services into the building.

Repairs to significant fabric should, in preference, be subject to advice from qualified heritage practitioners and may need to be carried out by appropriately skilled staff or contractors. In some cases, prior analysis may be required of the composition of the fabric to be repaired/replaced (e.g. mortars, renders, surface treatments, etc).

Note that for any major works proposal, Heritage Victoria may require works to be overseen by an approved conservation architect or other practitioner.

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Step 3 Confirm approval requirements

Undertake a preliminary review of approval requirements including a preliminary self-assessment under the EPBC Act and an assessment against the VHR permit exemptions.

For minor and temporary works, consultation with Heritage Victoria may be appropriate to confirm whether works are permit-exempt or could be approved by an exemption.

Consider the time frames for approvals processes including consultation with the Department of Agriculture, Water and the Environment and Heritage Victoria as relevant.

Step 4 Ask how does the proposal respond to and support the heritage values of the place

Assess and document the response to heritage values.

Consider amendments or refinements to project proposal to achieve heritage objectives consistent with the heritage values (particularly the World Heritage and National Heritage values) and HMP policies and to avoid or mitigate adverse impacts.

Step 5 Ask whether the project includes additional good practice or 'value-add' processes and outcomes

Consider opportunities for the following:

- Active physical conservation works
- Research and investigation
- Interpretation and education
- Promotion of history and heritage including Aboriginal and Torres Strait Islander cultural heritage
- Community engagement.

Step 6 Confirm approval requirements under the EPBC Act and Heritage Act and proceed consistent with these

Revisit the preliminary EPBC Act self-assessment and confirm any requirements.

Confirm approval requirements under the Heritage Act.

Note that consistent with Heritage Victoria's requirements, a heritage impact statement will be required for all permit applications and this should include an assessment against the policies in this CMP.

4.5 Minor and temporary works approvals (event-related)

Policy

Continue to oversee and provide guidance in relation to seeking approvals for temporary event-related works.

Prepare a temporary events management plan that can serve as the basis for seeking approval from Heritage Victoria for additional temporary events-related exemptions under the Heritage Act.

Discussion/rationale

The use of the REB (and on occasion the Carlton Gardens) for temporary events means that there is a need for a range of permits and licences to be obtained.

In the case of the REB, responsibility for obtaining these lies with the Licensee (hirer). Depending on the nature of the event and physical needs, this may include works that trigger the need for a permit or permit exemption under the Heritage Act. Any application would require the consent from the land

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manager. Museum Spaces staff should continue to provide guidance to users of the place in relation to the nature of works and approval processes.

Refer also to the policy for training and awareness below at Section 4.10.

In the case of the Carlton Gardens the most significant event currently permitted is the Melbourne International Flower and Garden Show, while White Night has increased in popularity and scale. Permits are sought from Heritage Victoria for works associated with both these events.

Lawns within the Gardens can be booked for weddings and small private functions with limited carry in and out temporary structures and furniture and this process is controlled by the City of Melbourne.

For both the REB and the Carlton Gardens, there is considered to be scope to request the Executive Director to declare additional exemptions to allow for minor and temporary works associated with events. Heritage Victoria officers have confirmed such a request should be based on a tailored management plan which identifies works that could be exempted within constraints including:

- Works to be exempted to occur within designated areas of the site
- Works to be exempted to be reversible and temporary (time period to be specified)
- Height of temporary structures to be limited under exempt works.

4.6 Code and statutory compliance

Policies

The ongoing use and in particular the provision of public access to the place is a key heritage objective (refer to Policy 3.3).

The access requires continuing monitoring and consideration of building code and access compliance.

On occasion issues may arise that may require the management of competing requirements. The objective should in all cases be to achieve compliance and equitable access without compromising the significance of the place.

Discussion/rationale

Building Code of Australia/NCC

The National Construction Code addresses all building compliance requirements as related to specified classes of buildings. In Victoria the NCC operates in conjunction with the *Victorian Building Regulations 2018* and under the provisions of the *Building Act* 1993. In its formulation and reference to relevant construction standards the NCC has necessarily been developed for new construction. In this regard the application, wholesale to the refurbishment or redevelopment of a heritage building has the potential to have significant impacts, particularly if a 'full compliance' with the code is triggered.

Addressing this issue, the Victorian *Building Regulations*, 2018, provide for some flexibility where alterations are proposed to existing buildings, under Part 16, Regulation 233.

This regulation states as follows:

> **233 Alteration to existing building**
>
> (1) Building work to alter an existing building must comply with these Regulations.
>
> (2) Subject to regulations 234 and 236, if the proposed alterations to an existing building, together with any other alterations completed or permitted within the previous 3 years, relate to more than half the original volume of the building, the entire building must be brought into conformity with these Regulations.

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(3) Despite subregulations (1) and (2) and subject to subregulation (6), the relevant building surveyor may consent to partial compliance of building work or an existing building with subregulation (1) or (2).

(4) In determining whether to consent to partial compliance with subregulation (1) or (2) in respect of any alteration to a building, the relevant building surveyor must take into account—

(a) the structural adequacy of the building; and

(b) the requirements necessary to make reasonable provision for—

(i) the amenity of the building and the safety and health of people using the building; and

(ii) avoiding the spread of fire to or from any adjoining building.

(5) Any consent to partial compliance under subregulation (3) must be in the form of Form 18.

(6) If any part of the alteration is an extension to an existing building, the relevant building surveyor may only consent to partial compliance in respect of the extension if the floor area of the extension is not greater than the lesser of—

(a) 25% of the floor area of the existing building; and

(b) 1 000 m2.

In addition, the *Building Act* 1993 provides for further consideration of dispensation to compliance requirements in the case of buildings included on the VHR. The relevant section states:

28 Historic buildings and special buildings

(1) Despite section 24, the relevant building surveyor may issue a building permit for the carrying out of building work that does not comply with the building regulations if the work is to be carried out on, or in connection with—

(a) a building included on the Heritage Register established under the Heritage Act 2017.

(2) The building permit may be issued to enable the carrying out of work appropriate to the style, manner of construction and materials of the building.

(3) In deciding an application for a building permit in respect of a building to which subsection (1) applies, the relevant building surveyor must take into account—

(a) the structural adequacy of the building; and

(b) the requirements necessary to make reasonable provision for the amenity of the building and the safety and health of people using the building.

(4) The consent and report of the Executive Director under the Heritage Act 2017 must be obtained to an application to demolish or alter a building which is on a register established under that Act.

In formulating a response to building regulatory requirements a third factor to consider is that of the opportunity to develop 'Performance Solutions' to the NCC 'Performance Requirement' as opposed to

applying 'Deemed-to-Satisfy' solutions. In adopting such an approach there may be scope to demonstrate that traditional construction practice as supported by relevant expert advice can meet the performance requirements of the NCC, albeit not compliant with current new construction standards.

Having regard to the above considerations in developing a design response to conservation and new works, careful consideration needs to be given to the actions which might trigger full code compliance obligations and if this is the case, the nature of dispensations which might be sought. Activities and compliance requirements which have the potential to have the greatest impact on the fabric include:

Issue	Potential Impact
Seismic compliance	Introduction of new structure requiring significant intervention into original fabric
Energy performance (NCC Section J) compliance	Replacement of original materials (glass and window joinery) and introduction of insulating material.
Fire protection and separation	Introduction of fire services and new fabric to provide fire separation.

Disability Discrimination Act 1992

Access for people with a disability as relevant to future works to the REB and Carlton Gardens are addressed under the Disability Discrimination Act (DDA), 1992, and also under the NCC and the Australian Human Rights Commission 'Premises Standards'. While the DDA sets out compliance requirements it is a document which also provisions for complaints where these requirements are not met. In the case of the NCC, the requirements under Part D3 are express requirements which must be met under the Deemed to Satisfy provisions or by way of a Performance Solution. Additionally, the Premises Standards provide guidance on both new works and works to existing buildings to meet access requirements.

Having regard to these documents bringing heritage buildings into compliance typically requires a carefully resolved design response which frequently requires a balancing of access and heritage outcomes. Given the absolute need to provide equitable access design solutions to upgrading and reuse need to be developed in a manner which optimises access points and paths of travel to avoid multiple interventions.

The 'access to buildings component' of the DDA is applied only to buildings that are available for the general public to enter and use, as employees, patrons, customers or the general public. This clearly has relevance to the REB, which has a high level of public access to parts of the building.

Accordingly, the property manager is required to meet these objectives as far as is possible. Presently, people with disabilities can access the building via the Nicholson Street (east) and northern entrances, which have no steps, and the Carlton Gardens via all of the entries to the site. In the underground car park there is provision for disabled parking and egress to the Museum. Inside the building at the west and north ends are lifts which provide access to the gallery level. Additionally, the Protection and Promotion project will provide compliant access to the lower promenade deck.

In considering any further access opportunities, where these have implications for significant fabric and elements of the Royal Exhibition Building, the advice and input of a heritage practitioner should be sought. The same applies in the case of the Gardens, where path gradients and surfaces may require modification, but where any implications for significant trees should be considered.

Occupational Health and Safety Act and Regulations 2004

Both the Carlton Gardens and the Royal Exhibition Building are workplaces and there is a need for a safe working environment to be maintained.

In the event of issues of workplace safety arising at the place, the same approach should be taken. Where mitigation or management of issues of workplace safety have implications for significant fabric and elements, the advice and input of a heritage practitioner should be sought.

4.7 Funding and resources

Policy

Undertake a review of current funding levels for capital, maintenance and conservation works and investigate additional funding sources if required.

Discussion/rationale

The HMP makes policy recommendations for maintenance and conservation of the physical fabric as well as for actions such as interpretation.

There are significant costs associated with many of these actions, particularly as related to the REB and as noted at Section 3.1.3, the level of available funding is likely to place constraints on the full implementation of the conservation policy.

In the case of the REB, the age of the building and the nature of the heritage fabric are such that it requires significant ongoing capital investment, as well as funding for localised maintenance and repair. In any given year, however, budgetary considerations will have a significant influence on the approach to maintenance and conservation works, and inevitably there will be decisions made in terms of priorities for projects and works, including maintenance works.

Some works will necessarily be given a higher priority, as related to rectifying areas of non-compliance with code (based on annual inspections) or in the case of urgent works following the failure of fabric. These compliance requirements mean that funding may not be available to support cyclical inspection and maintenance programs to the building, including regular inspection and timely preventative maintenance and repair works which are in the best interests of the building and protective of its World and National heritage values, but would require funding in their implementation.

In addition, there are other policy recommendations in the HMP, such as a review of interpretation across the heritage place as a whole, that would enhance the presentation of the place and promote the World and National Heritage values.

Having regard for these issues, it would be desirable to undertake a review of funding in general with a particular focus on the issue of conservation works including preventative maintenance and repair works. Depending on the outcome of this review it may be appropriate to seek additional sources of funding.

4.8 Managing use

(Refer also to the policies for Use of the place at Section 3.3 and for Training and awareness at Section 4.10.)

4.8.1 Events

Policy

Ensure there are no adverse impacts on the heritage values of the place as a result of temporary events and activities.

Continue to monitor and mitigate the effects of temporary events.

Discussion/rationale

While the continuing use of the REB for exhibitions and events supports the World and National Heritage values of the place, controls are required to ensure no adverse impacts on the building.

Museum Spaces has developed the Royal Exhibition Building Operations Manual (https://museumspaces.com.au/media/11691/museum_spaces_reb_operations_manual_v5_november_2019.pdf). The Operations Manual forms part of the Hire Licence Agreement for the REB and is designed to ensure the physical protection of the building commensurate with its World Heritage status. It includes strict requirements for the use of the building and identifies a range of activities and works that are not permitted as part of that use. Any damage is required to be rectified.

Similarly, the City of Melbourne imposes requirements on those using the bookable areas of the Carlton Gardens for weddings and other events. These requirements are designed to ensure no damage to grass, trees and structures (https://www.melbourne.vic.gov.au/sitecollectiondocuments/wedding-permit-terms-conditions.pdf).

In relation to the Melbourne International Flower and Garden Show, the City of Melbourne undertakes pre- and post-event inspections (trees, soil compaction, damage to lawns) and monitors any impacts as well as reinstatement requirements.

4.8.2 Catering

Policies

Ensure any infrastructure related to catering proposed for the interior of the REB remains as unobtrusive as is practicable and possible.

Ensure that the strictest fire prevention/protection regime is maintained in food preparation and food selling areas.

The current arrangements for garbage should be reviewed and a more appropriate solution developed.

Discussion/rationale

There is reasonable visitor expectation of being able to obtain refreshments at the REB when attending an exhibition or event, and the current food preparation and food selling areas meet this expectation.

In the event a commercial kitchen is considered in the future it is critical that the risk of fire from cooking equipment be carefully considered and a strict regime of local fire prevention/protection precautions be implemented at the site of any cooking equipment.

The installation of commercial kitchen equipment also has the potential to impact on the exterior of the building through plumbing and flues and any new flues or similar mechanical ventilation should be designed to be as unobtrusive as possible. These potentially could be run within the building, such as abutting the inside (back) of the dome piers and running to an area of the roof where their extension through the roof cladding would be comparatively inconspicuous. Some refrigerated storage could be accommodated within the kiosk counter.

As an alternative, the catering choices could continue to be limited to food which is neither cooked or heated up in the venue, or if the latter it is done via portable equipment. 'Pop up' catering can occur throughout the venue, supported by infrastructure such as power and water points.

As related to the use of the building and particularly to catering, the garbage collection point should be kept away from the north elevation which is the principal interface with the front of the Melbourne Museum. One option would be to develop an enclosed refrigerated garbage compound adjacent to the north elevation and west of the north-west pavilion in an unobtrusive manner which blends in with the Exhibition Building. Garbage from the kiosk should be regularly removed from the building to the compound, potentially by way of a mobile containerised system such as used by airlines. Wheelie bins are not acceptable if located in an area of public view.

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4.8.3 Mechanical services

Policy

Any proposal to introduce mechanical services to the main spaces in the REB should be approached with caution and no action that would significantly impact on the World Heritage values of the place should be considered.

Discussion/rationale

With the exception of localised plant for the administration offices, meeting rooms and basement, the REB does not include integrated heating and cooling systems and the introduction of mechanical services could involve significant physical and visual impacts on the building, both internally and externally.

At present the lack of mechanical services does not dissuade users of the building. On occasion users bring portable systems to service the building, which adds to the event costs, but is a choice rather than a requirement. The majority of users accept the lack of services.

It is possible over time that an increase in extreme heat events, changing expectations for users or even workplace health and safety concerns may lead to a situation where the usability of the building - without air conditioning or heating - is brought into question.

In those circumstances, any proposal to introduce services into the building would need to be very carefully assessed, in particular any associated adverse impacts. The pursuit of innovation in the design and delivery of services including the investigation of natural ventilation and other alternatives would be required to ensure minimal adverse impacts.

While the ongoing use of the building for exhibitions and events is extremely important and is consistent with and supports the World Heritage values, the conservation and protection of the building is paramount.

4.8.4 Site security

Policies

An appropriate level of security should be maintained on site to support safe public access to the place and minimise the potential for vandalism.

Discussion/rationale

The maintenance of appropriate levels of site security is important to the management of the REB and Carlton Gardens and is particularly important in supporting ongoing public access (which itself is a key heritage objective) and reducing the risk of vandalism to significant building fabric and landscape elements (refer to the discussion at Section 4.13) .

Security systems typically include a combination of patrols and CCTV cameras and other equipment, in combination with site lighting. Where required, the physical infrastructure associated with maintaining site security should be selected, designed and installed in a manner that has minimal physical and visual impacts on significant fabric and the presentation of the place.

4.8.5 WiFi network

Policy

Any proposal to introduce WiFi network infrastructure should be designed and developed in a manner that avoids or minimises physical and visual impacts.

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Discussion/rationale

The REB is unusual as a major venue which does not provide WiFi on site and some users bring portable WiFi systems into the building.

In the event it is proposed to introduce WiFi to the building to support its ongoing use, this should be carefully designed so that the physical infrastructure (WiFi units and wiring to data points) avoids or minimises physical and visual impacts.

4.8.6 Vehicle movement & car parking

Policies

Manage exhibition-related vehicle movement and car parking in a way which does not diminish the historic setting of the REB, Exhibition Reserve and Carlton Gardens.

Discussion/rationale

Car parking began to be introduced to the Exhibition Reserve by the interwar period and this resulted in the conversion of the South and West Forecourts to asphalt vehicle-parking and loading areas (the West Forecourt has since been restored).

While it is recognised that some vehicle parking and loading areas are required to ensure the on-going viability of the REB, car parking areas generally and those which are specifically located in proximity to the REB – such as adjoining the south side of the building - diminish the setting of the building and impact on its presentation. This is especially so for the sensitive south setting of the building as seen from the South Garden. Parking should be restricted from the area directly south of the main entrance, and otherwise limited elsewhere in the South Forecourt. Movements across the forecourt should also be restricted to a westerly direction.

Parking is encouraged in the Melbourne Museum underground car park, for vehicles other than those directly engaged in activities associated with the operation of events or building works.

All entry and exit for loading and unloading operations and associated vehicle movements should be through the East Forecourt at Nicholson Street. Short term vehicle parking associated with these operations may be permitted, however, long term vehicle parking after unloading should not be permitted.

4.9 Monitoring, Adoption & Review

Policies

Heritage Victoria, the Museums Board of Victoria and the City of Melbourne should jointly adopt the HMP as the guiding document for the site overall.

Discussion/rationale

The *EPBC Act* requires regular monitoring, review and reporting on the state of World Heritage and National Heritage values of places.

It is also noted that the Heritage allows the Minister for Planning in Victoria to direct the Executive Director, Heritage Victoria, to prepare an annual report on the condition of a WHL listed place (Section 193).

In terms of regular monitoring and review, this HMP reviews and confirms the World and National Heritage values. It also establishes a framework for the *conservation* of the values, which in turn is supported and encouraged by the statutory protection and management regime and ensures the active monitoring of values.

In terms of adoption and review, the HMP should be jointly adopted by Heritage Victoria, the City of Melbourne and the Museums Board of Victoria as a policy document which should be used as the basis for the conservation of the values and the consideration of any proposal for change.

The policies in the HMP should also form the basis for preparation of any other management, maintenance or development plans for the Royal Exhibition Building, Carlton Gardens and the Exhibition Reserve and such plans should be consistent with the HMP.

The conservation policy should also be subject to review, normally at between five and seven, and not more than seven, yearly intervals. Should the circumstances affecting the site alter in any significant way, then the policy should be reviewed at that time.

4.10 Training and awareness

Policy

All managers and staff with responsibility for managing the REB and Carlton Gardens, including facilities and operations managers and maintenance staff and contractors and tradespeople should be aware of the World and National Heritage values of the place and the management requirements that flow from these values through a structured induction and training programme. Licensees (clients hiring the REB for events) should also undergo induction and training.

The CMP should be readily accessible and presented as a document that is part of the base documentation about the place.

Discussion/rationale

A heritage component should be included in induction for all senior staff with responsibility for managing the heritage place (in any capacity). This should include reference to the HMP as the key reference document and an understanding of the statutory requirements and approval triggers.

As part of their site induction, contractors and tradespeople undertaking works at the place, including the Gardens, should be made aware of heritage requirements and the need to protect significant fabric and elements. A Construction Management Plan must be prepared for any major project.

For events, the Royal Exhibition Building Operations Manual (https://museumspaces.com.au/media/11691/museum_spaces_reb_operations_manual_v5_november_2019.pdf) sets out the requirements for licensees (hirers) and their contractors, exhibitors and volunteers to undergo online induction modules which include heritage related regulations.

While heritage awareness and training is important for all, the primary responsibility for co-ordinating heritage management lies with the Chief Operating Officer, Museums Victoria (for the REB and Exhibition Reserve) and Director Parks and City Greening, City of Melbourne (for the Carlton Gardens).

4.11 Research and record keeping

4.11.1 Research to inform decision-making and works projects

Policies

Detailed historical research and analysis should inform all projects.

The results of future research-based investigations should be referenced and incorporated into future reviews of the Heritage Management Plan

Discussion/rationale

The overarching policies in this HMP provide the framework for management of the heritage place based on its World Heritage values. The HMP is based on and references the extensive historical and physical investigations that have been undertaken over many years.

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Accepting this, there is both scope and an ongoing need for further historical investigations and analysis of the place. This is particularly important when planning future projects, whether those be associated with conservation works to the REB or the reinstatement of earlier landscaping treatments in the Carlton Gardens.

The results of any future research projects should be compiled (refer to 4.11.3 below) and referenced in future reviews of this HMP.

Refer also to the policy for Use of Evidence at Section 3.11.4.

4.11.2 Royal Exhibition Building collection and Royal Exhibition Building research archive

Policies

Continue to maintain and care for, develop and promote the Royal Exhibition Building collection with a focus on both its role in supporting and interpreting the World Heritage values of the place and its research value.

Maintain the research archive of the REB and Carlton Gardens, and continue to facilitate public access.

Discussion/rationale

The nucleus of the Royal Exhibition Collection was formed in 1881 and 1888, when a number of exhibits displayed at the Melbourne International Exhibitions were gifted to the Museum. From the mid-1980s, objects relating to events that took place in the building or gardens were gradually collected. The World Heritage Listing in 2004 led to the donation of significant objects, including a Trade Needle Display and a Circular & Vertical Saws Display both exhibited in 1888, and the John Twycross collection of items purchased at the two international exhibitions.

The Royal Exhibition Collection of well over 5,000 objects reflects all aspects of the building's history: objects displayed at the two great International Exhibitions; souvenirs; certificates and medals awarded to exhibitors and commissioners; invitations to concerts, balls and the opening of parliament: catalogues to the International Exhibition and museum displays. The collection also contains photographs of the building from the 1880s to the present day, and other pictorial reproductions including watercolours, postcards and lithographic prints.

Many of the objects from the collection are on display in Melbourne Museum. Importantly, digital information about individual items in the collection is available on the Museums Victoria website (https://collections.museumvictoria.com.au/search?collectingarea=Royal+Exhibition+Building).

Items from the REB Collection are also on occasion loaned to other museums.

Museum Victoria also maintains an REB research archive of over 6,000 folders containing copies of documents, newspaper articular, photographs and fliers.

Opportunities to promote and interpret these collections and their relationship to the World Heritage values of the REB and Carlton Gardens should continue to be explored, whether through physical display or online. Similarly, access to the collection and archive should continue to be provided, to encourage further research into the history and cultural meanings of the place.

4.11.3 Building & garden records

Policies

Maintain records of all works to the REB and Carlton Gardens, including plans, documentation and associated reports and correspondence.

Discussion/rationale

It is essential that good record keeping be maintained for all works to the REB and Carlton Gardens. This is useful for research purposes, but also as a means of monitoring the performance of works over time.

As reviewed and updated, the HMP (and in particular the appended historical and physical analysis) provides a means of maintaining a record of key heritage conservation and investigation works.

In preference, however, the information would also be collated and input to a dedicated database or asset management system.

4.12 Consultation

4.12.1 Community consultation

Policy

Stakeholder and public consultation should continue to be a key input to the management of the REB and Carlton Gardens.

Discussion/rationale

The Royal Exhibition Building and Carlton Gardens World Heritage Management Plan 2013 was prepared with extensive consultation from the public and relevant stakeholders and this included consultation on the CMP. Relevant community feedback from that process has been considered in this HMP. The 'community of interest' for the place should continue to be encouraged to participate in public and community oriented programmes.

While in draft form, this HMP will be subject to public consultation under the requirements of the EPBC Act.

The broader processes for community input to management for the place are ongoing and a formal and structured program for consultation is proposed for the review of the World Heritage Management Plan (2020).

4.12.2 Aboriginal and Torres Strait Islander stakeholder consultation

Policy

Consultation with Aboriginal and Torres Strait Islander parties should be undertaken to inform the management of the place.

Discussion/rationale

It is important that Aboriginal and Torres Strait Islander parties be consulted in relation to the management of the place.

By way of context, the Carlton Gardens is an important meeting and gathering place for Aboriginal people and the Exhibition Gardens Meeting Place (at the Moreton Bay Fig tree in the South Garden, near the intersection of Nicholson and Gertrude streets) is a registered Aboriginal heritage site under the *Aboriginal Heritage Act 2006* for its contemporary values (7822-2035). There may also be other cultural values related to the place and a new document is currently in preparation that will examine the cultural heritage values of the place from a Traditional Owner and Aboriginal and Torres Strait Islander perspective.

Museums Victoria and the City of Melbourne intend to undertake a program of consultation in 2020 associated with the World Heritage Management Plan review project. The results of this consultation are to be integrated into the draft HMP, including confirmation of future consultation methods.

4.13 Risk preparedness

Policies

Maintain a risk register for the REB and Carlton Gardens.

Continue to monitor, maintain and upgrade fire services to the REB.

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Continue to monitor and assess all activities within and in proximity to the REB for potential fire risk.

Monitor and assess rainwater goods to the REB for condition and efficacy.

Maintain a plan for drought watering.

Continue to monitor the condition of trees.

Maintain appropriate levels of security within the place to reduce the risk of vandalism and support safe public access.

Discussion/rationale

Risks to the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens can be categorised into two principal areas: risks from natural events and man-made risks.

The most likely risks caused by natural events include storm damage, particularly wind and rain, possibly also hail and lightning; and trees shedding limbs.

In relation to lightening, a Lightening Protection System is currently being installed as part of the Protection and Promotion project.

Risk preparedness should also involve anticipating severe weather events which are outside the normal (historical) range, changing climatic conditions, including extreme heat and drought.

The condition of trees should continue to be monitored to assess risk of failure.

The most likely man-made disasters are flooding, due to blocked, burst or leaking rainwater goods, pipes and sanitary fittings; and fire caused by electrical faults, equipment (hot work, welding and grinders, cooking equipment), naked flames, combustible materials, display vehicles and smoking.

Rainwater goods should be inspected and their condition and performance monitored. In the event of a significant increase in extreme rain events it may be necessary to review the system and consider modifications.

There is also the potential for an increase in extreme heat events to have an impact on the useability of the building, given the lack of heating and cooling systems. At present, these issues do not appear to impact on the appeal of the building, but this is an issue that should be monitored over time. Refer also to the policy for mechanical services at Section 4.8.3.

A major upgrade to fire services was undertaken in 2009-10. Fire services should be monitored and upgraded fire services as required to meet code. While the most important issue from a heritage perspective is the efficacy of the fire protection system, where possible, fire services should be located are in the least visible/least sensitive locations so as to avoid or limit impacts on the presentation of the building.

Note that the Operations Manual includes a series of requirements to minimise the risk of fire, including a requirement that Licensee for events provide a dedicated Fire Marshal to monitor the potential risk including performing patrols.

There is also the possibility of vandalism causing damage to the building, however this is a relatively low risk, due to the high usage of the building, and improved security, including the employment of security devices and alarms, as well as the building's proximity to the Museum.

There is also some potential for vandalism in the Carlton Gardens, particularly at night, however it is a well-used public space and this - to a degree - mitigates against the risk of vandalism.

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4.14 Signage and branding

4.14.1 World Heritage Emblem

Policies

Implement appropriate use of the 'World Heritage' Emblem.

Discussion/rationale

Interpretation would also be assisted through appropriate use of the 'World Heritage' Emblem, consistent with the UNESCO approach.

It should be used on significant signage, including permanent identification and interpretative signs, and would assist in distinguishing the REB and Carlton Gardens from the Melbourne Museum. The logo would emphasise the individual identity of the building and draw attention to the World Heritage status of the site.

Detailed guidance on the use of the World Heritage Emblem is provided on the Department of Agriculture, Water and the Environment's website (World Heritage Emblem – Guidelines for use in Australia, http://www.environment.gov.au/heritage/about/world/emblem-and-logo-usage).

4.14.2 Plaques

Policies

Retain the existing plaques where appropriate, and ensure future plaques are limited in number and size.

Undertake regular review of the relevance of plaques.

Prepare guidelines for assessing the appropriateness of proposed plaques or memorials.

Discussion/rationale

There are a number of bronze commemorative plaques, and the marble foundation stone, located at the Nicholson Street and south entrances respectively. Some of these were originally located inside the REB, affixed to the dome piers. Given that the interior has been restored, it is not recommended that the plaques be relocated inside, or that future plaques be similarly placed, where they have the potential to impact on significant fabric. The existing plaques located externally to the building, however, are useful as interpretative devices for visitors. Generally, if future plaques are introduced, they should be limited in number and size, should not be affixed to significant fabric, and should have direct relevance to the site (i.e. they should not commemorate individuals or events not associated with the site). Guidelines should also be developed in conjunction with Heritage Victoria in order to assess the appropriateness of future proposals or requests for introducing new plaques or memorials.

4.14.3 Signage

Policies

Any new permanent signs to the REB and Carlton Gardens should be limited and carefully considered as part of an overall signage and wayfinding strategy.

Ensure that standardised signage (standard in terms of location, size, format, font, etc) is used at the site which is reflective of the unique identity of the REB and Carlton Gardens.

Temporary signage including banner signage to the building and associated with exhibitions is acceptable. Continue to maintain permanent fixing points for the banners which do not require ad hoc fixings on the building.

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Temporary signage associated with promoting events in the gardens is acceptable, for strictly limited periods. This can include free-standing signage; but should still have regard for minimising visual impacts on significant elements.

Other than as associated with the promotion of temporary events, no advertising signage should be introduced into the heritage place.

Refer also to the policy for interpretation at Section 3.10, noting that the implementation of any new interpretation strategy would be likely to incorporate signage.

Discussion/rationale

The place-related signage for the REB and Carlton Gardens should be clearly and identifiably different from that of the Melbourne Museum so as to reinforce the separate World Heritage identity of the place.

Banners to the building should only be associated with exhibition or event use, and as per that use, for strictly limited periods. Banners may also be used for one-off special occasions. There are currently three banner hanging locations (Door 3 facing Nicholson Street, Door 8 facing Rathdowne Street and Door 6 facing the Museum Plaza) and these allow for banners associated with exhibitions and other temporary events.

Reference is also made to the 'Signage Strategy' and recommendations included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). This strategy addresses:

- New signage system
- Event promotion
- Nicholson and Rathdowne Street frontages.

4.14.4 Flags

Policy

National, state or event flags should be flown from all the flagpoles in accord with accepted protocols.

Discussion/rationale

Flying national, state or event flags enlivens the external appearance of the building. It is also consistent with the historic use of the flagpoles. The necessary mechanisms should be installed sensitively where required.

4.15 Environmental sustainability

Policies

Continue to support the long-term conservation and maintenance of the REB and Carlton Gardens by encouraging environmentally sustainable management.

Discussion/rationale

Historically, the planning and layout of Carlton Gardens provided for some water self-sufficiency with the provision of the ornamental lakes. The need for alternative or supplementary water supply to maintain the gardens has been addressed by a major water harvesting project (*World Heritage, World Futures: A Sustainable Conservation Project for the Royal Exhibition Building*, completed in 2011) where a large underground tank storing 1.35 million litres of water harvested from the REB and paved areas was constructed beneath the western forecourt.

Energy-efficient (LED) lighting was introduced throughout the building in 2018.

A range of other environmentally sustainable practices should be pursued far as possible in the context of the heritage significance of the gardens. These should also include the use of appropriate lawn

species, the application of wetting agents such as organic matter and mulch, and decompaction and aeration. Refer also to the conservation policies at Section 3.6.4 (Tree management and environmental sustainability).

4.16 Listing citations

Policy

Preferably review and update the supporting historical and descriptive information in the Australian Heritage Database to reflect additional research and investigations and works projects

Preferably provide access to heritage citations in a consolidated form and single location.

Discussion/rationale

While extensive, the supporting historical and descriptive material in the Australian Heritage Database for the WHL and NHL entries which relates to the WHL and NHL listings (including the citations reproduced at Appendix A), does not reflect or incorporate more recent site research and investigations. Consideration should be given to updating this information, including through the information included in this report.

Accessing statutory information, including citations and other statutory documentation relating to the REB and Carlton Gardens, can be problematic, with several different sites and sources available. It is recommended that a portal be established, which provides a single point of access or entry to this information, and clearly sets out what is relevant and required to be known about the state, national and world level statutory listings and requirements.

One of the recommendations coming out of the public consultation for the WHMP was the establishment of a single website for the place. If this were to be established it would include the statutory information as well as the various management plans.

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ENDNOTES

1 See Victorian Heritage Register citation for Royal Exhibition Building and Carlton Gardens (VHR H1501).

2 UNESCO World Heritage 'Justification for inscription'.

1 As per the WHL citation at http://whc.unesco.org/en/list/1131, accessed 12 December 2019

2 As per the NHL citation included in the Commonwealth of Australia Gazette No P7, 20 July 2004

3 As per the VHR citation at https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 12 December 2019

6 This project was approved under the Commonwealth EPBC Act 1999 and Victorian Heritage Act 1995 (the old act) in 2017. Information taken from the *Protection and Promotion Project: Royal Exhibition Building, Heritage Impact Assessment*, Lovell Chen, Revised May 2016.

7 The *Protection and Promotion Project: Royal Exhibition Building, Heritage Impact Assessment*, Lovell Chen, Revised May 2016, provides considerable detail on the dome works.

8 https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 17 December 2019.

9 https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 17 December 2019.

10 https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 17 December 2019.

11 http://www.emelbourne.net.au/biogs/EM02027b.htm, accessed 14 December 2019.

12 J Eastwood, 'John Woods (1822-1892) in *Australian Dictionary of Biography*, v.6 1851-1890, p. 434.

13 D Dunstan, *Victorian Icon,* p.151.

14 Royal Exhibition Building Specialist Lighting Design Façade Lighting Aspirations, ARUP, March 2016

15 Royal Exhibition Building Specialist Lighting Design, ARUP, March 2016

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APPENDIX A CITATIONS

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UNESCO World Heritage List Citation

Royal Exhibition Building and Carlton Gardens

The Royal Exhibition Building and its surrounding Carlton Gardens were designed for the great international exhibitions of 1880 and 1888 in Melbourne. The building and grounds were designed by Joseph Reed. The building is constructed of brick and timber, steel and slate. It combines elements from the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The property is typical of the international exhibition movement which saw over 50 exhibitions staged between 1851 and 1915 in venues including Paris, New York, Vienna, Calcutta, Kingston (Jamaica) and Santiago (Chile). All shared a common theme and aims: to chart material and moral progress through displays of industry from all nations.

Australia

Melbourne, Victoria

S37 48 22 E144 58 13

Date of Inscription: 2004

Minor modification inscribed year: 2010

Criteria: (ii)

Property : 26 ha

Buffer zone: 55 ha

Ref: 1131bis

Outstanding Universal Value

Brief synthesis

The Royal Exhibition Building and Carlton Gardens are a surviving manifestation of the international exhibition movement which blossomed in the late 19th and early 20th centuries. The exhibition building was constructed as a Great Hall, a permanent building initially intended to house the Melbourne International Exhibition of 1880 and the subsequent 1888 Melbourne Centennial International Exhibition. These were the largest events staged in colonial Australia and helped to introduce the world to Australian industry and technology.

The site comprises three parcels of Crown Land in the City of Melbourne, being two Crown Land Reserves for Public Recreation (Carlton Gardens) and one dedicated to the exhibition building and the recently-constructed museum (Exhibition Reserve). The inscribed property consists of a rectangular block of 26 hectares bounded by four city streets with an additional 55.26 hectares in the surrounding buffer zone.

Positioned in the Exhibition Reserve, with the Carlton Gardens to the north and the south, is the Great Hall. This building is cruciform in plan and incorporates the typical architectural template of earlier exhibition buildings: namely a dome, great portal entries, viewing platforms, towers, and fanlight windows. The formal Carlton Gardens, with its tree-lined pathways, fountains and lakes, is an integral part of the overall site design and also characteristic of exhibition buildings of this period.

Criterion (ii): The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

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Integrity

The completeness of the inscribed property has been retained with the same boundaries as set out in 1879. The Melbourne Museum was constructed in 1998-2000 to the north of the Royal Exhibition Building.

The present state of the conservation of the Great Hall is very good. Conservation work has recently been undertaken on the building's dome and structure, the external joinery and stonework, and timber floors. Additionally, upgrades to building services have been completed. The scroll and parterre gardens on the southern side of the exhibition building, which were part of the 1880 Melbourne International Exhibition, have been restored. As part of the restoration of the 1880 German Garden, an extensive water harvesting and storage system has been installed that involved the installation of underground water tanks in the western forecourt to capture roof and surface runoff. The formal ornamental palace garden, being the southern part of the Carlton Gardens, provided the context for the Palace of Industry and is substantially intact in form including its treed avenues. These works contribute to maintaining the integrity of the Royal Exhibition Building and Carlton Gardens.

Authenticity

The property of the Royal Exhibition Building and Carlton Gardens has retained high authenticity of setting, maintaining its original form on the international exhibition site defined in 1879. The site is still surrounded by city streets and is edged by the bluestone plinth, the base of the iron railings that bounded the 1880 exhibition grounds.

The 1880 Great Hall survives substantially intact in its form and design, internally and externally. Authenticity of form is manifest in its survival as the only Great Hall from a major industrial exhibition of the late 19th and early 20th century. The east and west annexes, not part of the original design and intended to be of temporary use only, were demolished in the mid 20th century. Some modern interventions have been reversed including two structures attached to the north elevation in the 1960s and 1970s which were removed and the original structure repaired. Recent restoration works have included the reinstatement of missing ornamentation around the parapet line.

Interior spaces have been largely retained and are once again used for large-scale exhibitions demonstrating a relatively high authenticity of function within the Great Hall. Prompted by fire safety concerns, most of the original timber staircases were replaced by concrete early in the 20th century, an acceptable risk-sensitive reduction in material authenticity. In 1994, major restoration work included the reworking of the interior colour scheme to the documented era of 1901. The ornate internal paintings have mostly been replaced by the third decorative scheme of 1901, however, parts of the 1880 murals are still intact.

The museum's construction removed part of the north garden although the surviving garden has retained its late 19th century layout. The original axial layout of the south garden survives with its formal paths, tree clumps and central avenues, lawn areas and two lakes (although reduced in size) and fountains. One fountain, the 1888 Westgarth Fountain, has been relocated. A high number of the trees extant on the site are from the 1880s and 1890s layout. Restoration of garden pathways and plantings are based on research.

Protection and management requirements

The property has effective legal protection and a sound planning framework. The management system takes into account a wide range of measures provided under planning and heritage legislation and policies of both the Australian Government and the Victorian Government. The Burra Charter principles support the Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens and the World Heritage Environs Area Strategy Plan. Together these documents provide the policy framework for conservation and management. The property is maintained and preserved through regular and rigorous repair and conservation programs undertaken at all levels of government.

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The Royal Exhibition Building is managed as an integral part of Museum Victoria, the state museum. The Carlton Gardens are managed by the City of Melbourne.

The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in 2004 under the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and on the State Heritage Register of Victoria in 1998 under the *Heritage Act 1995*. Inclusion in the National Heritage List requires that any proposed action to be taken inside or outside the boundaries of a National Heritage place or a World Heritage property that may have a significant impact on the heritage values is prohibited without the approval of the Federal Minister. Inclusion in the Victorian Heritage Register means that works inside the boundaries of the registered place are prohibited without approval under the *Heritage Act 1995*.

A Conservation Management Plan for the whole site was finalised in 2009. A buffer zone, the World Heritage Environs Area, covering an additional 55.26 hectares, was established in 2010 and has been supplemented by the World Heritage Environs Area Strategy Plan. Changes to local government heritage overlays have been made to give effect to this plan. Any future developments immediately outside the World Heritage Environs Area, which are likely to have a significant impact on the World Heritage values of the Royal Exhibition Building and Carlton Gardens, are subject to the provisions of the EPBC Act.

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

Australian Government
Department of the Environment and Energy

Heritage
Australian Heritage Database

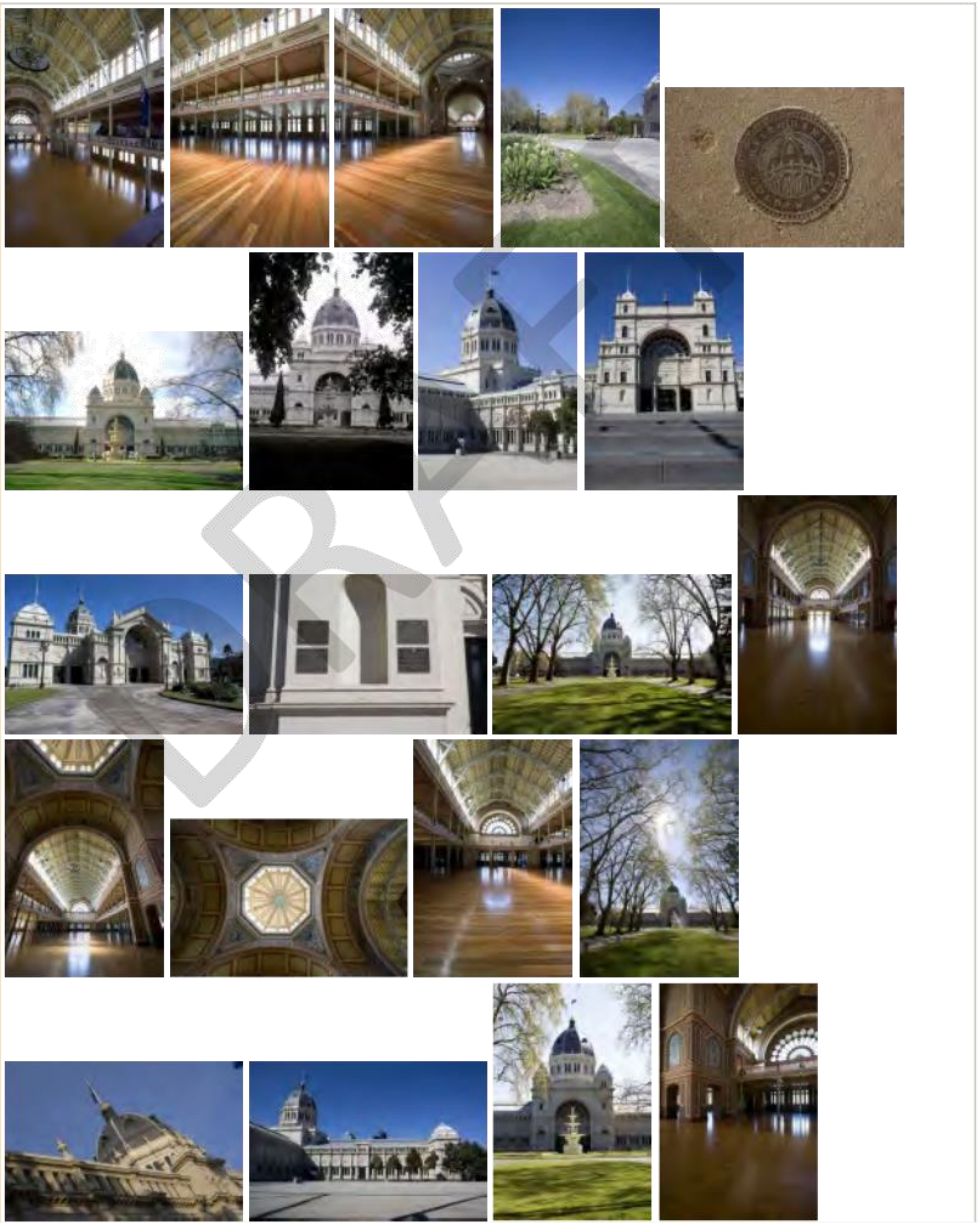
Place Details

new search

Send Feedback

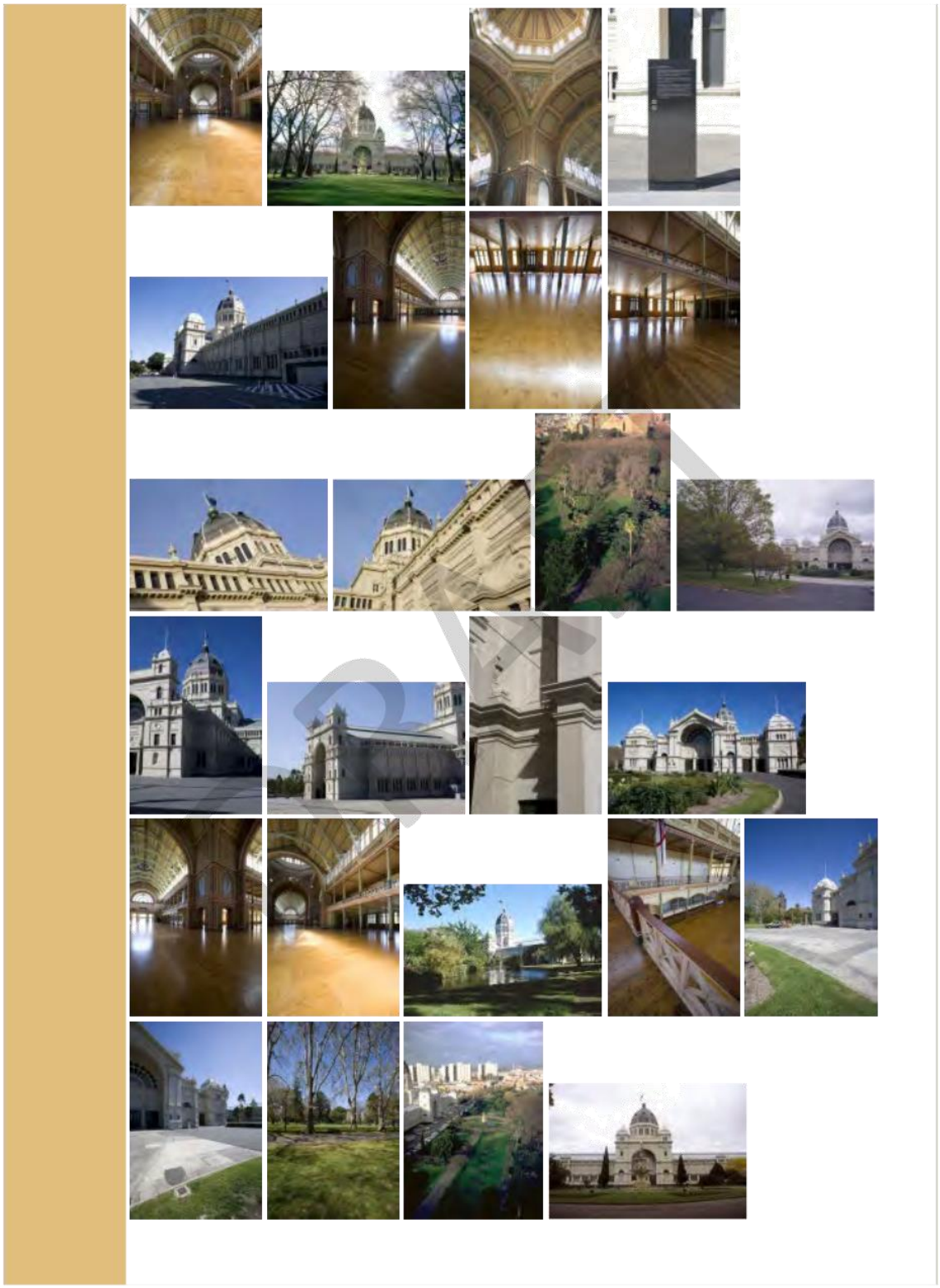
Royal Exhibition Building National Historic Place, Victoria St, Carlton, VIC, Australia

Photographs



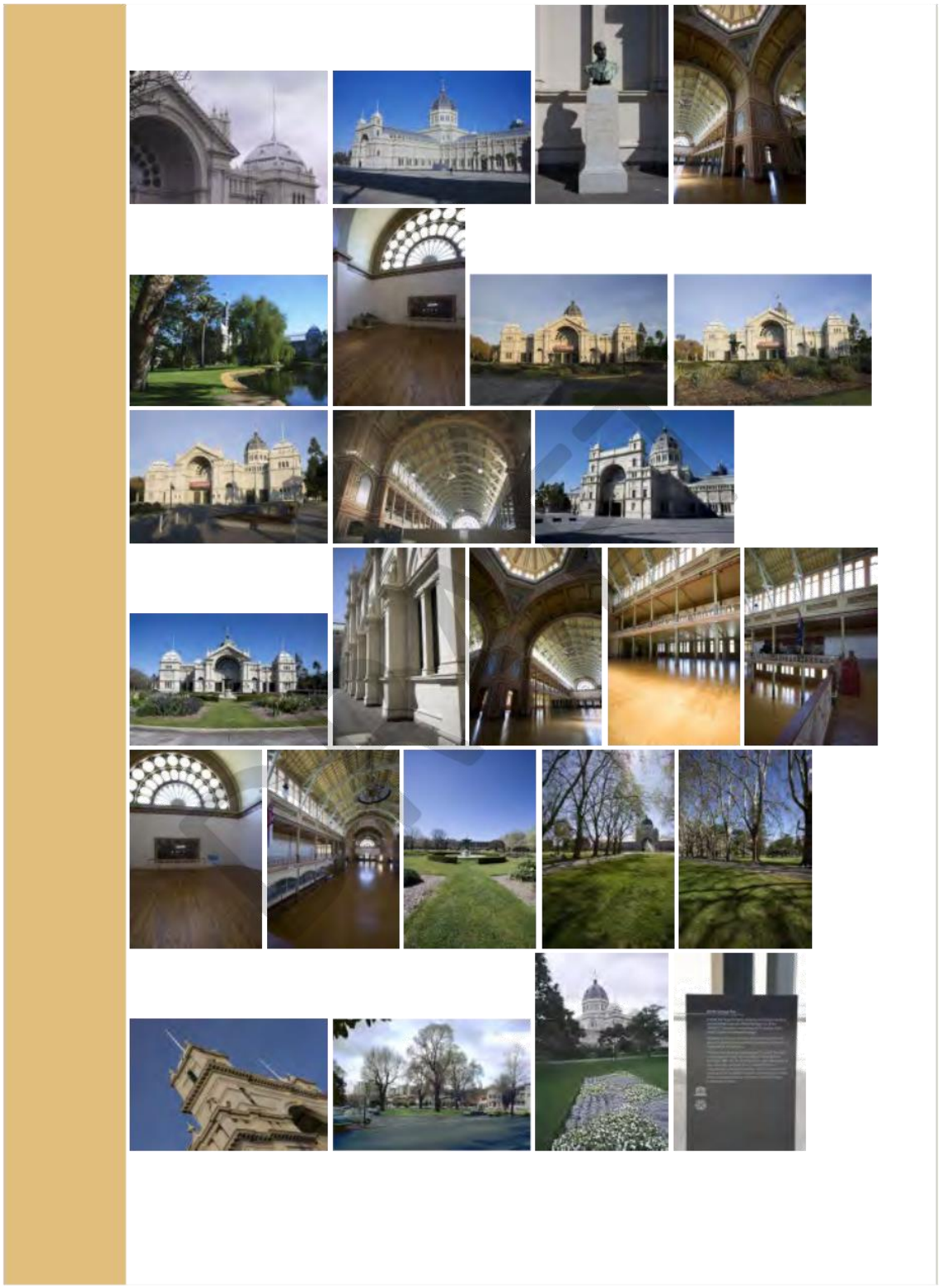
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Australian Heritage Database



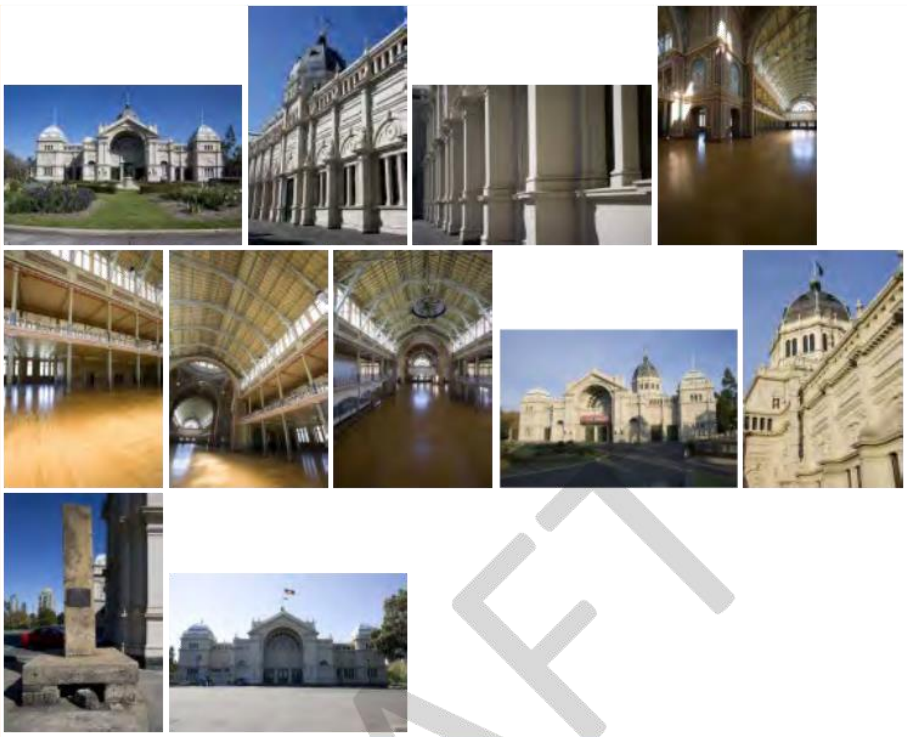
Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

Australian Heritage Database



Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

Australian Heritage Database



List	National Heritage List
Class	Historic
Legal Status	Listed place (20/07/2004)
Place ID	105708
Place File No	2/11/033/0235

Summary Statement of Significance

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the nation's first Parliament was commissioned and sworn in, on 9 May 1901 (Criterion a).

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. The Royal Exhibition Building and its garden setting has outstanding historic value as the most significant extant nineteenth century exhibition building in Australia (Criterion a).

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth century international exhibition building and gardens complex in Australia (Criterion b).

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement (Criterion b).

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide, and the only one where the original purpose of the building, as an exhibition hall, is maintained. It represents a rare example of the nineteenth century international exhibition movement's belief in

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the benefits of industrialisation, the transmission of ideas and social progress, and the development of an extensive international economy (Criterion b).

The Royal Exhibition Building and its garden setting forms one of the major surviving nineteenth century exhibition precincts in the world (Criterion b).

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden. These classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ponds, the diagonal tree-lined pathways in the north garden and the mature nineteenth century specimen trees, some of which are rare, also contribute to the garden's values (Criterion b).

The Royal Exhibition Building together with its garden setting, the Carlton Gardens, demonstrates an outstanding achievement in design. They are representative of the international exhibition movement style, based on a Beaux Arts axial scheme with the building as a palace, primarily in the German *Rundbogenstil* and Italian Renaissance style for which its designer Joseph Reed, won the competition for the building design. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting (Criterion f).

Gardenesque and formal classical garden elements have been used in the design of the Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c 1879-1880. These Gardenesque and classical elements are integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values (Criterion f).

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).

The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of

exhibitions and displays has been maintained (Criterion d).

The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).

The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

OVERVIEW
Summary statement
The site comprising the Royal Exhibition Building and its Carlton Gardens setting, is a purpose designed assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880 81 Melbourne International Exhibition. The Exhibition Building comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

The Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building.

The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place.

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

Defining events

Context:
The Royal Exhibition Building in its associated Carlton Gardens landscape setting, was constructed to house the Melbourne International Exhibition of 1880. That Exhibition, together with the subsequent 1888 Melbourne Centennial International Exhibition also held on the site were among the largest events staged in colonial Australia and helped introduce the world to Australian industry and technology. The emergence of a developing Australian culture in the 1880s, as evidenced in the participation in the international exhibitions movement, was important in forging a sense of Australia as a nation. Development of Australian nationalism resulted in the defining event of the Federation of the Australian colonies in 1901.

The Royal Exhibition Building and Carlton Gardens have hosted highly significant and historic national events, including the Melbourne International Exhibition of 1880, the Melbourne Centennial International Exhibition of 1888, and the opening of the first Federal Parliament in 1901. The Great Hall, as Australia's largest indoor venue provided sufficient space for the ceremonial opening of Federal Parliament. In association with the event, a nation-wide flag raising ceremony was initiated by the Duchess of Cornwall and York in the Royal Exhibition Building. Three interior painting and decorative schemes were undertaken to embellish the significant events of 1880, 1888 and 1901.

As early as 1839 the Carlton Gardens were envisaged by Charles Joseph La Trobe as being part of a "green belt" surrounding the town of Melbourne. This open space remained undeveloped up until 1855 when improvements, based on a plan associated with Edward La Trobe Bateman, were carried out to develop the place as a public garden for passive recreation.

In 1879 an exhibition building was built within the Carlton Gardens. Two thirds of the Bateman public recreation garden was removed and covered by temporary exhibition halls. The remaining southern third of the Bateman public recreation garden was modified in response to the style, siting and function of the purpose-built Melbourne exhibition building.

Throughout the world, exhibition buildings were placed within gardens. The common view was that these "palaces of industry" would be seen and function within palatial garden settings. This palatial garden concept can be seen in

the development of the Carlton Gardens by Reed and Sangster. They made improvements to the gardens prior to the 1880 exhibition opening.

Reed's garden design and layout reflects a classically inspired baroque or palatial style of garden. The main classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of treelined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). (The southern, eastern and western ornamental ponds were added by Sangster, who was more sympathetic to the picturesque style of garden. The eastern pond is a feature developed to accommodate a pre-existing quarry.) Axial views and vistas were used to reinforce the building's function as the focus of the garden. These design elements are reminiscent of European baroque palace gardens. These features include the axial layout of the building on a north-south alignment extended by the Grand Allee, the creation of the Promenade Deck (at the base of the dome) which reinforces the importance of the view down the Grande Allee and across to the city (which is intended to link the Exhibition Building with the other central places of democracy and civic institutions Parliament and Government House) and the placement of the building on the high point of a ridgeline so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur (World Heritage nomination report).

Further modifications were made to the garden to accommodate the Centennial International Exhibition in 1888. Temporary exhibition halls expanded to fill the entire northern garden to Carlton Street, and the western forecourt was lost. The layout of Reed and Sangster's southern garden was retained although the more mature trees substituted for the colourful bedding plants.

In c1890, in line with Hodgkinsons's 1882 design the northern garden was re-established. A significant amount of the mature planting and the present layout in this northern part of the Carlton Gardens dates from this time. The setting for the 1901 opening of the first Federal Parliament would therefore have included, unlike the exhibition events, both the more classically inspired southern garden and the northern garden.

The Royal Exhibition Building and Carlton Gardens as an outstanding defining national event exemplifies the primary national thematic group relating to Building a Nation, Developing Democracy, Creating an Australian Democracy.

Attributes:
The site, comprising the Royal Exhibition Building and its Carlton Gardens setting, is defined by the bluestone plinth of the perimeter fence constructed for the 1880 81 Melbourne International Exhibition. The Exhibition Building is a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building. This value is most strongly associated with the 1879-1901 period of the garden which includes the both the Gardenesque and later classically inspired elements of the garden.

A decorative painting scheme, the third since the building's construction, was undertaken for the opening of the first Federal Parliament with themes and allegories to represent the building as a seat of government and legislative power. The decorative scheme was recovered and restored during renovations in the 1990s.

Economic, political or social processes

Context:
The Royal Exhibition Building, built as part of the international exhibition movement to house the Melbourne International Exhibition of 1880, gave expression to the contemporary belief in 'progress', the concept that

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increasing wealth and the advance of civilisation were part of a single process. The exhibitions reflected the wealth and the confidence of the colony of Victoria in the late 1870s.

The international exhibition movement was a significant global economic, social and cultural process. The concept evolved slowly as a cultural phenomenon for almost a century before the first exhibition in the Crystal Palace, London in 1851. Between the London Great Exhibition (1851) and the Paris Exposition of 1900 there were at least 39 exhibitions calling themselves 'international'. Seven of these were held in Australia: 1879 80 Sydney, 1880 81 Melbourne, 1887 Adelaide, 1888 89 Melbourne, 1891 92 Launceston, 1894 95 Hobart, 1897 Brisbane. From around 1900, great exhibitions began to lose their appeal.

Intended as a showcase for the industrial revolution, which shaped some of the greatest global social and economic transformations, the exhibitions displayed the latest manufactured goods from all over the world. The Melbourne Exhibition's lavish displays demonstrated the prosperity and achievement of Melbourne and Victoria to Australians, and projected the Australian colonies on to the world stage.

The Royal Exhibition Building was subsequently used to celebrate a century of Australian settlement history, the Centennial International Exhibition which was held in 1888. After the First World War the building housed Australia's first official collection of war relics and the first exhibitions mounted by the Australian War Museum (later the Australian War Memorial). It was also used as a setting for trade exhibitions, a venue for entertainment and musical evenings.

Attributes:
The whole site comprising the Royal Exhibition Building and the Carlton Gardens is a purpose built assemblage, which expresses the values of the nineteenth century international exhibition movement in Australia.

Parts of the 1880 murals are still intact. Remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath subsequent paint layers.

Criterion (b)
The place has outstanding heritage value to the nation because of the place's possession of uncommon, rare or endangered aspects of Australia's cultural history

Processes, activities, beliefs, or other aspects of culture that are rare, threatened or no longer practised

Context:
The Royal Exhibition Building, built to house the Melbourne 1880 International Exhibition as part of the international exhibition movement, was purpose designed as the Great Hall 'Palace of Industry', the focal point of international exhibitions. The building was integrated axially with the garden layout. The Royal Exhibition Building and its garden setting is one of three extant nineteenth century exhibition building and garden complexes in Australia.

The Albert Hall, Launceston, Tasmania was purpose built as the main exhibition hall structure and the layout of City Park was altered for the Tasmanian International Exhibition of 1891-92. Designated 'international', the Tasmanian International Exhibition was mainly an inter-colonial exhibition where 262,059 visitors attended displays by seven countries and four Australian colonies. By comparison, the Royal Exhibition Building and its grounds contained 22 acres of exhibits from 33 countries for the International Exhibition of 1880-81, while the total attendance at the Centennial International Exhibition of 1888 was slightly more than two million people, nearly double the population of Victoria.

The Old Museum Building in Brisbane was designed and built as an exhibition hall in 1891, following the destruction by fire in 1888 of Brisbane's first Exhibition Building (1876). The grounds were landscaped to provide a setting for the Queensland International Exhibition held in 1897. In 1899 the Queensland Museum adapted the building as a museum and from 1900 the Brisbane City Council, lessees of the building, organised a program of regular concerts and civic functions. The Museum moved out of the building in 1987 and since that time the former Exhibition Building has housed a range of temporary activities. The building's interior has been more radically altered than the exterior. The Exhibition Hall interior retains the form of the 1899 conversion into a museum space.

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Of the three surviving nineteenth century exhibition buildings in Australia, the Royal Exhibition Building in its original garden setting is the most significant in scale, encapsulating the concepts of the international exhibition movement and demonstrating the highest degree of integrity in its physical fabric and use.

The Royal Exhibition Building is one of the few nineteenth century examples worldwide of a Great Hall from a major international exhibition to survive substantially intact.

The Carlton Gardens provides the setting for the Royal Exhibition Building.

Attributes:
The Royal Exhibition Building within its garden setting, the garden and associated elements demonstrate the characteristic features of the international exhibition movement. The Great Hall, or 'Palace of Industry', is one of few great halls to survive worldwide and the only one to have remained in use as an exhibition hall, within an original landscaped setting.

The Royal Exhibition Building and Carlton Gardens retain high integrity. They retain continuity of public use.

Criterion (d)
The place has outstanding heritage value to the nation because of the place's importance in demonstrating the principal characteristics of a class of Australia's cultural place

A design or style that occurred during a particular period

Context:
The Royal Exhibition Building with its associated Carlton Gardens landscape setting was purpose built to house the 1880 International Exhibition and subsequently used for the Centennial Exhibition of 1888. Participation in the international exhibition movement demonstrated a spirit of enterprise and industry and a belief in progress to colonial Australia and the world. The use of the self-confident Victorian Free Classical style by Joseph Reed, the competition winner from the architectural partnership Reed and Barnes, reflects the booming economy of the later Victorian period when colonial Australians were breaking away from sober classical styles and flaunting their prosperity. Reed and Barnes were key practitioners of the Victorian Free Classical style that was decorative providing variety and interest but reflecting classical geometry.

By the 1870s a form for the overall layout of international exhibition buildings had come to be established which consisted of clusters of domes, national pavilions and viewing platforms surrounding a 'Palace of Industry' all set within landscaped grounds. The 1880 Exhibition Building was designed, like other British and Australian exhibition buildings, to clearly express the ideas developed at the Crystal Palace in London. It combined the ecclesiastic and secular traditions of the cathedral or temple with the banqueting hall, the Renaissance palace, gallery and library. In its cruciform plan, with nave, aisles, transepts, dome and clerestory lighting, it was more a temple to industry than a palace. The Great Hall with its repeated giant entry portals functioned as an impressive entry point to the entire exhibition site and symbolised a welcome to the world community. The Royal Exhibition Building is a particular colonial response to the international exhibition movement.

Attributes:
The Victorian Free Classical Style is demonstrated in the Royal Exhibition Building in the rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of stucco and timber in stylistic effects.

The 1880 Exhibition Building is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. Features include the soaring dome, naves, aisles, fanlights and clerestory lighting, southern elevation with a prominent central porch and the northern elevation.

The Carlton Gardens area as a whole is a significant demonstration of the nineteenth century modified Gardenesque style. This includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layout and the classical garden elements.

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Criterion (e)
The place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group

Features of beauty, or features that inspire, emotionally move or have other characteristics that evoke a strong human response

Context:
The Royal Exhibition Building and Carlton Gardens have outstanding heritage value to Australians as an outstanding building and architectural/landscape ensemble. The building and its landscaped setting exhibit inspiring aesthetic features, which are highly valued by the Melbourne and Victorian communities.

The Royal Exhibition Building with its soaring dome is a significant landmark on the Melbourne skyline. The formally designed Carlton Gardens together with the Royal Exhibition Building form a Melbourne icon.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century modified 'Gardenesque' style. Although simplified, the Carlton Gardens remain the major example of nineteenth century classicism in an Australian public garden. (G Whitehead, *The Oxford Companion to Australian Gardens,* ed Aitken and Looker, 2002)

Attributes:
The entire site of the Royal Exhibition Building and its garden setting encompass the values of the place.

Criterion (f)
The place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period

A high degree of achievement in design, art, or craftsmanship

Context:
The Royal Exhibition Building, as one of the finest and largest nineteenth century buildings in Australia, is associated in architectural style with the international exhibition movement and reflects Australia's participation in a period of global industrialisation and exchange of values, ideas and technologies.

Melbourne architect Joseph Reed of Reed and Barnes won a design competition for the Exhibition Building with an entry representing the site in a Beaux-Arts axial scheme with the building as a palace. Reed's design followed the form and style of the international exhibition movement, combining Gothic and classical elements to create a building that was at once useful and ceremonial, secular and sacred. His eclectic use of the self confident Victorian Free Classical style (Apperly, Irving, Reynolds) is emblematic of society's growing prosperity and spirit of enterprise. The amalgam of Gothic and classical architectural elements includes combining the German *Rundbogenstil* with other Byzantine, Romanesque, Lombardic and Italian Renaissance stylistic motifs used in earlier international exhibition buildings. The soaring dome, modelled on that designed by Brunelleschi for Florence Cathedral, is a landmark on the Melbourne skyline.

The interior painting and decorative schemes for the exhibitions of 1880 and 1888, intended as background for the exhibits, and for the grand ceremonial opening of Federal Parliament in 1901, were influenced by the Aesthetic style.

The Carlton Gardens provides the setting for the Royal Exhibition Building. The south gardens, designed by Joseph Reed, were laid out as palatial context and pleasure grounds for both international exhibitions and replaced ELT Bateman's curvilinear style, planned public garden. The south garden also reflects major input from the horticulturalist and designer, William Sangster, especially in the placement and selection of trees, many of which have survived to the present day. The north garden housed extensive temporary pavilions during the exhibitions and was re-established following the closure of the 1888 Exhibition.

The south gardens are in nineteenth century modified 'Gardenesque' style (reflecting scientific and botanical interest) with a formal symmetrical layout around an axial path and featuring classically inspired elements and

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large specimen trees. These more classical features include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of treelined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets).

The imposing fountain by Hochgurtel, winner of a design competition, formed the focus of the southern pathway system. It is centrally located adjacent to the main entrance to the exhibition building. Its modelling and iconography incorporate mythological tritons, young boys representing commerce, industry, science and arts, native birds, platypi and ferns. At the time it was the largest and most elaborate fountain in Australia. Sculpture, ornate lamps and a cast iron perimeter fence were erected.

After the 1888 Centennial Exhibition the north garden was re-established as a public gardens, a lodge built (1891), the first of many playgrounds constructed and tennis courts added (1924 27). The Melbourne Museum was built on part of the exhibition reserve in 2000.

Carlton Gardens contain an outstanding collection of plants, including conifers, palms, evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and U. x *hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens,* only five other specimens are known, an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum,* and outstanding specimens of *Chamaecyparis funebris* and Ficus *macrophylla.*

Attributes:
The major typological elements of an international exhibition Great Hall such as a dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries remain substantially intact in the Royal Exhibition Building, in terms of materials and structural form, internally and externally.

The Carlton Gardens provides the setting for the exhibition building. During the 1880 and 1888 exhibitions the pre-existing style of the southern garden was modified in part to create a grand garden setting. These modifications consisted of classically inspired elements. A high number of trees remain on site from this period. The remnant cast iron perimeter fence and remaining bluestone plinth (1880), the Curator's Lodge (1891) and the two lakes with islands are also associated with the exhibition building setting.

In c1890, the north garden was restored based on an earlier design by Hodgkinson. The main garden elements of this garden are the diagonal tree-lined pathways.

The views of the exhibition dome, the interior views within the Royal Exhibition Building and Carlton Gardens complex and extending from the building/garden complex to the surrounding cityscape form part of the place's values.

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

Of traditional, religious, ceremonial or other social meaning

Context:
The Royal Exhibition Building and Carlton Gardens have continuing social value to the communities of Victoria and Melbourne. This is evidenced by the respect accorded to the place in its conservation and management.

The Royal Exhibition Building and Carlton Gardens are widely used by several community groups. The public has continuously used the building and gardens since their construction. The buildings have hosted countless major exhibitions as well as other community uses: influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower

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and Garden Show. While the place is associated with Federation and the international exhibition movement, this is not widely appreciated beyond the state of Victoria.

Official Values

Criterion A Events, Processes

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where Commonwealth of Australia's first Parliament was commissioned and sworn in, on 9 May 1901.

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. Together with the associated gardens the Royal Exhibition Building is the most significant extant nineteenth century exhibition building in Australia.

Attributes
The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place.

The site, comprising the Royal Exhibition Building and its Carlton Gardens, is a purpose built assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880 81 Melbourne International Exhibition. The Exhibition Building comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

A decorative painting scheme, the third since the building's construction, was undertaken for the opening of the first Federal Parliament with themes and allegories to represent the building as a seat of government and legislative power. The decorative scheme was recovered and restored during renovations in the 1990s. Parts of the 1880 murals are still intact. Remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath subsequent paint layers.

Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building.

This value is most strongly associated with the 1879-1901 period of the Garden's development which includes both the Gardenesque and the classically inspired garden design elements.

Criterion B Rarity

The Royal Exhibition Building and Carlton Gardens including the gardens' associated ornamental features has outstanding historic values as the major extant nineteenth century international exhibition building and garden complex in Australia.

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement.

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide and represents a rare example of the nineteenth century international movement's belief in the benefits of industrialisation, the transmission of ideas and social progress and development of an extensive international economy.

The Royal Exhibition Building in its original garden setting is a rare example of a surviving nineteenth century exhibition precinct, nationally and internationally.

Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden and are references to the classical gardens of European aristocracy and royalty. These features include the main north-south tree-lined avenue framing the southern

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entrance to the Exhibition Building (Grande Allee and *tapis vert*), the east-west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees) all converging on the Hochgurtel fountain (patte d'oi), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci and the planting of trees in groups or clumps (bosquets).

Further axial features are used to reinforce the building's function as the focus of the garden. These design elements are reminiscent of European baroque palace gardens. These features include the axial layout of the building on a north south alignment extended by the Grand Allee, the creation of the Promenade Deck (at the base of the dome) which reinforces the importance of the view down the Grande Allee and across to the city (which is intended to link the Exhibition Building with other central places of democracy and civic institutions - Parliament and Government House) and the placement of the building on the high point of a ridgeline so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur (World Heritage nomination report).

The ornamental lakes, the diagonal tree-lined pathways and lawn in the north garden and the mature nineteenth century specimen tree planting, some of which are rare, also contribute to the garden's values.

Attributes
The Royal Exhibition Building within its garden setting, the garden and associated elements demonstrate the characteristic features of the international exhibition movement. The Great Hall or 'Palace of Industry', is one of the few great halls to survive worldwide and the only one to have remained in use as a hall, still in its original landscaped setting.

The classical features are best displayed in the south garden. The classical features include the main north-south tree-lined avenue framing the southern entrance to the Exhibition Building (Grande Allee and *tapis vert*), the east-west terrace, the circular garden bed surrounding a central fountain (Hochgurtel fountain), the radial pattern of tree-lined linear pathways (allees) all converging on the Hochgurtel fountain (patte d'oi), the formal garden beds created along the south facade (parterres), the eastern forecourt with circular garden beds and the French fountain, the creation of axial views with foci and the planting of trees in groups or clumps (bosquets).
The ponds, the formal flowerbeds and mature specimen trees associated with Sangster's 1880/81 period and earlier also contribute to the gardens' significance.

The Royal Exhibition Building and Carlton Gardens retain high integrity. They retain continuity of public use.

Criterion D Principal characteristics of a class of places

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia it represented a temple to industry rather than a palace.

Carlton Gardens were originally developed as a public park for passive recreation. Later more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c1879-1880 and the c1890 diagonal tree lined pathways of the north garden.

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained.

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Attributes
The Victorian Free Classical Style is demonstrated in the Royal Exhibition Building in the rich modelling, the vaulted dome with its decorative skyline feature, decorative pediments, arched entrance, and use of stucco and timber in stylistic effects.

The main 1880 Exhibition Building is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. Features include the soaring dome, naves, aisles, fanlights and clerestory lighting, southern elevation with a prominent central porch and the northern elevation.

The Carlton Gardens area as a whole is a significant demonstration of a nineteenth century public park with a classically modified Gardenesque style. This includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layouts, the classical garden design elements, the curator's lodge, the two ornamental ponds and three fountains (the Hochgurtel Fountain, the French Fountain and the Westgarth Fountain).

Criterion E Aesthetic characteristics

The Carlton Gardens, the setting for the Royal Exhibition Building, are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style.

The Royal Exhibition Building with its soaring dome, is a significant landmark in the Melbourne skyline. It is a leading icon in promotional literature for the State and city. The dome, building and its garden setting exhibit inspiring aesthetic features which are highly valued by the State of Victoria and the city of Melbourne.

The Royal Exhibition Building as a building in a garden ensemble continues to inspire Melbourne and Victorian communities.

Attributes
The entire site of the Royal Exhibition Building and its garden setting encompass the values of the place.

Criterion F Creative or technical achievement

The Royal Exhibition Building together with its Carlton Gardens setting, demonstrates an outstanding achievement in design. The building and gardens are representative of the international exhibition movement style, based on a Beaux Arts axial scheme with the building as a palace, primarily in the German *Rundbogenstil* and Italian Renaissance style for which its designer Joseph Reed, won the design competition. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting.

Gardenesque and formal classical garden elements have been used in the design of Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c1879-1880. These Gardenesque and classical elements are all integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values.

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a skilful Gardenesque design with classical elements and a landscape character with plantings of pines, cedar, *Araucaria*, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances Carlton Gardens, the

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Royal Exhibition Building and the adjacent urban area.

Attributes
In the Royal Exhibition Building the major typological elements of an international exhibition Great Hall as 'palace,' such as a dome, cruciform floor plan, continuous galleries at first floor level, towers, corner pavilions and great portal entries remain substantially intact in the structural form and materials, internally and externally.

The Carlton Gardens provide the setting for the exhibition hall. During the 1880 and 1888 exhibitions the pre-existing style of the southern garden was modified in part to create a grand garden setting. These modifications consisted of classically inspired elements. A high number of trees remain on site from this period. The remnant cast iron perimeter fence and remaining bluestone plinth (1880), and the two lakes with islands are also associated with the exhibition building setting.

The classical and Gardeneque features of Carlton Gardens as a whole comprise the attributes related to its value as a classically modified Gardenesque style garden.

The views of the Exhibition Building dome, the views within the Royal Exhibition Building and the Carlton Gardens complex and extending from the building and garden complex to the surrounding cityscape form part of the place's values.

Description

The Site

The 1880 and 1888 Melbourne international exhibition site is a rectangular block of 26 hectares (64 acres) bounded by four city streets. The site comprises three zones of roughly equal size. The permanent exhibition building of the 1880 Exhibition is positioned on the high open ground of the central zone. The formally laid out 'palace' garden forms the forecourt to the building and is contained in the southern zone. The northern zone is part of the Carlton Gardens, which, for the most part, was formally laid out with paths and avenues after the closing of the 1888 Exhibition (Meredith Gould Architects 1997: 32-33). The edge of the site is marked by the bluestone perimeter plinth of the cast iron palisade fence that defined the 1880s exhibition grounds.

The Exhibition Building in its current form (the 'Great Hall') is only a portion of the substantial complex of structures erected for the 1880 Melbourne International Exhibition (Allom Lovell and Associates 1999: 39). Unlike many international exhibitions, part of the Exhibition Building was conceived as a permanent structure that, although purpose-built for a one-off event, would have a future role in the cultural activities of the burgeoning city (Meredith Gould Architects 1997: 49-50). The original structure comprised a 'temporary' component, demolished after the 1880 Exhibition, and a 'permanent' component. The permanent component consisted of the Great Hall, cruciform in plan, flanked by two smaller wings, known as the western and eastern annexes, which were demolished in 1961 and 1979 respectively (Whitehead 1997:137; Allom Lovell and Associates 1999:39).

The Exhibition Building is constructed from traditional nineteenth century materials. The walls of the building are constructed of cement rendered brickwork, originally an unpainted finish, but subsequently painted. The roof is timber framed and covered with a combination of corrugated galvanised steel and slate. All windows and doors are timber framed and painted (Meredith Gould Architects 1997: 32-33).

The building and grounds were designed by Joseph Reed of the architectural partnership Reed and Barnes. Reed won the design competition for the Exhibition Building with an entry representing the site in a Beaux-Arts axial scheme with the building as a palace, primarily in the Italian Renaissance style (Meredith Gould Architects 1997: 32-33). Reed's design combined Gothic and classical elements in a manner consistent with creating a building that was at once useful and ceremonial, secular and sacred (Dunstan 1996:14). Reed and Barnes adopted the little-known German *Rundbogenstil* mode, and other more familiar stylistic motifs from earlier international exhibition buildings in Britain and Europe, to great eclectic effect. *Rundbogenstil* was essentially a 'round arched' style, made popular in northern Germany in the early nineteenth century by architects exploiting the tensions between Greek Classicism and Gothic. It combined elements from Byzantine, Romanesque, Lombardic and early Italian

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Renaissance buildings (Willingham, in Dunstan 1996: 52-53). The dome, based on that of Florence Cathedral designed by Brunelleschi, has become a landmark on the Melbourne skyline.

In adopting ecclesiastical principles of design, the Exhibition Building was like other Australian and British exhibition buildings. It was designed to clearly express the ideals developed at the Crystal Palace in London (1851) and its cruciform plan, nave, transepts and fanlight windows at each end of the nave and transepts, reflected the design of that building (Meredith Gould Architects 1997: 49-50; Dunstan 1996:14) The 1880 Exhibition Building combined the ecclesiastic and secular traditions of the cathedral or temple with the banqueting hall, the Renaissance palace, gallery and library. In its cruciform plan, with nave, aisles, transepts, dome, and clerestory lighting, it was more a temple to industry than a palace (Meredith Gould Architects 1997: 49-50). The Royal Exhibition Building demonstrates the principal characteristics of the Victorian Free Classical architectural style (A Pictorial Guide to Identifying Australian Architecture, Apperly, Irving, Reynolds) to express the form and ideas of the international great exhibition movement.

Reed and Barnes' building was planned with long central naves and stunted transepts, wide side aisles at ground floor level and continuous galleries at first floor level, and triumphal entrance porticoes at the four extremities of the cross and corner pavilions. A soaring octagonal dome was placed centrally over the arched brick crossing of the Exhibition Building. Access to the roof below the dome was provided via a staircase in the south portal, allowing for spectacular views of the city. The principal entrance to the building faced south towards the city, with a massive portico functioning both as a triumphal arch and temple front (Dunstan 1996: 53).

The main building, as it currently exists, is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south (Allom Lovell and Associates 1999: 39).

The Southern Elevation
The southern elevation consists of a large and prominent central porch, flanked by elongated nave wings that each extend to form tower-like square pavilions. The central porch consists of a large round-arched opening that extends back into the building to reveal a large portal. The portal consists of a semicircular fanlight, with peacock-like pattern of radiating ellipses and circles, detail that derives originally from the Crystal Palace of London in 1851. Below the fanlight, the wall is divided by piers to form three wide rectangular doorways, each of which contains a pair of six-panel timber doors. The bays on either side of the portal arch rise over three levels. At the ground level, each has a large arched opening, flanked by piers, with a bipartite window and a glazed fanlight above. The second level has a pair of Corinthian pilasters flanking a smaller arched window, which is surrounded by an ornate aedicule composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The third level of each bay projects above the parapet line to form a small belvedere, containing a pair of narrow windows with round arched heads and a continuous archivolt (Allom Lovell and Associates 1999: 39-42).

The projecting pavilions that terminate the south elevation have rounded corners. At the ground level, the pavilions have the same tripartite window and blind fanlight detail that is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows with a continuous archivolt. At each side of the attic storey is a pair of narrow piers with reversed volutes at their bases. This supports a heavy dentillated cornice, above which is a low parapet wall with a row of urns. The pavilions have broad mansard roofs, clad in corrugated galvanised iron and surmounted by a flagpole (Allom Lovell and Associates 1999: 39-42).

The Northern Elevation
The north elevation is largely identical to the south. The main differences are the presence of the projecting northern transept and a porch on either side forming a doorway. The transept porch is similar, although smaller and less ornate, than the corresponding porch on the southern elevation. On the north porch, the parapet belvederes are smaller, with only one window rather than a pair, the stairwell bays have plain piers instead of Corinthian pilasters, and the windows lack the highly ornamented aedicule (Allom Lovell and Associates 1999: 42).

The East and West Sides
The east and west sides of the Exhibition Building are similar to the north and south sides in that they are symmetrical and have the same overall composition, although horizontally smaller in scale, of a central porch, flanked by bays and terminated by square corner pavilions. There are three bays between the corner pavilions and

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the central porches, detailed in a similar manner as the ground floor bays elsewhere on the building. The east and west porches have round-arched portals that, unlike their north and south counterparts, are smaller in scale and devoid of decoration (Allom Lovell and Associates 1999: 43).

The Dome
The octagonal drum of the dome rises 68 metres (223 feet) above the floor of the nave and is 18.3 metres (60 feet) in diameter. The dome rises up from an octagonal drum that is placed on a square base at the crossing point of the naves and transepts. The base has eight faces, each containing two bays, that each contain a pair of narrow round-arched windows. The dome is timber-framed and double-shelled, with an octagonal timber cupola at the apex. It was formed using cast iron and rendered masonry, with the cupola finished in gold leaf (Allom Lovell and Associates 1999: 45).

At the crossing are four round arches and arched pendentives from which the octagonal dome rises. Lunettes mark each of the four spokes of the structure. Their round arches, dropped below the dome arches, combine with the massive portal fanlights and the decorated timber roof trusses, to produce the effect of a four barrel vaulted ceilings, on what is in fact a simple gable roof (Meredith Gould Architects 1997: 40).

The Interior: The Naves and Transepts
The existing Exhibition Building includes a pair of elongated projecting wings extending to the east and west (the eastern and western naves), and a pair of shorter projecting wings (the northern and southern transepts). Although these wings vary in length and width, they are largely identical in form, structure and detailing. In section, the composition of these spaces is similar to a traditional Roman basilica or Gothic cathedral form: a tall central space with an exposed raked ceiling that is flanked by a pair of lower aisles. These aisles comprise a wide passage at ground level, with a mezzanine gallery above. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory (Allom Lovell and Associates 1999: 47).

The flanking aisles are three bays wide in the eastern and western naves. In the smaller northern and southern transepts the galleries are only one bay wide. The bays are marked by rows of square timber posts with moulded capitals and plinths, and stop-chamfered shafts. At the upper (gallery) level, there is a secondary clerestory in the external wall, comprised of a continuous row of narrow windows along the ceiling line. On the opposite side of the gallery, overlooking the nave proper, an open timber-framed balustrade runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timber posts. Each clerestory bay contains two pairs of rectangular timber-framed windows. Beyond the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards (Allom Lovell and Associates 1999: 47).

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. Each bay has a pair of deep rafters with a collar-beam that straddles the apex, and a pair of collar-braces at the lower ends that, in turn, are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile that is further embellished by ornamental timber fretwork in imitation of four-centred arches and pendants. Running perpendicular across the top of the trusses is a row of narrow timber purlins that support a band of secondary rafters. Beyond these rafters is the exposed roof sarking, in the form of narrow timber lining boards (Allom Lovell and Associates 1999: 47).

At the extreme end wall of each nave and transept, there is a large and slightly recessed archway that contains the distinctive semicircular fanlight, with its peacock-like pattern of radiating ellipses, circles and tear-shaped elements. The fanlight in the northern transept is proportionally smaller than those in the corresponding three wings. Underneath each of these fanlights is an area of blank wall, along which runs an uncovered walkway that connects the covered mezzanine galleries on each side. In the southern transept, western and eastern naves, the principal entrances to the building are located immediately below these walkways. Each of these entrances consists of three wide rectangular doorways, each of which, contain a pair of timber six-panel doors (Allom Lovell and Associates 1999: 47).

Views
The iconography of the Royal Exhibition Building was designed to reinforce the symbolism of the 'palace'. Views to and from the building in its landscaped garden setting accentuated its presence within the Melbourne cityscape. The view of the soaring dome and principal entrance facing south towards the city was highlighted by the double

row of plane trees while viewing platforms within the building provided views over the city.

The Carlton Gardens
The Carlton Gardens, the setting for the Royal Exhibition Building, are significant for their modified nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. 'Gardenesque' is a term applied to a garden design style that became popular in England in the 1840s. It developed from the intense interest in botany, horticulture, floristry and floriculture, with garden designs reflecting scientific interest rather than mythical concepts (Heritage Victoria, Carlton Gardens File).

The landscape features outstanding tree avenues, rows and specimen trees on the lawns, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. It consists of two main sections to the north and south of the Royal Exhibition Building. Each of the north and south gardens has a formal layout of paths, including a wide avenue walk, lined with plane trees on the main north-south axis, forming the main entrance to the building from Victoria Street (Heritage Victoria, Carlton Gardens File).

The gardens also consist of a number of fountains and other architectural and landscape features, including the Hochgurtel Fountain (1880), the remnant cast iron perimeter fence and remaining bluestone plinth (1880), the French Fountain (1880), the Woods Freestone Exhibit (1881), the relocated Westgarth Memorial Drinking Fountain (1888), the Curator's Lodge (c.1890), two lakes with islands and numerous shrub beds, all linked by a series of geometric and linear paths (Heritage Victoria, Carlton Gardens File; Carlton Gardens Conservation Management Plan: 2002: 3).

The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of twenty-six plane trees that frames the Exhibition Building dome, elms, cedar, white poplar, English oak and an uncommon avenue of thirty five Turkey oaks. Carlton Gardens is a notable creative achievement, demonstrating skilful garden design and a landscape character that features plantings of pines, cedar, *Araucaria*, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms, that display contrasting colours and forms that enhances the Gardens (Heritage Victoria, Carlton Gardens File).

The Carlton Gardens area as a whole is a significant demonstration of the Gardenesque style. Its nineteenth century garden style includes the virtually intact path system, the high numbers of trees extant on the site from the 1880s and 1890 layout, reconstructed parterre garden beds, significant avenues including the southern carriage drive and '*Grande Allée*' specimen and cluster trees, two ponds and three fountains (the Hochgurtel Fountain, the French Fountain and the Westgarth Fountain). The remnants of the bedding displays near the Exhibition Building are also notable features, illustrating typical Gardenesque landscape elements (John Patrick & Allom Lovell 2002: 3).

In its present configuration, the South Garden is principally the work of Reed and Barnes. It also reflects major input from the leading nineteenth century horticulturalist and designer, William Sangster, especially in the placement and selection of trees, many of which have survived through to the present day. The unity of the symmetrical design with its use of axial views and central focus, particularly the grand avenue, southern and eastern forecourts and French and Hochgurtel Fountains, are integral elements of the original 1880 scheme (John Patrick & Allom Lovell 2002: 4).

The fountain, by Josef Hochgurtel, the winner of the design competition and at the time the largest and most elaborate fountain in Australia, was installed for the 1880 Melbourne International Exhibition. Centrally located at the focus of the southern pathway system, its modelling and iconography incorporate mythological tritons, young boys representing commerce, industry, science and arts, native birds, platypi and ferns (John Patrick & Allom Lovell 2002: 4).

In its current form, the North Garden remains as a largely intact public park established in the late nineteenth century after removal of the northernmost exhibition annexes. The design for the area is attributed to Clement Hodgkinson. Nicholas Bickford and John Guilfoyle were subsequently charged with re-establishing Hodgkinsons layout. The site features a number of elements of individual significance, including oak, elm and other mature treed avenues that cross the site, the Curator's Lodge, remnant cast iron perimeter fencing from the 1880 Exhibition and internal rod fencing to the beds (John Patrick & Allom Lovell 2002: 4).

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History

Melbourne's international Exhibitions (1880 and 1888) were held during a period of marked economic growth in Victoria based on mineral and agricultural exports (gold, wool and wheat), stock market profits and real estate speculation. This was also a period of notable public building in Melbourne with projects such as the new Law Courts, Public Library, National Gallery, Town Hall, Treasury Building, Parliament House, Royal Mint and the Exhibition Buildings being undertaken in the second half of the nineteenth century. Wealth from a booming economy was directed to grand and symbolic projects intended to reflect the status and position of Melbourne, Victoria and the Australian colonies on the world stage. The 1880 Melbourne International Exhibition was to be a further expression of this.

From the beginning of its settlement in 1835, Melbourne had been a centre of commerce, focused on the distribution of agricultural products. The gold rushes commencing in the 1850s rapidly led to Victoria becoming the commercial centre, and later the leading manufacturing centre, of Australia. The Victorian goldfields were extremely rich and enabled Melbourne to grow substantially, assisted by a flood of British capital. Melbourne became the commercial centre of Australasia and the South Pacific, financing ventures in other Australasian colonies and countries in the Pacific. The new technology of rail and telephones enabled the merchants of Melbourne to expand their influence and power (Davison 1978: 11; Dingle 1984: 152-155). Its population grew from 77 000 in 1851 to nearly 900 000 by 1881 (Bate 1999: 27; Davison, et al 1987: 41). Its wealth and the size of the city led George Sala, influential London journalist, to dub it 'Marvellous Melbourne' (Sala 1885: 231ff).

Following the growth of Melbourne as a commercial centre, manufacturing industry became established and flourished. (Dingle 1984: 156) Within the space of only 25 years, Victoria went from a dispersed pastoral colony to a substantial industrial one with a metropolis of over 250 000 people that has been described as one of the world's great Victorian cities (Briggs 1963: 277ff). The entire range of manufacturers was soon represented in Melbourne and the provincial towns, producing consumer goods, export commodities and light and heavy engineering products.

The 1880 Melbourne International Exhibition buildings were erected to present a display of Australian and international achievements that would mark Victoria's entry onto the world stage and its commercial markets. Unlike many international exhibitions, part of the Melbourne exhibition halls were conceived as a permanent structure that, although purpose-built for a one-off event, would have a future role in the cultural activities of the burgeoning metropolis.

The exhibitions were fundamentally an urban phenomenon, and the colonies of Australia were amongst the most urbanised regions in the world in the nineteenth century. When Melbourne chose to stage its own international exhibitions it was declaring its equality with the notable cities of the world.

The History of International Exhibitions

To place the Royal Exhibition Building and Carlton Gardens within their historic context, a brief overview of the history of international exhibitions (1851-1915) is provided, based largely on Briggs (2002 manuscript). Further information is at Attachment A.
The concept of the international exhibition evolved slowly, with the first formal display of manufactured goods being held by the Society of Arts in London in 1756-7. In subsequent decades similar displays followed in other parts of Britain, France and elsewhere in Western Europe. The development of exhibitions paralleled a nineteenth century preoccupation with display, and was demonstrated through the development of institutions such as museums, art gallery, dioramas and cycloramas. The international exhibition movement was an extension of the principles of classification and comparison developed by eighteenth century scientists. Contemplation of objects was intended to inspire feelings of human progress and achievement.

Many exhibitions were held between 1851 and 1915, each with its own identity, all with features in common. They were landmark events in history both for countries at a national level and for the general populace. Yet they were far more than events. With many links between them, they stand out in retrospect as part of a significant economic, social and cultural process. It is possible to identify an 'exhibition era', the time-unit usually applied to it. The adjective 'international', always given emphasis, helps to define it. The exhibitions set out to chart visually

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'material and moral progress', within a world context.

The Great Exhibition of 1851 at the Crystal Palace is usually recognised as the first event in an international sequence. The objects collected inside the building were carefully classified, representing the material culture of the age. This was industry in its broadest sense – a human quality rather than an economic sector. Organisers for this and all subsequent exhibitions saw it as their mission to register visually the unprecedented changes taking place in society, with emphasis on work, on ingenuity, innovation, and science as 'art'.

Between the Great Exhibition of 1851 and the Paris Exposition of 1900 there were at least 53 international exhibitions. The dynamics of the international exhibition movement were such that the experiences, ideas and values expressed at each event were transmitted and enlarged upon from one to the next. The word 'Palace' persisted throughout the Exhibition era. By the 1870s international exhibitions had acquired a cluster of features. Buildings were set in planned spaces, often including gardens. There were exhibition complexes with their own iconography, a part of history domes, viewing platforms, national pavilions.

The number of colonial exhibitions increased during the 1880s and 1890s. The success of every exhibition depended on its power to attract visitors. People were participants and entertainment contributed to the exhibition atmosphere. This made the exhibition experience more intense. It also encouraged what later became called 'consumerism'. There were food and drinks never tasted before, souvenirs to purchase. Spending was encouraged at a time when thrift was being extolled as a complement to work. However, it was thought proper that visitors had to be informed and educated as well as entertained.

A distrust of exhibitions began to form at the end of the nineteenth century in most countries other than the United States. There was no longer a confident belief in 'progress'. There was an increasing awareness of the element of drudgery in most people's work, and of the existence of poverty in the midst of plenty.

International Exhibitions in Australia

Leaders of opinion in the Australian colonies had been interested in exhibitions from the time of the opening of the Crystal Palace in London (1851) onwards. From the distant periphery of empire, Australian exhibits made their way to London in 1851 and in 1862. Soon foreign exhibits made their way to exhibitions in Sydney and Melbourne. Between the London Great Exhibition (1851) and the Paris Exposition of 1900 there were at least 39 exhibitions calling themselves 'international'. Seven of these were held in Australia: Sydney 1879-1880, Melbourne 1880-81, Adelaide 1887, Melbourne 1888-89, Launceston 1891-92, Hobart 1894-95 and Brisbane 1897.

Sydney's international exhibition of 1879-80 opened before Melbourne's first international exhibition. The rapid construction and planning of Sydney's Garden Palace ensured it opened before the Melbourne building although planning for the Melbourne Exhibition Building had commenced before. The Sydney buildings, although of a temporary nature and constructed in timber, were modelled on London's Crystal Palace. While the Sydney International Exhibition had a considerable international component, with fifteen countries and nine British colonies represented, its focus was primarily on agricultural and livestock production. The exhibition aimed, and to some extent achieved, greater non-British commercial interest in the Australian colonies, with new shipping runs being established in the years following. Two years after the exhibition closed the buildings burnt to the ground.

Melbourne Exhibitions

In 1854 Melbourne had erected its first exhibition building at the site of the later Royal Mint in William Street, the design being based on that of the Crystal Palace in London. The exhibition building had 200 ornamental windows and was lit by 306 gaslights. A modest exhibition with 428 exhibits, displaying mainly local industrial and agricultural products was held in that year, and was viewed by 40 000 people. Some of these exhibits went to Paris for the 1855 Exhibition.

Exhibitions in Melbourne became a regular occurrence, becoming grander and larger each time. These exhibitions were intercolonial in nature, that is, exchanges between the Australasian colonies. The first exhibition building was closed and demolished in 1861 as it was deemed too small for future exhibitions. Sir Redmond Barry, founder and trustee of the Public Library and Museum, and Chancellor of the University of Melbourne, offered the grounds of the Public Library and Museum to serve as a temporary venue for the exhibitions. In 1866, 1872 and 1875

exhibitions were held in the grounds of the Public Library (now the State Library of Victoria). Each of the exhibitions preceded one overseas, to which the Victorian exhibits were sent (Paris Exposition Universelle 1867, London International Exhibition 1872 and Philadelphia Centennial International Exhibition 1876).

At the close of the 1875 exhibition, Barry announced that as he was retiring it would be the last at which he would officiate as either president or commissioner. He suggested that steps be taken immediately to a secure a site where future exhibitions could be held (Dunstan 1996:24). In 1877, a plan for constructing a large permanent exhibition space was submitted to the Victorian Parliament, to be opened in 1879.

At the same time as a new site for future exhibitions was being sought, there was a strong desire to hold a truly international exhibition in Melbourne, rather than exhibitions restricted to the Australasian colonies. Colonists inspired by exhibitions in Europe and the United States lobbied the Victorian Government and eventually gained support for the impressive Melbourne international exhibitions in 1880 and 1888.

These took place at a time when the city of Melbourne boomed. It was also a time when the Australian colonies were placing more emphasis, as indeed London then was, on empire and on imperial trade, and less on the doctrine of free trade that had been proclaimed with complete confidence in 1851. It had never been treated so confidently in Australia. Yet the timing of the 1880 Melbourne International Exhibition was related less to what was happening in London than to the timing of the Centennial Exhibition in Philadelphia in 1876 and the Paris Exposition of 1878. It was sensibly thought that exhibits sent there might then make their way to Melbourne. This was a genuinely international preoccupation.

The 1870s were a period of recession throughout Europe. Victoria, as a major trading partner with Britain, was also affected by this downturn. Victorian Chief Secretary Graham Berry took up the idea of an international exhibition, partly as a response to a well-defined need for a permanent exhibition facility, and partly to provide stimulation to the economy. In 1877 Berry appointed prominent commissioners to oversee the Victorian exhibit at the forthcoming Paris exhibition and to consider the possibilities for a pre-departure local display. Shipping dates made the latter impossible, so as an alternative, the commissioners suggested Melbourne take the much larger step of hosting an international exhibition itself late in 1879.

By mid 1877 the site had been selected. Although Berry was delayed by Parliament, having his bill rejected in late 1877, he continued with preparations for the event. He sent one commissioner to Paris to gain commitments for attendance at the Melbourne exhibition and to review the facility. By May 1878 a successful design had been selected and the land secured. To ensure a truly international exhibition, Berry set up a London committee of the Commission. Its task was to ensure a large commitment from the major European industrial nations.

Melbourne's preparations for the exhibition were extensive. As exhibiting nations had to travel half-way around the world to attend, the Commissioners were charged with communicating the benefits to participants. Melbourne was successful in attracting every major European country, the United States of America and Japan. For these nations there was an opportunity to make firmer relationships with a prosperous new market and to display their cultural achievements in art and industry.

Such long voyages were fraught with danger. The American ship Eric the Red was chartered to carry a cargo of merchandise (tinned kerosene and turpentine, tobacco, Bristol's Sarsparella, Wheeler and Wilson sewing machines, axe-handles, furniture, cases of silver plate, toys, pianos and organs, carriages and wagons) for the 1880 exhibition. However it was wrecked on Cape Otway Reef on 4 September 1880 due to navigational error, with the loss of four lives. As a result of the non-arrival of most of their prize exhibits, the American exhibition space was described rather kindly by one reporter as having "ample promenading space" (*Portland Guardian* 7 September 1880: 2; Dunstan 1996: 123; Cahir, in press).

Another ship bringing exhibits from England, the Loch Ard, also sunk on the way to Melbourne, off the western coast of Victoria on 1 June 1878. The loss of forty-seven lives made it one of Victoria's worst shipwrecks. Much of the cargo consisted of ceramics that Minton intended to be part of their exhibit in the British pavilion. In particular, a rare 153 cm high majolica peacock that was intended to be the main exhibit, was lost. The peacock and other Minton exhibits such as encaustic tiles have since been recovered by archaeologists and are on display at the Warnambool Maritime Museum (Sotheby's 1988; Heritage Victoria Loch Ard Shipwreck file).

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Preparations included selecting a decorative scheme for the interior of the building to cover the vast area with colour and emblematic ornament and provide background for the displays. Decorative schemes were designed for the 1880 and 1888 exhibitions, the former by John Mather and the latter by John Clay Beeler in the Aesthetic style, influenced by JG Crace, a prominent London decorator. The 1880 decorative theme 'Victoria Welcomes all Nations' was retained in the 1888 painting . Mather's murals were painted over for the 1888 exhibition, although panels representing the arts and manufactures may have been retained. Further description and history on the painting schemes can be found in Dunstan's *Victorian Icon* (1996). Parts of the 1880 murals and remains of the decorative painting scheme for the 1888 Centennial Exhibition may exist beneath existing paint layers.

Melbourne and the spread of technology

Technological innovations were a major feature at international exhibitions, and the exhibitions facilitated the transfer of this technology around the world. Hoffenberg (2001: 166-167) notes that Visitors from around the world observed and operated "machines-in-motion", including ones for milling, cutting, and carding woollen and worsted products, printing the *Times*, crafting pottery, brewing beer, and extracting gold. In England and the Australian colonies, exhibits of machines were very popular and their exhibition often led to purchases and applications (Hoffenberg 2001: 169).

There had been a note of pride ten years earlier, as there was in most exhibition cities, in a message sent from the Victorian Commissioners to the Commissioners of the 1878 Paris Exposition. Melbourne, they stated, was now 'the site of a populous and well-built city presenting all the evidences of wealth and civilisation, taking rank with the foremost cities of the world'. 'The rapid progress of Australasia' was 'one of the marvels of modern times. The increase of wealth and the advance of civilisation were part of a single process.

The same note was struck in 1880 by Sir William Clarke, the chairman of the Commissioners, who planned the 1880 Melbourne International Exhibition. The site on which a new building was erected 'only a generation ago was part of an unknown forest in an unknown land'. This theme was taken up in a prize cantata, *Victoria*, with music by Leon Caron. Part I described the past, 'Victoria sleeping amidst the primeval solitudes and awakened by voices foretelling speedy discovery and development'. Part II described how Victoria, now Queen of the South, is discovered 'engaged in various pursuits' pastoral, agricultural and industrial and is approached by a company of nymphs, 'representing the various nations of the earth'.

On the opening day of the 1880 Exhibition twenty thousand people were in the streets watching a great procession led by two brass bands. The building itself, designed by Joseph Reed was of Beaux Arts inspiration, as Chicago, 1893, was to be, and there were 'aesthetic' sunflowers and lilies embellishing its dome and balconies. The interior decoration was complete with text and symbols that caught the essence of the exhibition experience.

The Melbourne Centennial International Exhibition of 1888 had more British and imperial resonance. A centennial exhibition to celebrate a century of Australian settlement history, it attracted over two million people, but it was necessary for the Victorian government to spend £250 000 on it, ten times the amount estimated, a sum that seemed absurd after the economic boom came to an end, as it did in 1889. There was a greater emphasis on culture than in 1880, particularly on music and painting. A choir of five thousand sang music old and new, and half a million people attended symphony concerts. There were over three thousand paintings on display, including works by artists like J.M.W. Turner, C. Lutyens and Frederic Leighton.

Exhibitions that took place late in the exhibition era were less attached to the vision of peace than their predecessors. A Krupps gun had been displayed in the Crystal Palace in 1851 and an even bigger gun at the Paris Exposition of 1867. Now there were 'Armaments pavilions', labelled as such and said to be very popular with visitors. Few people, gazing into the future, had any intimation, however, of what the next war would be like, although it was plain long before 1914 that the exhibition era that began in 1851, was over. The passion to systematically relate past to present and present to future as a universal theme was burning itself out.

Australian colonists visited international exhibitions abroad, eying the various displays of "machines-in-motion", with a view to using them back in Australia. At the time of the Paris Exposition of 1878, an executive commissioner from New South Wales is reported as informing officials in Sydney that the colony's exhibition would give the colonists a chance to study and learn from the machinery, instruments and apparatus that would be brought to Sydney from all over the world (Hoffenberg 2001: 166).

Electricity was at that time one of the marvellous, new technological inventions, and provides a good example of the role of international exhibitions in facilitating its popularisation. Alexander Dobbie, an engineer and machinist from South Australia, remarked of the 1878 Paris Exposition that Thomas Edison's exhibits were 'intensely interesting' and 'always honoured with admiring crowds' (Hoffenberg 2001: 166). The idea of using electricity as a drawcard was picked up by the organisers of Melbourne's international exhibitions.

The1878 Paris Exhibition commemorated its opening with a display of 300 street lights carbon lamps using electricity. In 1880 at Melbourne, carbon arc lamps were used internally to facilitate construction but as with previous international exhibitions, the hours of attendance were ruled by natural light. Gas provided lighting for functions but not exhibits.

In 1884, the Trustees in Melbourne called tenders for the electrification of the building. It was not until 1888 that this eventuated, for the exhibition that would celebrate the centenary of European colonisation of Australia. The permanent buildings of the 1880 exhibition were to be used again and new temporary annexes added, much in the same manner as in 1880. However the Commissioners made an early decision to provide for night attendance by use of electricity. An indication of the importance of this decision can be gleaned from the March 1888 pre-opening estimates for expenditure. New buildings would cost 87 759 pounds, and electric lighting 57 894 pounds, a massive 40% of building expenditure. The electrical installation and generating plants were the most popular features of the exhibition. Power was generated on site by three, 500-horse power, twin cylinder steam engines, driving the generators that supplied 1000 arc lamps and 3 040 incandescent globes, taking advantage of the advances in lighting made by Edison with the incandescent globe in 1881(McCann 1994: 74).

Melbourne had been very early in the utilisation of electricity for power. In August 1879, a football match at the Melbourne Cricket Ground was watched "beneath a wondrous illumination of electric lamps". Small steam driven, direct current electricity generation plants had been built in the industrial areas of the city in the early 1880s. By 1888, Adelaide, the capital city of South Australia, had hosted the small Adelaide Juvenile Industrial Exhibition, with night lighting made possible by electricity. Its success had prompted Melbourne's determination to electrically light its centenary exhibition of 1888, claimed to be the largest installation of arc lighting in the world (*Argus* 12 July, 2 August 1888). For the first time, an international exhibition could be lit at night. In addition, the Exhibition Building's exterior was outlined in lights, and this was an additional popular attraction (Dunstan 1996: 201ff).

The mastery of this system of power marked the beginning of the technological age. Electricity transformed the way in which international exhibitions would be presented, and their built form. Towers would become dominant, to be highlighted by night lighting as landmarks, and the building image would take over from the contents to be displayed. This could be seen in the 1889 Paris Exposition (Findling and Pelle 1990: 114).

A sense of heritage

Most of the objects seen in the international exhibitions were quickly dispersed, and many of the buildings were destined from the start to be pulled down quickly. Much of the printed material surrounding the exhibitions was by its very nature ephemeral. Disaster by fire was common: the Sydney International Exhibition Building of 1879 burned down as early as 1882.

The objects on display at all international exhibitions came from all parts of the world and from the start included raw materials as well as finished articles and traditional as well as manufactured products. The role of power driven industry and of transportation was emphasised in 'Palaces of Industry' where huge crowds could see not only static objects but machines at work. The values behind the exhibitions were international too. Work was hailed, mankind was treated as one and the future of mankind was explored.

As there was an international exhibition sequence, it is possible to trace not only the changing use of raw materials (rubber, for example, or aluminium) and new modes of production, both transformed through science, but changing attitudes to historic heritage and to the environment, to human relationships and, indeed, in language and values. The gospel of peace, one of the original themes of the international exhibition movement, rang hollow when there were popular pavilions devoted to war.

There were major changes in attitudes towards empire during the exhibition era, both at the centre and at the

periphery. Although the Victorian colonists were loyal to the British Empire, they also began to think of themselves as 'independent Australian Britons', and to forge for themselves economic and other ties with countries outside Britain. The imperial element in international exhibitions became a more potent ingredient during the 1880s and 1890s. Colonies developed their independent outlook and orientation, with the Victorian colony leading the way and after 1888, forging its own trade routes with European countries besides Britain, and across the Pacific with Canada, where there was both a British and a French inheritance. Nationalism emerged within an international context, demonstrated by the number of international exhibitions in colonial countries. There was a persistent looking to the future and in the future was hope. The Royal Exhibition Building symbolises this for all such countries that held exhibitions.

In Australia, as in other countries, the international exhibitions were always matters of pride and of importance in forging a sense of Australia within an imperial and international context. They assisted in introducing the world to the Australian colonies. One of the most revealing accounts of the 1888 Exhibition was the official report on it by R Burdett Smith, New South Wales Executive Commissioner. Covering all sections of the Exhibition, it stressed 'the moral effects of the event'. New South Wales had a 'fine spirit of Australian patriotism [that] permeated all who had a responsible personal interest' in it, and stressed how it pointed towards 'harmonious relations with all parts of the civilised world'.

Comparative Assessment of Exhibition Buildings in Australia

The Royal Exhibition Building and its landscaped garden setting is one of three extant nineteenth century exhibition building and gardens complexes in Australia. Albert Hall, Launceston was purpose built as the main structure for the Tasmanian International Exhibition of 1891-92 and the layout of City Park was altered as the setting for the Exhibition building. While designated international, it was mainly an intercolonial exhibition where 262,059 visitors attended displays by seven countries and four Australian colonies. In comparison the Royal Exhibition Building and its grounds contained 22 acres of exhibits from 33 countries for the International Exhibition of 1880-81 while the total attendance at the Centennial International Exhibition of 1888 was slightly more than two million people, nearly double the population of Victoria.

The Old Museum Building in Brisbane, formerly known as the Exhibition Building, was designed and built as an exhibition hall in 1891. Brisbane's first Exhibition Building had opened in 1876. When the timber building was destroyed by fire in 1888, a competition was organised for a more permanent building on the site. The rebuilding project was delayed until 1890 when a redesigned T-shaped building, accommodating an exhibition hall, concert hall and basement dining room was built. The grounds were not landscaped to provide a setting for the Exhibition Building until plans were prepared by the architect for the Queensland International Exhibition in 1897. Following the exhibition the Queensland Government took over ownership of the building as the National Association and Acclimatisation Society who had constructed the building went into liquidation. In 1900 the Brisbane City Council leased the building and organised a program of regular concerts and civic functions. At the same time the Queensland Museum adapted the Exhibition Hall for a museum. From 1897 to 1929 John Jordan, Curator of the Museum Gardens, is thought to have played an important role in the design and development of the grounds. The Queensland Museum moved out of the building in 1987. Since that time the former Exhibition Building has housed a range of temporary activities. The building's interior has been more radically altered than the exterior, although it generally retains the form it acquired during the museum conversion. The Exhibition Hall interior retains the form of the 1890s conversion into a museum space.

Of the three surviving nineteenth century exhibition buildings in Australia, the Royal Exhibition Building in its original garden setting is the most significant encapsulating the concepts of the great international exhibition movement and demonstrating the highest degree of integrity in its physical fabric and use.

The Royal Exhibition Building survives in its original Carlton Gardens setting, forming outstanding national heritage, as authentic pre-eminent Australian survivals of the international exhibition era. The fact that the Royal Exhibition Building and Carlton Gardens housed a second exhibition on a larger scale in 1888 and that it survived both, though without the original 1880 interior décor, and that most other exhibition buildings elsewhere have not, gives it outstanding national heritage value. The adjective 'royal' attached to it in 1980 adds to, rather than diminishes, its nineteenth-century significance. The Great Hall of the Exhibition Building in its Carlton Gardens setting forms the major surviving nineteenth century international exhibition precinct in Australia and is a substantially intact rare example internationally. It is the only Great Hall to have remained in use as a hall, still connected to its

landscaped setting.

The Royal Exhibition Building is an outstanding example demonstrating the characteristics of the Victorian Free Classical architectural style. The Building together with Carlton Gardens bear witness to the power of the great international exhibition phenomenon of the nineteenth century that led to countries reconsidering their place in the world. The need to display a country's technological and cultural wealth and to see that of others, still resonates today with the Expo movement managed by the Bureau International des Expositions (http://www.bie-paris.org/). The values associated with international exhibitions are still powerful and relevant.

The Royal Exhibition Building: 1888 to the present day (Meredith Gould Architects 1997: 74-76)

By the end of the nineteenth century, the Royal Exhibition Building had hosted two international and numerous locally based exhibitions. The Trustees had perceived the need to give the site a range of viable uses and an Aquarium and an Ethnological Collection were installed within a small part of the permanent buildings in 1885. The idea of a permanent art gallery was considered in 1885, and at the end of 1888 when valuable artefacts were presented to the trustees and hung in the galleries at the southern end of the eastern annexe. Following the severe economic downturn at the end of the 1880s, the conspicuous consumption of Melbourne's recent boom years came to be seen as vulgar. However the Royal Exhibition Building was used for a number of art exhibitions aimed at a broad viewing public rather than an art elite. Concerts, gatherings, exhibitions, fetes and further extensions to the museum and permanent art gallery continued.
A Cyclorama was added in 1892. Most of these subsidiary functions were located in the 1880 Machinery Hall that formed the eastern annex of the Great Hall. The space between had been redeveloped as an oval and cycle track. The 1880 Industrial Hall remained primarily as an exhibition forum. It was also used for musical concerts and gatherings that required a huge space.

Opening of Federal Parliament, 1 May 1901

The Exhibition Building had no major role in the pre-Federation deliberations. A conversazione for delegates to the Federal Convention meeting was hosted in the building on 28 February 1898. In response to a proposal to modify the western annexe to house the Parliament of Australia alterations were underway in December 1900. Instead the Victorian State Parliament House in Spring Street was selected as the temporary building to house the inaugural Australian Parliament, while the Great Hall of the Exhibition Building was chosen as the venue for the ceremonial opening of Federal Parliament, being Australia's largest indoor venue with sufficient space for 15 000 people to witness the event.

A new decorating scheme was proposed for the event. John Ross Anderson's design was selected from six entries submitted in a competition for the redecoration of the interior of the Great Hall. Anderson followed the two earlier concepts (1880, 1888) of covering the huge area with colour and ornament, using vivid stenciling and scrollwork. The painting was in a 'much more subdued scheme' with a golden-green tint predominating. The design themes of government and war may have been part of the design brief. Mercury, Venus, Hercules and Mars are represented in the pendentives. Allegories of the "The Arts Applied to Peace', "The Arts Applied to War', 'Federation' and "Government' appear on the four main spandrels. Personifications of the four seasons, Justice and Truth, Night and Morning were painted on the eight pillars supporting the dome. Trompe l'oeilism was used for visual and symbolic effectiveness and the effects were carried through to the relief stenciling on the walls. Previous decorative schemes for the building had drawn upon existing conventions for the decoration of exhibitions and exhibition halls. Anderson's brief was entirely different. In 1901 the building was to function as a seat of government and legislative power and the themes and allegories were to represent this quite forcefully. An academic style of execution was preferred for the main friezes, seen as being in classic good taste.

The decorative painting scheme was recovered and restored during renovations in the 1990s.

On 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament of the six colonies of Australia, which had federated to form the Commonwealth of Australia. Two massive paintings were commissioned to paint the historical scene, one by Tom Roberts (now in the collection of Her Majesty Queen Elizabeth II, on loan to the Australian people), and a monotone sepia painting by Charles Nuttall, containing 344 portraits of local and international dignitaries, (which now hangs on the mezzanine of the Royal Exhibition Building), and memorialise this event. The new Federal Parliament sat in the Victorian Parliament Houses, and the State Government of

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Victoria sat in the western annex of the Great Hall, until the Federal Government vacated the State Parliament building and moved to the purpose-built new capital, Canberra, in 1927.

A national event associated with the Opening of first Federal Parliament was the great flag-raising initiative. The idea, promoted by Sir Frederick Sargood, was for schools in Victoria to participate in a flag raising ceremony to celebrate the Opening of Parliament. The idea was taken up by the other states and to communities in New Zealand, Fiji and Britain. Flags and flagpoles were donated ensuring that Australian schools had a flag (the Union Jack) and a flagpole. By linking up the Commonwealth, children in remote country districts would be able to participate in the event.

A special gilded flagpole was erected in the Great Hall of the Exhibition Building in front of the dais used for the opening ceremony. On 14 May 1901 the Duchess of Cornwall and York pressed a button, and while the flag was being raised and, as all the telegraph lines had been cleared, the message was sent to the King, and simultaneously, seven thousand Union Jacks were raised across Australia, watched by an estimated 650 000 school students.

The choice of a new flag for the Federal Government was a popular issue in the press. On 29 April 1901 the government announced a competition which received some 30 000 entries from nearly 4 000 competitors. These were displayed in the Exhibition Building and the winners of competitions for the flag and the Commonwealth seal announced. Federal cabinet did not endorse the judges' decision. The design of the Australian flag was not resolved until 1934 and the formal standard set by Parliament in 1952.

The Royal Exhibition Building is of outstanding national significance as the venue for the grand ceremony of the opening of the first Australian Federal Parliament in 1901. It is a tangible symbol representing the establishment of Australian nationhood. The Royal Exhibition Building continued to be used for exhibitions and displays. Exhibitions included the First Australian Exhibition of Women's Work in 1907, which was the springboard for the development of the Arts and Crafts Society of Victoria, established the following year.

The first 'All- Australian 'exhibition accompanied the Australian Natives Association Foundation Fete of 1905. The display of Australian products and manufactures was deliberately undertaken to overcome the prejudice against 'colonial productions'. By 1908 the Australian Products and Manufacturers Exhibition had become an established item on the calendar and assisted the progress of the Made-in-Australia movement. In 1912 a new hygiene display, together with a crèche and model playground, was included at the instigation of women's organisations. The theme of Australian manufactures was continued with the All-Australian Exhibition of September 1913 which was the first in a series organized by the associated Chambers of Manufactures of Australia to be held nationwide by rotation. The All-Australian exhibitions were not held during the First World War until 1917 when the Australian Natives Association held an exhibition, demonstrating how Australian industry could be turned to the war effort.

The 1934 Centenary All-Australian Exhibition was the fourteenth of its kind to be held in the Royal Exhibition Building, organised by the Australian Natives Association and the Chamber of Manufactures. The Australian Natives Association held ten displays, in 1905, 1906, 1907, 1908, 1909, 1913, 1917, 1920, 1923 and 1926 while the Chamber of Manufactures was responsible in 1913, 1924, 1929, with 1934 event being jointly organised with the Australian Natives Association and holding two exhibitions in 1913.

In the early twentieth century, a hedged maze, eight years in preparation, was opened in front of the eastern entrance and proved a popular attraction. It remained for fifty years, to be replaced by a car park. Fewer musical performances were held in the Royal Exhibition Building in the twentieth century. Highlights were the Ada Crossley concert of 1904 and Dame Nellie Melba in 1907, in the building constructed by her father David Mitchell. In 1912, the first of Victoria's motor shows, showcasing the newest in automobiles, were held in the exhibition buildings and continued to be held regularly until a new, larger Melbourne Exhibition Centre was opened in 1995 on the Yarra River.

Public art and culture at the Royal Exhibition Building ceased due to the depression years and the hardships of the First World War. In 1919 the permanent picture gallery was dismantled and the Royal Exhibition Building was used as fever hospital to cope with 1800 patients infected with the deadly influenza virus (Spanish flu).

Following the First World War, part of the eastern annex became a temporary home for the collection of war

memorabilia brought back by returned soldiers. The exhibition of First World War relics enabled the historian CEW Bean to pressure the Commonwealth to agree to create the Australian War Memorial in Canberra. The Royal Exhibition Building remained the principal store for the Australian War Memorial until the building in Canberra was finally opened in 1941, was its head office until the 1930s and its Melbourne office until 1971.

During the interwar years, musical concerts, the Aquarium, the ballroom and the Cyclorama continued to attract visitors to the building. Bicycle and motorcycle races were held on the oval on the north side of the building. The Victorian Parliament relocated to Spring Street in 1927 and the western annexe was occupied by a series of government departments.

On Christmas Day in 1930, in the Great Depression, Sidney Myer, a philanthropist and very successful retailer who had emigrated from Russia and knew what it was like to be poor, provided Christmas dinner in the Great Hall of the Exhibition Building for 11000 Melbourne people who were hungry and out of work. In one area of the building, set aside for children, Father Christmas distributed toys.

In 1940 the Royal Exhibition Building was used for temporary troop accommodation. By the end of that year it had been requisitioned under National Security Regulations for the Royal Australian Air Force to be used for barracks and training. Extensive temporary buildings were erected on the oval between the two former machinery halls. At the end of World War II, the site returned to the management of the Exhibition Trustees. The building was in need of repair and a new direction. Although the Home Show and the Motor Show continued to be major exhibition events, and the building was also used for annual school and university examinations, a mixed collection of uses and a variety of buildings prevented a more coordinated use. Dancing continued in the ballroom; basketball and badminton were played every night; some government agencies continued their occupancy; and other government departments used the building for storage.

From 1949 to 1962, the site became a major migrant reception centre, utilising the Royal Australian Air Force's temporary huts on the oval. It escaped damage from the fire that destroyed the Aquarium in 1953. The Great Hall and a new stadium annex were used as a venue for weightlifting and basketball during the 1956 Olympic Games.

Exhibition activities received a boost after the removal of the migrant centre, with the construction of a new western annex, partly attached to the main hall. A further injection of funds also occurred in 1951 when the City of Melbourne staged a ball for the then Princess Elizabeth. The new ballroom complex replaced the 'Palais Royale' with the 'Royal Ballroom'. This was to have a short life. In 1979 the remnants of the 1880 eastern machinery hall and its ballroom alterations were demolished for the construction of a convention centre and an increase in on-ground car parking.

A new direction for the Royal Exhibition Building came with national heritage listing of the building, following inclusion on the Register of the National Estate in 1975, and State listing in the Victorian Register of Government Buildings in 1982. The decision to demolish the remnants of the 1880 machinery hall within the Royal Ballroom brought protests from the National Trust and community groups. Despite the eventual demolition, an understanding of the cultural asset of the Exhibition Building began to grow, prompting the commissioning of a conservation analysis (Willingham 1983). A commitment to undertake conservation works began in 1982 (Dunstan 1996: passim).

In 1995 an architectural competition for a new Melbourne Museum to be located on part of the Carlton Gardens reserve was announced, and a design was selected. A freestanding building to the north of the 1880 structure was opened in 2000. The Royal Exhibition Building continued to be used as a venue for major exhibitions, trade fairs and public events, the anchor events being the biennial Melbourne International Contemporary Art Fair and the Melbourne International Flower and Garden Show, and as a part of the Museum's program of events.

The Carlton Gardens (Meredith Gould Architects 1997: 63-74)

The land for the Carlton Gardens was initially reserved as part of Superintendent (later Lieutenant-Governor) Charles La Trobe's network of parks and gardens that enclosed the north and east edge of the fledgling town's centre. Due to a severe lack of funds, the government was unable to undertake any developmental works and most of the gardens remained undeveloped and unfenced. At this time, much native timber was removed and

grazing by cattle and goats was a commonplace occupation of the land.

An area of 26 hectares (64 acres) was reserved for public purposes and the Carlton Gardens identified "as a recreation reserve" in the Legislative Council on 16 November 1852. By 1856 a simple paling fence and gates had been constructed. An 1855 government decision relinquished routine management, but not legal control, to the Melbourne City Council. The site was declared a permanent reserve and vested in the Melbourne City Council as trustees on 12 February 1864. One of the significant uses of the gardens at this stage was as a social meeting place and gathering point for the public.

By 1858 minimal works undertaken at the gardens included earthworks, the formation of some footpaths and the sowing of grass. The establishment of a heated greenhouse provided an opportunity to propagate additional plants for the gardens. A Council-sponsored ploughing competition in the park cleared areas in anticipation of development (Swanson 1984: 54-60).

The earliest landscape design for the Carlton Gardens, Melbourne, presented to the City's Park Lands Committee in 1857 by Edward La Trobe Bateman, appears to have been the basis for the original laying out of the gardens. A somewhat later plan prepared in 1874 by Hodgkinson of the Lands Department is thought to summarise his design intent. La Trobe Bateman made some alterations to his original plan in 1868. Early photographs show the path system as built, which included the main east-west path through the gardens connecting Queensberry to Gertrude Street to provide for pedestrians between Carlton and Fitzroy. Fencing of separate sections meant that the gardens could be locked at night and the major east-west path spine was left unlocked to allow for pedestrian access at all hours.

One of the most important developments for the site was Melbourne's connection in the 1860s to the Yan Yean water supply. A regular piped water supply opened up new possibilities in terms of the range of plants that could be grown in the city and also the type of architectural and water features such as elaborate fountains that could be introduced. With the connection to regular reticulation, Melbourne's first public drinking fountain was relocated from the city streets to the Carlton Gardens in 1863.

Photographs of the site from the 1860s and 1870s show the use of a range of plant species typical of the late nineteenth century, such as pines, cypress, poplars, and willows, contrasted with the distinctive foliage of cordyline and rockery plants. In 1873 Clement Hodgkinson formalised La Trobe Bateman's earlier layout, which led to the straightening of some of the sinuous paths, the re-organisation of ornamental features such as plant groups and shrubberies, the introduction of statuary on path axes and other points, the introduction of elaborate entrance gates, and the planting of tree avenues (cedars, elms). Large specimens of trees were transplanted from other public parks and garden so as to achieve a notable visual impact within the shortest period of time.

A large, roughly triangular lake encircled by paths in the north western-corner was created in an exhausted quarry. In this era, lakes were important not purely as decorative embellishments but as a watering source and for fire protection.

In November 1878 the Government passed an Act of Parliament to transfer control of the Gardens to the newly appointed Trustees of the Melbourne International Exhibition. Major building and development works were undertaken from 1878 until the Exhibition's opening in October 1880, necessitating the removal of two thirds of the Bateman pleasure garden. The central and northernmost sections of the site were resumed for Exhibition purposes (construction of the permanent building, eastern and western annexes as well as temporary structures). The Exhibition Trustees had sole control over the entire Carlton Gardens for the duration of the Exhibition, after which they retained control over the central third, subsequently called the Royal Exhibition Gardens Reserve.

The new design by Joseph Reed provided a grand entrance to the building, linking it with the clear vista to the other central places of democracy and civic institution Parliament and Government House, via a grande allée entrance in the form of three straight tree-lined paths, which formed powerful converging avenues from entrances in Victoria Street. To restate and reinforce the importance of this view, and the sense of the building as the focus of the gardens, a Promenade Deck was constructed at the base of the dome, to allow Exhibition visitors an opportunity to take in the full breadth of Melbourne's expanding urban architecture.

The axial layout of the building on a north-south alignment was carefully placed within the gardens on the high

point of a ridgeline, so that the building's dome would become a landmark in the surrounding city. The adjacent gardens on the north and south sides of the Yarra River, the Fitzroy, Treasury and Parliament Gardens, Yarra Park and the Melbourne Botanic Gardens, all heightened the contrived device of the Carlton Gardens and Royal Exhibition Building as set within an endless boulevard of greenery and civic grandeur, reminiscent of European baroque palace gardens.

The firm of Sangster and Taylor, landscape designers and nurserymen, appointed in February 1879, were employed by architects Reed and Barnes to devise and implement the international exhibition planting scheme. Sangster proposed to straighten some of the existing paths and, with the removal of gloomy cypresses and dismal pines, make the grass grow on the waste places, and group bright flowers and plants with attractive foliage in shapely beds. Huge quantities of soil were moved on the south side to provide a level podium for the front of the building (*Argus* 2 October 1880; Foster 1989: 68).

In its overall design theme, the gardens draw on landscape principles from the estates of the European aristocracy, combined with elements of the international style of the nineteenth century. The use of these features was intended to place Melbourne in an international context. The landscape elements included ornamental water features and the bold layout of paths lined with trees to form grand allées. Trees were also planted in clumps or groups, reminiscent of '*bosquets*' at Versailles, where ornamental groves of trees were used to encircle a central space of lawn, a fountain, sculpture or more elaborate set piece. The technique of transplanting large trees was employed in the Carlton Gardens, as in European gardens, to create the impression of a mature landscape that contrasted with the newly-created and short-lived colourful bedding plans, and the shrubberies and open expanses of lawn.

Adjacent to the main building were two distinctive and ornamental landscape features, in the form of large circular garden beds as floral features, surrounding a central fountain and kiosk. A similar circular arrangement was centrally placed at the south of the main entrance to accommodate the slightly off-line Spring Street and Carlton Garden axes, to form a '*patte d'oi*'. The five '*allées*' or streets of the park converge on the commissioned Melbourne International Exhibition fountain (later known as the Hochgurtel fountain). The '*patte d'oi*' design feature is based on the landscape principle demonstrated at France's King Louis XIV's royal garden of Versailles in the seventeenth century.

Trees were carefully chosen to line the main avenues, with tall deciduous plane trees for the central and most dominant vista, and smaller-growing trees such as white cedars selected for the lesser paths. The bedding and parterres placed in front of the main building consisted of 'sunken rectangles and triangles, bordered by abrupt terraces; and geometrical devices have been wrought out by means of bright-foliaged plants'. The colourful beds were intended to be viewed close up as well as from the Exhibition promenade deck. Colours changed from bed to bed as a result of careful plant selection. Circular beds on the east main entrance to the building contained grass, French bronzes, busts, statuary and a central fountain. On the west a mirror image design contained similar ornaments from Germany, placed around a central kiosk.

There was a rosary of standard, dwarf and pillar roses. Beyond these flower beds were broad lawns and water in the distance in the form of two lakes, the eastern one at a higher level, in which the building could be reflected. Planting around the eastern lake was of dragon trees, arums, palms, and fleshy-leaved plants, while on the lower ground to the west of the site, Sangster provided rockwork on the edge of the lake and created a semi-tropical setting with his selection of plants, such as yuccas, agaves, palms, pampas grass and bamboo (Foster 1989: 67-70).

Following the closure of the international exhibition on 30 April 1881, the north and south gardens reverted to the conservancy of the Metropolitan Parks Committee, under Hodgkinson, who drew up a restoration scheme in 1882 to be implemented by the curator, Mr Bickford.

In 1887, the Carlton Gardens land was resumed by Trustees once more and the northern garden was built over by temporary buildings for the 1888 Centennial International Exhibition. The southern section of the Carlton Gardens retained the layout as implemented for the 1880 Exhibition, although the now more mature trees substituted for the colourful bedding plants. In the northern garden and the linear ribbons on the eastern and western aspects of the building, the plantings were almost totally removed to provide for an enlarged area of exhibition buildings and displays. Other than the western lake and some tree plantings, the landscape features of the site were reduced

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and even the circular bed and German kiosk were removed from the western entrance to the Palace of Industry. The only compensation was a small fernery placed directly at the northern end of the central axis of the main building.

The northern garden was eventually restored in c1890 in line with Hodgkinson's 1882 design and the mature planting and the present layout in this part of the gardens is thought to date from this scheme. The simple pattern of tree-lined diagonal paths separating garden spaces provided pedestrian routes across the gardens linked to surrounding streets. This layout is essentially unchanged today.

Four marble statues, commissioned from the Australian sculptor Charles Summers, were placed around a bed at the eastern entrance along with the William Westgarth fountain of Aberdeen granite and the French fountain, erected in front of the East Portico (*Australasian Sketcher*, 14 June 1888: 89). A caretaker's brick lodge was built in the north-western corner for the new curator, John Guilfoyle, who occupied it in 1891. Security was not as high a priority in the south garden that had been left open at night since 1890.

In the twentieth century the building was subsequently used for a variety of government purposes. Gradually the Rathdowne Street garden frontage was replaced by car parking, a process that was all but complete by the 1950s. Alterations in the use of the eastern annexe occurred at various stages, which also largely determined the fate of its adjacent garden areas.

In 1925, the City of Melbourne removed the perimeter iron fence and ornamental gates installed for the 1880 Exhibition, but the bluestone plinth that defines the site remains largely intact (Swanson 1984: 64). Some sections along the Nicholson Street edge adjacent to the Melbourne Museum and car park entries were removed recently, as part of the construction of the new Museum.

A regeneration and restoration program was initiated in the 1920s and 1930s, which introduced a range of passive and active recreational activities and equipment such as playgrounds and tennis courts into the northern garden, along with later toilets and a works yard later. The north garden was dedicated to active recreation and service facilities while the south garden catered for passive recreation and decorative floriculture and horticulture.

The ornamental features of the gardens were simplified in the 1950s and 1960s, with some reduction of the overall floricultural attributes, such as the carpet beds, as the trees matured and provided more shading and a more dominant visual form in the garden. This period also saw the introduction of a number of civic functions. A Model Playground, constructed adjacent to the western lake in the 1950s, was added to with a Children's Traffic School, which was created out of the western lake.

Other relatively modest works were undertaken in a utilitarian fashion. These include a tennis court, toilets, a maintenance depot in the northern part of the site, and the replacement of the Children's Traffic School with a new adventure playground. None of these intrude in any major way on the significance of the site. The construction of the new Melbourne Museum on the northern side of the Royal Exhibition Building within the Exhibition Reserve has had a dramatic impact on parts of the North Garden, with the northern face of the Museum close to diagonal avenues of chestnut-leaved oak and Dutch elm (John Patrick & Allom Lovell 2002: 8). A conservation management plan has recently been completed for the Carlton Gardens, with a major aim being to assist in the future care and development of the site.

For the reasons cited in the primary source, the *Nomination of Royal Exhibition Building and Carlton Gardens, Melbourne by the Government of Australia for Inscription on the World Heritage List*, Environment Australia 2002 and other reasons the Royal Exhibition Building and Carlton Gardens have the have strong claims to World Heritage significance.

Attachment A

The history of the international exhibition phenomenon has been widely written about (see Geppert, Coffey and Lau 2002, comprehensive bibliography). To place the Royal Exhibition Building and Carlton Gardens within their historic context, a brief overview of the history of international exhibitions (1851-1915) is provided, based largely

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on Briggs (2002 manuscript).

The concept of the international exhibition had a long gestation, evolving slowly as a cultural phenomenon for almost a century before the first event took place, in 1851. The Society of Arts held the first formal display of manufactured goods in 1756-7 in London. In subsequent decades similar displays followed in other parts of Britain, France and elsewhere in Western Europe.

French national exhibitions were widely used as a means to display to a mass audience, the achievements of modern industrial development. The first exhibition of manufactured goods took place in 1798, with subsequent fairs held intermittently throughout the nineteenth century. The eleventh national French fair attracted over 4,500 exhibitors in 1849. Similar national exhibitions did not develop in England, although there were, from about 1820, exhibitions sponsored by mechanics institutes and artisans schools.

The development of exhibitions as a concept during this time paralleled a nineteenth century preoccupation with display, and was demonstrated through the development of institutions such as museums, art gallery, dioramas and cycloramas. The international exhibition movement was an extension of the principles of classification and comparison developed by eighteenth century scientists. Contemplation of objects was intended to inspire feelings of human progress and achievement.

Once the idea became established, many exhibitions were held between 1851 and 1915, each with its own identity, all with features in common. They were landmark events in history both for countries at a national level and for the general populace. Yet they were far more than events. With many links between them, they stand out in retrospect as part of a significant economic, social and cultural process. It is possible to identify an 'exhibition era', the time-unit usually applied to it. The adjective 'international', always given emphasis, helps to define it. The exhibitions set out to chart visually 'material and moral progress', within a world context.

The Great Exhibition of 1851 at the Crystal Palace is usually recognised as the first event in an international sequence. The objects collected inside the building were carefully classified, representing the material culture of the age. Many contemporaries, in retrospect, viewed the Great Exhibition as a turning point in human history, 'casting all its predecessors into the shade'. The purpose of the 1851 Exhibition was to display 'the industry of all nations'. This was industry in its broadest sense – a human quality rather than an economic sector. Organisers for this and all subsequent exhibitions saw it as their mission to register visually the unprecedented changes taking place in society, with emphasis on work, on ingenuity, innovation, and science as 'art'.

Between the Great Exhibition of 1851 and the Paris Exposition of 1900 there were at least 53 international exhibitions. The word 'Palace' persisted throughout the Exhibition era. New York had its own Crystal Palace in 1853 and most exhibitions had a 'Palace of Industry' and a 'Palace of the Arts' after the Paris 1855 Exposition. By the 1870s international exhibitions had acquired a cluster of features. Buildings were set in planned spaces, often including gardens. There were exhibition complexes with their own iconography, a part of history domes, viewing platforms, national pavilions.

The dynamics of the international exhibition movement were such that the experiences, ideas and values expressed at each event were transmitted and enlarged upon from one to the next. There were always observers, often known as exhibition 'commissioners', who at each exhibition reported what was happening, sometimes officially and always in letters. They identified particular points considered to be relevant to the planning and organisation of international exhibitions in their own countries. Communication between commissions in different countries was a basic ingredient in the exhibition era. This was a highly influential network, carrying out diplomatic as well as planning duties.

Work as well as imagination was always required from colonial commissioners. Their place within the State apparatus of their own countries varied, but their countries came to depend on them as they established authority in their own sphere, which often included libraries, museums and art galleries as well as exhibitions. The number of colonial exhibitions increased during the 1880s and 1890s. Unique and invaluable objects, treasures and displays were often acquired from exhibitions to form the basis of that country's permanent State collections.

The success of every exhibition depended on its power to attract visitors. Vienna's 1873 Exhibition failed to do so. Paris 1878 almost bankrupted the city. The Paris Exposition of 1900 was attended by over 50 million people, a

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smaller figure than had been hoped for (60 million), but nevertheless the largest attendance of any nineteenth-century exhibition. Public travel was becoming international, but mass tourism was to be a late-twentieth century phenomenon.

When people travelled to exhibitions, they were not mere observers. They were participants. The nature of the entertainment to be found inside and outside the exhibition space, not all of it 'respectable', sometimes shocked visitors, but entertainment contributed to the exhibition atmosphere. This made the exhibition experience more intense. It also encouraged what later became called 'consumerism'. There were food and drinks never tasted before, souvenirs to purchase. Spending was encouraged at a time when thrift was being extolled as a complement to work. However, it was thought proper that visitors had to be informed and educated as well as entertained.

A distrust of exhibitions began to form at the end of the nineteenth century in most countries other than the United States. There was no longer a confident belief in 'progress'. There was an increasing awareness of the element of drudgery in most people's work, and of the existence of poverty in the midst of plenty. Between 1901 and 1915, of around seventeen exhibitions calling themselves international, seven were held in the United States.

Condition and Integrity

Major conservation works to the dome, roof and the interior were completed in 1995 and were undertaken in accordance with the Australia ICOMOS Burra Charter. These works have returned the building to a stable, dry condition and presented the interior in its 1901 form.
The building has been adapted to continue to meet the demands of exhibiting. Some changes include replacing the floor a number of times over the past 120 years. The major servicing works of the 1980s have provided the technological facilities needed to retain the exhibition function into the future.
Further conservation works were carried out in 1999-2001. These include the conservation and reinstatement of the rendered facades, fanlights, windows, doors and the east roof, and the completion of exterior painting.
The Royal Exhibition Building is in good condition (May, 2004).

Location

About 26ha, Victoria Street, Carlton, comprising all of the Land Reserve Rs 37130 (Royal Exhibition Building and Museum of Victoria) and Rs 9990 (Carlton Gardens), Crown Allotment 19A, shown on Diagram 1501 held by the Executive Director of Heritage Victoria, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Street.

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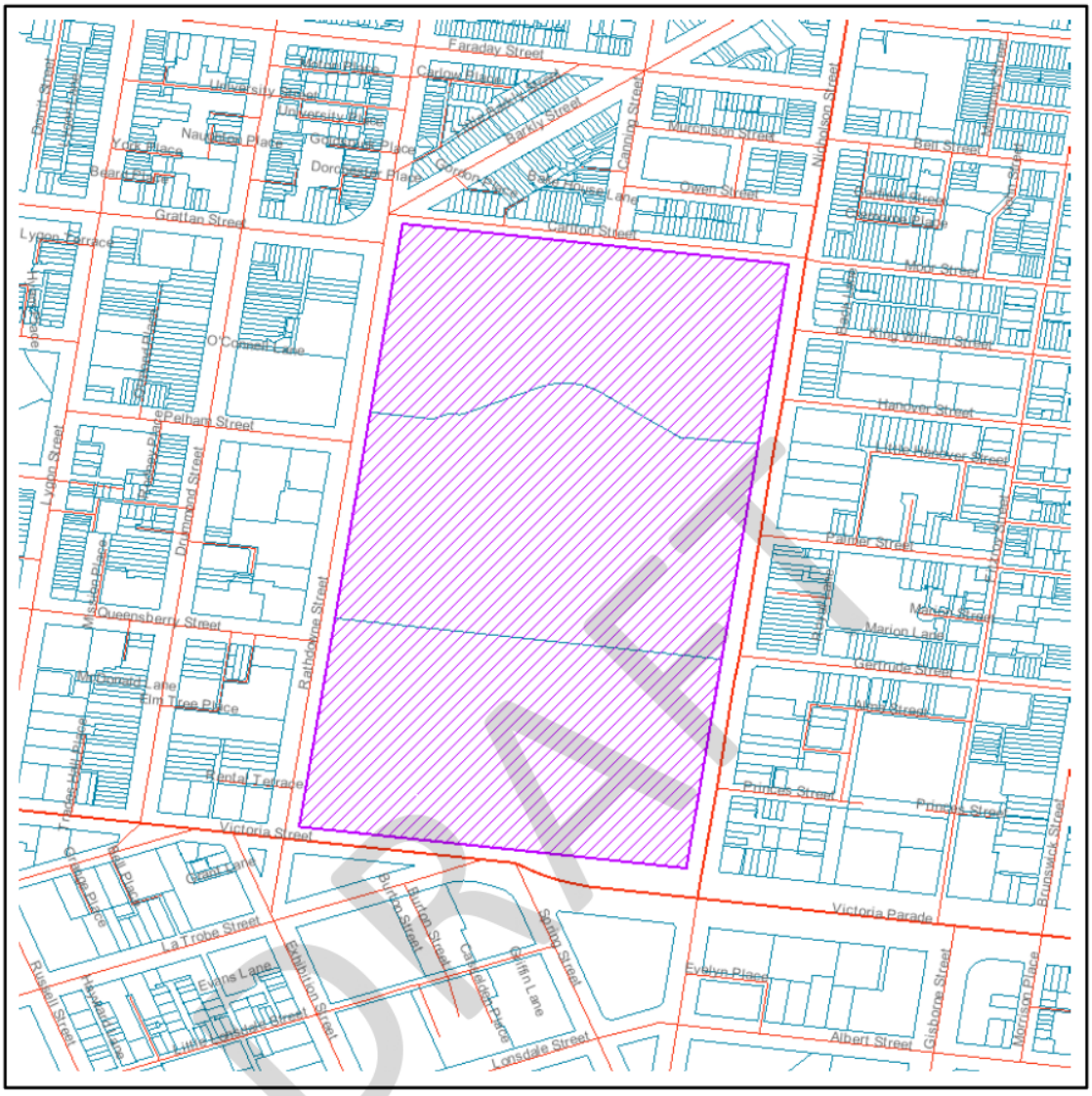
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Report Produced Thu Dec 12 10:35:43 2019

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Place Details

Scale 1:7000

Place Name:	Royal Exhibition Building National Historic Place
Place ID:	105708
Heritage List:	National Heritage List
Class:	Historic
Status:	Listed place
Street Name:	Victoria St
Suburb or Town:	Carlton
State	VIC
Postcode:	3053

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Australian Government
Department of the Environment and Heritage

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Victorian Heritage Register

VICTORIAN HERITAGE REGISTER NUMBER	H1501
NAME	ROYAL EXHIBITION BUILDING AND CARLTON GARDENS (WORLD HERITAGE PLACE)
LOCATION	NICHOLSON STREET CARLTON and VICTORIA STREET and RATHDOWNE STREET and CARLTON STREET CARLTON, Melbourne City
LOCAL GOVERNMENT AREA	MELBOURNE CITY
CATEGORY	Registered place;Place included in the World Heritage List
GAZETTAL DATES	GAZETTAL TYPE
20/08/1982	Addition
12/10/1988	Amendment
23/05/1998	Amendment
21/03/2002	Amendment



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Victorian Heritage Register Report

EXTENT: 1. All of the buildings and structures marked as follows on Diagram 1501 held by the Executive Director:
B1 Royal Exhibition Building
B2 Curator's Cottage
B3 Hochgurtel Fountain
B4 French Fountain
B5 Westgarth Drinking Fountain
B6 Stawell Sandstone Sample
B7 Palisade Fence and Gate
B8 Remnants of Bluestone Base to Palisade Fence
B9 Iron Rod Fence

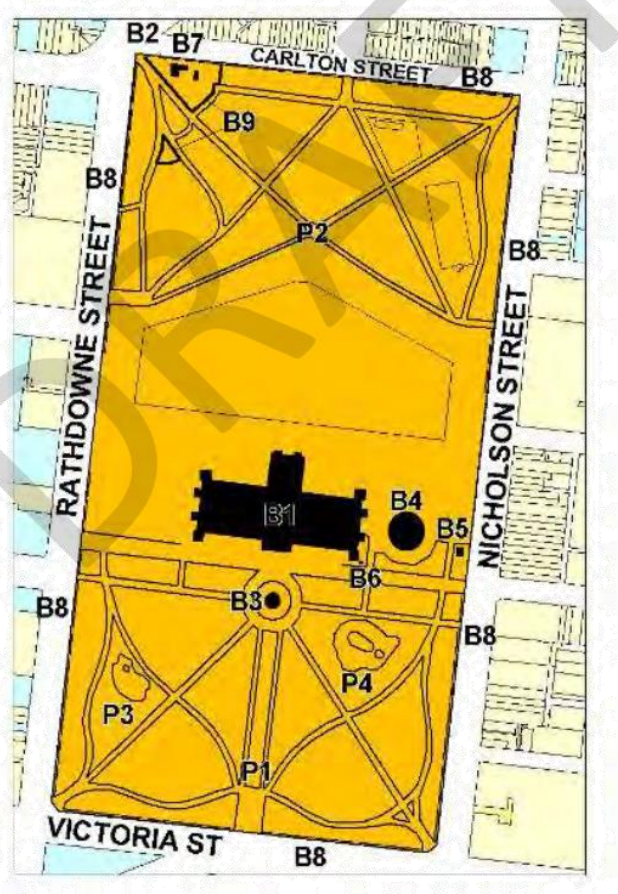
2. All of the landscape features marked as follows on Diagram 1501 held by the Executive Director:
P1 Pathways (south garden)
P2 Pathways (north garden)
P3 Pond and Island
P4 Pond and Islands

3. All the mature trees and palms, including avenues, rows and individuals growing in the Carlton Gardens including the following species:
Acmena ingens
Angophora floribunda
Araucaria bidwillii
Araucaria cunninghamii
Araucaria heterophylla
Cedrus deodara
Chamaecyparis funebris
Corymbia citriodora
Cupressus macrocarpa
Cupressus torulosa
Eucalyptus cladocaylx
Ficus macrophylla
Ficus platypoda
Harpephyllum caffrum
Magnolia grandiflora
Phoenix canariensis
Pinus canariensis
Pinus nigra var. corsicana
Pinus pinea
Pittosporum undulatum
Platanus x acerifolia
Populus alba
Populus x canadensis 'Aurea'
Quercus acutissima
Quercus bicolor
Quercus canariensis
Quercus cerris
Quercus ilex
Quercus robur
Robinia pseudoacacia

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Salix babylonica
Schinus molle
Taxodium distichum
Tilia x europaea
Ulmus procera
Ulmus x hollandica
Washingtonia robusta
Waterhousea floribunda

4. All of the Crown Land Reserve Rs 9990 (Carlton Gardens) and Rs 37130 (Royal Exhibition Building and Museum of Victoria), crown allotment 19A, shown on Diagram 1501 held by the Executive Director, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Parade.



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Victorian Heritage Register Report

STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE: □

The Royal Exhibition Buildings and Carlton Gardens were inscribed on the UNESCO World Heritage List on 1 July 2004 □

□

The site was inscribed under Criterion (ii) of the Operational Guidelines for the UNESCO World Heritage Convention (1972) as follows: □

□

The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas. □

□

□

□

Statement of Significance to the State of Victoria □

□

What is significant? □

The Royal Exhibition Building was constructed in 1879-1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining world wide. It is set within the Carlton Gardens, one of Melbourne's finest public parks. The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events staged in Victoria's history. By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the western annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the Great Hall on the main east-west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13 metre wide semi-circular fanlight and is flanked by two towers, forms the main entrance. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List. □

□

Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain. The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features. As well as the Royal Exhibition Building and the 1891 Curator's Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition

by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant?

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant?

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens, the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among the finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. The landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome, Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, and a landscape character which features plantings of Pines, Cedar, Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, that display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the 'Grand Allee' lined with Plane trees is integral to the setting of the Royal Exhibition Building.

The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and *U. x hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens* (only five other specimens are known), an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria [Removed Sept 2010], *Taxodium distichum*, and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*, south west of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an

influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

PERMIT POLICY: □

Royal Exhibition Building:□
Given the exceptional significance of the Royal Exhibition Building particular care is be taken to control any changes through the permit process. For works on the building reference shouldbe made to the *Royal Exhibition Building Conservation Management Plan*, Allom Lovell & Associates, August 1999.□
□
Carlton Gardens:□
A list of the significant plantings in the Carlton Gardens is included in the Extent of Registration. Management of the Gardens should retain the landscape character of the Gardens and include conifers, palms evergreen and deciduous trees planted as avenues along the paths, rows and specimen trees on the lawns, shrubberies and flowerbeds. □
□
New Museum:□
The new museum is not registered although it stands on registered land. As a non registered building permit applications would only be required for major external additions or alterations which would impact either on the gardens or upon the setting of the Royal Exhibition Building.

PERMIT EXEMPTIONS: □

Pursuant to Section 66 (1) of the Heritage Act (1995) and in respect to the above-registered place/object, the Executive Director hereby DECLARES EXEMPT THE OWNERS NEED TO OBTAIN A PERMIT TO CARRY OUT ANY OF THE FOLLOWING CLASSES OF WORKS OR ACTIVITIES, SUBJECT TO ANY CONDITIONS PRESCRIBED HEREUNDER□
□
General Conditions:□
1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.□
□
2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.□
□
3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.□
□
4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.□
Nothing in this declaration exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.□
□
Curator's Lodge Exterior: □
* Minor repairs and maintenance which replace like with like. □
* Painting of previously painted walls, posts, and roofing in the same colour. □
* Treatments to stabilise and protect timber, masonry and iron structures. □

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Victorian Heritage Register Report

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Curator's Lodge Interior:
* Painting of previously painted walls and ceilings provided that preparation or painting does not remove evidence of the original paint or other decorative scheme.
* Removal of paint from originally unpainted or oiled joinery, doors, architraves, skirtings and decorative strapping.
* Installation, removal or replacement of carpets and/or flexible floor coverings.
* Installation, removal or replacement of curtain track, rods, blinds and other window dressings.
* Installation, removal or replacement of hoods, nails and other devices for the hanging of mirrors, paintings and other wall mounted artworks.
* Refurbishment of existing bathrooms, toilets and or en suites including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall and floor coverings.
* Installation, removal or replacement of existing kitchen benches and fixtures including sinks, stoves, ovens, refrigerators, dishwashers etc and associated plumbing and wiring.
* Installation, removal or replacement of electrical wiring provided that all new wiring is fully concealed and any original light switches, pull cords, push buttons or power outlets are retained in-situ. Note: if wiring original to the place was carried in timber conduits then the conduits should remain in-situ.
* Installation, removal or replace of bulk insulation in the roof space.
* Installation, removal or replacement of smoke detectors.

Landscape to total registered land area:
* Repairs, conservation, and maintenance to hard landscape elements, buildings and structures, fountains and monuments, steps, paths, paths and gutters, drainage and irrigation systems, edging, fences and gates.
* The process of gardening; mowing, hedge clipping, bedding displays, removal of dead plants, disease and weed control, emergency and safety works and landscaping and planting to retain the historic landscape character.
* New or replacement planting which conserves the landscape character of elm, oak, fig, plane, poplar and cedar avenues and rows.
* In the event of loss of any tree or palm specified in the Extent of Registration, replanting with the same species of tree as that removed.
* Management of trees in accordance with Australian Standard; Pruning of Amenity Trees AS 4373.
* Vegetation protection and management of the possum population.
* Removal of plants listed as noxious weeds in the Catchment and Land Protection Act 1994.
* Maintenance and replacement of play equipment to meet Australian Standards; Playground equipment for parks, schools and domestic use AS 1924; Playgrounds - Guide to siting and to installation and maintenance of equipment AS 2155;and Playground surfacing - Specifications, requirements and test method AS 4422.
* Installation, removal or replacement of garden watering and drainage systems.

Tennis Courts

*Resurface existing tennis courts in the Carlton Gardens

Condition: Should the resurfacing of the tennis courts result in additional works such as drainage, fencing, etc, then documentation shall be submitted to the Executive Director for endorsement.

THE ATTENTION OF THE OWNER AND/OR APPLICANT IS DRAWN TO THE NEED TO OBTAIN ALL OTHER RELEVANT PERMITS PRIOR TO THE COMMENCEMENT OF WORKS

Remove three trees, being *Acacia* sp, *Melaleuca* sp. and a *Grevillea robusta,*

from the east side of the path in Carlton Gardens North and plant a row of 8 White Poplars (*Populus alba*) in the same location, as shown on the drawing titled *Avenue Replacement : Tree Locations, Drawing No. LA01,* dated 10.08.05

Victorian Heritage Database Report

Report generated 09/12/19

HERITAGE COUNCIL VICTORIA

ROYAL EXHIBITION BUILDING AND CARLTON GARDENS (WORLD HERITAGE PLACE)



ROYAL EXHIBITION BUILDING AND CARLTON GARDENS (WORLD HERITAGE PLACE) SOHE 2008



royal exhibition buildings nicholson street carlton front view aug1985



royal exhibition buildings nicholson street carlton dome detail



royal exhibition buildings nicholson street carlton dome interior



royal exhibition buildings nicholson street carlton fountain front view



royal exhibition buildings nicholson street carlton fountain detail

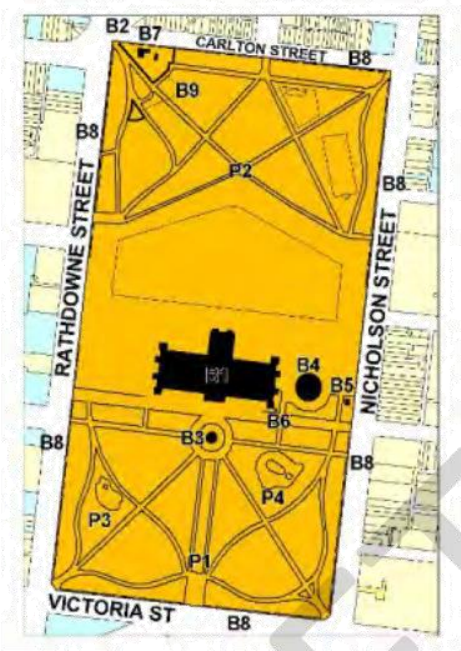


royal exhibition buildings nicholson street carlton detail of wall painting



royal exhibition buildings nicholson street carlton side elevation

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royal exhibition buildings nicholson street carlton plan

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Location

NICHOLSON STREET CARLTON and VICTORIA STREET and RATHDOWNE STREET and CARLTON STREET CARLTON, Melbourne City

Municipality

MELBOURNE CITY

Level of significance

Registered

Victorian Heritage Register (VHR) Number

H1501

Heritage Overlay Numbers

HO69

VHR Registration

August 20, 1982

Amendment to Registration

March 21, 2002

Heritage Listing

Victorian Heritage Register

Statement of Significance

Last updated on - March 28, 2002

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The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events

during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

Permit Exemptions

Pursuant to Section 66 (1) of the Heritage Act (1995) and in respect to the above-registered place/object, the Executive Director hereby DECLARES EXEMPT THE OWNERS NEED TO OBTAIN A PERMIT TO CARRY OUT ANY OF THE FOLLOWING CLASSES OF WORKS OR ACTIVITIES, SUBJECT TO ANY CONDITIONS PRESCRIBED HEREUNDER

General Conditions:
1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

2. Should it become apparent during further inspection or the carrying out of alterations that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such alteration shall cease and the Executive Director shall be notified as soon as possible.

3. If there is a conservation policy and plan approved by the Executive Director, all works shall be in accordance with it.

4. Nothing in this declaration prevents the Executive Director from amending or rescinding all or any of the permit exemptions.
Nothing in this declaration exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authority where applicable.

Curator's Lodge Exterior:
* Minor repairs and maintenance which replace like with like.
* Painting of previously painted walls, posts, and roofing in the same colour.
* Treatments to stabilise and protect timber, masonry and iron structures.

Curator's Lodge Interior:
* Painting of previously painted walls and ceilings provided that preparation or painting does not remove evidence of the original paint or other decorative scheme.
* Removal of paint from originally unpainted or oiled joinery, doors, architraves, skirtings and decorative strapping.
* Installation, removal or replacement of carpets and/or flexible floor coverings.
* Installation, removal or replacement of curtain track, rods, blinds and other window dressings.
* Installation, removal or replacement of hoods, nails and other devices for the hanging of mirrors, paintings and other wall mounted artworks.
* Refurbishment of existing bathrooms, toilets and or en suites including removal, installation or replacement of sanitary fixtures and associated piping, mirrors, wall and floor coverings.
* Installation, removal or replacement of existing kitchen benches and fixtures including sinks, stoves, ovens, refrigerators, dishwashers etc and associated plumbing and wiring.
* Installation, removal or replacement of electrical wiring provided that all new wiring is fully concealed and any original light switches, pull cords, push buttons or power outlets are retained in-situ. Note: if wiring original to the place was carried in timber conduits then the conduits should remain in-situ.
* Installation, removal or replace of bulk insulation in the roof space.
* Installation, removal or replacement of smoke detectors.

Landscape to total registered land area:
* Repairs, conservation, and maintenance to hard landscape elements, buildings and structures, fountains and monuments, steps, paths, paths and gutters, drainage and irrigation systems, edging, fences and gates.
* The process of gardening; mowing, hedge clipping, bedding displays, removal of dead plants, disease and weed control, emergency and safety works and landscaping and planting to retain the historic landscape character.

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* New or replacement planting which conserves the landscape character of elm, oak, fig, plane, poplar and cedar avenues and rows.
* In the event of loss of any tree or palm specified in the Extent of Registration, replanting with the same species of tree as that removed.
* Management of trees in accordance with Australian Standard; Pruning of Amenity Trees AS 4373.
* Vegetation protection and management of the possum population.
* Removal of plants listed as noxious weeds in the Catchment and Land Protection Act 1994.
* Maintenance and replacement of play equipment to meet Australian Standards; Playground equipment for parks, schools and domestic use AS 1924; Playgrounds - Guide to siting and to installation and maintenance of equipment AS 2155;and Playground surfacing - Specifications, requirements and test method AS 4422.
* Installation, removal or replacement of garden watering and drainage systems.

Tennis Courts

*Resurface existing tennis courts in the Carlton Gardens

Condition: Should the resurfacing of the tennis courts result in additional works such as drainage, fencing, etc, then documentation shall be submitted to the Executive Director for endorsement.

THE ATTENTION OF THE OWNER AND/OR APPLICANT IS DRAWN TO THE NEED TO OBTAIN ALL OTHER RELEVANT PERMITS PRIOR TO THE COMMENCEMENT OF WORKS

Remove three trees, being *Acacia* sp, *Melaleuca* sp. and a *Grevillea robusta,*

from the east side of the path in Carlton Gardens North and plant a row of 8 White Poplars (*Populus alba*) in the same location, as shown on the drawing titled *Avenue Replacement : Tree Locations, Drawing No. LA01,* dated 10.08.05

Construction dates	1879,
Architect/Designer	Reed & Barnes,
Heritage Act Categories	Registered place, Place included in the World Heritage List,
Hermes Number	228
Property Number	

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History

Contextual History:
Victorians perfected the science of learning by looking. They invented the most characteristic cultural institutions of the period - the museum, the art gallery, the diorama and the cyclorama. The nineteenth century exhibition extended the scientific principles of classification and comparison from the world of nature to the built environment.
Exhibitions were not simply collections of objects; they were themselves a quintessential expression of the culture of the age. Australian exhibitions bore a strong resemblance to European and American counterparts but in turn became a model for other colonial exhibitions.
(The Culture of the International Exhibitions, G Davison in Victorian Icon)

History of Place:
Begun by an Act of Parliament in February 1879. Eighteen design entries submitted. Reed and Barnes won the competition, Lloyd Tayler came second. The buildings were formally opened by Governor Sir George Bowen. The main building took less than 20 months to complete, but was less opulent than originally intended due to the depressed economy and criticism of the scheme as an unnecessary luxury. Six million bricks were supposedly used in construction. The site was levelled by removing 50,000 cubic yards of earth. Temporary annexes to house some of the exhibition, built by Walker and Halliday, were demolished after the exhibition. The Great Hall

had an organ built by local manufacturer Finchams. External landscaping cost a mere ten thousand pounds. For the 1880 exhibition exhibits came from Britain, Europe, United States, Japan, India, Asia, the Pacific. The painting 'Chloe' sold after the exhibition for 700 pounds.
The 1888 Centennial Exhibition was possibly the largest event staged in Victoria's history. New temporary structures were built, but also were demolished when exhibition finished. In 1889 The Grand National Baby Show attracted 700 entrants and a 30,000 audience. The show was much criticised. In 1901 a memorial service was held for Queen Victoria and the Great Hall was draped in black.
The Western Annex was used by the State Parliament from 1901-1927 while the Federal Government occupied Parliament House. Federal Parliament was opened under the Great Dome by the Duke (later King George V) and Duchess of Cornwall. Both houses of Victorian State Parliament sat in the Great Hall. In 1919 the buildings became an emergency hospital for influenza epidemic victims. 4046 patients were treated, of whom 392 died. On Christmas Day 1930 a free dinner was given by Sidney Myer to 11.500 unemployed. Corned beef and ham was served in relays of 2000 diners. In 1935 the Federal Parliament finally moved to Canberra, the State parliament back to Parliament House and the western annexe was remodelled to house the Motor Registration Branch. Outbreak of war in 1939 saw the buildings become an administration centre for the RAAF. In 1948 the building escaped demolition by one vote at a meeting of Melbourne City Council. The period 1948-61 saw the area become a migrant reception camp. 3000 were housed temporarily in the grounds. in the 1950s the aquarium and fernery were destroyed by fire and the cast iron fence surrounding the park was removed to Melbourne High School. 1954 - Royal visit. 6000 guests to the ball. 1956 - first home show. 1956 Olympics - venue for weightlifting and basketball events. 1980 - Melbourne International Centenary Exhibition. Building granted 'Royal' title.
Associated People: George R Johnson (Architect of the temporary structures for 1888 exhibition)
Architects-Reed and Barnes.
Builder-David Mitchell
The Gardens are important for the association with individuals significant in nineteenth century garden design and horticulture as follows: Edward La Trobe Batman, Clement Hodgkinson, N M Bickford, Taylor and Sangster and John Guilfoyle.

In 1928 the iron railing fence was dismantled by Whelan the Wrecker and reinstated at Genazzzano Convent, Cotham Road, Kew. The iron railing perimeter fence and gates at Melbourne High School were also relocated from the Royal Exhibition Building and Carlton Gardens site in 1928.

Assessment Against Criteria

Criterion A
The historical importance, association with or relationship to Victoria's history of the place or object.

The building and gardens demonstrate the wealth and confidence of the colony of Victoria in the late 1870s. They have been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927.

Criterion B
The importance of a place or object in demonstrating rarity or uniqueness.

The Royal Exhibition Building is the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. At the time of construction the Exhibition Building was the largest structure in Australasia and would still figure as one of the largest places for public assembly in the country. Together with the associated landscaped gardens the building forms one of the major surviving nineteenth century exhibition precincts in the world.

Criterion C
The place or object's potential to educate, illustrate or provide further scientific investigation in relation to Victoria's cultural heritage.

The Royal Exhibition Building and Carlton Gardens are socially significant for their continuing participation in the lives of all Victorians. The buildings have hosted not only major international exhibitions and later exhibitions including home and motor shows, but has also been employed as temporary accommodation for a hospital during the 1919 influenza epidemic, as a home for the RAAF during the Second World War and as a migrant

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reception camp from 1948 to 1961. The buildings were also the venue for several events during the 1956 Olympic Games.

Criterion D
The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as part of a class or type of places or objects.

The Royal Exhibition Building is a fine, if somewhat austere example of Victorian renaissance design and certainly the most substantial example of the work of Joseph Reed.

Criterion E
The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Buildings are the largest design carried out by renowned Melbourne architects Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

Josef Hochgurtel's Exhibition fountain is of State significance because of its association with the Exhibition Building and gardens and with the Great Exhibition of 1880. It is also significant for its modelling and intricate scheme and as once being the largest and most elaborate fountain in Australia.

The Gardens are aesthetically important for their unity of symmetrical design with the use of axial views and foci. They are important for their continuation of the nineteenth century garden style, which creates scenery evocative of the past. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, which enhances the Exhibition Buildings and the local urban area. The Gardens are important to the Melbourne community for cultural reasons as the area is enjoyed by the community and visitors for passive recreation and social interaction and has maintained this function for over 100 years and is valued by the community as a landmark feature. The gardens contain many important specimens of trees and landscape elements characteristic of the Gardenesque style.

Criterion F
The importance of the place or object in demonstrating or being associated with scientific or technical innovations or achievements.
Criterion G
The importance of the place or object in demonstrating social or cultural associations.

The Gardens are important for the association with individuals significant in nineteenth century garden design and horticulture as follows: Edward La Trobe Batman, Clement Hodgkinson, N M Bickford, Taylor and Sangster and John Guilfoyle.

Criterion H
Any other matter which the Council considers relevant to the determination of cultural heritage significance

Extent of Registration

1. All of the buildings and structures marked as follows on Diagram 1501 held by the Executive Director:
B1 Royal Exhibition Building
B2 Curator's Cottage
B3 Hochgurtel Fountain
B4 French Fountain
B5 Westgarth Drinking Fountain
B6 Stawell Sandstone Sample
B7 Palisade Fence and Gate
B8 Remnants of Bluestone Base to Palisade Fence
B9 Iron Rod Fence

2. All of the landscape features marked as follows on Diagram 1501 held by the Executive Director:
P1 Pathways (south garden)
P2 Pathways (north garden)

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including the following species:
Acmena ingens
Angophora floribunda
Araucaria bidwillii
Araucaria cunninghamii
Araucaria heterophylla
Cedrus deodara
Chamaecyparis funebris
Corymbia citriodora
Cupressus macrocarpa
Cupressus torulosa
Eucalyptus cladocaylx
Ficus macrophylla
Ficus platypoda
Harpephyllum caffrum
Magnolia grandiflora
Phoenix canariensis
Pinus canariensis
Pinus nigra var. corsicana
Pinus pinea
Pittosporum undulatum
Platanus x acerifolia
Populus alba
Populus x canadensis 'Aurea'
Quercus acutissima
Quercus bicolor
Quercus canariensis
Quercus cerris
Quercus ilex
Quercus robur
Robinia pseudoacacia
Salix babylonica
Schinus molle
Taxodium distichum
Tilia x europaea
Ulmus procera
Ulmus x hollandica
Washingtonia robusta
Waterhousea floribunda

4. All of the Crown Land Reserve Rs 9990 (Carlton Gardens) and Rs 37130 (Royal Exhibition Building and Museum of Victoria), crown allotment 19A, shown on Diagram 1501 held by the Executive Director, being the land bounded by Rathdowne Street, Carlton Street, Nicholson Street and Victoria Parade.

This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place data owner.

For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Onlinehttp://planningschemes.dpcd.vic.gov.au/

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

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APPENDIX B.1 HISTORY

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1.1 Introduction

This appendix provides a chronological history of the Carlton Gardens and Exhibition Building, from the 1850s to 2019. In particular, it examines the creation of both entities, periods of development and redevelopment and usage over time. Brief biographies of some of the key people involved in the establishment and development of the site are listed at the end of the appendix.

The history builds on that included in Lovell Chen's 2008 *Royal Exhibition Building and Carlton Gardens, Carlton: Conservation Management Plan*. It provides additional information on some aspects not included in the earlier report, as well as information pertaining to the last decade or so.

1.1.1 Sources

The history of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens has been extensively researched and documented by David Dunstan et al in the monograph, *Victorian Icon*: *The Royal Exhibition Building Melbourne*, published in 1996.[1] A vast amount of primary and secondary source material has also been consolidated by Allan Willingham in his 1983 report, *The Royal Exhibition Building, Carlton: A Conservation Analysis*. This report offers an extensive bibliography of published and unpublished sources, including exhibition catalogues, journal and newspaper articles, theses and architectural drawings.[2] In 2000, Meredith Gould Architects Pty Ltd prepared a *Draft Review of Previous Conditions of the West, East and South Forecourts of the Exhibition Building, Carlton Gardens*, as well as *Carlton Gardens: Shrub and Floral Plantings 1880 Melbourne International Exhibition* (a review of the implemented design and recommendations for future development) and *Carlton Gardens: Tree Conservation Strategy*.[3] John Patrick Pty Ltd completed a Conservation Analysis of the site in June 2000,[4] and in January 2002, John Patrick in conjunction with Allom Lovell and Associates submitted a draft *Conservation Management Plan of the Carlton Gardens* commissioned by the City of Melbourne.[5] Georgina Whitehead's pictorial, *Civilising the City: A History of Melbourne's Public Gardens,* documents various plans and layouts relating to the historical development of the Carlton Gardens; and her most recent, though brief history of the Carlton Gardens is included in Peter Yule's edited volume published in April 2004, *Carlton: A History*.[6]

Importantly, *Victorian Icon*: *The Royal Exhibition Building Melbourne* and Willingham's *Conservation Analysis*, present significant complementary material. These, together with the work of Rex Swanson, *Melbourne's Historic Public Gardens: A Management and Conservation Guide*, 1984, and additional material authored by Meredith Gould Architects, John Patrick, and Allom Lovell and Associates, constitute the basis of this report.

This history also draws on the additional research that has occurred since the completion of the 2008 report, namely reports concerning the West and East forecourts and the recent Dome Promenade walk upgrade and archaeological reports for the Western Forecourt.

1.1.2 Appendices & illustrations

Appendices to this report provide additional historic and graphic material. Appendix B2 contains historic site plans and drawings while Appendix B3 contains additional historic images not included in this history. Appendix B4 comprises a series of key site development plans arranged chronologically which illustrate changes to the Carlton Gardens and Exhibition Building over time.

1.2 Pre-Contact Environment

The area in which the Royal Exhibition Building and Carlton Gardens is now located is part of the traditional lands of the Woiwurrung (Wurundjeri) and Boonwurrung peoples of the Kulin Nation. Aboriginal people have lived in this area for at least 30,000 years.[7] These traditional lands extended

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from the Werribee River to the Dandenong Ranges, south of the Great Dividing Range.[8] The landscape on the north side of the Yarra River (Birrarung) was open woodlands and grassy plains, with more heavily forested areas to the east. Aboriginal land and resource management over the past 10,000 years brought about changes to vegetation.[9] A tributary of the Yarra River, the Elizabeth Street creek commenced in Carlton, to the west of the Carlton Gardens, near the intersection of Swanston Street and Victoria Street. [10]

There were Aboriginal meeting and camping places around this area, including at the Newtown Hill (now Fitzroy), in the vicinity of what is now the Carlton Gardens. More broadly, the sites of Yarra Park and Royal Park were known to be used as camping sites for local Aboriginal people. Such places continued to be used in the early years after the arrival of Europeans to the Port Phillip region.[11] In relative proximity to the site is the confluence of the Merri Creek with the Yarra River was an 'important camping and ceremonial area', and remained so after European arrival. The Carlton Gardens is not known as a pre-contact campsite.[12]

1.3 Carlton Gardens to 1879 and International Exhibitions

1.3.1 Edward La Trobe Bateman and the establishment of the Carlton Gardens

The 64-acre (26 hectare) site of the Carlton Gardens was reserved for public purposes in the early 1850s. The Carlton Gardens were mentioned by name as a 'recreation reserve' when the Colonial Secretary replied to questions in the Legislative Council on 16 November 1852.[13] In 1855, the Melbourne Town Council used the site to trench for street manure and night soil, and in 1856 fenced the perimeter with a paling fence and let contracts to grub stumps.[14] The Government took control of the reserve back from the Council in 1858 and allocated £500 for paths, 'picking' (possibly a hollow tine process), filling the gully, harrowing and construction of a forcing house (green house) to propagate plants.[15]

In 1856, Edward La Trobe Bateman (see biography at 1.10.1 below) designed a landscape scheme for the Fitzroy and Carlton Gardens for the City's Park Lands Committee (Figure 1).[16] Work commenced on the Fitzroy Gardens without delay, however problems beset the Carlton Gardens from the beginning. The site had little topsoil over a hard clay base and lacked the reliable water supply from which other public gardens had benefited. Pedestrian traffic used the gardens to connect between Fitzroy and Carlton, and private goat herds grazed the area, killing plants and eating out the grass. The path system gave access from the principal adjoining streets and was designed in sweeping curves in a pattern of complex symmetry developed around a central oval. A promenade avenue ran across the northern end.

In 1864 the Government gazetted its intention to permanently reserve the gardens and vest them in the Melbourne Town Council. However, because of a legal oversight, the process was never completed, and this caused problems in future years.[17]

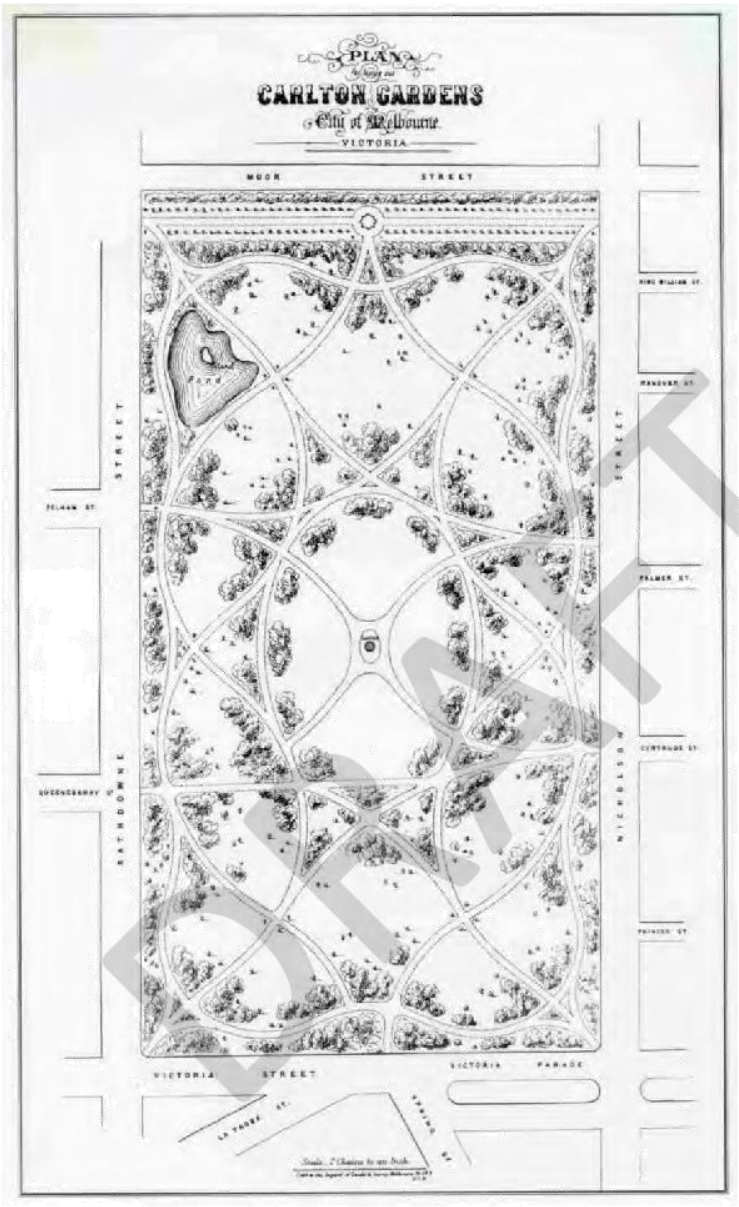
Considerable pressure was exerted in 1870 by the Government to construct a road through the centre of the reserve, connecting Queensberry Street with Gertrude Street. The City Council opposed the road, took Supreme Court action to prevent it, and to establish control of the gardens by the Council rather than the Government.[18]

Some progress in tree planting was made after the Yan Yean water supply reached the gardens in 1863. By 1869, 18,000 trees had been planted and reputedly eight miles (12.8 kilometres) of walks installed, although the location of the paths are now unknown.[19] By 1872, the gardens were described unfavourably by the new Parks Ranger who noted poor drainage, broken fences and stunted tree growth. In 1873, management of the parks returned to the Government for a 10-year period. From this date, Clement Hodgkinson, Assistant Commissioner of Crown Lands and Survey and Inspector General of Metropolitan Gardens, Parks and Reserves, began a well-co-ordinated program of improvements. He

adapted Bateman's plan (Figure 1), straightening paths and creating a new feature, a broad straight promenade across the central part of the site along the alignment of the proposed roadway. In the autumn of 1873, Hodgkinson recommended a circle of deformed cedars around the Dolphin Statue (this was relocated into the Gardens from its original central city location in 1861 and positioned on the pond island in the north-west corner of the gardens) (Figure 2),[20] should be replaced with 'palms, ferns, variegated New Zealand flax and bamboo-reed, pampas grass and flowering creepers'.[21]

The lake located in the north-west corner of the Gardens was designed by Hodgkinson. Located at one of the highest parts of the gardens, it may have been intended to serve the dual purpose of assisting irrigation and ornamentation.[22]

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Figure 1 Lithograph of Edward La Trobe Bateman's 1856 plan (includes Hodgkinson's alterations made in 1874). Key plan features include a wide tree-lined avenue on the north boundary; entrances at each of the four corners leading to diagonal and perimeter paths; entrances at each of the major streets beyond the park (on the east, Palmer and Gertrude streets; on the west, Pelham and Queensbury streets; and on the south, an off-centre entrance at the intersection of La Trobe and Spring streets); the serpentine perimeter path; and the small lake in the north-west.
Source: Picture Collection, State Library of Victoria

Grander plans for the Carlton Gardens included extensive walks bordered by annual ribbon beds, extensive statuary along the new northern walk (as Hodgkinson had already introduced to the Fitzroy Gardens), and ornate entrance gates and stands of trees chosen for the contrast in their autumnal shades. Large figs (*Ficus macrophylla*), cypress (*Cupressus sp.*), melias (*Melia azedarach* var. *australasica*), oaks and other trees were transplanted from the Fitzroy and Treasury Gardens.[23]

On Hodgkinson's retirement in 1874, responsibility for the gardens passed to Nicholas Bickford, the Lands Department's Inspector of Bailiffs and Overseer of Parks. He was later appointed as Curator of Metropolitan Parks and Gardens.[24] By 1875 a staff of 13 was making substantial progress on the gardens (Figure 3, Figure 4 and Figure 5). However, plans were never fully realised as it had been selected by the Government as the ideal location for an international exhibition to be held in 1880. Management was transferred to the Trustees of the Melbourne International Exhibition and control was therefore taken out of the hands of Nicholas Bickford. The Council, resisting a take-over of the site by the Exhibition Commissioners, fought and eventually gained a compromise. For the duration of the Exhibition, the Commissioners were to have control of the entire gardens. When it was finished, they would retain sole control of the land and building of the central section when they were in use for public exhibitions, but the legal estate was to remain with the original Trustees.[25]



Figure 2 Dolphin Fountain in the Carlton Gardens, c. 1870. The fountain was mounted on a rusticated masonry base, which supported a circular garden rockery, located on an island in the pond in the north-west corner of the gardens. Hodgkinson recommended the cedars and other forest trees planted around the basin be removed and replaced with palms, ferns, variegated New Zealand flax, bamboo-reed, pampas grass and flowering creepers
Source: Picture Collection, State Library of Victoria



Figure 3 Looking east to Gertrude Street across the Carlton Gardens (as improved by Hodgkinson) c. 1875, with Royal Terrace in the background. The area to the left (north) became the site of the Exhibition Building
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 4 Carlton Gardens, showing the Gertrude-Queensbury Street walk, c. 1875. Note immature Italian cypress plantings in the background (top right corner) and Monterey Pine (bottom right corner)
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 5 Carlton Gardens, c. 1875
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

1.3.2 Development of parkland in Melbourne

At the forefront of social reform in England in the early to mid-nineteenth century was the notion that parks and gardens were essential to maintain and improve the physical well-being and moral character of people and helped to bind society together. The Superintendent of the Colony of Victoria, Charles Joseph La Trobe, who had arrived in September 1839, endorsed this philosophy. Soon after he arrived in Melbourne, La Trobe began setting aside from sale large areas that he described as being 'for public advantage and recreation'. While acknowledging the indispensability of pastoralism in Victoria, La Trobe sought to temper economic pragmatism with what he regarded as the higher ideal of community and, throughout the 1840s, he fostered social, educational and religious institutions in Melbourne.[26] Recreation, and its expression in 'parks, gardens, promenades and sporting reserves' was part of that broader ethos.[27]

The idea of public gardens was also embraced by the founders of Melbourne who frequently made provision for public reserves when laying out patterns of subdivision and urban development.[28] In 1844 the Melbourne Town Council wrote to La Trobe and explained that:

> It is of vital importance to the health of the inhabitants there should be parks within a distance of the town ... in such places of public resort the kindliest feelings of human nature are cherished, there the employer sees his faithful servant discharging the higher duties of a Burgess, as a husband or a father.[29]

The most obvious manifestation of this in metropolitan Melbourne is the magnificent ring of gardens which encircle the city, including the Domain and the Alexandra, Carlton, Fitzroy, Treasury and Flagstaff gardens. The gardens were laid out by the leading landscape and urban designers of the time, the latter four by Clement Hodgkinson.[30] Moreover, considered within a broader context, the introduction of thousands of new plants into cultivation from around the world and the establishment of public botanic gardens – the Royal Botanic Gardens at Kew in 1840 and the Melbourne Botanic Gardens in 1846 – helped to encourage a general interest in botany and horticulture during the same period. This was further supported by the emergence of gardening magazines, horticultural publications, and extensive writings of the Scottish landscape gardener, John Claudius Loudon.[31]

In Melbourne, it was initially thought indigenous trees were the most suitable for planting in public gardens. These included Araucaria, Moreton Bay fig, and South Australian Blue Gum. The Victorian

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Gardeners' Mutual Improvement Society also recommended in 1860 that 'very many of the native trees of Victoria are peculiarly adapted for park planting, and should be used as far as possible'.[32] Ultimately, however, it was the deciduous trees brought out from England between 1860 and 1880 (elms, poplars and oaks, and many then recently discovered conifers including Monterey pine and cypress) which were favoured in the belief that parks 'should be planted on the principles of park planting known and practised in Britain as far as those are applicable to our climate and circumstances'.[33]

The trend towards pockets of public gardens continued into the late nineteenth and early twentieth centuries as the development of the public health movement in Victoria brought renewed concerns for 'fresh air' and improved methods of sanitation. Public recreational space was increased in Melbourne's inner suburbs where unhealthy industrial practices and overcrowded streets were feared by public health professionals and government policy makers.[34] Parks were seen as the 'lungs' of the inner suburbs and were therefore an essential component of the town layout. Suburban parks included Carlton, Princes and Royal parks; squares included University, Lincoln, Argyle, Murchison, Macarthur and Curtain; and gardens included South Yarra (Fawkner Park), Prahran (Victoria Gardens) and St Kilda East (Alma Park). Additionally, gardens and parks in other suburbs included St Kilda (Catani Gardens and St Kilda Botanical Gardens), Albert Park (St Vincent Gardens), Elwood (Elsternwick Park), Hawthorn (St James Park and Central Gardens), Malvern (Central Park, Malvern Public Gardens) and Caulfield (Caulfield Park).

1.3.3 International exhibitions

The global phenomenon of international exhibitions began in 1851 and continued until 1915. It reflected a dynamic and transitional phase in modern history which saw the growth and spread of the benefits of industrialisation in the form of technological advancements and social progress. The exhibitions were 'a spectacular shopfront for the industrial revolution' which shaped some of the greatest global social and economic transformations'.[35] International exhibitions became the transmitter of ideas and cultural values around the world, and the rapid development of an extensive international economy. The exhibitions themselves brought people and ideas together on a grand scale, in diverse locations around the world, and greatly enhanced international social and economic links. They provided a mechanism for the worldwide exchange of goods, technology, ideas, culture and values, and heralded a new era of trading networks and the modern international economy.

The origin of the large-scale international exhibition was in eighteenth century England. The Royal Society of Arts, one of Britain's learned societies, was founded in 1754 with one of its objects being to encourage 'the arts, manufactures and commerce'. Its first attempt to carry out this part of its charter was in 1761 when it purchased award-winning exhibits from its annual prize giving and placed them on show for two weeks in a warehouse. The exhibition was so well received that it was extended for an additional five weeks. So popular was this event that the new premises designed for the Academy by Robert Adam included an exhibition hall known as the 'repository'.[36] This then was the forerunner of what later became the great international exhibitions of manufacturers.

The next step was taken in France, when the three former Royal manufactories of Sèvres, Savonneries and Gobelin, found themselves with surplus stock and no customers after years of revolution and a cessation of trade. Consequently, it was decided to hold an exhibition to market the wares manufactured by these companies which included, amongst other items, porcelain, carpets and tapestries. Again, this was a great success and François de Neufchâteau, the government Minister who established the Louvre, declared an annual series of exhibitions. The first of these was held in a purpose-built building on the banks of the Seine. However, due to European hostility towards the French in general and Napoleon in particular, annual exhibitions did not commence until 1801. The first

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exhibition was held in the grounds of the Louvre and covered the whole range of French manufacturing, including the first exhibition of the Jacquard loom which was to become so influential in the weaving of textiles and carpets.

Meanwhile, similar early attempts to stage exhibitions in England failed, apparently due to English manufacturers' belief in the superiority of their own products which, they thought, did not need promotion along the lines adopted by the French. However, from 1847 the Society of Arts exhibitions did create interest and with the active encouragement of the Society's president, Prince Albert, by 1849 attendances rose to 73,000. In 1849 Britain's first purpose-built exhibition hall was erected in Birmingham and an exhibition was staged in conjunction with the Association for the Advancement of Science. Following a visit to the French National Exhibition in 1849 by Henry Cole, Assistant Keeper at the Public Records Office, and notable architect Matthew Digby Wyatt, Cole discussed the idea of staging an international exhibition in London with Prince Albert who immediately requested that Cole find the best exhibition site in Hyde Park. Events then moved rapidly, and the full scope of the exhibition was quickly established. It was to be industrial in bias and divided into four sections: raw materials, machinery, manufactured products and sculpture and plastic art with no fine art, meaning painting.

It was decided that the exhibition should be an international exhibition, with prizes offered to encourage exhibitors. Furthermore, the exhibition would be organised by a Royal Commission with Prince Albert at the head, and the finances arranged by the Society of Arts. Funds were borrowed from the Bank of England against the personal guarantee of the individual exhibition commissioners. Henry Cole put up £500, Charles Dilke £1,000 and Charles Fox, the contractor, guaranteed £2,000.[37]

This planning culminated in the 1851 Great Exhibition of the Industry of All Nations, held in a purpose built venue, the Crystal Palace in Hyde Park (Figure 6). This was a significant event with far-reaching consequences for construction and industrial design. While the concept of the Crystal Palace had its origins in Joseph Paxton's design for the Victoria Regina House at Chatsworth, its construction, carried out by Charles Fox of Fox Henderson and Company Engineers was a turning point in the history of prefabricated construction. The Exhibition was immensely profitable and lead to the creation of the Victoria and Albert Museum and the Royal Albert Hall in South Kensington.

In Europe, exhibition activity continued in Paris with the building of the Palais de l'Industrie in 1855 (Figure 7). This was followed by the London International Exhibition Building, erected in 1862, with its central dome, arched entry, long nave and mansarded pavilions at either end (Figure 8). The building was designed by Captain Francis Fowke, an engineer and architect from the Department for Science and Art, who had already supervised the construction of the original Crystal Palace and had obtained further experience in Paris in 1855 where he was Secretary of the British section at the Exhibition. The exhibitions continued the themes of industry and invention, attracting manufacturing and commercial interests. Visiting exhibitions became a family affair, as the illustration at Figure 12 shows parents and children viewing the exhibitions.

By 1878, the exhibitions had become huge, as can be seen in the Paris Exposition site (Figure 9). The invention of hydraulic lifts was demonstrated by carrying the visitors up to the galleries (Figure 10). Everything was under the one roof and arranged on a ground floor and gallery level. A building typology which emerged with Fowke's London building of 1862 became more defined and developed in Paris in 1878 (this was subsequently to appear in the design of Melbourne's Royal Exhibition Building).

The Antipodes were not far behind in their enthusiasm for exhibitions or their ability to stage them. Sydney built the first great exhibition building in 1879 for the Australian International Exhibition which lasted for six months (Figure 11). However, it was burnt to the ground in 1882 and many superstitiously

thought that the fire was connected to the storage of convict files in the building.[38] Melbourne was more fortunate in its choice of exhibition sites and longevity of buildings constructed.

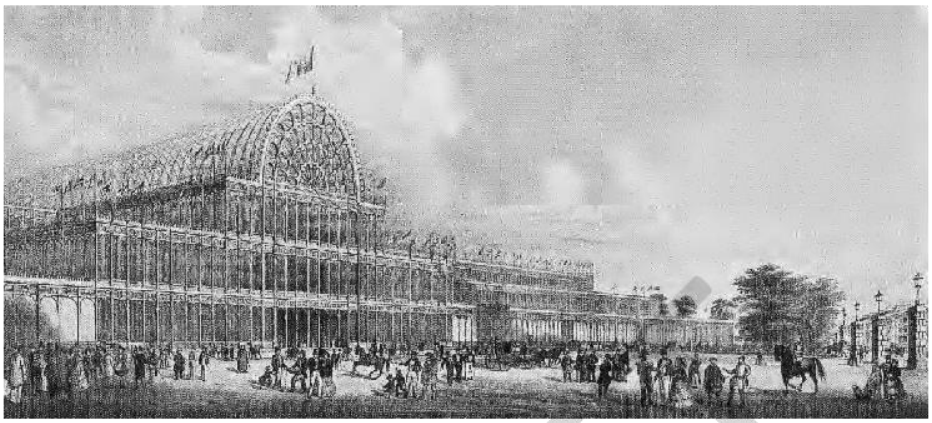


Figure 6 The Crystal Palace, Hyde Park, London, 1851
Source: Reproduced from *Buildings of the World Exhibitions*

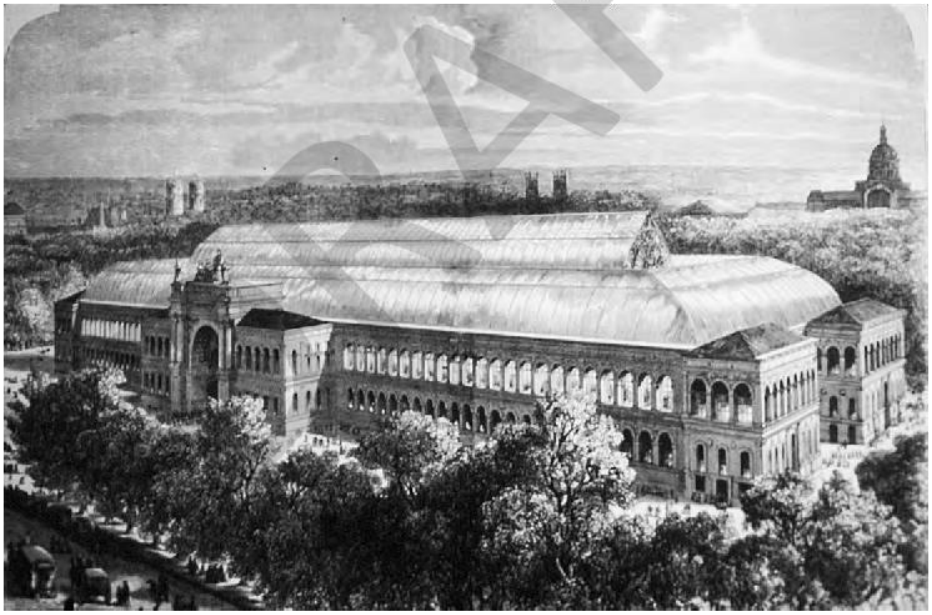


Figure 7 Palais de l'industrie, Paris, 1867
Source: Picture Collection, State Library of Victoria



Figure 8 The London Exhibition Building, 1862
Source: Reproduced from *Buildings of the World Exhibitions*

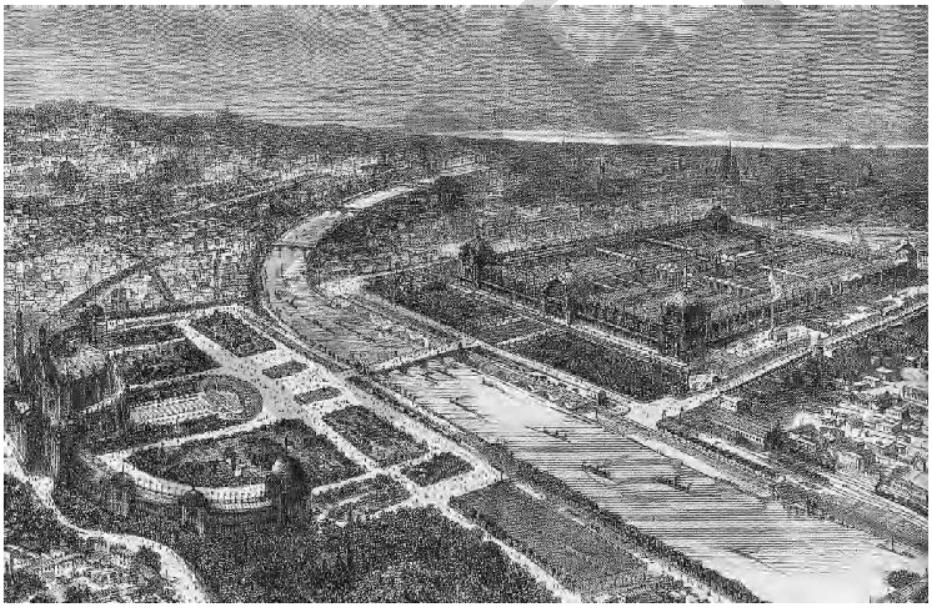


Figure 9 The extent of the site for the Paris Exhibition, 1878
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

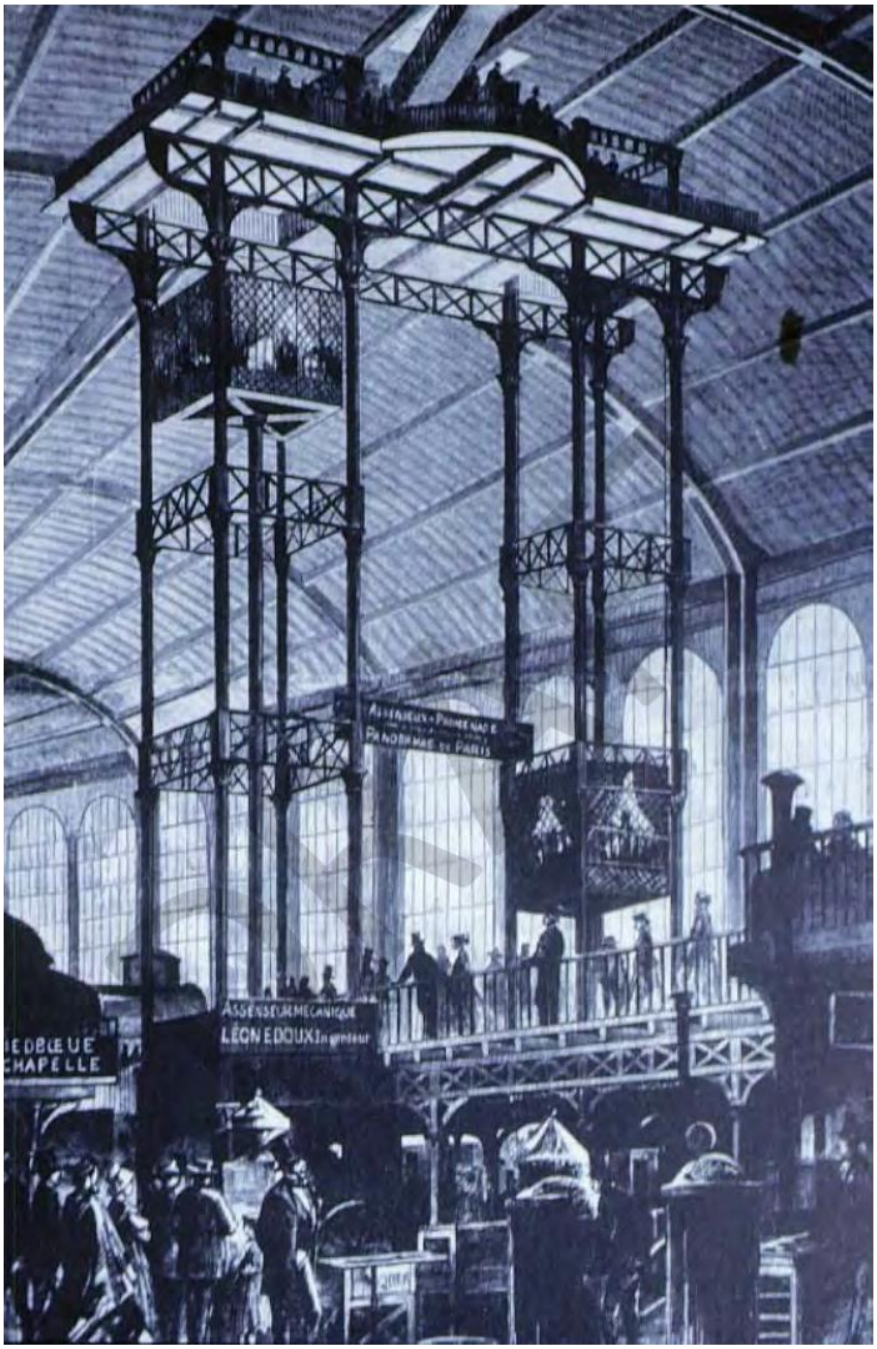


Figure 10 Hydraulic lifts, Paris Exhibition of 1867
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*



Figure 11 The Sydney Exhibition Building, 1876
Source: Picture Collection, State Library of Victoria



Figure 12 The exhibitions were a family affair, as depicted in this illustration of the London Exhibition of 1851
Source: Picture Collection, State Library of Victoria

1.3.4 Melbourne exhibitions prior to 1880

Melbourne acquired its first exhibition building in 1854 and its debt to the Crystal Palace is obvious (Figure 13). It was constructed on the corner of William and Little Lonsdale streets on the site now occupied by the former Royal Mint building. It contained 200 ornamental windows and was lit by 306 gas lights. Australia's first exhibition was held there from October to December 1854, and it included 428 exhibits. The Melbourne exhibition was relatively modest in scale, but it was successful enough for such events to become a regular occurrence. Held every few years thereafter, the exhibitions became increasingly grander and larger.

For the 1861 Melbourne exhibition, the original 'Crystal Palace' in William Street required renovation and extension, and when the exhibition closed, the building was deemed to be too small for future use and was demolished. When the next exhibition was held in 1866, a series of temporary annexes were erected in the grounds of the Public Library (now the State Library of Victoria) in Russell Street. This opportunity came about because Sir Redmond Barry, the founder and trustee of the library, had been an ardent supporter of Melbourne's exhibitions since the first one was held in 1854.

The exhibitions of 1872 and 1875 continued to be held on the library site, with the latter necessitating the construction of further annexes. The 1875 exhibition was then the most successful exhibition to date, with over 240,000 visitors attending over the 76 days it was open. At the closing ceremony, Sir Redmond Barry announced that it would be the last at which he would officiate either as president or commissioner. He thanked the Trustees of the Public Library and Museum for making their premises available but added that 'such a concession could scarcely be made again'. He then suggested that 'steps should be immediately taken to secure a site for the erection of a building in which future exhibitions might be held'.[39]

Amid speeches of self-congratulation on the success of the 1875 exhibition, businessman and member of the legislative council, Caleb Joshua Jenner, made the prophetic suggestion that 'Victoria should hold an exhibition to which the whole world should be invited'.[40] Jenner anticipated the date for the next exhibition would be 1879, and saw no reason why, if the exhibition were properly managed, 'every country in the world should not be represented'.[41] The purpose of holding an exhibition was twofold; to sell goods but also, perhaps more importantly, to symbolise and disseminate the ruling ideals of an industrial age. In addition, an exhibition was also a place for people to be seen.[42]

The need for a new purpose-built and permanent exhibition building in Melbourne coincided with a push for the first truly international exhibition in Australia. Although the first five Melbourne exhibitions were clearly modelled on the Great Exhibition, they were essentially colonial or inter-colonial in scope. Planning for an international exhibition in Melbourne had been underway since 1877 and the proposed 1879 exhibition was carefully scheduled so that it closely followed major exhibitions to be held in Philadelphia (1876) and Paris (1878). In this way, it was envisaged that the various international exhibitors at these events could simply send on their exhibits for display in Melbourne in 1879. However, plans for Melbourne's exhibition faltered amid political turmoil and Sydney held the 1879 exhibition instead.

Meanwhile, the Victorian Commissioners to the Paris Exhibition enthusiastically felt that the time was right for a major international exhibition in Melbourne. Melbourne, they extolled, was:

> now the site of a populous and well-built city presenting all the evidences of wealth and civilisation taking rank with the foremost cities of the world. ... The rapid progress of Australasia is one of the marvels of modern times. But yesterday it was colonised by a few enterprising men, while to-day it possesses an extensive trade and a population of millions.[43]

The exhibition was envisaged as something of an interchange where exhibitors, particularly those from Victoria, could display more of their arts and manufactures to an international audience. This would 'prove of great practical value' to the advancement and development of the colony on the international stage. The Victorian Commissioners saw the Paris exhibitors as a captive and receptive audience, and they proceeded to invite the world to their doorstep.



Figure 13 Melbourne's first Exhibition Building, 1854-61
Source: Picture Collection, State Library of Victoria

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1.4 Victoria's new Exhibition Building

1.4.1 The Proposal

Beginning with the first exhibition site in Hyde Park, London, in 1851, the requirement for exhibition sites became clear; it was a park setting and a prominent location – preferably close to the city centre. By August 1877, three possible sites were being considered for Victoria's new exhibition building: Royal Park in Parkville, Carlton Gardens, and an area south of the Yarra, where the Arts Centre currently stands. The City Council subsequently passed a resolution in favour of the 63-acre (25.4 hectare) Carlton Gardens site. The location was ideal: close to the city, on high land, and of adequate size. Negotiations with the City of Melbourne for the use of the gazetted Public Park resulted in an agreement in which public access rights were traded for an upgrade to the park landscape. The Council forfeited use of the whole park for the year-long period of the International Exhibition. In return for the use of the site, the Government undertook to substantially upgrade the park around the perimeter, in the south as part of the Exhibition, and after its completion, to restore the parkland in the north.

The next step was to pass a bill through Parliament to allow for the official reservation of the site, as well as the appropriation of funds. The legislation would authorise the appointment of Exhibition Commissioners, who would have complete control before and during the exhibition, and Trustees, who would have control thereafter. The *International Exhibition Bill*, however, was first rejected by the Legislative Council who viewed the proposal as needlessly extravagant, and at odds with their policy of supporting local manufacture in favour of imports.

Notwithstanding this setback, an architectural competition was launched for the new exhibition building in the Carlton Gardens. Eighteen entries were received, and the three place winners were announced in May 1878: Reed and Barnes were awarded first prize (£600); Lloyd Tayler, second prize (£200); and Peter Matthews third prize (£100). Reed and Barnes were, at that time, Melbourne's most distinguished firm of architects and had entered under the aptly chosen pseudonym of 'Advance'.[44] The core of their winning scheme was a large, rendered brick building, cruciform in plan, that incorporated a range of Italian Renaissance and Gothic influences, including corner turrets, triumphal arch porticoes, and, most prominently, a vaulted dome modelled on that of Brunelleschi's Duomo in Florence (Figure 14). This main building was flanked by a pair of similar but lower annexes, with deep foundations to allow for the display of heavy machinery. The resulting U-shaped complex was to be the 'permanent' component of the exhibition, which could be retained for future use. It would be complemented by a massive configuration of temporary annexes that extended northwards.

With the building design more or less finalised, a second attempt was made in 1878 to pass the *International Exhibition Bill* through the Legislative Council. Earlier that year, two events had taken place which had considerably changed the social and political climate in Melbourne. First, ongoing animosity between the two houses of the Victorian Parliament reached its peak on 8 January, later dubbed 'Black Wednesday', when numerous legal officers, judges and civil servants were dismissed. Secondly, the publicity surrounding the Paris exhibition, and particularly the success of Melbourne's exhibits, renewed enthusiasm for a similar event in Melbourne. Not surprisingly, when the bill was read in Parliament for a second time in August 1878, it was finally passed.

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Figure 14 Accepted design for the International Exhibition Building, by Reed and Barnes, 1878
Source: Picture Collection, State Library of Victoria

1.4.2 Construction and Completion

The long-awaited Melbourne International Exhibition was officially scheduled to open in October 1880. This allowed almost two years for the completion of the buildings and the laying out of the grounds. Tenders for the main building were called in December 1878, and the contract was awarded to prominent local builder, David Mitchell.

The contract for the temporary annexes was awarded to another firm of builders, Walker and Holliday. Mitchell's contract was signed on 3 February 1879, and the foundation stone was laid by the Governor, Sir George Bowen 16 days later amid much pomp and ceremony and the cheers of 10,000 citizens and dignitaries (Figure 15). A few weeks later, most of the foundations had been laid. Construction thereafter proceeded swiftly, with various revisions being made to the architects' original design to further expedite prompt completion. In February 1880, exactly one year after the contract was signed, the shell of the main building was completed. The temporary annexes at the rear of the site were also progressing well, with almost half of them ready for roofing. By early March, the finishing touches were being put on the dome, including the gilding of the roof of the lantern.[45]

The original building design only provided for 243,658 square feet (22,635 square metres) of space; but by mid-1879, the Commissioners already found they needed double that. This was progressively expanded as the demands made by overseas and local manufacturers grew. With the exhibition due to open in October 1880, in the early part of the year, more exhibition space was requested. The United States requested an additional 35,000 square feet (3,251 square metres), and the British requested an extra 20,000 square feet (1,858 square metres). Rather than turning exhibitors away and motivated by the magnitude of the German and Austrian contribution, the Commissioners approved the construction of more and more annexes. Ultimately, 907,408 square feet (84,298 m^2), almost four times as much as originally envisaged, was provided.

In addition to accommodation within the buildings, external areas were set aside for exhibitors and exhibition amenities. Spaces outside were set aside for machinery and agricultural equipment, refreshment-rooms, kiosks, buildings showing the working of the Victorian school system, administration and customs offices, police, post-office, hospital, retiring rooms, and sundry other facilities. The main building and the temporary display annexes eventually covered a substantial proportion of the 20-acre (8 hectare) site plus a substantial proportion of the northern area of the gardens (Figure 16). Despite the demands for space, the Exhibition Building was smaller than its overseas predecessors – the nave, set above large and capacious cellars, is 500 feet (152.4 metres) long, while the top of the outside of the dome is 220 feet (67 metres) above the ground. The viewing area (promenade deck) around the exterior of the dome afforded views of Melbourne, Port Phillip Bay and the surrounding country. It was one of the great attractions of the Exhibition.

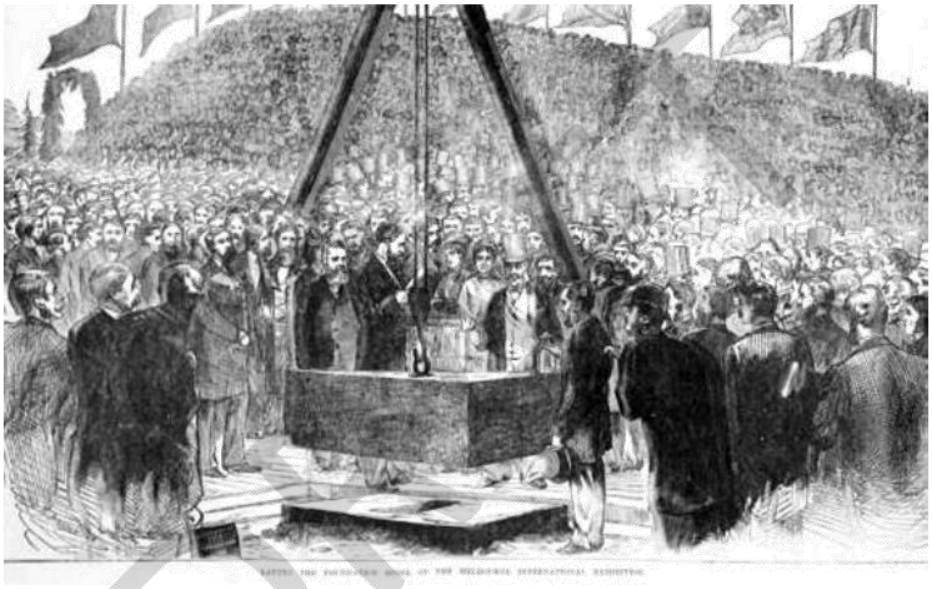


Figure 15 Sir George Bowen laying the foundation stone of the Melbourne International Exhibition Building, 1879
Source: Picture Collection, State Library of Victoria

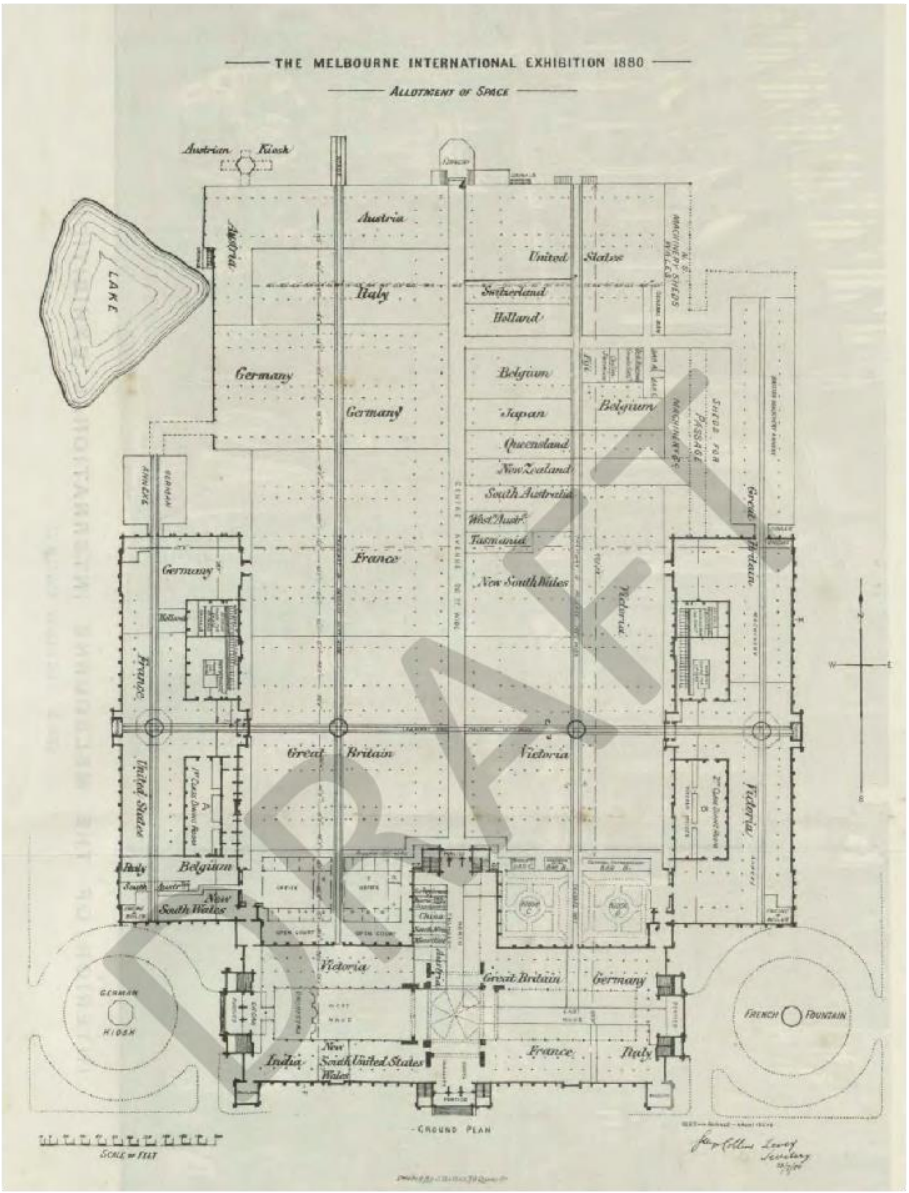


Figure 16 Plan of the 1880-81 Melbourne International Exhibition
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

1.4.3 John Mather's Decorative Scheme

Once the building was constructed, no time was lost in decorating its interiors. Tenders were called in December 1879 and the contract was let early January 1880. John Mather, notable as an outstanding easel painter and artistic decorator, was the successful tenderer, putting in a bid of £4,700. The task of painting acres of ceilings and walls was enormous. Approximately 30 men painted in the nave, transepts

and dome areas under the watchful and experienced eye of foreman James Paterson. Paterson's first independent commission was at Kamesburgh, the mansion of Exhibition Commissioner William Thomson, JP, in Brighton. The murals were mostly left for Mather to complete.

It is not known if the interior scheme was specifically based on earlier exhibitions (such as the 1862 London Exhibition) but given the influence of previous international exhibitions on Melbourne, earlier interior schemes may have been referenced. More generally, the fashion or preference for such elaborate schemes, including the use of figurative and allegorical decoration, was well established by the time of the 1880 Exhibition. J G Crace, a prominent London decorator, was responsible for the latter, and his scheme influenced a number of subsequent exhibitions (including the 1879 Exhibition in Sydney as well as the 1901 scheme in the Royal Exhibition Building in Melbourne (as discussed below). It has also been noted that Crace himself was influenced by Henry Cole and the circle associated with his school of design at South Kensington. This included techniques such as the use of painting to highlight structural elements within buildings (columns, dome, ceiling, etc); stencilled decoration for wall expanses; and figures emblematic of such things as commerce, arts and sciences.[46]

Mather's scheme is known today from illustrations and written descriptions. Other than the dome, it was generally designed to provide a quiet and neutral background for the spectacular and brilliant exhibits. Sober tones of blues and greys produced a cool and light background which was embellished with borders, bands and friezes of abstracted floral and foliated forms in reds, white and greens. In the naves and transepts, interlaced designs Quattrocento or Renaissance in character were applied to the trusses, not too dissimilar from the 1901 decorative scheme which is visible today. Beneath the clerestory, the lining boards were panelled out while the columns below had capitals, friezes and dados which contrasted with the decorated cornices and balustrading along the balcony. At the back of the balconies were art galleries which, unlike the Crystal Palace, contained both plastik and fine arts.

The dome was painted to imitate a starry sky in a circle of clouds (Figure 17).[47] High up in the dome the iconographic theme was unequivocally spelled out in an inscription which boldly began 'How manifold are Thy works, O Lord'. The edges of the dome arches were decorated in a guilloche pattern, similar to the 1901 decorative scheme, while the soffits and the upper wall spaces were articulated by a series of diapered rectangular panels. As a foil to the repetitive decoration in the nave and transepts, the lower section of the dome was a *tour de force*, alive with activity and allegorical images. The arch decoration was pure propaganda and self-promotion related to the arts, industry, science and agriculture and, importantly, Victoria's pivotal place as host nation on the world stage. On the north arch, a white-robed figure of Peace, who stood with outstretched hands to receive a laurel wreath and the exhibiting nations, was depicted 'introducing Science and Art to Victoria'.

Opposite, on the south arch, the visitors were depicted responding to Victoria's invitation: a costumed Arab, a pigtailed Chinese seated on a tea chest, an Italian with a lyre and palette, a Greek with manuscripts and broken statuary and a Hindu kneeling on an oriental carpet. Above the eastern archway, Science instructed the Arts, showing the progress of the modern world: torchlight gave way to gaslight, spinning wheels were supplanted by sewing machines and the electric telegraph superseded beacon signals, even William Caxton gave up the quill and hand press for something faster and more modern. It was a hive of industry.

By way of contrast on the western arch, Peace and Plenty rewarded 'Labour, Happy Youth and Contented Old Age'. Room was also found over the arches for the arms of the exhibiting nations. Here the French caused a problem by not having any recognised coat-of-arms, so a shield with an encircling wreath of oak leaves was arbitrarily adopted and installed. At gallery level on the piers were panels contained allegorical figures of Manufactures, Commerce, Agriculture, Science, Painting, Music, Sculpture and Architecture.

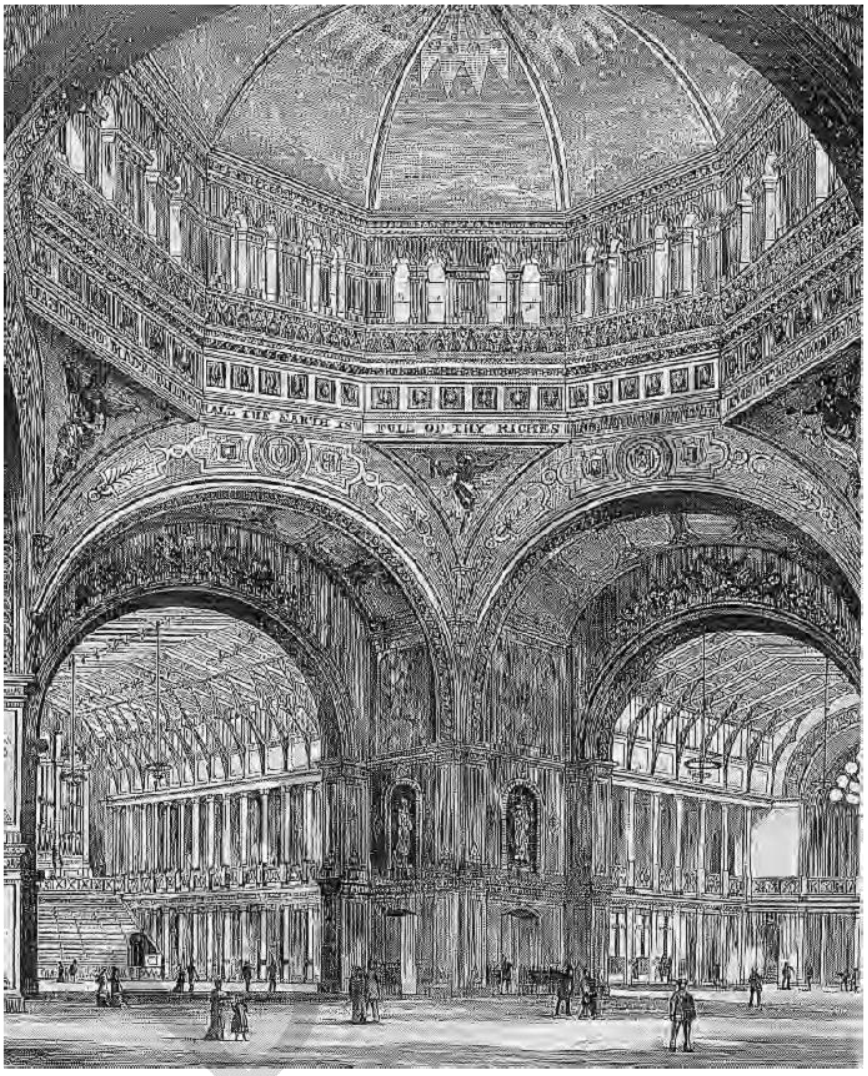


Figure 17 The dome of the Exhibition Building with Mather's decorative scheme
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.4.4 Henry Fincham's Organ

Inside the main building, the west transept was fitted out as a Concert Hall, with a huge pipe organ installed by noted colonial organ builder, George Fincham (who was also a Commissioner of the International Exhibition) (Figure 18). The organ, installed at the west end behind a stage, was at once graceful and imposing, forming a rich jewel-like element at the end of the nave. It contained 78 stops and 4,726 feet (1,440 metres) of pipes and 651 square feet (198 square metres) of reservoirs. It was larger than that in St Paul's, London, and cost over £5,560. The guests enjoyed the power of the organ during the opening ceremony, in its accompaniment of hundreds of vocalists in a specially written cantata and rousing Hallelujah Chorus. Sadly, it progressively fell into disuse and was vandalised before being finally destroyed.

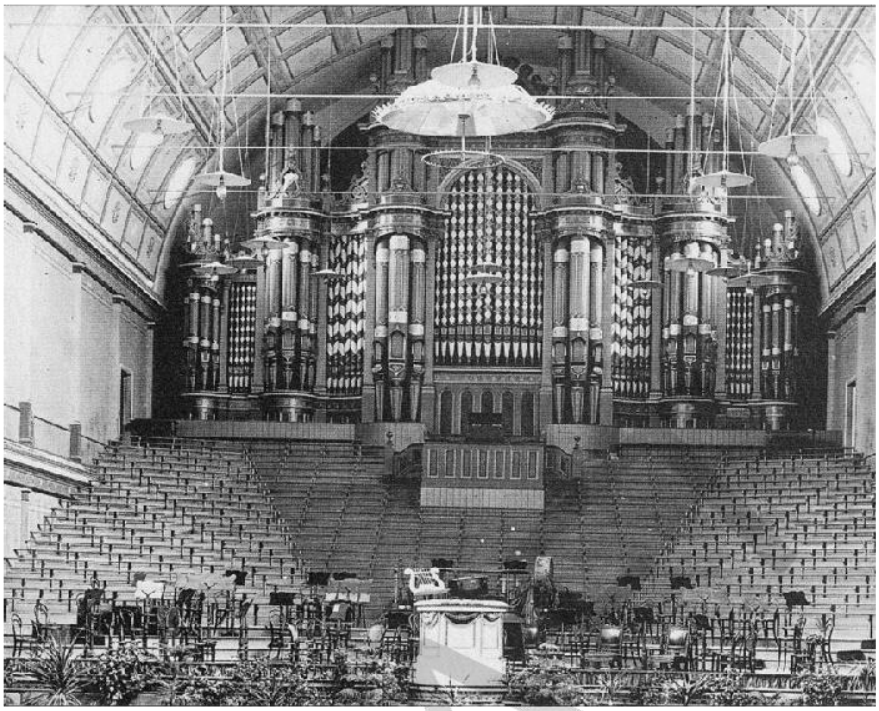


Figure 18 The grand organ of the Melbourne International Exhibition
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.4.5 New Carlton Gardens: planning the gardens

The overall configuration and planning of the 1879 design for the Carlton Gardens is attributed to Joseph Reed, of Reed and Barnes, who prepared plans as part of the original design (Figure 19).[48] Core elements of the gardens scheme included the broadly symmetrical design, axial views, central focus on the building with the grand avenue approach, southern and eastern forecourts, and the site of the French and Hochgürtel Fountains. Reed and Barnes' landscaping contractor was the firm of Taylor and Sangster, of Toorak and Mount Macedon.[49] Sangster was responsible for the garden at Como, South Yarra, and for William J Clarke's grounds at Rupertswood, Sunbury. Clarke, who was President of the Exhibition Commission, was criticised for employing friends and associates on the Exhibition Building project.

William Sangster was contracted to lay out the Carlton Gardens in 1880.[50] He was responsible for laying out paths and flower beds, construction of the two lakes in the South Garden, selecting, supplying and placing the trees and plants, and maintaining the grounds until after the closure of the Exhibition in March, 1881. Garden historian, Georgina Whitehead suggests that Sangster's love of the picturesque was antipathetic to the formal and Baroque design of the Exhibition Building, and he was not happy with all elements of the design.[51]

With the transfer of control of the site from the Council and Lands Department to the Exhibition Commissioners, the Carlton Gardens saw massive change. Two-thirds of the site was completely obliterated by the construction of the Exhibition Building, leaving only the walk across the north of the site, and the bottom (southern) third of the Carlton Gardens.

The 60 acres of the gardens were divided into three: the central 20 acres the Commissioners had chosen for the building; the 20 acres required for machinery annexes fronting Carlton Street; and the 20 acres fronting Victoria Street for ornamental grounds. The focus of the gardens, for the time of the exhibition, became a setting for the grand, Baroque inspired building and outdoor exhibits, rather than as a reserve for public recreation.

The provision of ornamental flowering beds (*parterres*) to the southern façade of the Exhibition Building was an integral feature of the Reed and Barnes plan for the Carlton Gardens. The perspective drawing of the proposed works at Figure 19 differs from what was actually constructed since a raised terrace along the front of the exhibition building was constructed to resolve the lateral slope across the façade (Figure 20). The beds shown at the same level as the terrace on the perspective drawing were never implemented in this configuration.

The scheme was one of sunken rectangles and triangles delineated by patterns of brightly coloured flowering and foliage plants. This was a typical *Gardenesque* extravaganza, perfect as the landscape adjunct to the Exhibition Building. The plantings consisted of typical late nineteenth century schemes with sub-tropical red foliage of *Iresine lindenii*, the blue of lobelias and the scarlet of geraniums. A Maltese cross of alma geranium, blue and scarlet verbenas, golden feathers and iresine formed a major feature. Shrubs were planted around the Hochgürtel Fountain, reportedly including *Cantua buxifolia*, deutzias, coral tree, tecomas and *Hibiscus splendens*.[52] The Gardens were viewed to best advantage from the viewing area (promenade deck) on the outside of the dome. The scheme was not symmetrical, the geometric planting patterns extended north and south of the east-west path to the west (but only to the north of the path) and to the east, because of the presence of the ornamental lake.

In addition to these beds, extensive shrubberies were established throughout the South Garden as part of the works for the 1880 International Exhibition. Historic images (including those in Appendix B3) provide evidence of the shrubbery plantings, which have been read as having a heavy emphasis on foliage texture and gave rise to a number of surviving specimen trees (most notably various *Araucaria* and Figs). These displays were located at path junctions, around the ornamental lakes, as book-ends to the parterre beds and as borders in other locations. Floral beds were also established on either side of the main plane tree avenue. The whole grounds were also bordered by a substantial iron fence in this period.

Although some sections of shrubbery were fenced for the 1880 Exhibition (particularly in the vicinity of the ornamental lakes and where associated with fencing delineating the paid admission sections of the Exhibition site), much of the South Garden's layout of pathways and shrubberies do not appear from the photographic record to have been fenced in 1880. Much more extensive internal fencing was introduced for the 1888 Exhibition, and retained into the twentieth century.

The original 1880 landscape plan of the North Garden had provided for shrub borders and grassed areas with specimen trees on the eastern and western flanks of the permanent annexes,[53] some of which were likely retained trees from the pre-Exhibition gardens. A broadly symmetrical serpentine path connected the circles in the main entrances to the West and East Forecourts, with the gardens to the north.

Reed and Barnes' plan of the South Garden was based on a *patte d'oie* ('goose's foot') radial configuration, designed with three avenues radiating from the main south entrance of the Exhibition Building leading to Victoria Street on the gardens' southern boundary; and via a 'necking structure', to the Spring Street axis, through the city and thence to Treasury and Parliament House. At the apex of the *patte d'oie* sat a new massive central fountain. The original Dolphin Fountain was demolished to make way for the construction of the Royal Exhibition Building in 1879-80. The broad processional avenue

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extending to the front of the Exhibition was essentially two paths separated by a central sward of lawn— an interpretation of the *Tapis Vert* (green carpet) at Versailles. A second promenade was created along the terrace in front of the building, and incorporated large, formal *parterres*. Large circular forecourts were created on the east and west sides of the main building. The forecourt to the east featured French bronzes, busts and statuary, with a central fountain (the French Fountain) in the principle garden bed. The layout on the west side of the building was similar, but with a kiosk in place of the fountain.

The French Fountain (Figure 21) was created for the 1880 Exhibition and originally installed as a centrepiece in the fernery, one of the quieter places at the Exhibition. The fountain was apparently purchased by the Trustees and erected in its current location in the centre of the central and circular garden bed in the Eastern Forecourt when the Exhibition closed. Since its relocation it has undergone a number of alterations, including to the pedestal and basin edge.

In June 1879, a competition was held for the design and erection of a large fountain to be placed in front of the building's grand southern entrance.[54] The Exhibition Fountain competition was won by Josef Hochgürtel, a German artist who claimed training with the designer of the Cologne Cathedral and who had recently arrived in Melbourne.[55] Hochgürtel was associated with August Saupe, who claimed credit for similar works at Berlin, Dresden and Copenhagen.[56] The fountain's structure comprised a series of basins. The lowest was supported by three figures expressed as powerful Tritons (mythological figures possessing the upper body of a human and the tail of a fish), whose strong scaly fins curled beneath them forming the stylised curves of the fountain's pedestal. The fountain's sculptural imagery was intended to represent trade between nations; carried through via the linked figures of four boys encircling the second tier, representing commerce, industry, science and art. Ships and cargo, as well as birds and flowers native to Victoria, embellished the structure. Although criticised in the Melbourne and Sydney press, both in its craftsmanship and symbolism, others, such as the *Ovens and Murray Advertiser* were more impressed. The paper wrote that 'no work of nature appeals more to the senses than that of splashing falling water'. Similarly, the *Australasian Sketcher* boasted that the fountain 'ought to throw water to an elevation of 70 feet'.[57]

Despite the grandeur of the fountain, and the planting undertaken, by the time the 1880 Melbourne International Exhibition opened, the site generally still suffered from a lack of mature vegetation. The lush, subtropical plantings around the southern lakes were contrasted with the lack of plantings at the French (east) and German (west) forecourts, where the garden beds in the former were 'simply sown with grass'.[58]

The integrated design for the building and the landscape produced a powerful effect for the duration of the Exhibition. However, the Carlton Gardens was also intended to operate as a public park after the Exhibition. This was reflected in the serpentine pathway system which linked the perimeter of the whole site with the more open northern gardens, the east and west treed flanks, the circular features at the East and West Forecourts, the ornamental south promenade and the formal gardens to the south. Shrub beds and floral plantings added to the public pleasure-garden flavour of the site. The formality of the avenues and the clumped plantings of ornamental trees set in lawns all contributed to an overall effect of rich and complex plantings in a powerfully structured framework of paths and avenues.

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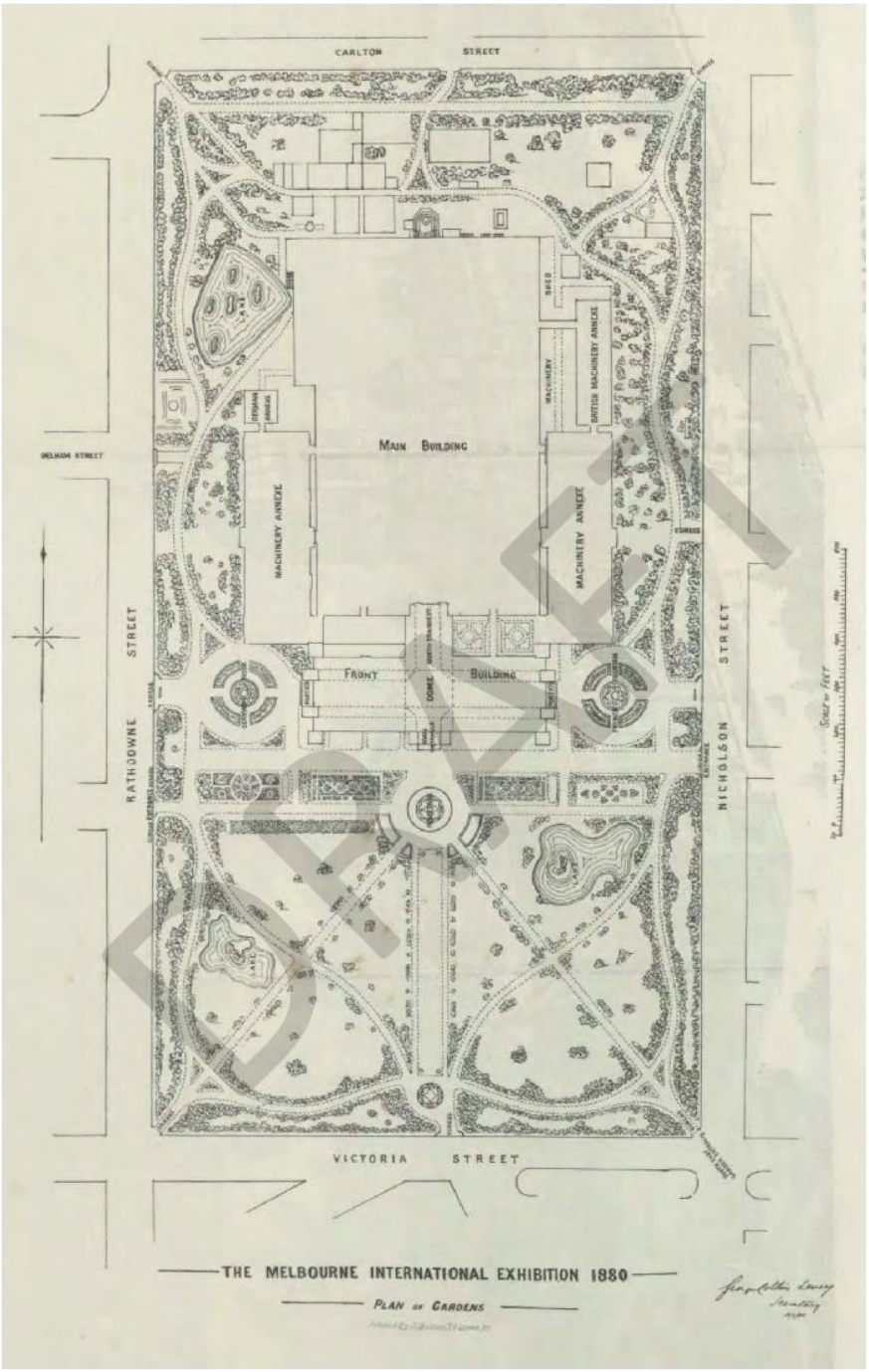


Figure 19 Reed and Barnes' 1879 garden design completed for the first Melbourne International Exhibition of 1880-1881
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*



Figure 20 The Exhibition Building under construction c.1879. The southern section of the Carlton Gardens was in the course of being laid out by William Sangster contracted to execute Reed's design. As the ground sloped markedly from east to west, a large terrace was constructed in front of the Exhibition Building to provide a platform for the promenade and flower beds, although the present form suggests that this was incompletely executed
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*



Figure 21 French Fountain c. 1885-90. Note the pedestal base and basin are rendered brickwork with what appears in the black and white photograph to be a light stone coloured finish. The pedestal base is elaborately moulded. The finial to the fountain is in place.
Source: Detail of H84.202/20, Picture Collection, State Library of Victoria

1.4.6 Opening of the 1880 Melbourne International Exhibition

The original building contract had stipulated the Exhibition Building was to be completed by May 1880, thereby allowing ample time for exhibitors to install their displays. The deadline was more or less achieved; the building was indeed made accessible to the exhibitors by that time, and the Great Hall was also thrown open for a grand public inspection. However, a considerable amount of work remained unfinished, although mostly of a relatively minor nature. Finishing touches, such as the completion of the decorative scheme and the erection of the fountain, would continue in the last few months leading up to the official opening of the exhibition.

On 1 July 1880 the Exhibition Building was declared open for the reception of exhibitors who poured in. A bustling scene unfolded as setting up began in earnest both day and night. To facilitate operations, a massive timber framework had been erected at the goods entrances in Nicholson and Rathdowne streets, on which travelling winches lifted the cases from the carts and placed them on trolley carts running on tramways which traversed all parts of the interior of the annexes. The largest articles were thus easily and expeditiously deposited on the sites where they were to be displayed, and the various courts soon began to assume an orderly appearance.

Finally, after an expenditure of almost a quarter of a million pounds all was in readiness for the opening of the Melbourne International Exhibition on 1 October 1880.[59] The event took place amid much pomp and ceremony and an estimated 70,000 people attended the opening.[60] The day had been proclaimed a general holiday by the Government, and, as great public interest was taken in the event, the city thronged with thousands from the suburbs and the country, making an aggregation of population that had rarely before been assembled in Melbourne. Business was generally suspended, and flags were displayed from the buildings in the principal streets and on ships lying at the wharves. By eight o'clock in the morning large crowds had assembled in the streets, forming the route of the procession, and every place from which a good view could be obtained was soon occupied. A grand procession of sailors, trade unions and firemen led to the edifice in the Carlton Gardens.

The Marquis of Normanby, George Augustus Constantine, in the presence of the Governor of Victoria, and the Governors of the various Australian colonies, officially opened the 1880 Melbourne International Exhibition (Figure 22).[61] Other official guests included His Grace the Duke of Manchester, K.P., the British and Foreign and Colonial Commissioners, Her Majesty's Ministers, members of the Executive and Legislative Councils, judges of the Supreme Court, members of the Legislative Assembly. foreign consuls, permanent officers, naval, military, and civil, of local Government, a large and representative gathering of the trades of Melbourne, and a numerous and brilliant assemblage, filled the nave of the building. The gentlemen wore full dress, and the ladies, morning costume.

In front of the grand organ, a gallery had been erected, on which were arranged over 900 choristers and musicians, and as soon as the Vice-Regal party had been seated, 'God Save the Queen' was sung by solo vocalists and the choristers. This was followed by the performance of a cantata, written for the occasion by Mr J W Meaden, and sung to music composed by M Caron (Figure 24). The 'Hallelujah Chorus' concluded the ceremony. A number of addresses were given, and the Exhibition was then declared officially open at 12.45 pm, whereby the fountain was turned on, salutes were fired, and the Royal Standard was run up the flagpole on the dome.

On the day of the opening, Melbourne's newspapers had all published profusely illustrated supplements that described the layout and principal features of the exhibition. However, it quickly became apparent that the average visitor would require many return visits in order to see everything. After entering the main building, a visitor would be confronted with the 'Avenue of Nations', which extended northwards 800 feet (243 metres), forming the spine of the vast temporary complex (Figure 23). Huge portions of

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the space were given over to displays by the major European countries including Italy, Germany, Austria and Belgium. The French Court was one of the largest, with over 1,000 exhibitors displaying silk, linen, furniture, clocks, tapestries and porcelain.

The British exhibits, which took up considerable space in the main building as well as the annexes, featured items by some of the country's most reputable manufacturers of the day. There was pottery from Staffordshire and Worcestershire, cutlery from Sheffield, cotton from Paisley, and carpet from Kidderminster and Axminster. Asia was represented by the Indian Court, with its popular tea-tasting room and displays of brassware, pottery, ivory and silk. Considerably smaller, but no less interesting to the curious visitors, were displays from Denmark, Jamaica, Fiji, Ceylon (Sri Lanka), Mauritius and the Straits Settlements (incorporating present day Singapore and Malaysia).

Not surprisingly, the Victorian Court, showcasing the colony of Victoria, was by far the largest exhibit, occupying a vast space in the temporary complex, as well as the entire Eastern Annexe. On display were the various local achievements in the production of manufactured goods, machinery, furnishings, arts and crafts, winemaking, and so on, with the highlight being an impressive display of the colony's booming gold-mining industry. A collection of geological maps, gold nuggets and mining equipment was complemented by a giant rhombic dodecahedron, coated in gold leaf, which was suspended from the ceiling to represent the amount of gold that had been mined in Victoria since 1851. The other Australian colonies were represented by considerably smaller courts, with displays largely devoted to their natural wealth of animal, vegetable and mineral products.

A great attraction of the 1880 International Exhibition was the access to the dome and views available via the viewing platform and the camera obscura at the foot of the dome. The official record of the 1880 exhibition described the viewing platform at the dome thus:

> At the height of 100 feet there has been a platform constructed to which easy access has been provided for visitors, by a well staircase winding round the interior of one of the towers flanking the main front entrance. From the platform there is a magnificent view of Melbourne and the surrounding suburban municipalities.[62]

It appears that the camera obscura was installed in November 1880, one month after the exhibition had opened.[63] A camera obscura projects an image through a pinhole to a screen opposite. It was advertised as 'showing panoramic views of Melbourne and suburbs, open from 10 to 5.30' and was an iron shed structure.[64] As can be seen in a detail of an 1880 photograph (Figure 25), the camera obscura appears as a windowless gable roofed structure, with a doorway at its eastern end, and was located just behind the parapet. The camera obscura was described in reports and letters to various newspapers over the duration of the exhibition.

> '... some additional architecture in the shape of a thing that looks like an iron sentry-box ... This box has been fixed up over the south entrance to the building ... turns out that the thing is a camera obscura, for which a sum of 3d. is to be charged for a peep at this great metrolupus (sic) of the Southern seas.[65]

> A camera obscura has been placed on the parapet of the dome and visitors may avail themselves of the opportunity for enjoying a novel view of the metropolitan districts.[66]

> The camera obscura, fixed in the dome parapit (sic), and showing panoramic views of Melbourne, was, on both days, largely patronised. We may mention that it is open daily between the hours of 10 am and 5.30 am.[67]

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The camera obscura, having been removed from the Exhibition Building after the closure of the 1880 exhibition, was auctioned at a public auction in July 1883.[68]

As well as visiting the many exhibits and vising the dome, visitors could peruse the art gallery, relax in the fernery, sample beer in the basement cellars or dine in a number of restaurants. There were daily piano recitals, as well as numerous orchestral and vocal performances in the Concert Hall. A number of special events were held to ensure that the crowds returned, including a fire engine race, several horticultural shows and, in early 1881, a Wool Show. In May 1881, a Grand Promenade Concert was held to celebrate the closure of the exhibition which by then had been going for 10 months. By its conclusion, a staggering 1,330,279 people had attended the Exhibition.[69]

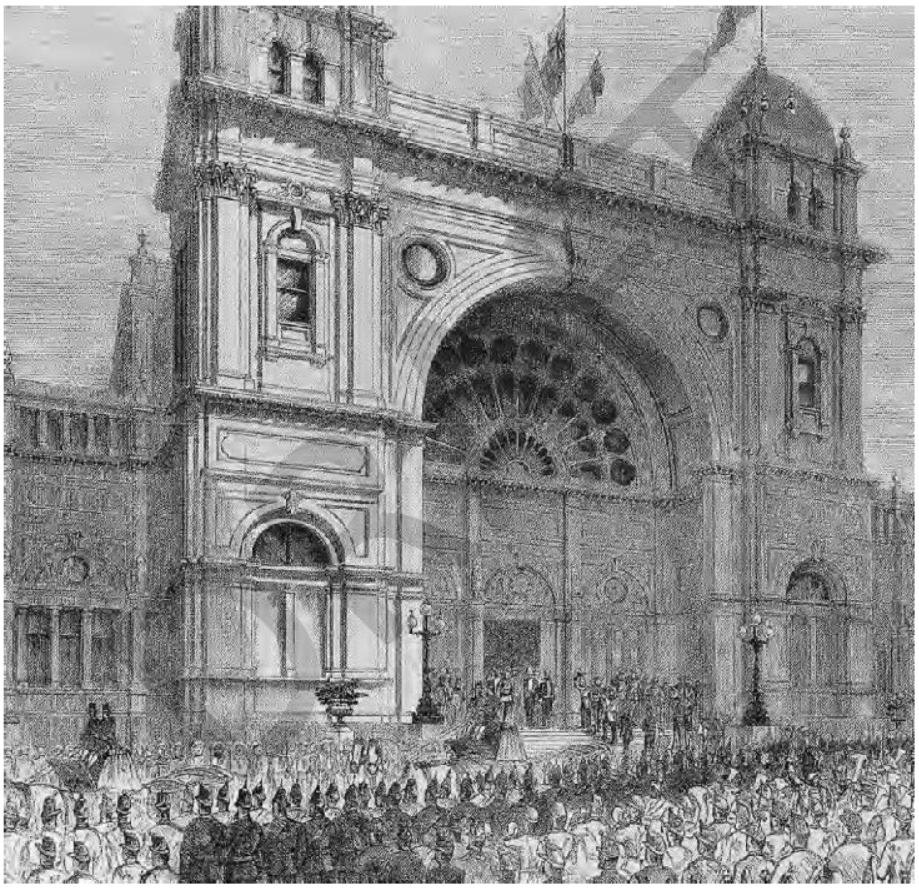


Figure 22 The official opening of the 1880 Melbourne International Exhibition
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*



Figure 23 Under the dome at the 1880 Exhibition
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

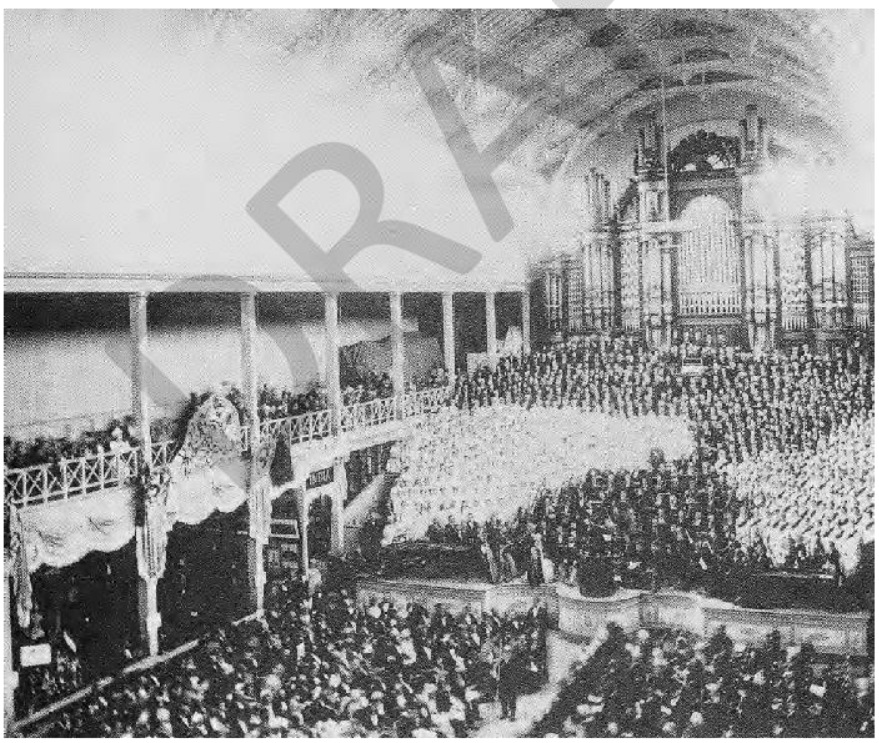


Figure 24 Monsieur Leon Caron conducts the orchestra, 1880
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*



Figure 25 Detail of view of Exhibition Building, 1880 with camera obscura structure indicated
Source: H83.319/2, Picture Collection, State Library of Victoria

1.5 Between the Exhibitions

Once the 1880 International Exhibition closed, the Carlton Gardens and Exhibition Building became the responsibility of a board of Trustees. Yet when exhibitions were being organised and run, it remained in the control of the Executive Commissioners by virtue of the *Victorian Exhibition Act* of 1878. Thus, it was largely the Trustees who managed the site throughout the year and sought to make it financially self-supporting and financially viable. One of the first initiatives of the new Trustees was the establishment of the aquarium which opened in February 1885 (between the exhibitions). The aquarium was situated between the north elevation of the main building and the west elevation of the Eastern Annexe (i.e. in the south-east corner of the quadrangle between the annexes). Intended for education as well as entertainment, the aquarium featured a variety of local and exotic marine life in large glass tanks, with a combination of dim lighting and rough cork wall panelling to create a mysterious grotto-like atmosphere. The aquarium rapidly established itself as a public favourite, and the facilities were upgraded and extended numerous times over the decades.

To complement the aquarium, the Trustees established a small museum in the nearby Eastern Annexe. At the time of its opening in 1885, the museum consisted of an 'Ethnological Collection' of material relating to early Melbourne, such as a *tableau fixe* representing a typical gold-digging scene of the 1850s. Over the next few years, the scope of the collection expanded into numerous fields of science and natural history. The armour of Steve Hart, a member of Ned Kelly's gang, was another popular exhibit, as was a collection of military uniforms and arms that had been acquired from the British after the close of the Centennial Exhibition. After a pair of mummies was presented to the Trustees in 1890, an 'Egyptian Court' was set up in the museum. With murals and decoration by noted scenic artist, John Henning, it remained a popular exhibit at the museum for almost 40 years. Henning was also responsible for the 'Cyclorama of Early Melbourne', which became another long-running attraction at the Museum. Painted in 1892, this huge mural provided curious visitors with a 360-degree view of how their city may have looked in the 1840s.

Notwithstanding the success of the aquarium and the museum, the Trustees found that considerable revenue could be generated simply by allowing the Main Building to be hired for privately-run events. One of the first of these, held in early 1882, was the 'Old English Fair' organised by the theatrical entrepreneur, George Coppin. For the remainder of the century, the Exhibition Building was the preferred venue for a wide range of large-scale cultural, social and even religious gatherings, as well as an array of popular entertainments of the day, such as circus-like shows, pageants, and novelty sporting contests. In 1893, nearly 30,000 people attended the Grand National Baby Show, in which babies and infants were the exhibits.[70] Concerts, which had proved so popular during the great exhibitions, also became a frequent event at the Exhibition Building during this time. In the late 1880s and the 1890s the Promenade Concerts became a regular event, comprising a range of orchestral, instrumental and vocal performances by artists that included Ada Crossley and a young Percy Grainger.

A number of privately-run exhibitions staged in the Exhibition Building were clearly modelled on the great exhibitions of 1880 and 1888. The largest of these imitative privately-run exhibitions was the Jubilee Exhibition of 1884, held to commemorate the fiftieth anniversary of European settlement in Victoria. Billed as a 'Jubilee Exhibition of Business and Pleasure', the event combined commercial displays with musical performances and other forms of popular entertainment. Visitors could behold the 'Enchanted Fountain', with its kaleidoscopic coloured lights, or a reconstruction of a mediaeval London street, populated by actors in Elizabethan costumes. Local history was depicted by a *tableau vivant* of terracotta Aboriginal peoples while local manufacture was represented with a display of motors, engines and implements in the 'Machinery Court'. The popular entertainment included innumerable performances by bands, choirs and orchestras, as well as pantomimes and 'condensed' Shakespearean plays.

1.6 The Centennial International Exhibition (1888)

The Exhibition Trustees and Commissioners had rejoiced in the success of the 1880 Exhibition and in September 1886 to celebrate the century of European settlement in the colonies, the decision was taken to hold a Centennial Exhibition in 1888.[71] This required major building and horticultural additions to the existing site in the Carlton Gardens.

The original temporary annexes built for the 1880 exhibition had been dismantled and sold, so an architectural competition was held for their replacements. First prize was awarded to George Johnson, and Joseph Reed's firm, then known as Reed, Henderson and Smart, was placed second. The annexes designed by Johnson were similar in style and structure to Reed's 1880 counterparts, with the most obvious difference being their extent. The Exhibition Commissioners were receiving so many applications for display space that the extent of the temporary annexes was revised several times. By the time the Exhibition opened in 1888, the temporary annexes extended north of the main building almost to the northern boundary of the site, completely enclosing the north lake and permanent eastern and western wings (Figure 26).

Minor alterations were also made to the existing permanent buildings on the site. Electric lighting was installed, the pipe organ was overhauled by its original manufacturer, George Fincham, and a false ceiling was constructed above to improve the concert hall's acoustics.[72] The exterior of the entire building was also repainted for the first time since its initial completion in 1880. While the exterior was painted for the modest sum of £1,883-10s by G C Williams, separate tenders were called for the interior. Beeler and Davies, art decorators, won the prestigious job for both the main hall, at a quote of £3,500, and the annexes for £6,323-10s. Two hundred painters began work in February 1888.

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1.6.1 John Beeler's decorative scheme

American-trained artist, John Clay Beeler, was charged with the Exhibition Building's new decorative scheme. He painted over much of Mather's original work and designed what was probably the most flamboyant of the three principal schemes which were painted in the Exhibition Building. Beeler's scheme was generally florid and embellished, dominated by reds, blues and golds. The political message was similar in content to that of 1880: *'Victoria welcomes all nations'*, which was painted over the north entrance to the Grand Avenue of Nations. Here Victoria was exemplified by a female figure with outstretched arms standing upon a globe supported by two griffins. Up in the dome, in black outlined gold letters on a turquoise blue ground, was inscribed *'The earth is the Lord's and the fullness thereof'*.

The dome was the centrepiece of Beeler's design which, like Mather's scheme, again took up the sky theme, where the riches and glory of the British Empire were symbolised by radiating gold rays. Further down, the four corners of the Empire: Great Britain, India, Canada, and Australia, were represented by shields in their proper colours. Below the dome's apex were pink, white, shaded-gold and grey canopies, through the openings of which appeared a representation of the sky. Above the top cornice were arched drab-grey panels, ornamented with ivory-white vases, scrolls and ferns all being underlined by the cornice, highlighted in old gold, vermilion, Quaker grey and vellum. Beneath the windows were maroon panels embellished with ornamental scrollwork in French greys and gold, and eight female heads.

Apart from its rich decoration, the dome contained a rich panoply of figures, with female allegories of the four seasons on the spandrels, heads of Australian pioneers and explorers, including James Cook, Arthur Phillip, Matthew Flinders, Abel Tasman and George Bass, on the upper section of the piers. Below these were giant figures, 12-13 feet (3.6-3.9 metres) high depicting Commerce, Science, Art, Music, Architecture, Sculpture, Manufactures, Industry, Poetry and History. On the inner face of the arches were tableaux representing Agriculture, Viticulture, Industry and Art, Mining and Pastoral Industries. Similarly populated, was the western end around the organ where the false ceiling above the concert hall was coffered with painted blue panels, featuring portraits of the great composers, while Fame and Literature occupied the walls.

The work was finished in May 1888, well within time, and the Executive Commissioners were delighted with the results. They apparently did not flinch when the final bill for the interior and exterior paint works came to £18,195. After this mammoth painting effort, Beeler still found time to enter a design for ceilings and walls in the Upholsterer's and Decorator's Section of the Exhibition.

1.6.2 Changes to the Carlton Gardens

At the conclusion of the first Exhibition in April 1881 the vast temporary annexes in the North Garden were demolished and subsequently the Committee of Management (newly formed in 1882, with representatives from the Lands Department and the City Council) sought to reform the gardens.[73] The North Garden in this period was described as a 'broken up surface abounding in deep excavations, heaps of broken bricks, glass, scraps of iron, and other rubbish, and generally overgrown with noxious weed'.[74] To remedy this, the north gardens were re-landscaped and restored, and the curator's cottage constructed. Trees were planted in the central area in about 1882.[75] The work of the Committee of Management in the initial years reflected Clement Hodgkinson's presence on the Committee. Large quantities of street manure were brought in and buried. Paths were laid out in 'broad gravelled avenues, as convenient lines of communication across the garden between Melbourne, Carlton and Fitzroy'. They echoed the previous crossed diagonal pattern laid by Hodgkinson in most of the government gardens. Paths were lined with avenue trees as thoroughfares through the site, much as

Hodgkinson had created at Fitzroy Gardens. There were no new beds or borders of shrubs. Instead, plantings were dominated by elms, oaks, Moreton Bay figs and plane trees.[76]

The new scheme was short lived, however, with the announcement of the forthcoming Centennial International Exhibition when the Trustees prepared to take control of the site once again. Even larger than the first Exhibition, the 1888 Centennial Exhibition's display buildings, as noted above, crammed the North Garden to the footpaths of Nicholson and Rathdowne streets. A timber caretaker's cottage, located in the northern section of the gardens, was removed to allow for construction of the temporary buildings. Hodgkinson's lake in the north-west of the site was also completely encircled by the buildings. Some of the trees planted in 1882 were removed and replanted in other gardens.[77] The plan of the late 1890s indicates an east-west fence line aligned with the promenade, separating the South Garden from the *parterres* ('flower plots'), terrace and the Hochgürtel fountain. The fence was erected in 1888 for the Centennial Exhibition, to allow a public link between Fitzroy and Carlton.

1.6.1 Opening the 1888 Centennial International Exhibition

The 1888 Centennial International Exhibition opened on 1 August 1888. On the night before the opening, hundreds of artisans, labourers, exhibitors, exhibition staff, the General Superintendent and even the Commissioners 'worked as one man' to clear away a pile of debris and to bring chaos into order before 9.00 am. At 10.00 am the doors opened to a perfect and tranquil scene inside. Like its earlier counterpart, a grand procession was held, followed by the performance of a cantata that had been written especially for the event.

The 1888 Exhibition was in fact similar in most respects to its predecessor of 1880, although it ran for a shorter period of time – from 1 August 1888 to 31 January 1889. Despite its truncated duration, it attracted considerably more visitors than the previous exhibition, with 1,963,436 people visiting the attractions.[78] Again, there was an 'Avenue of Nations' and, at 1,100 feet (335 metres) in length, it was almost one-third longer than it had been at the 1880 Exhibition (Figure 26). Although the Victorian display was still by far the largest, the French contingent was considerably smaller than it had been in 1880, owing to a forthcoming exhibition in Paris. This time around, it was the German Court that occupied the second largest display, with no fewer than 85 exhibitors. Previously unrepresented nations also had courts at the 1888 Exhibition, including substantial displays by Canada and Austro-Hungary, and smaller ones by New Guinea, Borneo and others.

Another innovation that year was a number of courts that were thematic, rather than national. These included the Armament Court, which became particularly popular, and several Educational Courts which represented the educational institutions of the colonies. Unlike the 1880 Exhibition, it was open both day and night, and was electrically lit, with the capacity of a million candle power being achieved throughout. In the picture galleries, reflectors were used to increase the illumination on the walls, which were brilliant, while the remainder of the space stayed dim.

One of the most impressive additions for this exhibition was the installation of a passenger lift located to the north of the western entrance. The installation of a lift by the Waygood elevator company – later Johns & Waygood - gave access from the ground floor to the dome during the Centennial International Exhibition of 1888-1889. Over the duration of the exhibition, over 127,000 passengers used the lift which were counted by the three turnstiles at its base.[79] The earliest reference to the lift which has been located is in February 1888, with the *Australasian* reporting that 'the offer of the Waygood Elevator Company, London, to supply and erect free of cost an elevator to lift passenger from the Exhibition-building to the parapet of the dome was accepted' (Figure 28).[80] The Waygood Patent Balanced Lift' itself was installed in July 1888 and was 'erected from the south-western staircase.'[81] An article in *Weekly Times*, at the time of the exhibition's opening noted:

> One of the most popular attractions of the Exhibition of 1880 was the dome, which many thousands ascended ... In order to do so, however, a long and wearisome journey up various flights of stairs had to be undertaken, but it is satisfactory to note that the same inconvenience will not be experienced during the present Exhibition, as the commissioners have entered into an arrangement with Messrs. Waygood and Co. to construct a lift from the ground floor to the dome and parapet.[82]

The location of the lift machinery and the lift can be seen in plans which were included in the official record of the Centennial International Exhibition (Figure 27). It appears the lift was removed, and the stairs reinstated following the closure of the exhibition in early March 1889.

In October 1888, two months after the exhibition's opening, it was decided that the German beer exhibitors would be permitted to 'sell samples of their exhibits of their exhibits at a bar to be specially set apart for that purpose.'[83] The *Age* reported that the exhibitors would be:

> .. permitted to erect a German lager beer bar outside the wine cellars on the terrace facing the south transept. In anticipation of the request being granted, Herr Jaffa, architect to the German commission, has designed a handsome kiosk, the erection of which will be commenced at once ... In the meantime, permission having been granted, a temporary bar will be erected.[84]

By early November, the kiosk was being constructed on the south side of the building, to the west of the main south entry portal (Figure 29). As described in the *Age*, the structure was:

> ... an oblong chamber, with floors and walls on three sides and open to the front, the bar in the centre and seats to fill the surrounding space.[85]

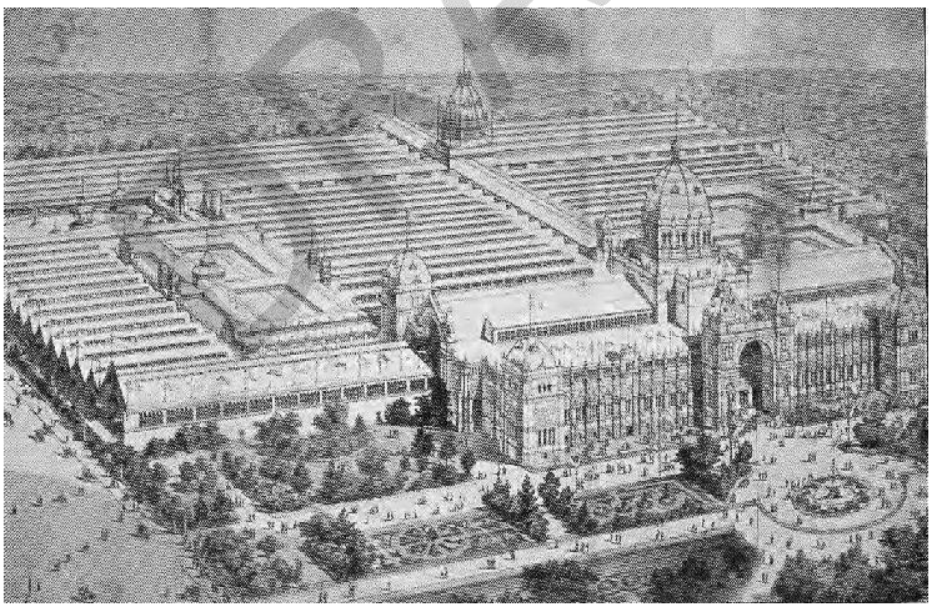


Figure 26 The extent of the temporary annexes in the North Garden for the 1888 Exhibition. Note surviving beds at bottom of image (parterres and scroll) from the 1879-1880 scheme
Source: Reproduced from the *Australasian,* 4 August 1888

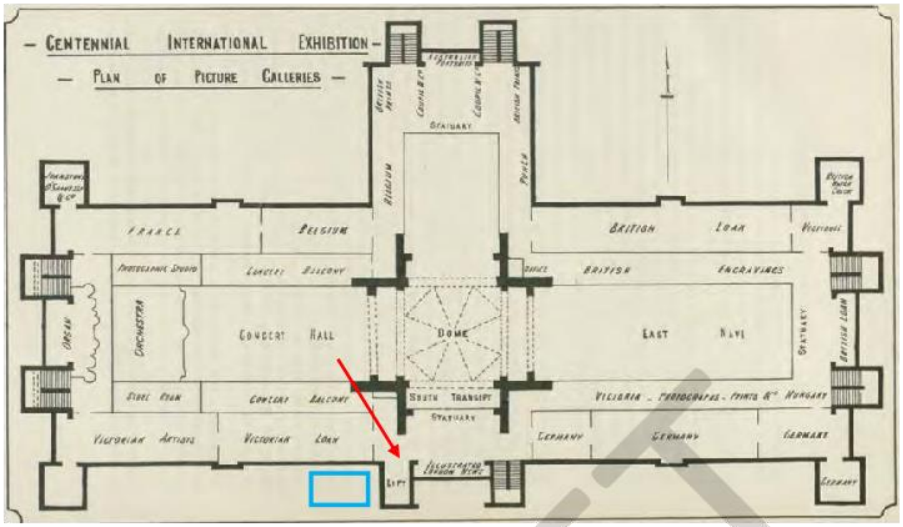


Figure 27 Plan showing location of lift (red) and approximate location of German Lager Beer Kiosk (blue)
Source: *Official Record of the Centennial International Exhibition*, Melbourne, 1888-1889, Sands & McDougall, 1890, opposite p. 219

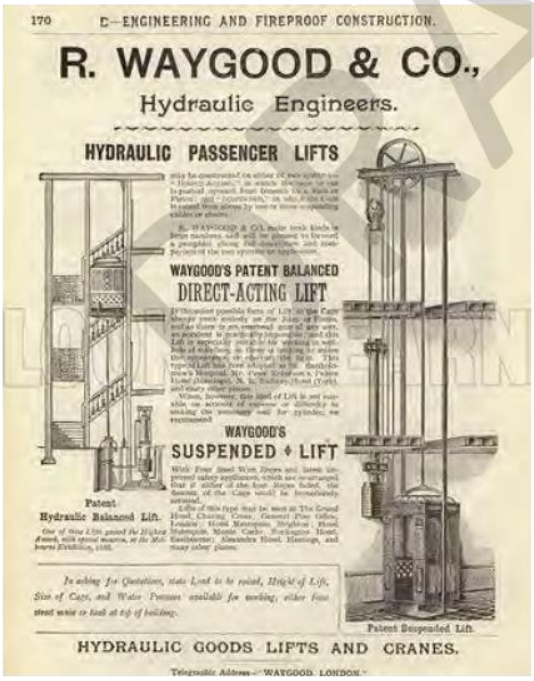


Figure 28 Advertisement for 'Waygood Safety Lift'
Source: *Australasian Ironmonger, Architects, Surveyors and Engineers Compendium*, 1892, p. 170



Figure 29 German lager beer kiosk, 1888
Source: Picture Collection, State Library of Victoria

The kiosk was opened for three months over summer but proved so popular- the proprietor, Mr Guitke, applied in late January 1889 to the Exhibition Trustees to continue selling beer after the closure of the exhibition.[86] The Trustees granted permissive occupancy, although the licences were not to give the applicants 'further privileges than they present enjoyed', meaning that the temporary structure and seating could not be added to.[87] It is unclear when this structure was removed.

The Centennial International Exhibition closed, somewhat earlier than expected, in January 1889. There had been a sharp decline in attendance over the preceding months, and it was generally considered that the exhibition had not been as successful as its predecessor in 1880. Certainly, it had been a financial disaster, with the Commissioners reporting a loss of more than twice what had been anticipated. With the onset of the depression of the early 1890s, it became only too apparent that the Centennial Exhibition marked the end of an era, not the beginning of one, and there would be no thought of any further International Exhibitions for a very long time.

One notable aspect of the opening festivities of the 1888 Centennial International Exhibition was the presentation of a memorial fountain by William Westgarth, one of Melbourne's early pioneers (Figure 30). The elderly Westgarth, who had returned to England in the 1850s, made a nostalgic pilgrimage to the Centennial Exhibition and marked the occasion by presenting a drinking fountain to the people of Victoria. Its modest inscription reads: 'To Victoria from one of her earliest colonists in pleasant remembrance 1840-88'. Sculpted from granite in Aberdeen, Scotland, it is of immense aesthetic interest in its willowy and unnatural depictions of embracing kangaroos and lively emu heads functioning as waterspouts. The emus were sculpted from models cast in the London Zoo; its base of a standard design included bowls for dogs. It was installed in a prominent position directly in front of the porch to the eastern nave where the dispensation of reportedly iced water on a hot summer day was no doubt appreciated by visitors and canines alike but was later relocated.



Figure 30 The Westgarth drinking fountain
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.7 After the 1888 Centennial International Exhibition

After the closure of the Exhibition in early 1889, the Exhibition Trustees again relinquished control of the North and South Gardens, and the temporary exhibition structures in the North Garden were demolished. The restoration of the North Garden was then handed back, initially at least, to Nicholas Bickford.[88] Bickford reported that 'the present condition of the gardens couldn't be worse: heaps, pits, holes, ditches and gullies; excavations to fill up and hillocks to level'.[89] Paths were re-laid and the whole area dug over, levelled and replanted using much the same layout as in 1882.[90] Oaks, elms, planes and Moreton Bay figs were the predominant plantings during this period and many survive today with a tree maturity which appears equal to those planted for the 1880 Exhibition some 10 years earlier.

Initiating the restoration of the North Garden was Bickford's last major project before retiring at the end of 1890. John Guilfoyle began work as the new Curator of Metropolitan Parks and Gardens in January 1891 and his first major task was continuing the clean-up of the devastated gardens. He also introduced carpet bedding and floral displays. This was all done under tight financial control, not least of all due to the straightened circumstances of the 1890s Depression, and amidst drought conditions and continuing vandalism and misuse of the gardens by local residents.[91] A replacement caretaker's cottage (brick structure) was built next to the north-western gates. This became Guilfoyle's residence, and has from this time been known as the Curator's Lodge.[92]

Garden beds and shrubberies were also re-established (or perhaps in some cases retained) in the vicinity of the Ornamental Lake and Curator's Lodge. Like the post-1888 South Garden, these were also enclosed by iron railing or picket fences.

Security of the gardens had become imperative. The Carlton Gardens had become a haven for (and subject to the attention of) thieves, vandals, and on a number of occasions, suicides. These activities were focussed in the South Garden, which had been left open during the evenings since 1890.[93]

In 1890 the new Act of Parliament vesting the Exhibition Building and central 20.5 acres in the Trustees, resulted in the permanent division of the North and South Gardens. The area was then to be known either as the Exhibition Reserve (central area of approximately 20 acres at this time, increased in the mid-1990s to accommodate the new Melbourne Museum) or Exhibition Gardens. Attempts by the Trustees to turn the Exhibition Building complex into a self-funding entity, continued to impact on the layout of the site.

With regard to the Exhibition Building, after removal of the temporary structures, the building returned to its largely previous form incorporating the Eastern and Western Annexes. In 1890, a sports oval and bicycle track were introduced to the quadrangle between the annexes, although bicycle races had been held on the site as early as 1882.[94] A grandstand/pavilion and other associated buildings were constructed around this new feature, and crowds of up to 6,000 were drawn to races. By 1896 about two acres to the north of the cycle track were excised from the control of the Metropolitan Parks and Gardens Committee, to allow for expansion of facilities and access for bicycles. After 1901, however, the popularity of major cycling events waned, and crowds dwindled.[95] However, the sports oval remains evident in site plans and aerial photos until well into the 1940s.

1.8 The twentieth century

1.8.1 1901: The Opening of the Commonwealth Parliament

In 1901, the interior of the Exhibition Building underwent another major re-decoration in association with the opening of Australia's first Commonwealth Parliament, one of the most significant events to be held in the Exhibition Building. It was the largest building in Australia, and the only building which could accommodate the large number of people who were to attend. In preparation for this event, at which the Duke and Duchess of Cornwall and York were to be present, the building was appropriately fitted out. A dais was constructed in the Great Hall inside the southern entrance, along with a special vestibule and corridor for the visiting royalty. Six artists were invited to prepare decorative schemes for the building's new interior, and the contract was awarded to John Ross Anderson.

The Opening of Parliament took place on 9 May 1901 (Figure 32). In front of an audience estimated at between 12,000 and 15,000, the Governor-General led the Duke and Duchess of York to the dais while the orchestra played the national anthem. The members of the new Commonwealth Parliament, seated in the northern transept, were led into place immediately in front of the royal dais by the Prime Minister, Edmund Barton. Prayers were read, and then the Duke stepped forward to read the commission from his father, King Edward VII. Parliament was officially declared open, and the Duchess pressed an electric button which gave the signal for a message to be instantly sent to England to relay the news.

At the opening of Parliament, the interior was a riot of colour with copious quantities of banners, flagged trophies of the Union Jack, and alternately placed Royal and Australian shields. Swathes of Roman gold satin were crossed between each pilaster by a floral wreath and green and lavender muslin, festooned with wheatears bound with convolvulus and scarlet poppies, hung like punkahs from the ceiling, creating an '*al fresco*' atmosphere. The centrepiece was the Royal dais decorated by W H Rocke and Company, Melbourne's leading furnisher (Figure 31). It was a sumptuous vision of royal crimson carpet with a gold diaper pattern, and a neutral green and crimson felt on the seating platforms which rose behind. Behind banks of fresh flowers and ferns, was a Royal blue velvet dado, pleated with upright panels of crimson silk, and edged with white enamel mouldings and gold satin. The flat

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backdrop behind was rose silk, embellished with the Royal coat-of-arms 'in a florid setting'. The outside of the building was also illuminated with electric lights. Following the events at the Exhibition Building, the new Federal Parliament moved to the Victorian State Parliament House in Spring Street until the Federal Parliament House was opened in Canberra in May 1927. During this time, State Parliament occupied the Western Annexe of the Exhibition Building.[96]

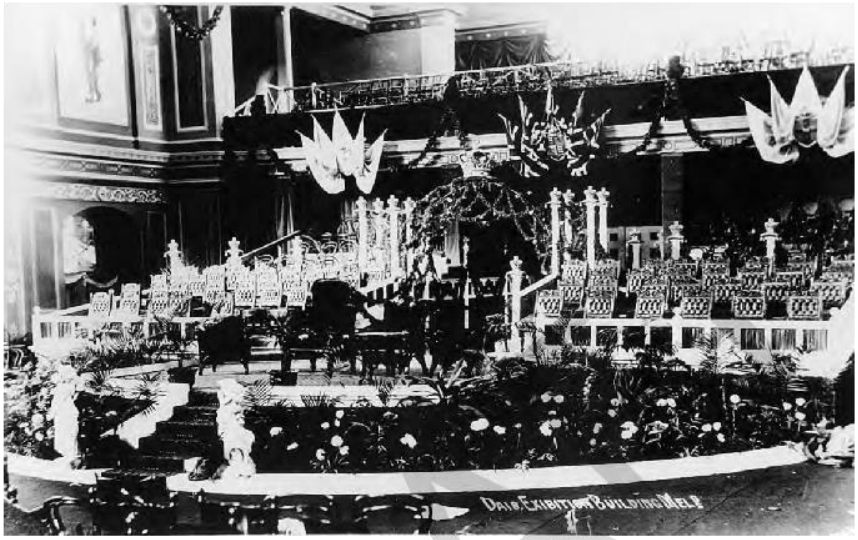


Figure 31 The dais decorated by W H Rocke and Company
Source: Picture Collection, State Library of Victoria

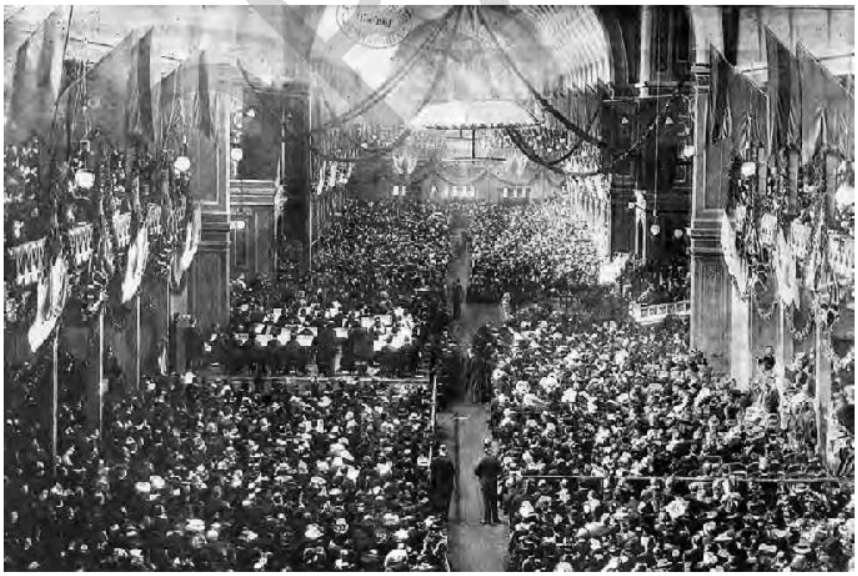


Figure 32 The crowd awaiting the Royal party at the opening of Parliament, 1901
Source: Picture Collection, State Library of Victoria

1.8.2 John Anderson's decorative scheme

John Ross Anderson's work at the Exhibition Building in 1901 was considered to be one of the finest examples of his work. The decorative scheme of 1888 by Beeler was completely obliterated as the bold colour scheme of red, white, blue and gold was over-painted by a warmer and more sober scheme of browns, reds and greens as was befitting a solemn and momentous occasion.

Like the previous two schemes, the dome was decorated to represent the sky in blues and golds, and as the scheme proceeded downwards, it became richer and darker with leathery terracottas and deep greens predominating. The dome again became the billboard for propaganda with four mottoes, inspired by Horace and the Stoics, being painted beneath the windows - *Carpe diem* ('Make the most of the day'), a theme which is very much part of the Exhibition Building's history, *Dei gratia* ('By the grace of God'), *Aude sapere* ('Dare to be wise') and *Benigno numine* ('With benign power'). Beneath the mottoes was a garlanded frieze, containing the bounteous products of agriculture with recognisable melons, apples, pears, pomegranates and grapes, a theme reinforced by pairs of overflowing cornucopia on the flat arches between the spandrels. Centrally placed were four female heads, reminiscent of Beeler which were originally painted on canvas. Also painted on canvas, in the pendentives (triangular sections of vaulting between the rim of the dome and each adjacent pair of arches supporting it), were allegorical figures of Mercury, Venus, Mars, and Hercules, which caused the *Argus* to admit that

> Their symbolical place in the Commonwealth scheme may not be too obviously apparent, but they may perhaps be taken to typify Australian strength and swift intelligence, combined with a manly appreciation of beauty, love, and war.[97]

On the arches were complementary pairs of lunettes representing Peace, War, Federation and Government. Set on clouds in a gleaming sky, 'the Arts Applied to Peace', and 'the Arts Applied to War' heralded a new golden age for the young nation. On the north arch was Peace which featured Minerva, the lion of war asleep at her feet, and about whom were grouped sylph-like personifications of Literature, Painting, Husbandry and Agriculture. Opposite was War, with Minerva riding her chariot through storm clouds into battle, accompanied by attendant Amazons. Over the western nave was Federation with Britannia, enthroned above a shield of the Union Jack, welcoming the six federated states as virgins, each bearing a shield emblazoned with the state coats-of-arms. Around the piers were half-draped figures, floating in mid-air above the clouds, representing the four seasons, Night and Morning, and Justice and Truth. All the figure work was created by notable artists Gordon Coutts, George Dancey and Signor Nerli.

The scheme in the nave and transepts continued the dome theme, with a sunlit sky against which blue rafters and stencilled trusses stood out. Anderson's concept, particularly his design for the trusses, appears to derive from J G Crace's scheme for the 1862 London Exhibition. Beneath the windows were richly coloured panels festooned with laurel swags, below which the golden glow continued with a warm green down the columns.

1.8.3 Changes to the Gardens

Prior to the opening of Federal Parliament in the Exhibition Building in May 1901, the landscape at the entrance to the temporary Parliament in the centre of the Western Annexe was altered, with a fountain introduced to the garden roundel. The existing serpentine path system from the 1879 design was overlaid with a circular entrance feature facing Rathdowne Street. New trees may have been planted at this time, possibly including the large gum, which is extant at the Rathdowne Street entrance to Museum Victoria. Figure 74 in Appendix B3 indicates raised ornate *parterres* in the South Garden, which may have been planted for the opening of Parliament.

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Between 1901 and 1914, there was little in the way of development or works to the Carlton Gardens, save for removing some trees in poor health, including alternate trees in the Plane Avenue. The slashing of annual funding for all public gardens in the City of Melbourne from £6,000 to £4,000 in 1891 may have contributed to this, especially as it was many years before the budget was restored.[98] During this period. Arbor Day was instituted which resulted in pupils from local schools planting trees in the Gardens each year.[99] A report in 1919 by the Town Clerk stated that 13 of 26 acres in the Carlton Gardens were in poor condition, the result of a combination of staff shortages during WWI, a lack of funding and inadequate resources.

Recreational activities for both adults and children were gradually developed within the park from the 1920s. In 1924, a pavilion and tennis courts were constructed in the North Gardens adjacent to Nicholson Street. They were subsequently renovated in 1927 and 1933. Likewise, in the mid-1920s the 1870s lake near the north west corner of the gardens was replaced with a children's wading pool (Figure 33).[100] In the 1960s, this was removed, and a children's traffic school was installed, later replaced by a children's playground.

Moves in the latter half of the twentieth century to open up the gardens, particularly for surveillance purposes, led to the removal of most of the garden beds throughout the site, with the exception of those in the vicinity of the Curator's Lodge surrounded by iron fencing. The floral display beds on the south façade of the Exhibition Building were developed as garden beds, presumably to reduce maintenance costs, and to adapt to new machinery, the configuration today varies from that visible from the late nineteenth century. The scroll beds below the Exhibition Building terrace were reconfigured in 1972 into a series of diagonal beds. This appears to have been a restoration of an earlier scheme visible on aerial photographs from the 1920s.

In the c. 1950s, the Western and Eastern forecourts became carparks, as did the area immediately to the north of the Exhibition Building. This resulted in the removal of many plantings, particularly in the forecourts. The large circular garden bed to the west was removed in its entirety, although its pair remained in the Eastern Forecourt.

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Figure 33 Airspy oblique aerial photograph, c. 1930-48, showing location of tennis courts and children's wading pool in the North Garden
Source: H91.160/514, Airspy collection, State Library of Victoria

1.8.4 The development of regular exhibitions

In the first decade of the twentieth century, as the Victorian economy recovered from the 1890s crash, privately-run exhibitions became increasingly common at the Exhibition Building. The 'All Australian' exhibitions, first held by the Australian Natives Association (ANA) in 1905, were among the first such events to be held regularly. With their displays of locally manufactured goods, these exhibitions were still strongly rooted in their nineteenth century counterparts. Nevertheless, they were popular, successful, and became an annual event from 1917. Momentum for regular exhibitions picked up in the 1920s. The ANA shows culminated in the Centenary All-Australian Exhibition, staged in 1934 to mark one hundred years of settlement in Victoria. In 1912, the first motor show was held at the Exhibition Building (Figure 34) but hopes of establishing it as a regular event were soon dashed by the onset of WWI. The first new-style Melbourne International Motor Show was held in 1925, and thereafter became an annual event

The expansion of local industry and enterprise after WWII brought with it a rapidly increasing interest in, and demand for, exhibitions. The Australian Industrial Fair was held in the Exhibition Building in 1949 and subsequently gave rise to a number of similar shows over the next few years, such as the 'Made in Australia' Exhibition (1952) and the First Australian Industries Fair (1955). Interest in the developments in vehicle technology resulted in a motor shows becoming larger and grander affairs. The first of the 'new' motor shows were held in 1949, and these were complemented in the 1950s with the emergence of boat shows and caravan shows.

By far the most significant post-WWII development in exhibitions was the home shows. Although two home shows had been held at the Exhibition Building in the 1930s, they had been intended as one-off events. The huge housing boom of the late 1940s led to a public thirst for knowledge of the latest developments in housing styles and labour-saving devices. A result of this was the Red Cross Modern Home Exhibition, which opened at the Exhibition Building in 1949. Organised by a panel that included architect Robin Boyd, the highlight of the exhibition was a full-sized modern home, the 'House of Tomorrow', which was equipped entirely with Australian-made goods, and ably demonstrated what the everyday home-builder could aspire to (Figure 35). This exhibition subsequently led to a proliferation of similar events, most of which became annual or regular events at the Exhibition Building in the 1950s and 1960s. They included the Jubilee Homes and Better Housekeeping Exhibition (from 1951), the Ideal Homes Show (from 1956) and the Building Industries Fair (from 1962). In 1957 alone, 180,000 people attended the Homes Exhibition show which featured four complete houses.[101] While the popularity of home shows began to abate by the late 1960s, it was revived in 1972 with the advent of the ubiquitous *Sun* International Home Show.

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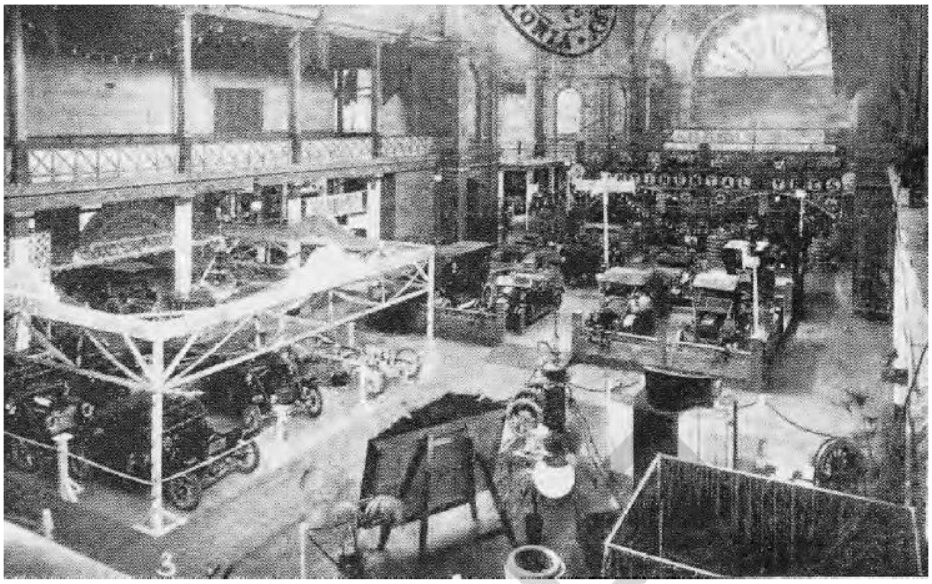


Figure 34 The Victorian Motor Exhibition, 1912
Source: Reproduced from *Leader*, 7 September 1912

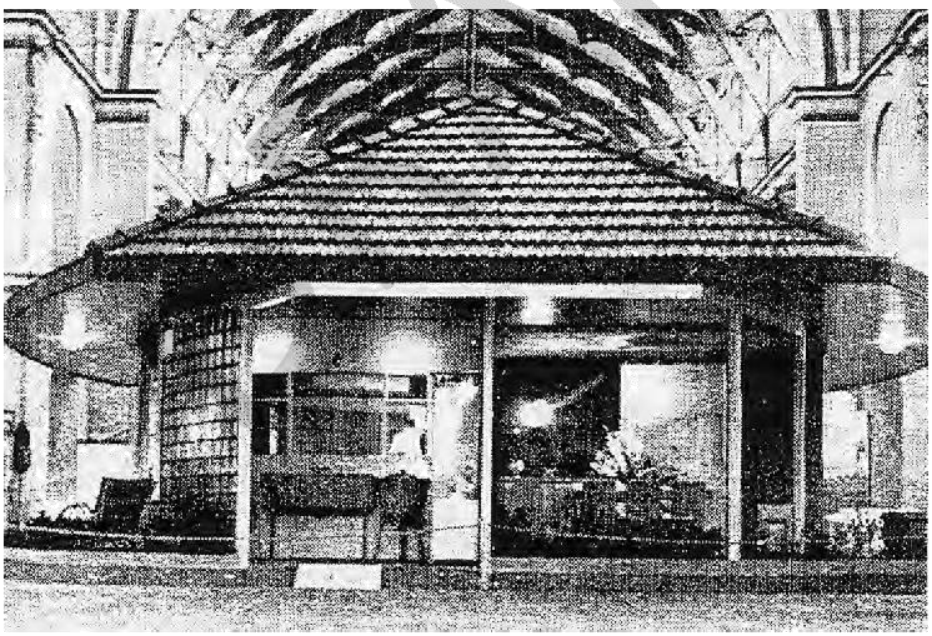


Figure 35 The 'House with No Walls' at the 1939 Home and Building Exhibition
Source: Reproduced from *Australian Home Beautiful*, April 1939

1.8.1 Official government occupation of the building

Before it was chosen as the venue for the Federal Parliament opening ceremony in 1901, the Exhibition Building was considered as a possible home for the Parliament itself. After inspecting the entire complex, the Western Annexe was deemed to be the most suitable potential location. Renovations commenced before an official decision had even been reached, and the annexe was fitted out with offices, committee rooms and a pair of chambers to the design of the government architect, J H Marsden. In a somewhat roundabout fashion, however, it was decided that the new Federal Parliament would take over the existing State Parliament site in Spring Street, and the State Parliament would relocate to the renovated Western Annexe at the Exhibition Building. The latter was subsequently taken over by several government agencies, including the Country Roads Board, Motor Registration Branch, and the Transport Regulation Board. Although the office spaces were in poor condition and became notoriously crowded and inefficient, the bureaucrats remained there for several decades. This, though, was not the only occasion the government took control of the site.

The Exhibition Building was the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the Eastern Annexe. Two pavilions in the Gardens near Nicholson Street were constructed to house large guns and heavy equipment. The first exhibition opened in August 1921, and the museum remained there until January 1925. The offices of the War Memorial remained in the building for some decades more.[102]

During the influenza pandemic of 1919, part of the building was briefly used as a hospital; this opened in early February 1919. From January to April some 500 patients were cared for by the Red Cross in the temporary hospital which had a capacity to care for 2000 patients at a time. The hospital closed on 3 May 1919.[103]

Considerably briefer than the use by State Government departments, but no less intrusive as far the Trustees were concerned, was the wartime occupation of the Exhibition Building during and following WWII. Officially requisitioned under the conditions of the National Security (General) Regulations, it was intended to use the building as a barracks and training facility for RAAF personnel. After minor renovations in early 1941, the RAAF No 1 School of Technical Training relocated to the Exhibition Building from its former home at the West Melbourne Technical School and remained there until the unit disbanded at the end of 1945. Originally occupying the Great Hall, the RAAF gradually took possession of the surrounding parts of the building. The grand concert hall in the western transept became the RAAF recreation room and was the venue for numerous concerts to entertain the troops. Temporary kitchens, bathrooms and other structures were erected in the open space to the immediate north of the building, and the concrete area to the south and east were used for drilling and parades. Between 500 and 700 men slept in the Great Hall and an additional 500 occupied the site during the day. The north-east annexe was occupied by the Navy from 1951 to 1971 as an accommodation and recreational base for visiting personnel on leave.[104]

The site also housed migrants in the immediate post-WWII period as it became the site of the Migrant Reception Centre.[105] In 1948, 26 weatherboard staging quarters were located on the oval and served as temporary housing for some 3,000 people.[106] The temporary accommodation huts, flanked by the Eastern and Western Annexes, are visible in the oblique aerial at Figure 36. The last occupants from RMS Orion arrived in Melbourne in May 1962.

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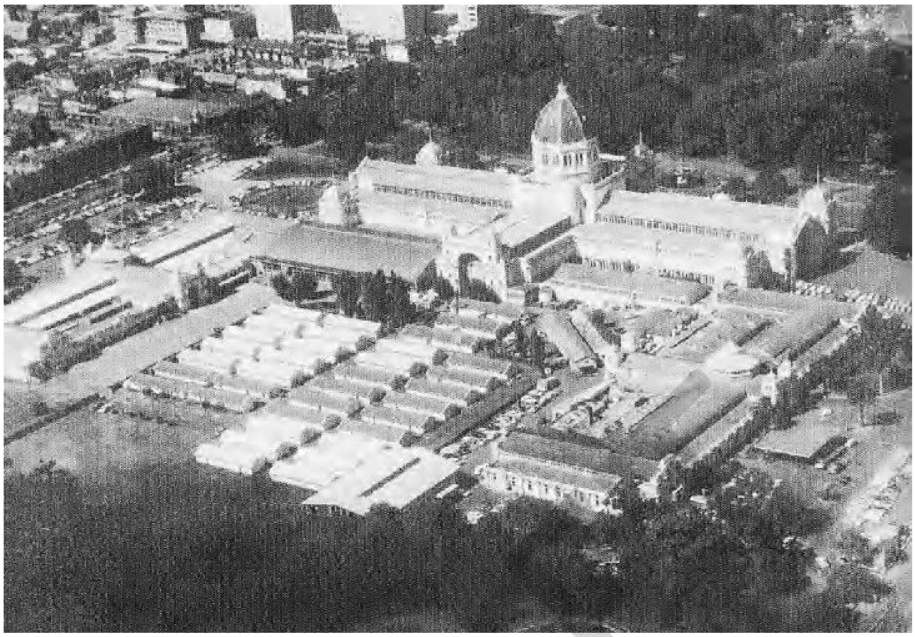


Figure 36 The Exhibition Buildings in the late 1950s, showing Migrant Resource centre temporary accommodation
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.8.2 Decline of Cultural Events

Musicals and theatrical performances remained popular in the early twentieth century. Highlights included concerts given in 1904 by Ada Crossley, and in 1907 by Nellie Melba, who was in Melbourne to visit her ailing father, David Mitchell, who had erected the building almost 30 years before. The Melbourne Philharmonic Society Choir staged its Christmas Oratorio at the Exhibition Building in 1911, and subsequently made regular use of the premises over two decades. There were musical events associated with the Centenary Celebrations in 1934, and a farewell concert by the visiting American tenor Richard Crooks in 1936. As illustrated at Figure 37, Crook's concert was well attended in the 1930s, but the number of performances began to decline from this time onwards.

Other than the Melbourne Town Hall, the building was one of the few venues in Melbourne that could accommodate large crowds. Consequently, a diverse range of events were held at the building. In 1912, 15,000 people crammed into the building to hear American evangelists, John Wilbur Chapman and Charles Alexander, preach.[107] In 1930, 11,000 people attended a free Christmas dinner put on by Sidney Myer and it became an exam venue for tertiary students from the 1930s.[108]

As part of a war-related fundraising effort in late 1939, the Exhibition Building became the venue for a two-week season of Hiawatha, a choral pageant with music by British-born composer Samuel Coleridge-Taylor, the so-called 'Black Mahler'. His score, originally written as a cantata in the 1890s, formed the basis for a dramatised version that premiered in London in 1924, with Australian singer Horace Stevens in the lead role. The 1939 Melbourne production, in which Stevens reprised his role, was an even more elaborate version, with full staging, costumes and choreography. It was one of the most extravagant musical concerts ever to be staged at the Exhibition Building in the twentieth century, and, ironically, one of the last.

After WWII, the frequency and popularity of concerts began to decline. Poor acoustics and competing leisure activities (such as the cinema) may have contributed to this. The once-famous Fincham Organ which had been damaged by years of neglect and vandalism, was reduced to a shell in 1947 when its remaining internal components were removed by the Fincham Company as spare parts for other organs. A number of local and touring orchestras still made use of the building in the late 1940s, but such events soon petered out by the 1950s. Yehudi Menuhin held a concert there in 1951, and an orchestra performed there as part of the Queens' Coronation celebrations in 1953. By the time the remaining structure of the Fincham Organ was finally dismantled in 1965, the Exhibition Building had been almost completely forgotten as a venue for musical and dramatic performances.

While formal concerts in the main part of the Exhibition Building had practically ceased by the 1950s, it was during that decade that another part of the building became, almost accidentally, a highly popular venue for live music of a somewhat different kind. In 1951, the Western Annexe was remodelled as a ballroom in preparation for a visit from Princess Elizabeth, which was cancelled due to the sudden death of the King. However, the Trustees decided to retain the ballroom fitout, and rent it out as a commercial venture to cover the costs of the renovation. Dubbed the 'Royale Ballroom', it soon became one of the most popular venues in Melbourne for all manner of social functions, including public dances, private receptions, and the annual balls for countless clubs and societies. But even this was a relatively short-lived venture. From the early 1960s, there was a sharp decline in the demand for such events, and the Royale Ballroom closed at the end of the decade.



Figure 37 Concert given by American tenor, Richard Crooks, in 1936
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

1.8.3 The changing building – demolition & development

The increasing number and frequency of exhibitions in the post-WWII era provoked the strongest interest in the physical development of the Exhibition Building. A new generation of Trustees saw the potential benefits in upgrading the complex as a world-class exhibition centre and there was a push for redevelopment. An opportunity for this occurred unexpectedly in 1953 when the famous aquarium was destroyed by fire. The question of rebuilding it was ruled out almost immediately, and the site was instead used for the erection of a basketball stadium for the 1956 Olympic Games.

Further redevelopment was hindered by the fact that parts of the building were still occupied by government tenants. To overcome this, the conditions of the *Victorian Exhibitions Bill* were amended in 1957, whereby the Trustees were given the ability to grant licenses for occupation of the building and to erect new buildings.

One of the first initiatives of the Trustees in this new capacity was the redevelopment of the old Western Annexe, which had been gradually vacated by the occupying government departments in the late 1950s. The southern portion of the annexe was demolished in 1963, and a new exhibition annexe was erected. Designed by Meldrum and Partners, the Trustees' official architects, it took the form of a vast concrete building, and provided an additional 60,000 square feet of exhibition space. The northern portion of the Western Annexe was subsequently demolished in 1967. In the late 1970s, the push for redevelopment coincided with the approaching centenary of the Melbourne International Exhibition. The Eastern Annexe, which had fallen into disrepair since the closure of the Royale Ballroom in the late 1960s, was finally demolished in 1979. In its place, a new exhibition annexe and administration building was erected, again designed by Meldrum and Partners (Figure 38). The original proposal, a concrete structure with a large stained-glass window, was rejected in favour of a somewhat controversial design which featured a building clad entirely in mirrored glass panels (also known as Centennial Hall, illustrated at Figure 99, Appendix B3). A modern fountain, donated by the Melbourne property developers, the Grollo family, was installed in front of the new building, and the surrounding gardens were replanned, based partly on the original 1880 landscaping layout and including the French Fountain.

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Figure 38 1985 aerial photograph of the Exhibition Building and Carlton Gardens, showing Meldrum and Partners additions to north and extent of car parking around the building
Source: Land Victoria Aerial Photography Collection, Central Plan Office, Landata

Throughout its long history, the Royal family had visited and officiated at ceremonies in the Melbourne Exhibition Building. However, it was not until 1980 that the building was officially named the Royal Exhibition Building in a ceremony to celebrate the building's centenary attended by Her Royal Highness Princess Alexandra on 1 October.[109]

In the 1980s and 1990s, the site continued to hold an eclectic array of exhibitions, with the number increasing over time. In 1988, 48 events were held within the building, including motor, home and industry shows, conferences, cultural events (such as the Vietnamese National Day Cultural Display and the North Eastern Jewish War Memorial Fair), RMIT and music examinations and Variety Club's children's Christmas Party. These events took place either throughout the entire building or in specific areas, including the Great Hall, Western Annexe, Eastern Annexe, Centennial Hall, Northern Foyer and/or the Gallery.[110] In 1993, the number of events held at the site had increased to 63, including the 1993 World Weightlifting Championships, with approximately 850 athletes competing, and the Melbourne AIDS Candlelight Vigil. One of the most popular events remained the International Motor Show, an event that had been held nearly every year since the 1920s.[111]

1.8.4 Restoration & Reinstatement of the Exhibition Building

While its redevelopment was in full swing in the 1970s, the Exhibition Building was added to the Victorian Register of Government Buildings, thus bringing it under the provisions of the (then) *Government Buildings Act* (1972). The demolition of the Eastern Annexe in 1979 stirred concerns about the heritage significance of the building, and the Government Buildings Advisory Council commissioned a conservation analysis in 1983. The report completed by architectural historian, Allan Willingham, was followed by an extensive survey of the building to determine what conservation work was required. Internally, the floor was badly worn, and the respective decorative schemes of 1880, 1888 and 1901 had been almost completely obliterated by subsequent overpainting, most recently in battleship grey with pink primer trusses. Externally, the dome was in poor condition, and many original elements, including parapet urns, light fittings and ventilators, were missing. In short, a century of neglect, vandalism and inappropriate *ad hoc* additions had finally caught up with the building.

An extensive and ongoing programme of renovation commenced from the late 1980s, subject to the availability of Government funding.[112] Between 1985 and 1989, the Baltic pine flooring was replaced with Queensland cypress pine (this, in turn, was replaced with spotted gum boards in the 2000s). In 1991, restoration works to the murals and paintings in the Great Hall commenced, as well as plasterwork and brickwork within the interior of the dome. Externally, the 160 urns were restored or replaced.[113] In 1992-1995, the exterior of the dome was completely refurbished, including the re-gilding of the cupola, and rectification work to the structure. The reinstatement of the interior decorative scheme was preceded by considerable research and physical investigation to determine which of the three schemes – 1880, 1888 or 1901 – should be reinstated. The decision to restore and reinstate Anderson's 1901 scheme was eventually arrived at due to the fact that this was the most intact of the schemes, including the allegorical tableau, although there was some fragmentary evidence of the earlier schemes. From a conservation perspective it was also not seen as appropriate to remove the intact decorative treatment relating to Federation and the opening of the first Commonwealth Parliament, in order to (potentially) reveal and reinstate the earlier 1880 or 1888 schemes. The 1901 scheme had also been in place for nearly a century.

1.8.5 1990s: Building a new museum

In 1993 the Victorian Government embarked upon a major development project for the Exhibition Reserve, with the Royal Exhibition Building identified as the centrepiece of the new Melbourne Museum campus. The c. 20 acre Exhibition Reserve was increased on its north side (i.e. excised land from the

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North Garden) by an additional two acres to accommodate the extra footprint of the Museum building. The development incorporated the total demolition of the unsympathetic reflective glass exhibition annexes erected in the 1960s and 1970s (Figure 39), the restoration and reinstatement of the Westgarth Fountain, and the restoration of the French and Hochgürtel fountains. The removal of the annexes additionally provided for the conservation and restoration of the north façade of the Royal Exhibition Building (Figure 41, Figure 40).

The decision to build a new campus for Museum Victoria also meant that interpretive and curatorial resources could be directed towards the protection and promotion of the historic building and its heritage. Accordingly, in 1996, the *Museums Act* (1983) vested the general control, administration and management of the Exhibition Reserve land, including the Royal Exhibition Building, in the Museums Board of Victoria. Museum Victoria currently manages all aspects of the operations of the Royal Exhibition Building, including its program of commercial exhibitions, trade fairs and public events.

The new Museum Victoria building (Figure 42) was constructed on the area covered by the car park and covered approximately 70,000 square metres. The building and surrounds were designed by Melbourne-based architectural firm Denton Corker Marshall, selected from an international competition which attracted over 100 entrants. It opened in 2000 and 'broke new ground in museum design with its radically different organisational approach, its use of discrete identities for each of the Museum's various sections, and its general planning.'[114] In 2001, it won both the RAIA (Vic Chapter) Victorian Architecture Medal and the National Award for Public Buildings. [115]



Figure 39 Late 1990s images of the western elevation of the north transept, showing condition after removal of annexe



Figure 40 View of north elevation of Royal Exhibition Building during construction of Melbourne Museum, 1998
Source: H2000.60/1, Ian Hill, State Library of Victoria

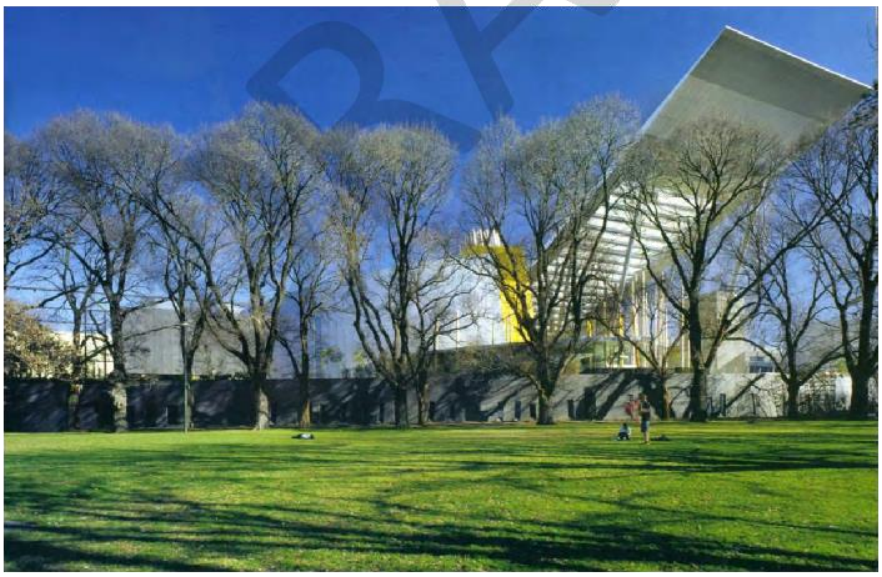


Figure 41 The Museum viewed from the north side of the gardens. The central blade is on the Museum's north-south axis
Source: Reproduced from *Architecture Australia*

1.8.6 Changes to the Carlton Gardens in the 1990s

In 1991, a masterplan for the Gardens was completed which put forward a new vision for the site. This vision, however, soon became somewhat obsolete since it did not account for the new museum nor the nomination for World Heritage listing, both of which are discussed in the next section.

Changes to the gardens in this period included the removal of some vegetation, paths and landscape elements to accommodate the new museum building. The traffic school was also removed and the West Playground was created in its place. In addition, a smaller playground was created nearby for younger children. White Cedar trees (*Melia azedarach*) were planted near the new play equipment. In the late 1990s the old Grollo Fountain was dismantled and placed in storage. Other changes included modification of the ponds and removal of garden beds.

The Melbourne Peace Garden was planted by the 14th Dalai Lama of Tibet on 5 May 1992, during his visit to Melbourne, and assisted by Victorian school children. Designed by landscape designer and gardener, Paul Bangay, it was located in an open area of lawn in the south-west of the South Garden, below the western lake. Plantings comprised a central Bodhi tree (Ficus religiosa) set within a lawn surrounded by individual shrubs, including lion's ear (Leonotus leonurus), buddleia (Buddleia davidii), sleepy mallow (Malvaviscus arboreus) and Japanese snowball tree (Viburnum plicatum 'Mariesii'), all enclosed within five linear beds of Camellias (Camellia japonica). The design was never fully realised as it was reduced in size. Today, many of the plantings have been removed, although the (relocated) plaque explaining the significance of the site remains. The plaque reads 'The 14th Dalai Lama of Tibet planted a tree in these Gardens on 5 May 1992'.

1.9 The Exhibition Building and Carlton Gardens in the twenty-first century

From the late twentieth century and into the twenty-first century, there was a growing recognition of the significance of the place beyond Victoria. A number of heritage, conservation and landscape analysis reports were prepared in the late 1990s and early 2000s to guide management and change at the place, and revised assessments of significance concluded that the both the building and the gardens were of national and, indeed, world heritage significance. In 2002, a nomination for Royal Exhibition Building and Carlton Gardens to be added to the World Heritage List was prepared by Environment Australia, endorsed by the federal minister responsible for heritage.

The Garden of Unity, located in the western section of the North forecourt, was unveiled in 2001 to commemorate the Centenary of Federation. Designed by Australian sculptor, Akio Makigawa just prior to his death in 1999, the garden's abstract sculptural trees represented 'markers of history and time, and the unification of six colonies into the Commonwealth of Australia'.[116] In c. 2008 the diagonal design to the garden beds below the Exhibition Building terrace was removed and the circular scroll beds restored to the original 1880 layout.

Within the building, in 2003, over 1,600 square metres of Cyprus pine timber floorboards were replaced with spotted gum boards. A lift was installed the following year in the north-west corner of the northern transept, as well as administration offices in the north east pavilion and new internal glazed doors to the south entry portal to the Great Hall.[117]

The World Heritage Committee accepted the nomination of the place to the World Heritage List in March 2003.[118] In June 2004, at its meeting in Suzhou, China, the World Heritage Committee voted to inscribe the Royal Exhibition Building and Carlton Gardens in the World Heritage List. It was included under Criterion (ii) as a place that 'exhibits an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental

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arts, town planning or landscape design'.[119] It was the first building in Australia to be placed on the list, and the first World Heritage Place from Victoria.[120]

In preparation for the upgrading of the Western Forecourt, an archaeological dig was carried out at the site during excavation in late 2009. The aim of the investigation was threefold: to find the location of the German kiosk that was located on the site in 1880; to uncover structures arising from the 1888 renovations and, lastly to uncover information about the gardens in the 1880.[121] Over 1,566 artefacts were uncovered, including ceramics, glass and food stuffs, many of which were found in night soil deposits. A deeper layer of artefacts was uncovered which originated from the 1880-81 International Exhibition and included some of the original design layout of that period, including kerbing on the outer edge of a circular driveway.[122] Foundations and footings of the 1880 and 1888 structures were uncovered.[123] Five groups of plants were identified in the dig site: English lawn grasses, Buffalo grass, sedges (*Cyperus* sp.), roses and compositae plants (such as daisies).[124] In addition to this, analysis of pollen samples showed a high level of bracken ferns was once present on the site. The archaeological report suggested:

> ... this species may have also formed part of the garden beds, possibly interspersed with some tree ferns. Alternatively, the bracken ferns, along with [uncovered pollen from] herbs, may reflect a disturbed environment associated with European land clearance and use of the site as a 'night soil' dump but the diversity of tree taxa appears to more indicative of an established garden.[125]

From c. 2007, the East and West forecourts of the Royal Exhibition Building were redeveloped to create an interface with the Melbourne Museum. The car parking bays were moved and the forecourts were reconstructed in a manner similar to the 1880s layout, with circular garden beds.[126] Conservation works to the Hochgürtel Fountain were approved by Heritage Victoria in 2012 and 2018.

A large programme of protection, restoration and conservation works commenced in the 2010s to the external façade of the Royal Exhibition Building (including the dome cupola, dome roof, dome drum, nave and gallery roofs), with the reinstatement of timber flagpoles and the restoration of roof cladding to the pavilions, as well as the east, south and west rendered facades. Other changes saw the installation of the National Broadband Network infrastructure, conservation works to stairs and the loading bay, alterations of doors and door fittings, the removal and replacement of some trees (including two elms in the Exhibition Reserve), conservation works to the Westgarth and French fountains and the installation of security cameras around the Gardens.[127] Other works included the replacement of Gate 2 bluestone paving, the upgrading of the Exhibition' Building's fire services, the reconstruction of curved pathway in the South Carlton Gardens.[128] Separately, solar panels were installed at Melbourne Museum.

A major component of this recent work, to be completed in 2020, is the reinstatement of public access to the dome promenade. As noted in the *Age* newspaper, access will provide visitors with:

> ... the 360-degree view of Melbourne that was such a great attraction at the 1880 and 1888 international exhibitions.[129]

Works to allow for this access include a new deck to the lower promenade, new deck/walkway to the upper promenade; and works to the dome drum. Incorporated in this suite of works was a further fit-out of the basement to create an interpretation space and allow for the display of collection items.[130] A proposal for the repair of damaged sections of mural, paint and plaster work is currently under consideration by Museum Victoria.[131]

Usage of both the Carlton Gardens and Exhibition Building has increased through the first decades of the twenty-first century. In the 2017-18 financial year, 635,218 people visited the Royal Exhibition Building

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alone, while nearly 1.2 million people visited the neighbouring Melbourne Museum.[132] This was a marked increase from 2007-2008 when the attendance figures for the Exhibition Building and museum were 334,797 and 732,335.[133] These figures do not account for people using the gardens for informal or recreational purposes.

Today, the site remains a popular place for informal recreational activities, filming, small-scale community events and wedding ceremonies, as well as more formal events.[134] Since 1996, the building and southern garden area has been home to the Melbourne International Flower and Garden Show (MIFGS) which attracts some 100,000 visitors a year. In 2007-08, over 30 organisations used the building for international exhibitions, event dinners/lunches, weddings, film shoots, exam venue and even a circus while 4,068 attended daily public tours.[135] In 2011-12, an eclectic array of trade shows and exhibitions were held at the Exhibition building, including MIFGS, Design Made Trade, Art Melbourne, Taste of Melbourne, Melbourne Food and Wine Festival Event Gala Dinner, Twins of Faith annual Islamic conference, Motorclassica and the Better Homes and Gardens Show. That year, it also participated in the Melbourne Open House Scheme and was the exam venue for Year 12 and tertiary students. [136] From 2015, the building has served as a backdrop for large scale illuminations during the annual White Night festivals (Figure 42).



Figure 42 Projection on Royal Exhibition Building during White Night, 2017
Source: Lovell Chen

1.10 Creators of the Exhibition Building and Carlton Gardens.

1.10.1 Edward La Trobe Bateman (1816-1897), Garden Designer

Born in Lower Wyke, Yorkshire, England in 1816, Edward La Trobe Bateman was the first cousin of Charles Joseph La Trobe (1801-1875) and the nephew of Benjamin Henry Latrobe (1764-1820), the first professional architect in America.[137] Prior to his arrival in Australia in 1852, Bateman was known primarily as an illuminator, providing the chromolithography for at least three 'lavishly illustrated' gift books published by the architect and designer Owen Jones (1809-1874).

Bateman may have been encouraged to migrate to Victoria by his cousin, Charles Joseph La Trobe. From his earliest days in Victoria, Bateman appreciated the native flora, as well as the rustic simplicity and 'unconsciously picturesque' early settlers' houses and gardens.[138] He exhibited illustrations in Melbourne between 1854 and 1869. Government botanist and director of Melbourne's Botanic Gardens, Ferdinand von Mueller, regarded Bateman's work very highly, commissioning scientific illustrations for Kew Gardens, London. When he realised the limited scope to earn a living as an artist in Australia, Bateman turned to garden design.

Public and institutional gardens designed by Bateman in Victoria include the separate Botanic or System Garden within the grounds of the University of Melbourne (1855-64), Williamstown Botanic Gardens (1856), Fitzroy Square (now Gardens) (1856-7), and the Carlton Gardens (1856-57). A scheme for St Vincent Gardens (1857) is attributable to Bateman, as is a landscaping scheme for the Wesleyan Methodist Church complex in Lonsdale Street, Melbourne. In 1864 he prepared a scheme for the grounds of the proposed new Government House, Melbourne, in association with Joseph Reed's architectural design, but neither was executed.

In Victoria, Bateman also designed private gardens for some of its well-known residents. Commissions included gardens for Captain and Mrs George Ward Cole (1854); Flemington House for Hugh Glass (1856-65); Barragunda, Cape Schanck for the Howitt and Anderson families (1856-66); and Heronswood, Dromana, for Professor W E Hearn (1864-69). In 1867 Bateman was contracted to design and lay out the extensive grounds at Chatsworth, near Wickliffe in Western Victoria, and later completed the laying out of the grounds of Devonshire House, Hawthorn, for Thomas Lambert. The original garden layout at Ripponlea is also attributed to Bateman.

Bateman returned to Britain in 1869 and settled on the Isle of Bute, Scotland. Despite ill-health, he designed at least 15 gardens in Scotland before his death on Bute in 1897.

1.10.2 William Sangster (1831-1910), Horticulturalist

Born in Inverness, Scotland, in 1831, William Sangster migrated to Melbourne during the gold rush of the early 1850s. He had previously worked in the 'celebrated gardens of Hamilton Palace' in Scotland.[139] By mid-1853 he was working at the Melbourne Botanic Gardens under fellow Scot, John Dallachy. After a brief sojurn in 1854 to work as gardener at Mount Pleasant, he returned to Melbourne to work as gardener and overseer of the Como Estate. Sangster's biographer believes William Sawrey Gilpin's work, *Practical Hints upon Landscape Gardening* (1832), influenced his design for both Como and Rupertswood.[140]

Sangster left Como in mid-1856 to join William Taylor's nursery, which was thereafter known as Taylor and Sangster's Nursery, located in Toorak. It appears Taylor carried out the work of propagating while Sangster was engaged in landscaping and design. Some of the gardens he is known to have designed include Como, Manderville Hall, Devorgilla, Studley Park, Victoria Gardens, Prahran and alterations to Rippon Lea. He also undertook the rearrangement of the Carlton Gardens in 1880. Sangster was not only a private gardener but also a member of the Board of Inquiry into the Administration of the

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Melbourne Botanic Gardens (1870-71) which resulted in a 'greatly enhanced emphasis on landscape design' at the gardens.[141]

Taylor and Sangster's nursery was a major prize winner at the Horticultural Society of Victoria shows, being outstanding for its collection of conifers, azaleas and cut flowers, which often numbered 50 varieties. In the 1870s the nursery began showing camellias with great success. At this time, they also established a branch of the nursery in Mount Macedon as a cool-climate extension of their Toorak nursery. Taylor spent considerable time propagating rhododendrons, and the choice included 124 hybrid seedlings as well as 200 two-year old plants. Betty Hutton, his biographer, notes that Sangster's obituary stated that he was 'for many years the leading landscape gardener in the state', and 'with William Guilfoyle his only rival in the design field' the claim has some justification, especially given Sangster's extensive list of clients.[142] Following Taylor's death in 1892, Taylor's children inherited his share of the nursery. After Sangster's death in 1910, his share of the nursery went to his daughter, Jane Yates Sangster, who acquired the whole of the nursery in 1912 and continued to run it successfully until 1930.

1.10.3 Clement Hodgkinson (1819-1893), Surveyor and Land Manager

Born in Southampton in 1819, Hodgkinson qualified as a surveyor and railway engineer in 1839 before migrating to New South Wales where he initially became a pastoralist before becoming a surveyor. However, following the death of his wife, Hodgkinson returned to England in 1843. In 1845 he published an account of his experiences in Australia, *Australia, from Port Macquarie to Morton Bay* and worked as a railway engineer in England and mainland Europe between 1844 and 1851.

Hodgkinson returned to Australia in 1851 and joined and joined the Survey Office in Melbourne as a draftsman in early 1852. He rose from the ranks of draftsman and became surveyor in charge of the Melbourne Survey District, Acting Surveyor-General and, in 1858, Deputy Surveyor-General of the Department of Crown Lands and Survey.[143] In 1861 he became Assistant Commissioner of Crown Lands and Survey. He was, in the words of his biographer, historian Ray Wright 'the colony's most influential land manager ... Hodgkinson shaped the cultural landscape of Victoria'.[144] Hodgkinson is perhaps most widely known for his supervision of the landscaping designs for the Treasury, Fitzroy and Flagstaff gardens and Alma Park in East St. Kilda.

In 1873 Hodgkinson, who was 'overworked and beset by acute administrative problems' at the time, reluctantly accepted the additional role of Inspector General of Metropolitan Parks, Gardens and Reserves. In this role he reworked La Trobe Bateman's original plan for the pathway system of the Carlton Gardens. He resigned from the post in 1874, due to accusations of mismanagement. This did not end his association with the Carlton Gardens, however. He became a member of the newly constituted Metropolitan Parks Committee which drew up a restoration scheme in 1882 to be implemented by the Curator.[145]

1.10.4 Nicholas Moysey Bickford (1822-1901), Gardens Curator

Bickford joined the Victorian Public Service in 1855 as a member of Clement Hodgkinson's survey party. In 1857, when Hodgkinson assumed responsibility for parkland development, Bickford was appointed senior park ranger and 'the two men developed a close association: Bickford acted as Hodgkinson's eyes and ears"[146] He was appointed Crown Lands Bailiff for Melbourne in 1865, and Inspector of Metropolitan Bailiffs and Overseer of Parklands in 1872. When he took over parkland management in 1874 he 'did not inherit Hodgkinson's power or authority' but followed his mentor's precepts faithfully.[147] In 1882, when 13 reserves previously under colonial government control were given over to the Metropolitan Parks and Gardens, Bickford was appointed their curator, responsible to the

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managing committee representing the Lands Department and Melbourne City Council. He retired in 1890 after 16 years managing Melbourne's city parks and gardens.[148]

1.10.5 John Austin Guilfoyle (1852-1909), Horticulturalist

Guilfoyle replaced Bickford in early 1891 with his first major task being the clean-up of the northern section of Carlton Gardens and the introduction of carpet bedding and floral displays. He was the younger brother of William Guilfoyle, landscape architect of the Melbourne Botanic Gardens, and the son of Michael Guilfoyle, a Sydney landscape gardener and nurseryman. Guilfoyle worked in Queensland and South Australia, with botanical excursions to New Guinea and the Solomon Islands, before being employed by Bickford.[149]

1.10.6 Reed and Barnes, Architects

Joseph Reed (1823-1890) was born in Cornwall. Travelling to London, he became articled to architect Thomas Bellamy, and may also have worked with Sir Charles Barry. Reed then became 'clerk and architect' to a wealthy peer with a country estate, but the promising association was cut short when the peer died in 1852. Suddenly short of work, Reed migrated to Australia the following year. Only a few months after his arrival in Melbourne, Reed won the competition to design the Public Library, and this was soon followed by important commissions for the Bank of New South Wales in Collins Street and the Geelong Town Hall. These were designed in a conservative Classical Revival style which typified Reed's work of the 1850s.

In 1862, Reed went into partnership with Frederick Barnes (1824-1884). Soon after, he left Australia for an extensive tour through Europe, during which time he saw a great deal of local architecture which informed his later work in Australia. Significantly, Reed was in London for the 1862 International Exhibition, and would have seen the vast new exhibition building that had been designed by Francis Fowke. In Italy, Reed was particularly inspired by the mediaeval brick architecture of Lombardy, and he introduced the style to Melbourne in subsequent designs for the Collins Street Independent Church (1866), St Jude's Church of England, Carlton (1866), and Frederick Sargood's Elsternwick mansion, Ripponlea (1868). The ability of Reed and Barnes to work ably in a variety of architectural styles became further evident in the 1870s. The firm designed the Exhibition Building in an Italian Renaissance idiom, the celebrated Wilson Hall, at Melbourne University, in the Gothic manner, and Ormond College, also at Melbourne University, in the Scottish Baronial style.

In 1883, Frederick Barnes retired, and two young architects, A M Henderson and F J Smart, were admitted as partners. Joseph Reed became increasing less involved in the activities of the practice. He married for the second time in 1885, and travelled overseas extensively before returning to Australia, where he died in 1890. That same year, his partner A M Henderson withdrew from the firm after a disagreement and was replaced by Norman Peebles. The firm later became Bates, Peebles and Smart, then Bates, Smart and McCutcheon, and it currently survives as Bates Smart Pty Ltd. In the decades since Joseph Reed's death, the firm lost little of its prestige. It continued to act as architects to the State Library and the University of Melbourne, with two particularly notable achievements being the domed Reading Room (1911) and the new Wilson Hall (1952-56) at those respective institutions.

1.10.7 David Mitchell (1829-1916), Builder

David Mitchell (1829-1916) was born in Scotland and was apprenticed to a master mason at the age of 17. He emigrated to Australia in 1852 and worked as a mason, building a modest house for himself in Burnley Street, Richmond. After a brief sojourn to the Bendigo goldfields, he returned to Richmond and established his business as a building contractor. Mitchell married in 1856 and erected a more

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substantial house to replace his earlier home. He and his wife had 10 children; his daughter, Helen Porter Mitchell, became better known as opera singer Dame Nellie Melba.

In 1856, Mitchell won the masonry tender for the first St Patrick's Cathedral in East Melbourne and he was responsible for the erection of many large and important buildings in Melbourne, including the Menzies Hotel in William Street (1857), Scots' Church in Collins Street (1873-74), Presbyterian Ladies College in East Melbourne (1874) and the Masonic Hall in Collins Street (1888). The Exhibition Building, completed in 1881, was by far his largest and grandest undertaking.

As well as a thriving contracting business, Mitchell was also engaged in the manufacture of building components. His factory in Richmond initially commenced with brickmaking in the late 1850s. After Mitchell began quarrying limestone at his property in Lilydale, he started manufacturing 'Adamant' plaster and Portland cement. During the Depression years of the early 1890s, Mitchell retreated to his Lilydale property where he established factories for the manufacture of cheese, butter, bacon, ham and soap. After retiring from building in 1899, Mitchell concentrated on these business interests, as well as a number of vineyards and station properties that he had acquired throughout Victoria. He died in 1916.

1.10.8 John Robert Mather, Painter and Decorator

John Mather was an artist who emigrated from Scotland in 1878 and, within two years of his arrival in the colony, received a commission to design a scheme for the interior of the Melbourne Exhibition Building. The reason for the choice of this little-known new arrival, with no apparent background in the decoration of buildings, is unclear, although in later life he became a well-known and influential artist in the colony. Major painting work by Mather was undertaken at Government House in early 1883 and at Mandeville Hall, Toorak. He was appointed as a Trustee of the Public Library, Museums and National Gallery of Victoria in 1892.[150]

1.10.9 James Paterson, Foreman Decorator

The firm of Paterson Brothers was established by Charles and James Paterson in 1876. James was born in c. 1852 in Dundee and served his apprenticeship with Purdie, Bonnar and Carfrae, said to be the most eminent house painters and decorators in Scotland. He came to Australia in 1873 and began working in the painting and decorating industry where his first recorded work is the execution of Mather's scheme at the Exhibition Building. He may have also worked with Mather at Mandeville Hall. However, the Exhibition Building contract undoubtedly set the firm on the path to success, and his next commission was Exhibition Commissioner Thomson's mansion, Kamesburgh in Brighton, where he worked with Charles. They soon established a reputation for 'skilful and artistic decoration' which they never lost. Subsequent commissions included Villa Alba in Kew, the Parliamentary Library, Melbourne Town Hall and Her Majesty's Theatre in Ballarat.

1.10.10 John Ross Anderson, Decorator

Born in Aberdeen in 1862 and trained in London, Anderson was a third-generation decorator. After arriving in Sydney in 1882, he worked initially for Signor Lorenzini and later for John Clay Beeler on the decoration of the Criterion Theatre. Later he moved across to Sydney's most prestigious firm of decorators, Cottier Lyon and Wells, and was sent to Melbourne to assist in the decoration of the English, Scottish and Australian Bank (ES&A Bank). Anderson briefly returned to Sydney to work on Her Majesty's Theatre before returning to Melbourne to take up a position with the Paterson Brothers. This was a relatively brief tenure and, in 1888, he moved across to the rival firm of Beeler and Davies. This is of particular interest in that it suggests that Anderson may have had a hand in the Beeler and Davies scheme for the Exhibition Building in 1888, prior to his work there in 1901. Anderson established a

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reputation for himself throughout Australia as a colourist and designer and had examples of his work in most major public buildings in the capital cities.

1.10.11 John Clay Beeler, Painter

Beeler was born in Cooperstown, Otsego County, New York State. His father was connected with Heath and Milligan of Chicago, who were then the leading manufacturer of painters' requisites in the American west. At 16, he returned to New York and studied at Columbia College and the famous art schools of Cooper Union. Later, he became a pupil of G G Garoboldi, then recognised as the finest decorative artist in the United States.[151] He joined L W Seavey who had a worldwide reputation for photographic backgrounds and theatrical work, an area in which Beeler specialised after his establishment in Australia. He was also a keen sketcher from nature, and a water-colourist. His work was described as being 'better known and more freely admired than that of any other single decorator in Australia'.[152] Along with such figures as Samuel Mouncey, the Paterson Brothers and later John Ross Anderson, he was responsible for the decoration of a large number of major public and private buildings in Melbourne and Sydney during the 1880s, including the Hawthorn Town Hall and sections of the Melbourne Town Hall, Government House and the Eastern Hill Fire Station.[153]

Prior to his partnership with Davies, Beeler was in partnership with Mouncey under the name of Mouncey and Beeler, decorative artists at 95 Collins Street East. This address was also that of John Mather for most part of the 1880s. It appears that around the time of his partnership with Davies, John Ross Anderson joined the firm after having worked for the Sydney firm of decorators, Lyon Wells Cottier and Company and for the Paterson Brothers. Anderson's position in the firm at this time was that of manager in charge of decoration and it is likely that he had a hand in the work on the Exhibition Building.

1.10.12 Denton Corker Marshall, Architects

The firm of Denton Corker Marshall (DCM) was formed in 1975. John Denton (born 1945 in Suva), Bill Corker (born 1945 in Melbourne) and Barrie Marshall (born 1946 in Melbourne) all began architecture together at the University of Melbourne in 1963. After various incarnations with former partners prior to 1975, and the opening of a Canberra office in 1973, the firm gained direction with the competition-winning design for the Melbourne Civic Square (1976-80, demolished 1998). In 1980, the practice expanded again, this time in partnership with Yuncken Freeman, Hong Kong.[154]

Competition entries brought DCM a finalist's place in the design of Australia's new Parliament House and, in 1981, the commission for 1 Collins Street (in association with Robert Peck YFHK Pty Ltd), as well as the new Australian Embassy in Beijing. The firm's work has been characterised by 'careful contextual and programmatic responses', explained by Philip Goad as 'an architectural vocabulary that fosters the tradition of abstraction in modernism and bold architectonic formalism'.[155] DCM have also developed their firm's expertise to embrace landscape, interior and urban design.

Since 1985, DCM has operated alone, without architectural associations, subsequently operating offices in Sydney, Hong Kong, Jakarta, Hanoi and Warsaw. DCM designed the Australian Embassy in Tokyo and, in Sydney, the Museum of Sydney and Governor Phillip and Macquarie towers. In Melbourne, they have been responsible for four major skyscrapers, the Adelphi Hotel, the Exhibition Centre, the 'Gateway' to Melbourne at the Flemington Road entry to the Tullamarine Freeway, and the new Melbourne Museum in the Carlton Gardens.

In 1996, the RAIA Gold Medal was awarded to Denton Corker Marshall in a rare departure from the architectural association's tradition of awarding the prize to an individual.[156]

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ENDNOTES

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APPENDIX B.2 HISTORIC SITE & BUILDING PLANS & DRAWINGS

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B.1 Site plans

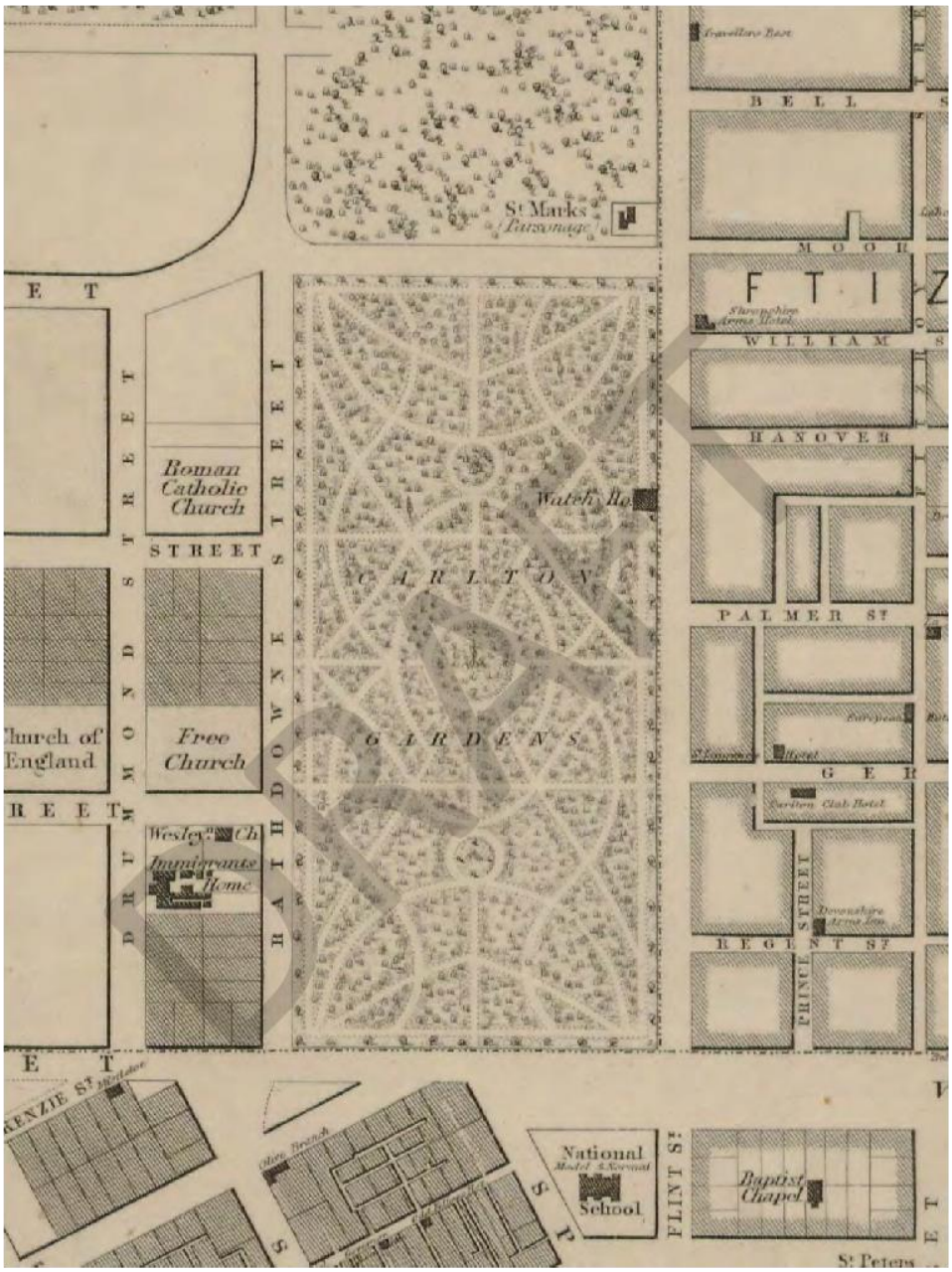


Figure 1 Layout for the Carlton Gardens shown on the Kearney map of 1855 (not built).
Source: State Library of Victoria



Figure 2 Commander H.L Cox (Surveyor), Hobsons Bay and River Yarra Leading to Melbourne, 1864.
Section of plan showing Carlton Gardens
Source: Lovell Chen archives

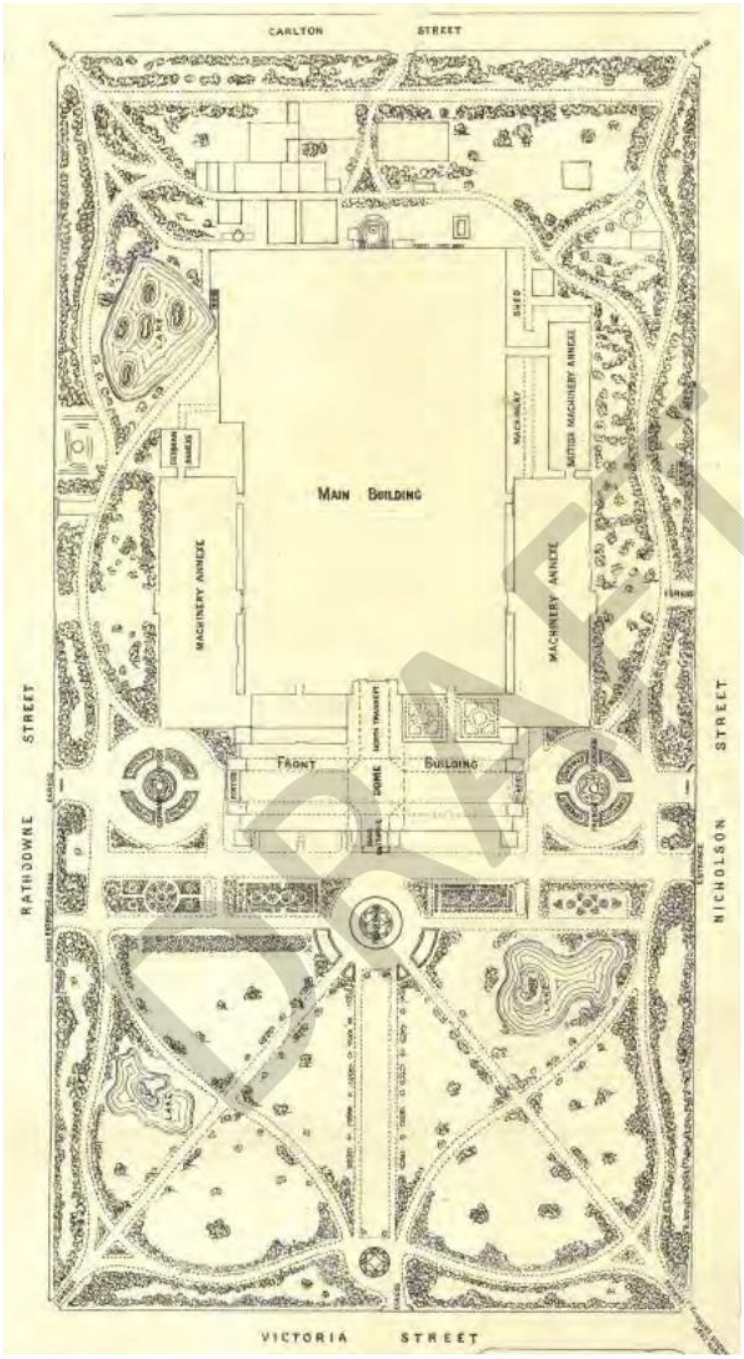


Figure 3 Reed and Barnes 1879 garden design completed for the first Melbourne International Exhibition of 1880-1881
Source: Reproduced from *Melbourne International Exhibition 1880-1881 Official Record*

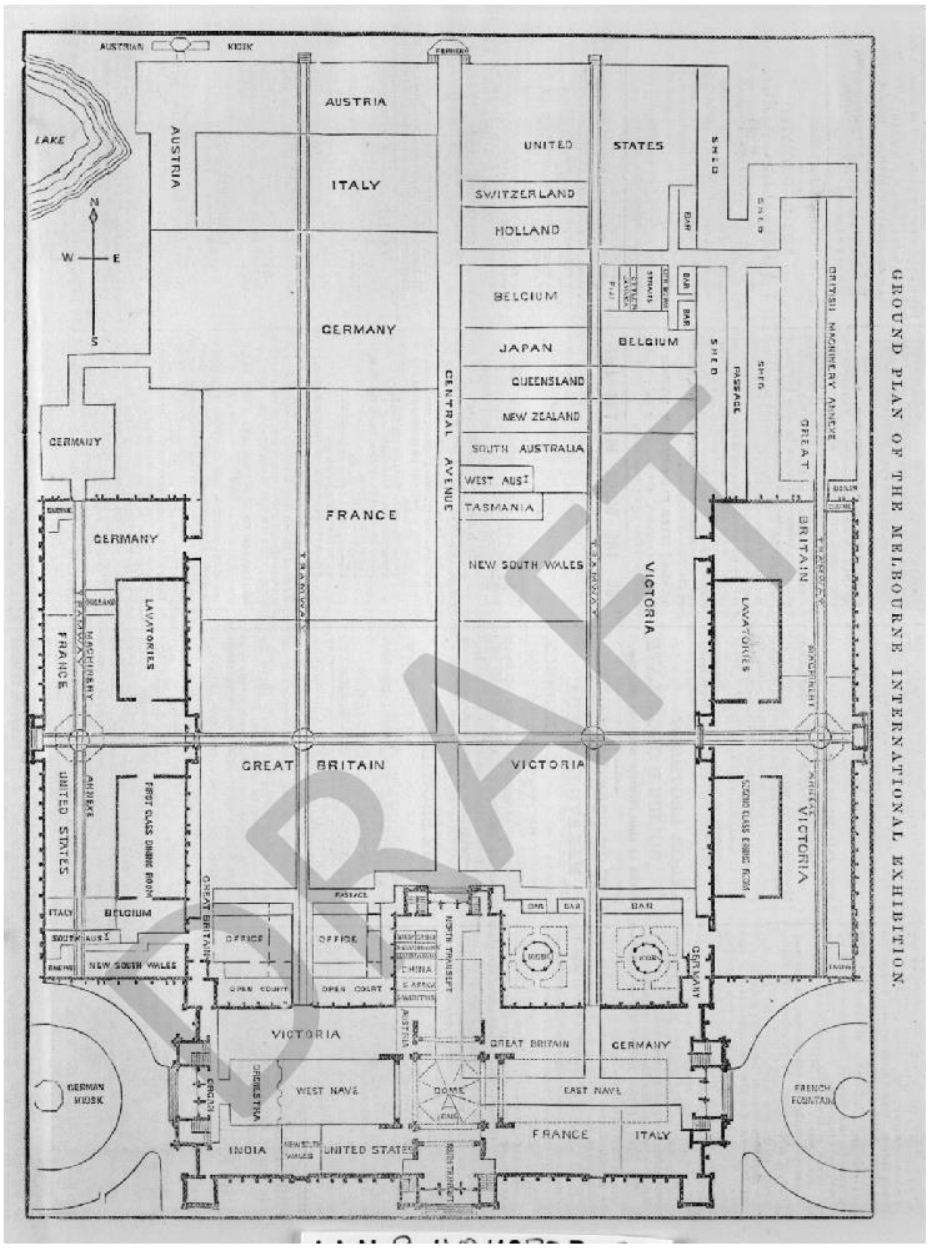


Figure 4 Ground plan of the Melbourne International Exhibition, October 9, 1880
Source: State Library of Victoria

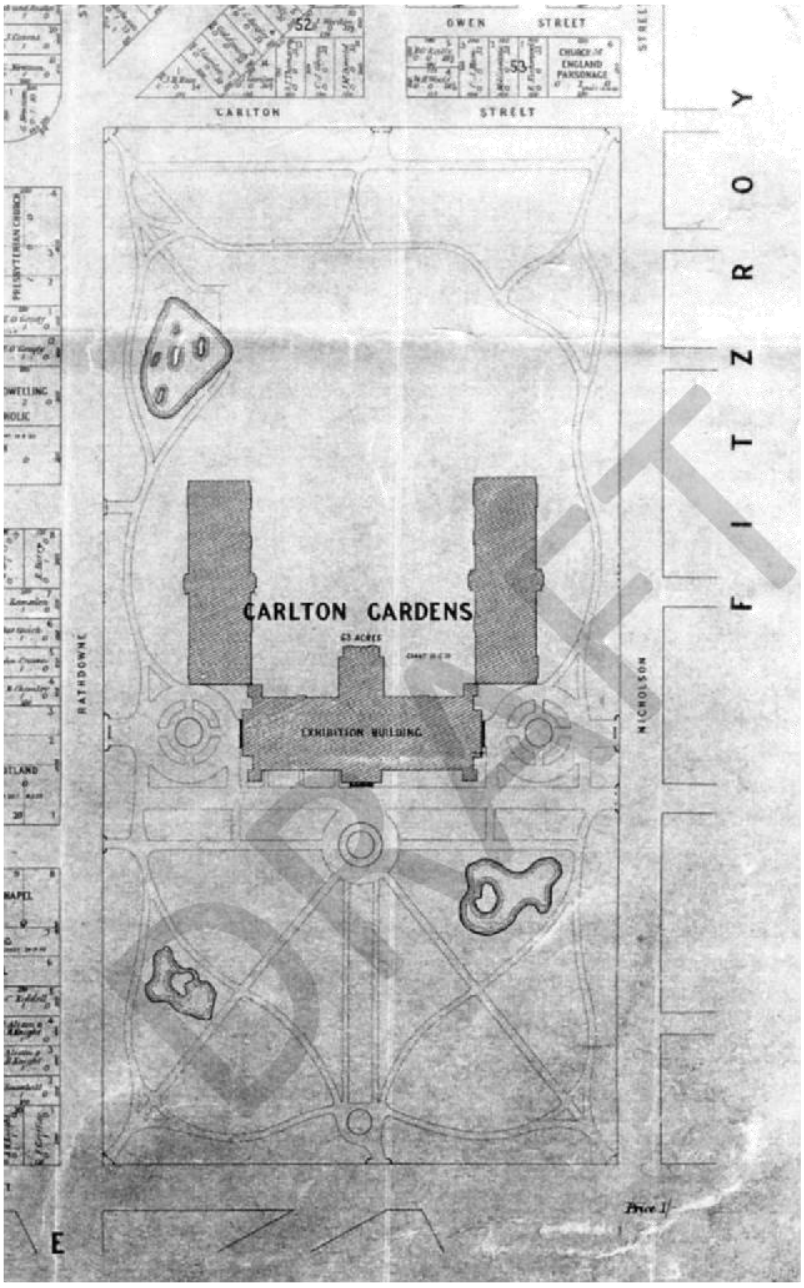


Figure 5 Department of Lands and Survey plan (undated) shows hard landscape elements after removal of the temporary exhibition buildings in 1881 but before the restitution of the north gardens by Hodgkinson
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

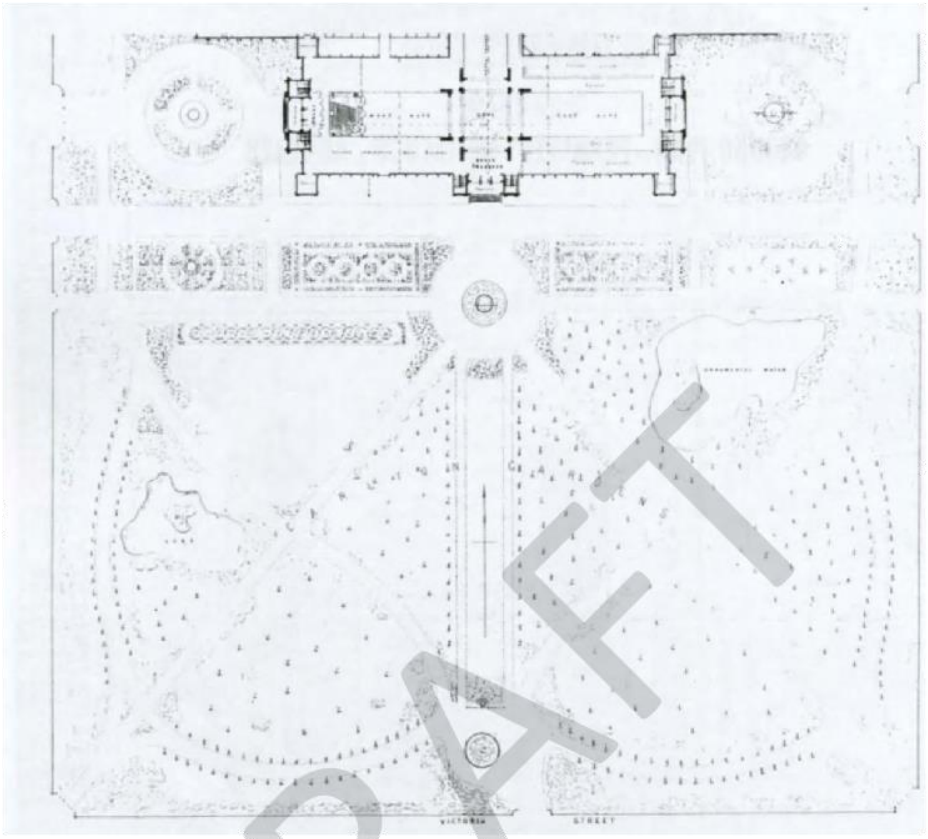
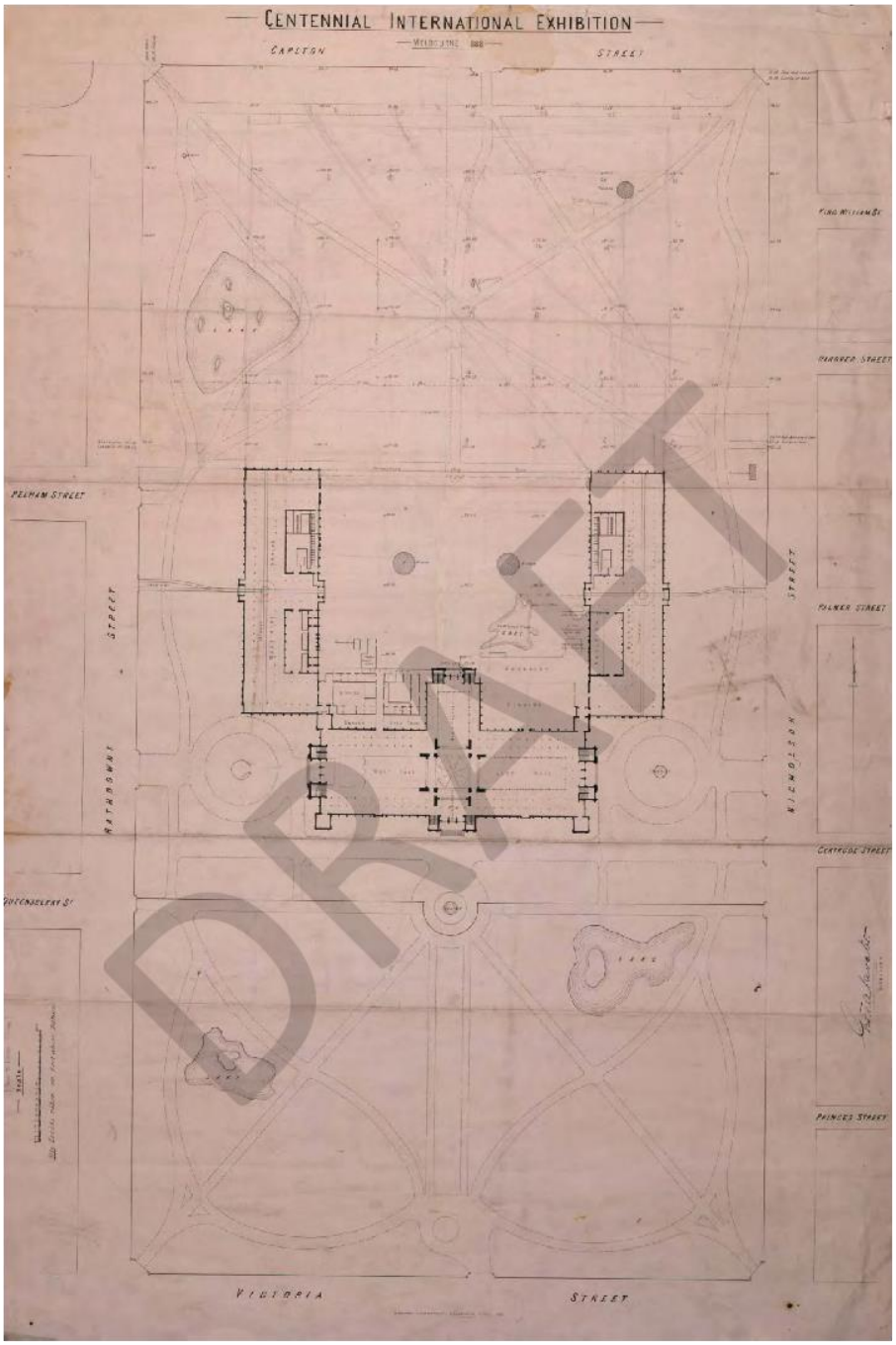


Figure 6 Reed and Barnes 1879 design (south gardens) as altered and recorded for the 1888 International Exhibition
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

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Figure 7 Railway Department plan of the Exhibition Buildings and Carlton Gardens dated 1887
Source: Lovell Chen archives

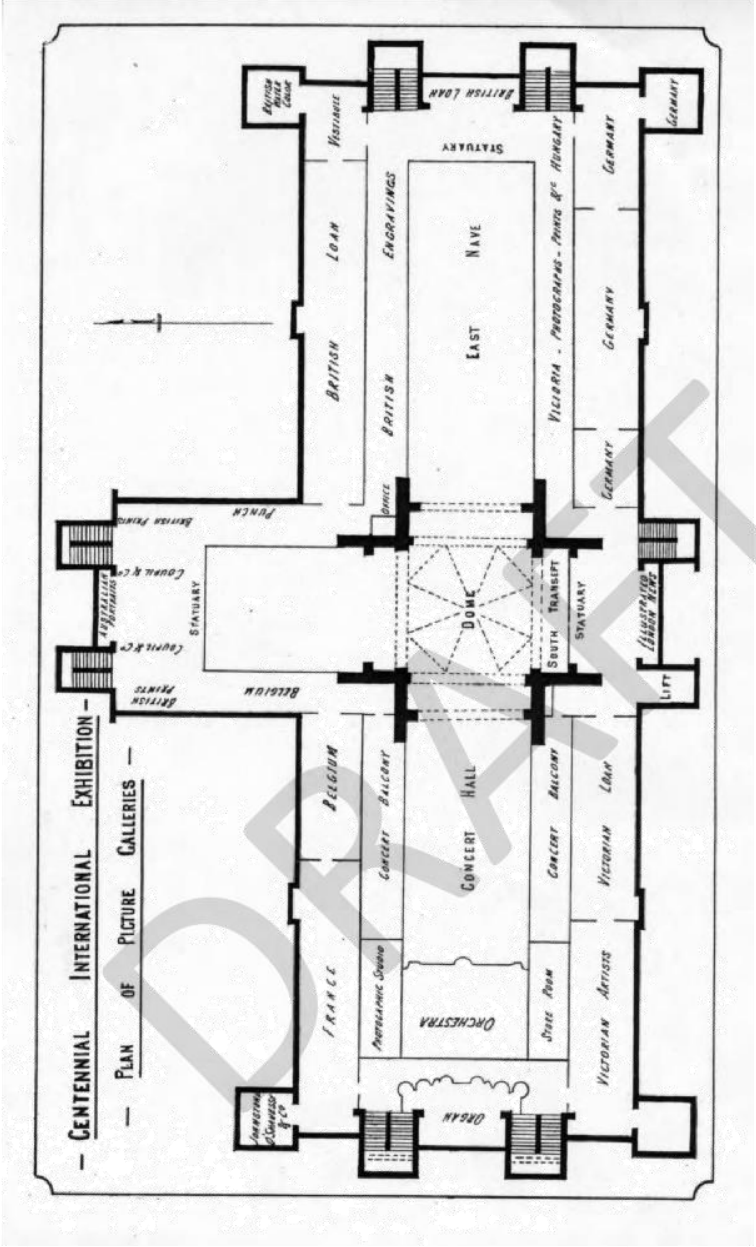


Figure 8 Centennial International Exhibition plan of the picture galleries
Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official Record*

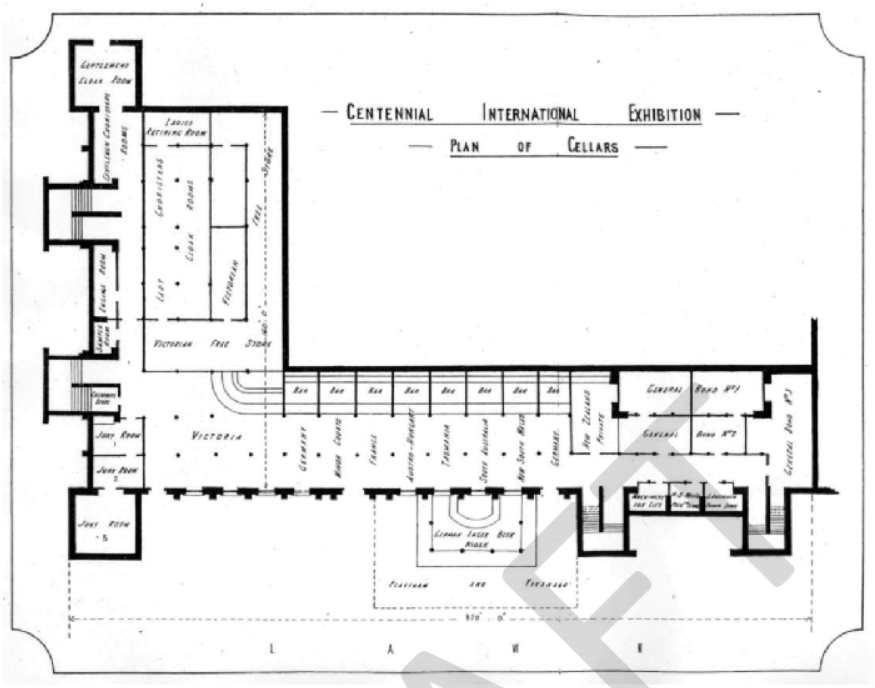


Figure 9 Centennial Exhibition (1888-1889) Plan of the cellars. Note the basement level of the German lager kiosk, and its ground floor platform and verandah shown in broken lines located to the left of the building's southern entrance.
Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official Record*

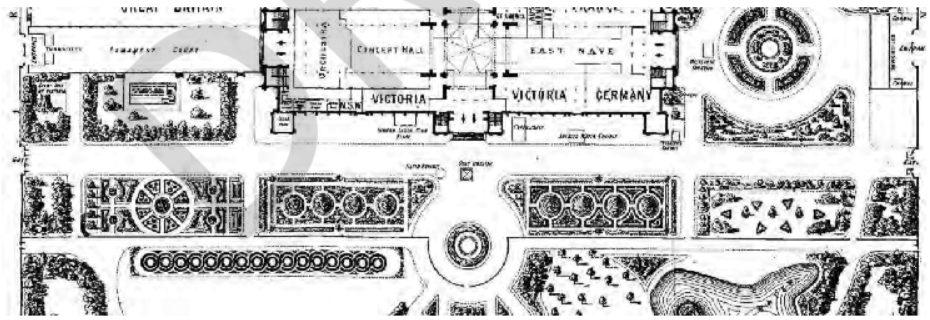


Figure 10 Section of the Centennial Exhibition plan and gardens, indicating the context of the German lager kiosk, greenhouse and aerated water exhibits which flank the southern entrance and overlook the garden parterres, gold obelisk, and Hochgürtel fountain. The Westgarth fountain is located in the eastern forecourt opposite the entrance portico
Source: Reproduced from *Centennial International Exhibition Melbourne 1888-9 Official Record*

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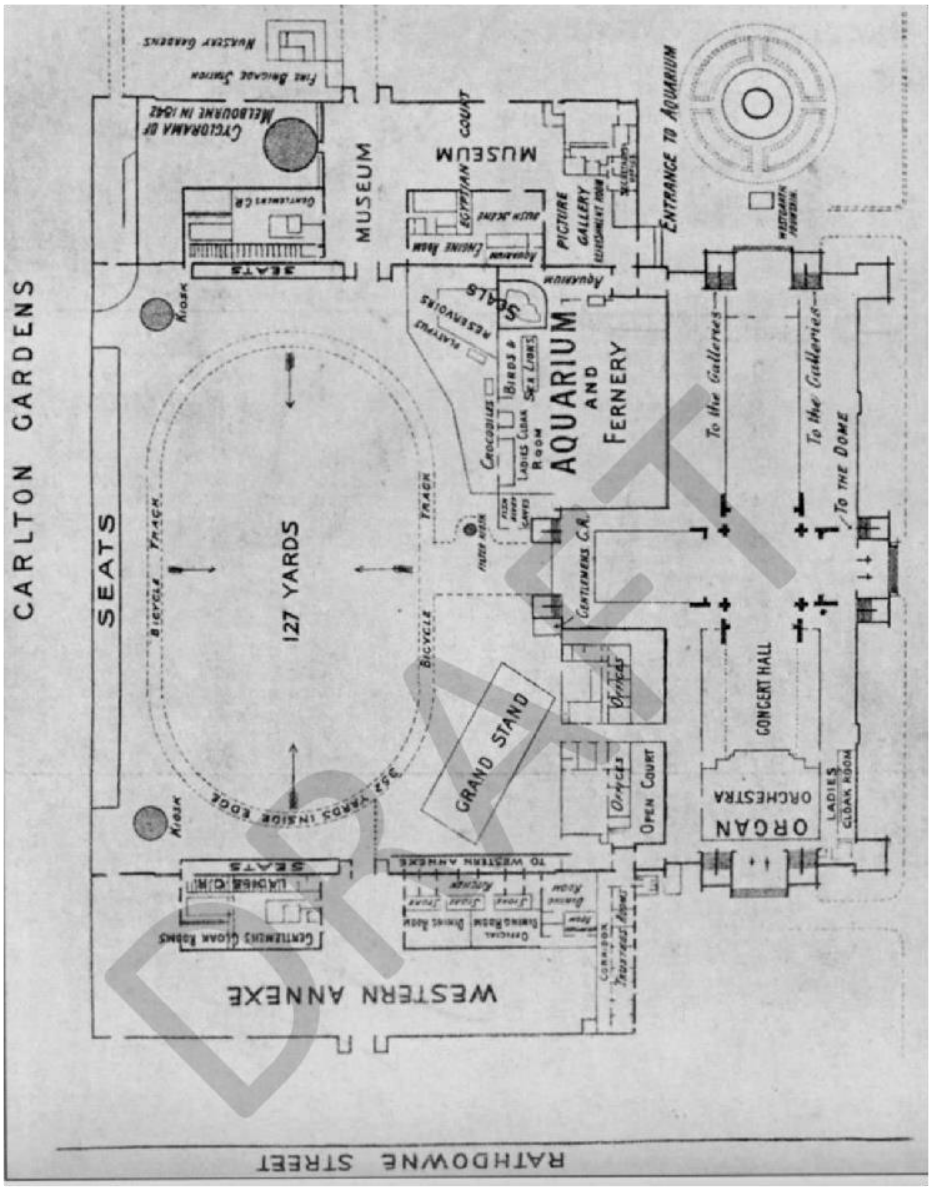


Figure 11 The Exhibition complex in the 1890s. North is to the left
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

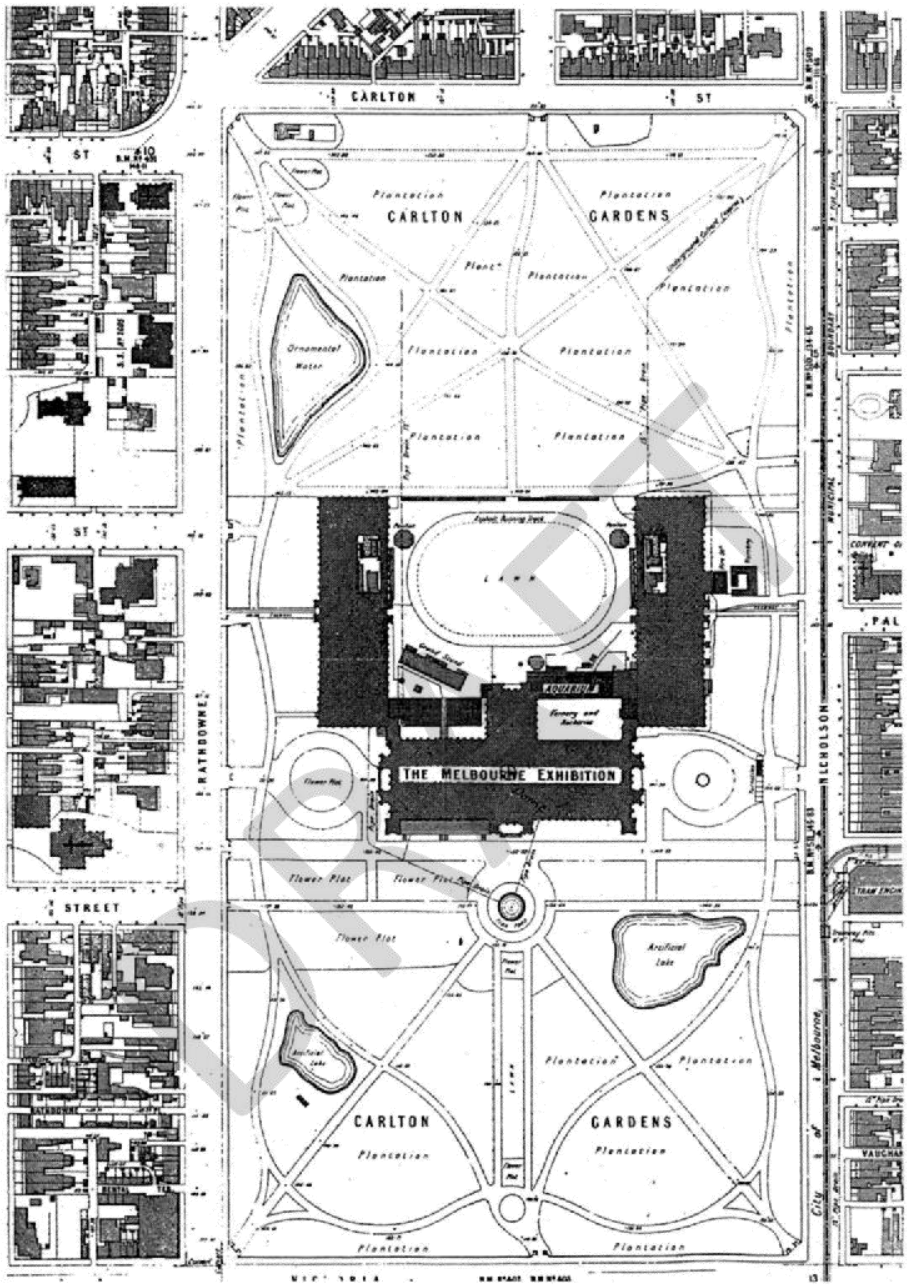


Figure 12 MMBW plan of the Carlton Gardens, c. 1897. Note what appears to be an east-west fence line aligned with the promenade, separating the south garden from the parterres ('flower plots'), terrace and Hochgürtel fountain
Source: Lovell Chen archives

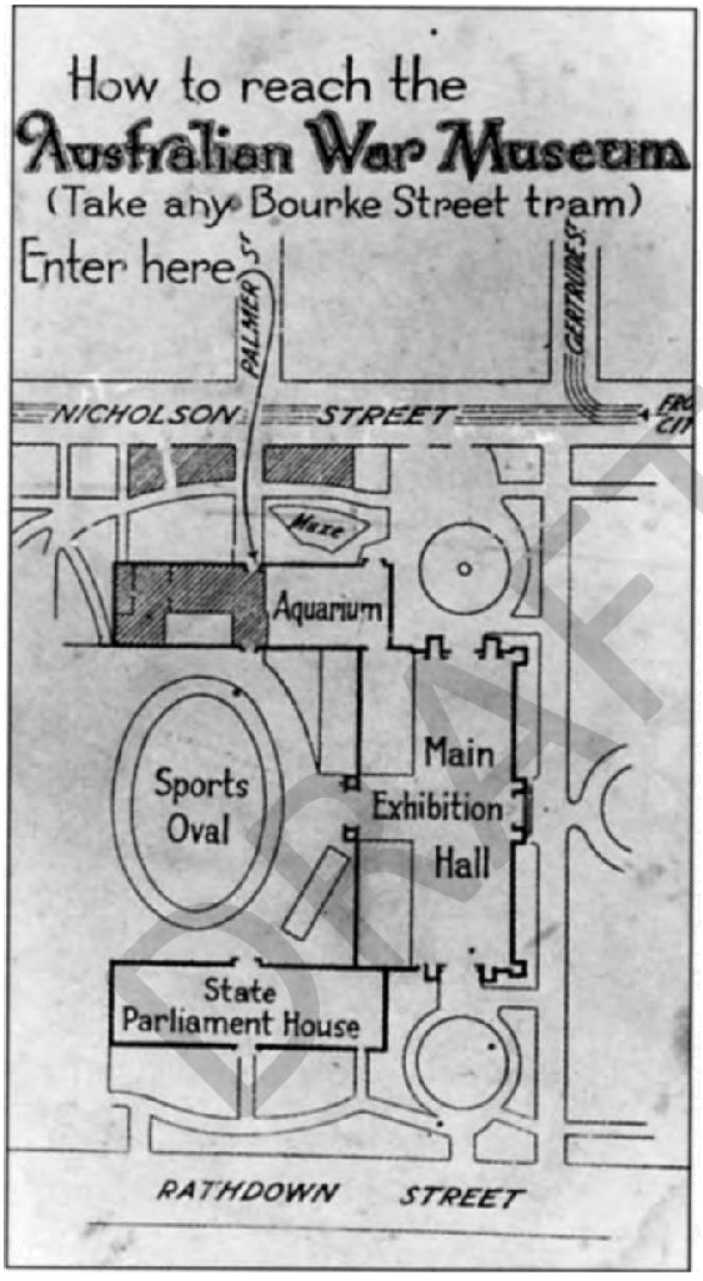


Figure 13 The Exhibition Buildings were the first home of the Australian War Museum, later the Australian War Memorial. It was located in the northern part of the eastern annexe, and the first exhibition was opened on the 20 August 1921
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

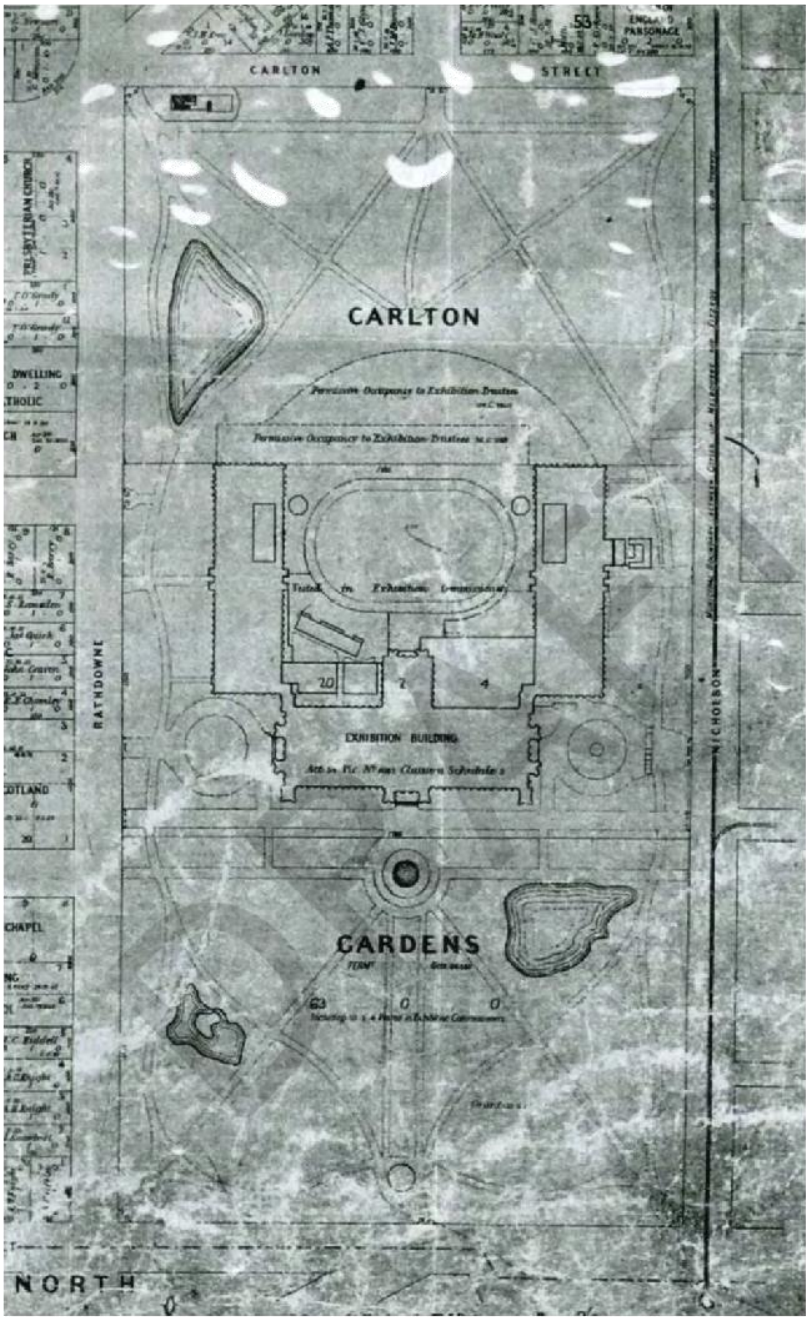


Figure 14 Department of Lands and Survey plan of the Exhibition Buildings and Carlton Gardens, c. 1920s
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

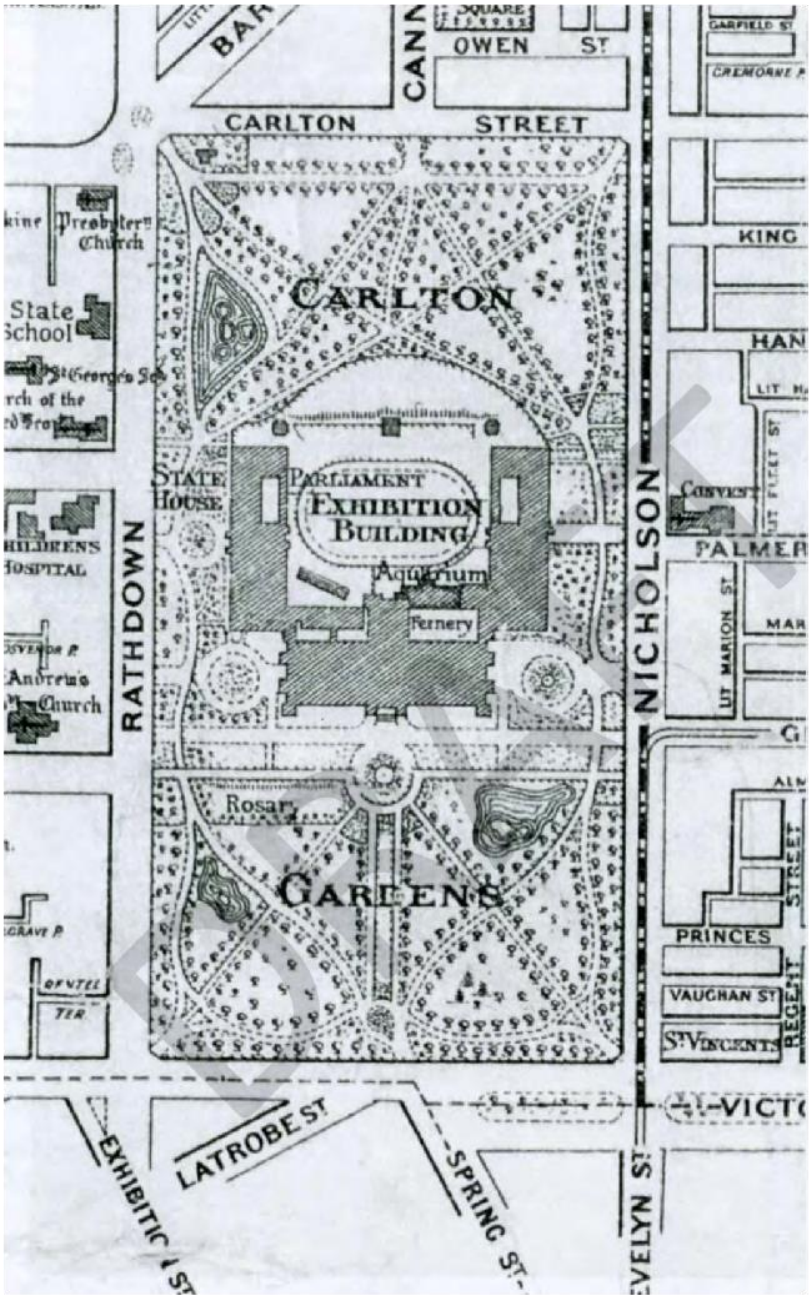


Figure 15 Melbourne City Council Land Survey Group plan of the Exhibition Buildings and Carlton Gardens, c. 1920s
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

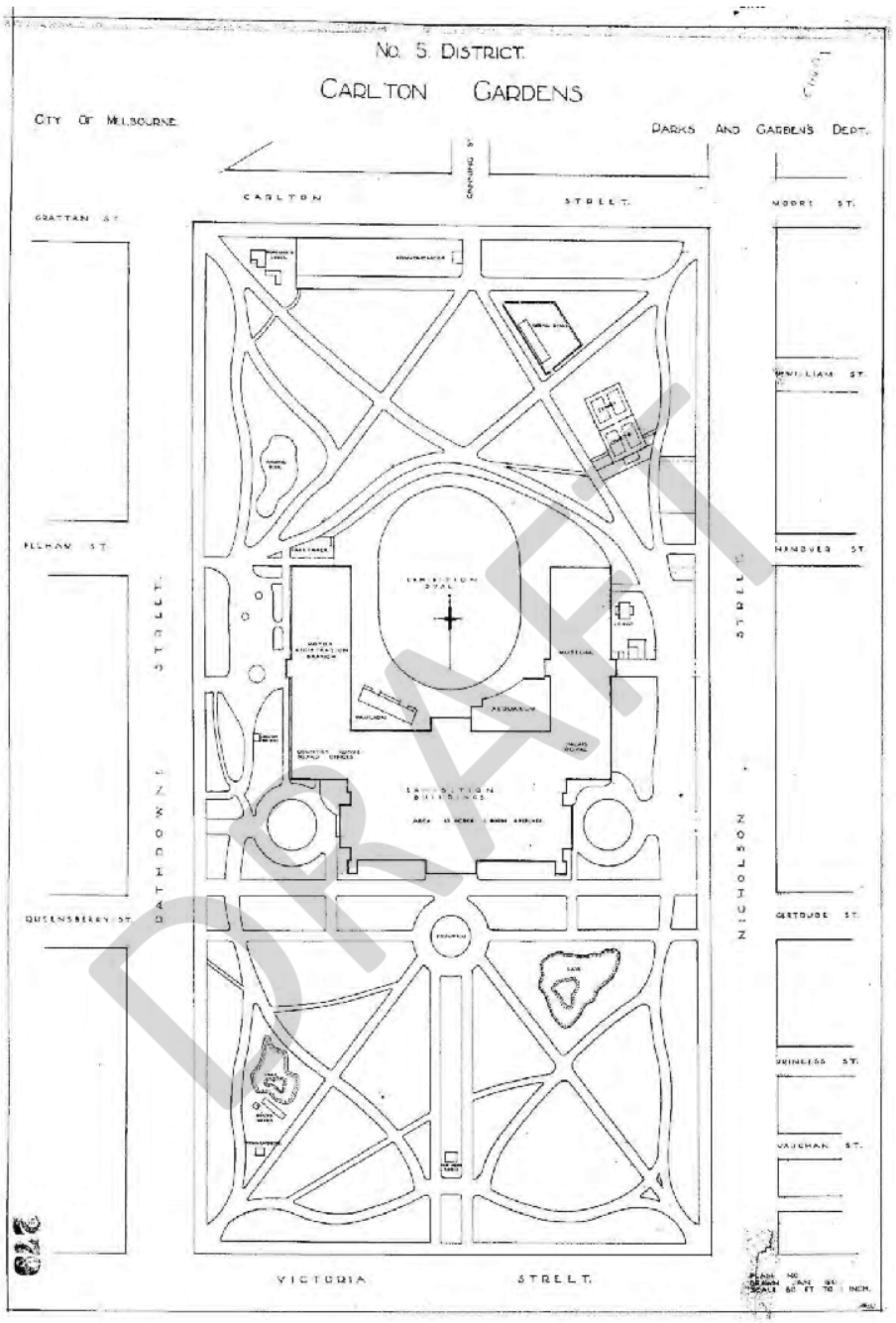


Figure 16 Plan of Carlton Gardens, January 1941
Source: City of Melbourne, Parks and Gardens Department

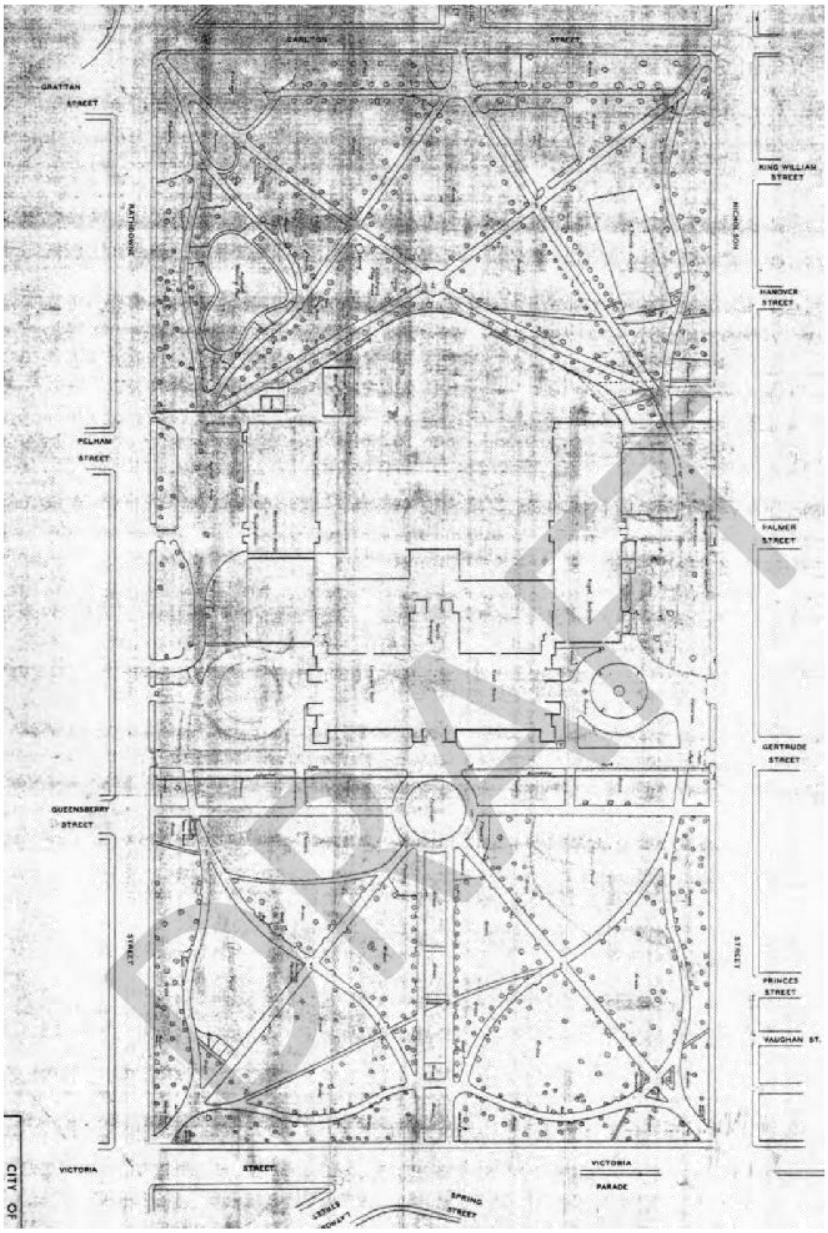


Figure 17 Plan of Carlton Gardens dated 12th January 1967. Note that the wading pool is still shown on the plan at top left, although it was filled in at the beginning of the decade and replaced by a Children's Traffic School
Source: City of Melbourne, Parks and Gardens Department

B.2 Aerial photographs

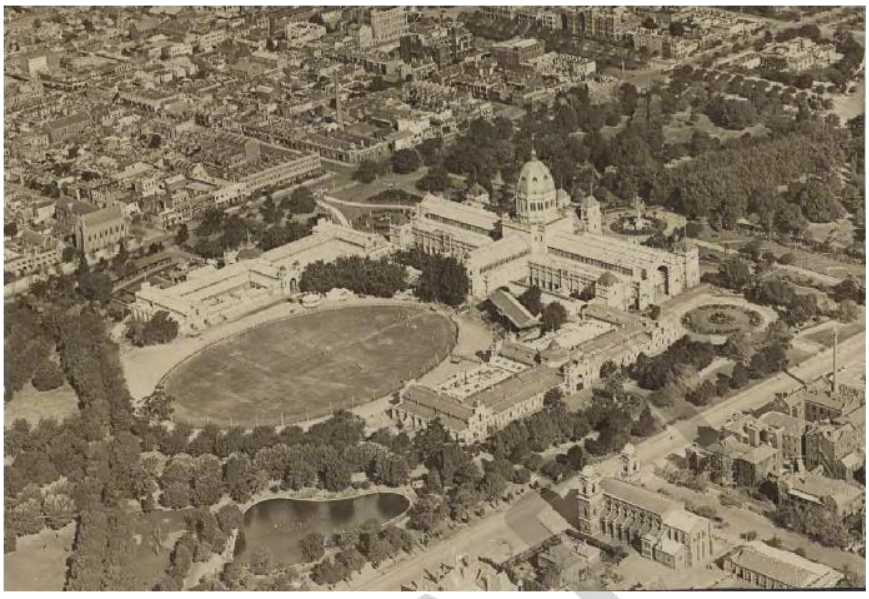


Figure 18 Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the north-west, c. 1931, showing the northern entrance obscured by a large tree (centre picture); the northern oval and pavilion flanked by the eastern and western annexes; the western portico entrance and its formal garden roundel (at right); and the Hochgürtel Fountain facing the south entrance and terminating the Grand Allée, visible as a double line of trees
Source: Picture Collection, State Library of Victoria



Figure 19 Oblique aerial view from the north-west of the Exhibition Buildings and Carlton Gardens, c. 1930s-1940s
Source: Picture Collection, State Library of Victoria



Figure 20 Oblique aerial view of the Exhibition Buildings and Carlton Gardens from the south-east, 1948
Source: Picture Collection, State Library of Victoria



Figure 21 View of Exhibition Building from north, c. 1948
Source: Charles Pratt (photographer), State Library of Victoria



Figure 22 Oblique aerial view of the Exhibition Buildings and Carlton Gardens seen from the north, 1949, at the time of construction of the temporary accommodation huts for the Migrant Reception Centre use
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*



Figure 23 Another view of the Exhibition and Carlton Gardens with temporary accommodation huts, c. 1950



Figure 24 Oblique aerial view from the west, 1954. Note that the western forecourt still incorporates a circular garden plan, and the assortment of huts used for the Migrant Reception Centre
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*

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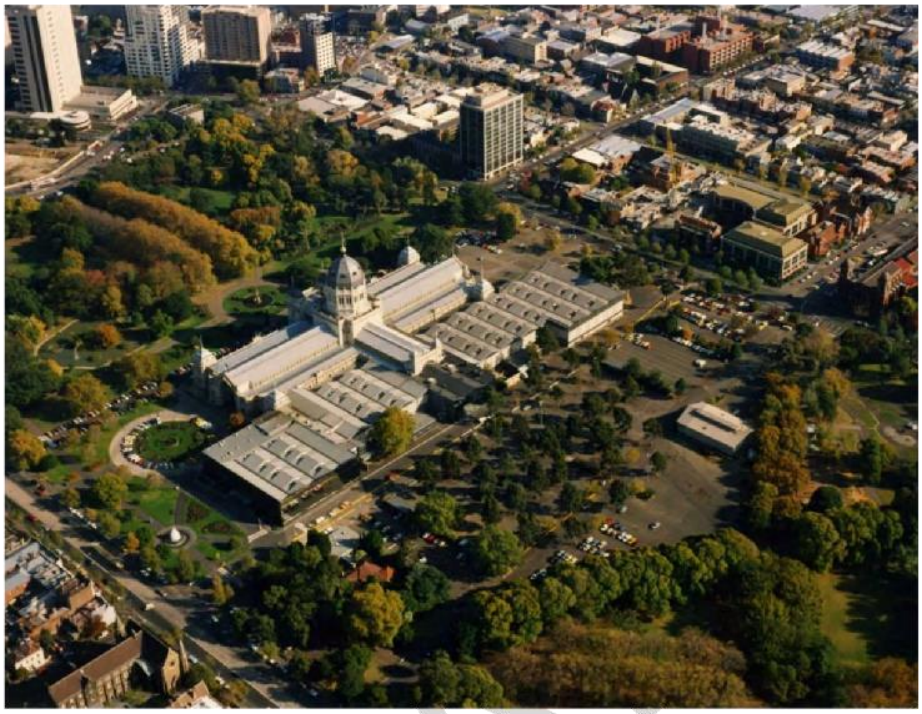


Figure 25 Oblique aerial image, looking south-west, 1994
Source: Lovell Chen archives

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Figure 26 Aerial view of the Exhibition Building and Carlton Gardens c. 1990s; north is at top of page
Source: Lovell Chen archives



Figure 27 Oblique aerial view from the north of the Exhibition Building, Carlton Gardens and the Melbourne Museum designed by Denton Corker Marshall showing its northern façade entrance aligned with the Exhibition Building's north-south axis, c. 2001
Source: Reproduced from *Architecture Australia*

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B.3 Historic drawings

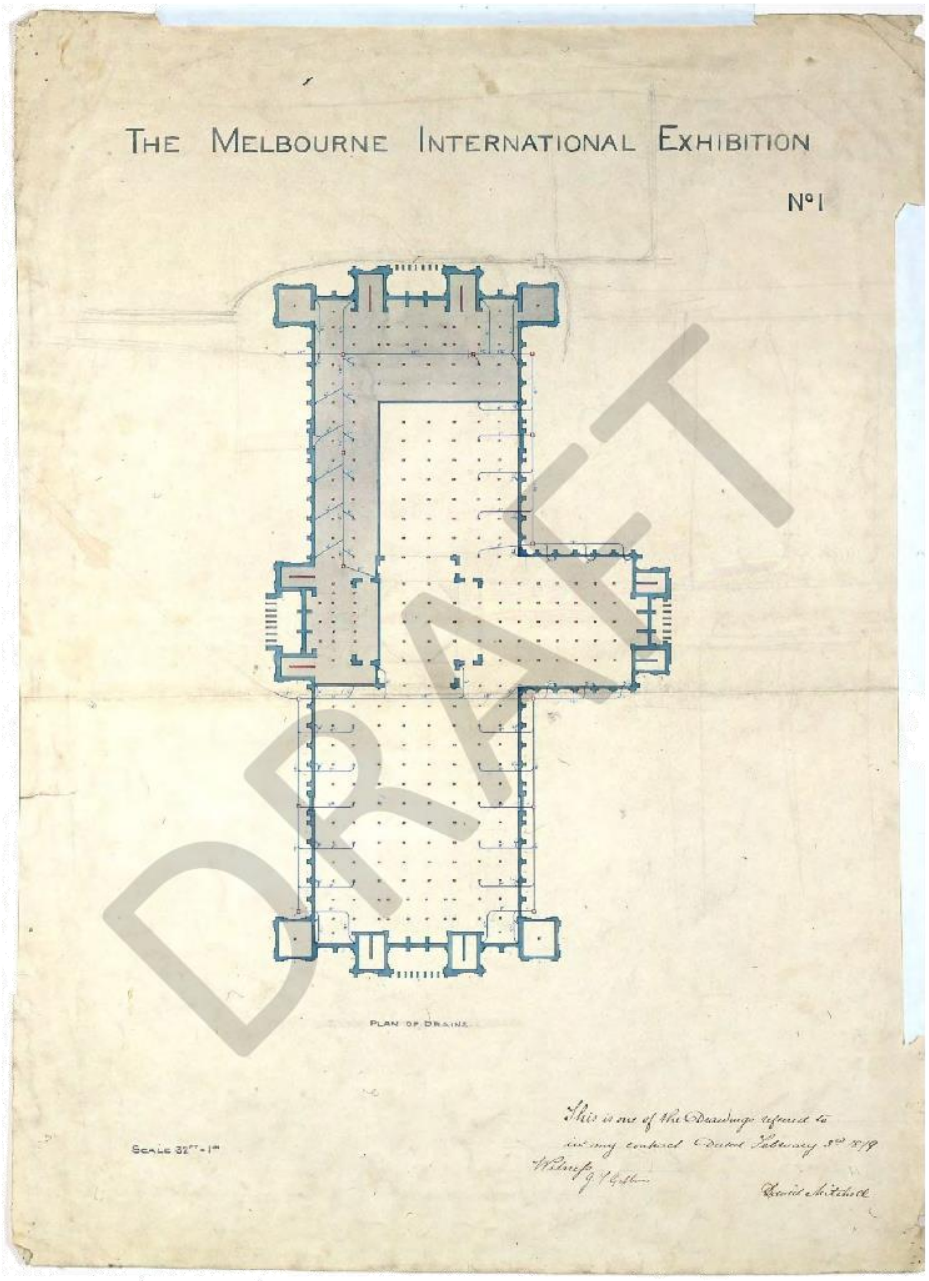


Figure 28 The Melbourne International Exhibition, plan of drains, 1879
Source: Bates Smart & McCutcheon archives

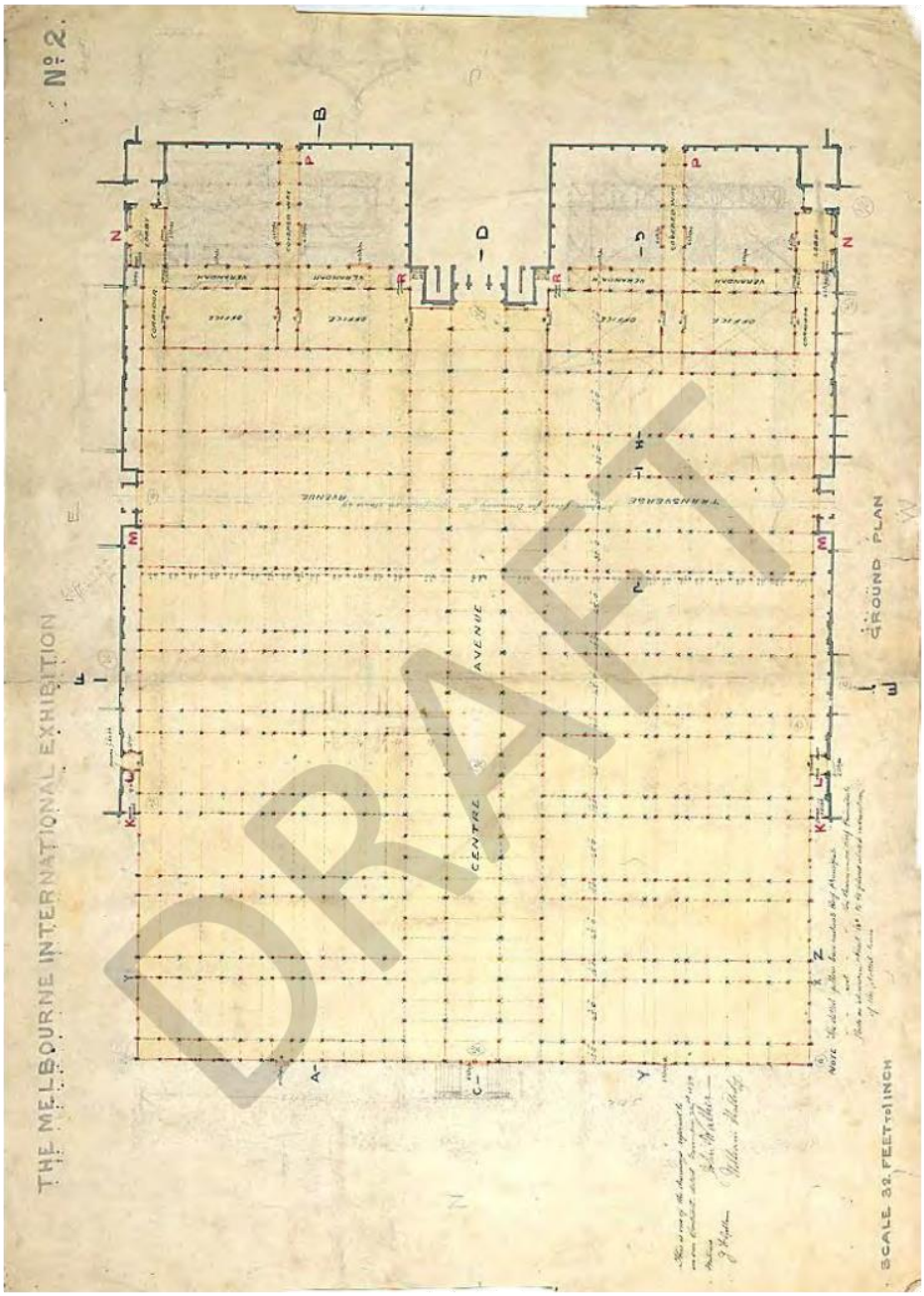
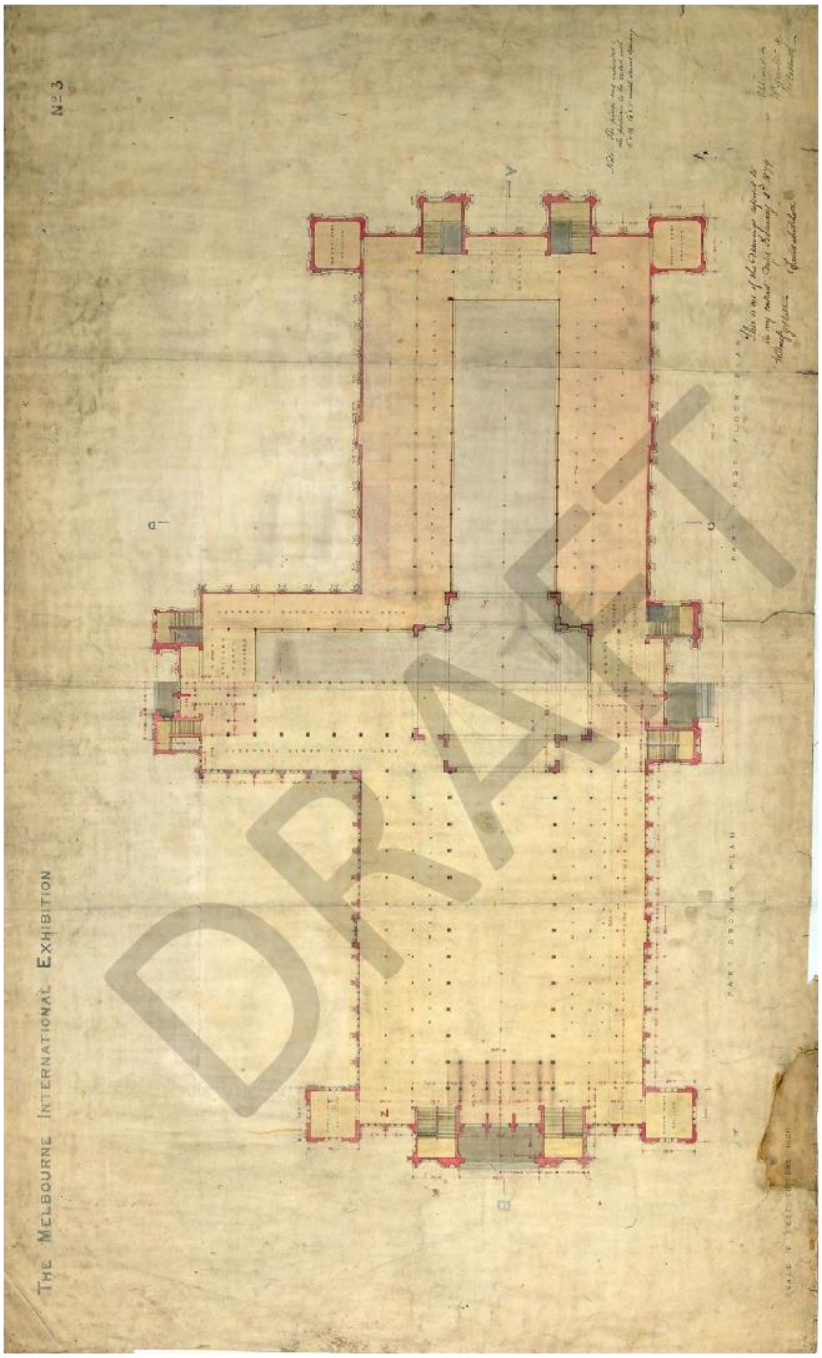


Figure 29 The Melbourne International Exhibition, ground plan of the Machinery Annexe, 1879
Source: Bates Smart & McCutcheon archives



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Figure 30 The Melbourne International Exhibition, part ground plan and part first floor plan, 1879. Source: Bates Smart & McCutcheon archives.

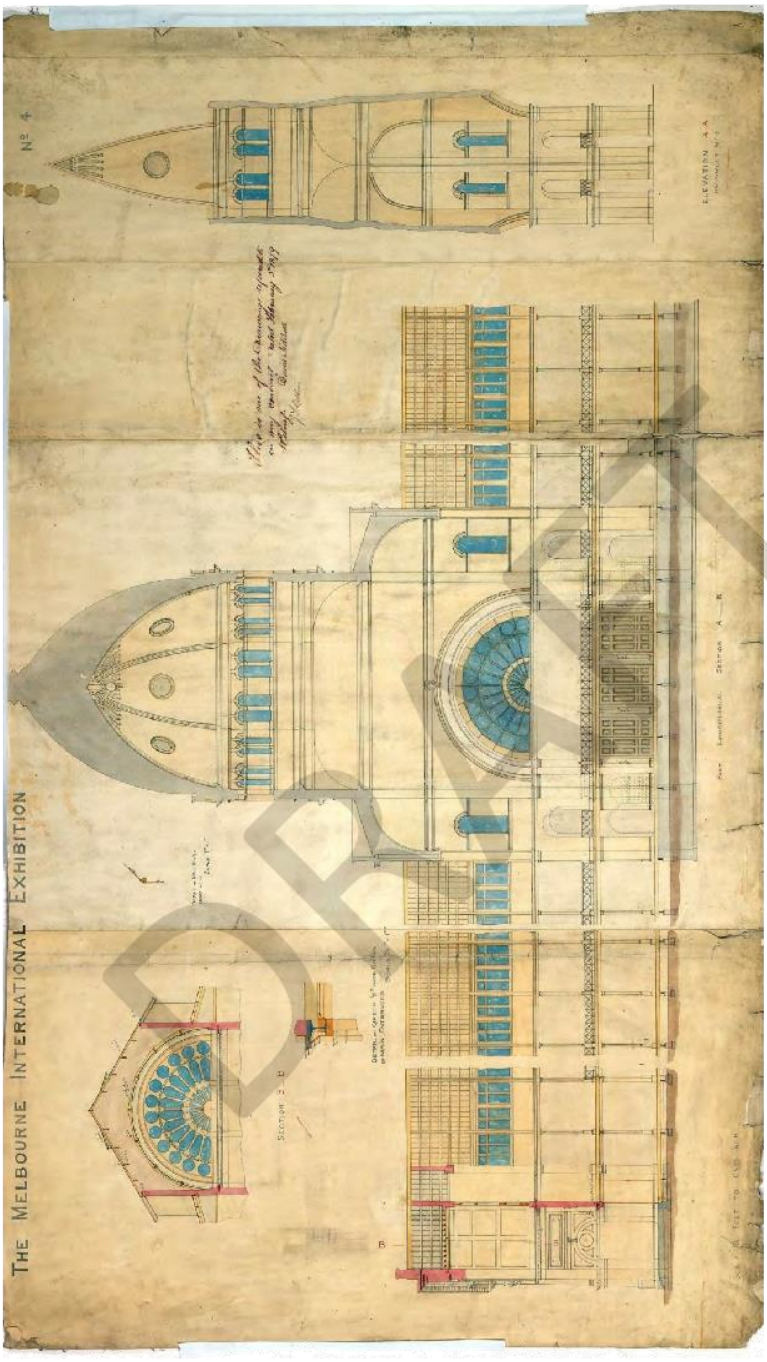


Figure 31 The Melbourne International Exhibition, part longitudinal section A—B, 1879
Source: Bates Smart & McCutcheon archives

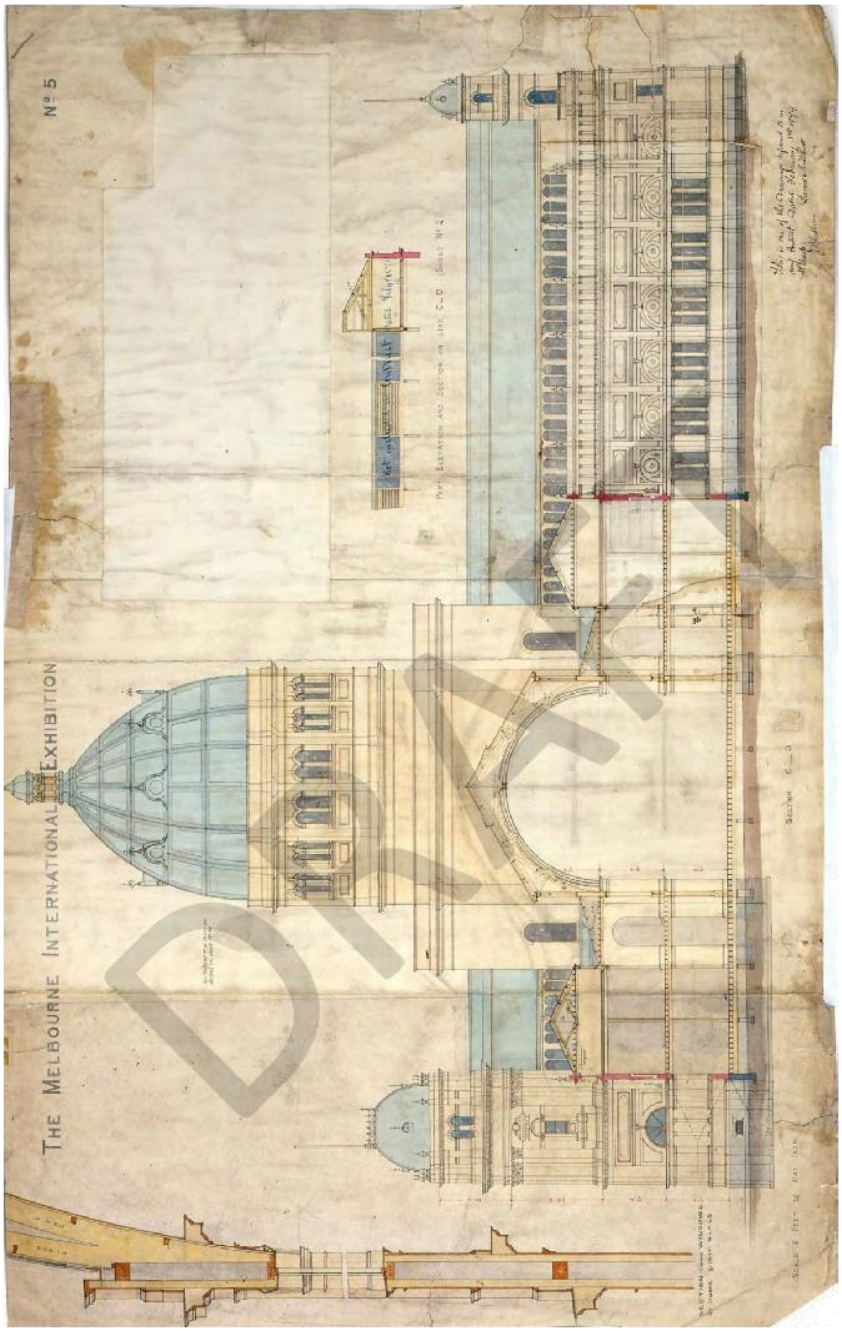


Figure 32 The Melbourne International Exhibition, section C—D, 1879
Source: Bates Smart & McCutcheon archives

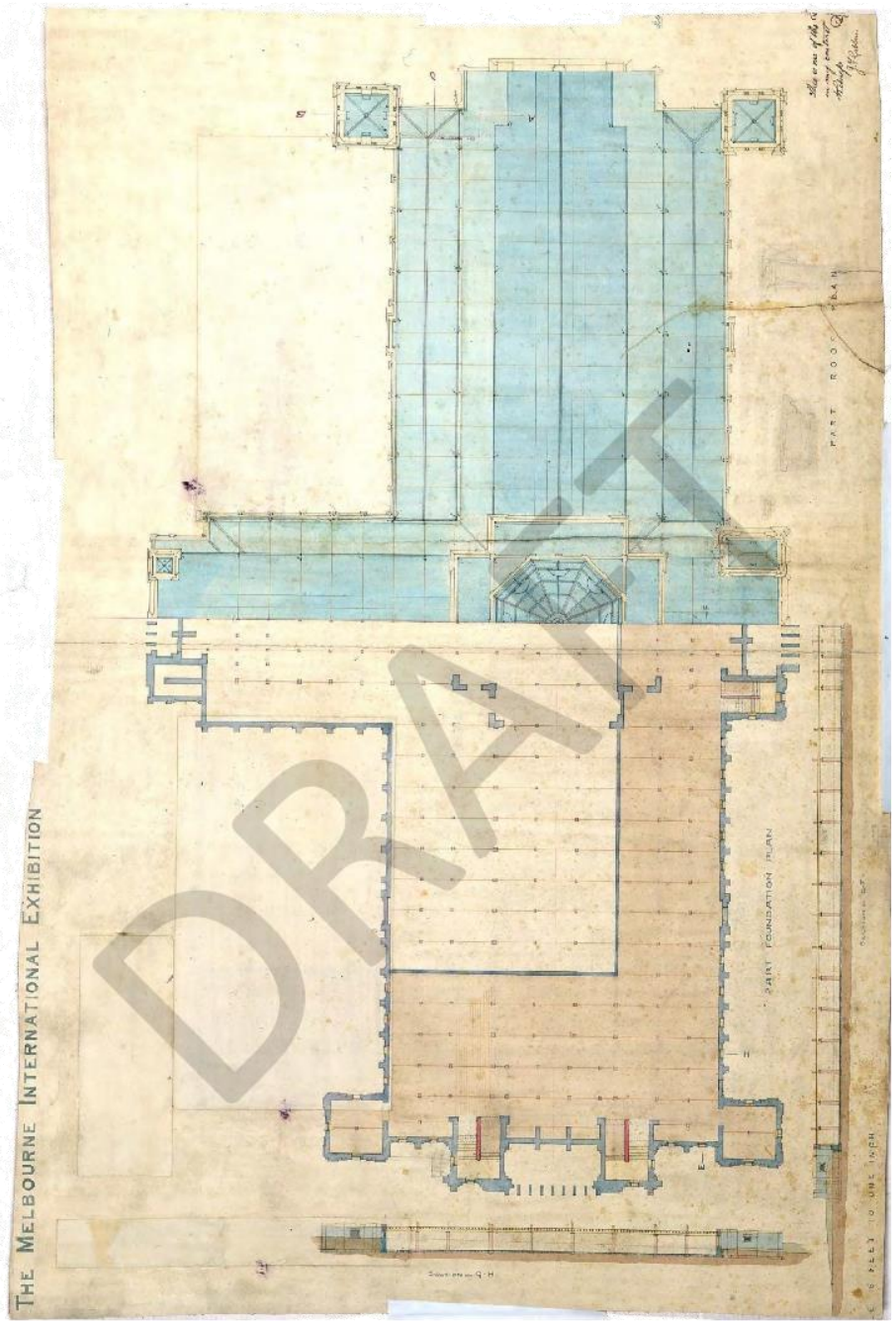


Figure 33 The Melbourne International Exhibition, part foundation plan, part roof plan, n.d.
Source: Bates Smart & McCutcheon archives

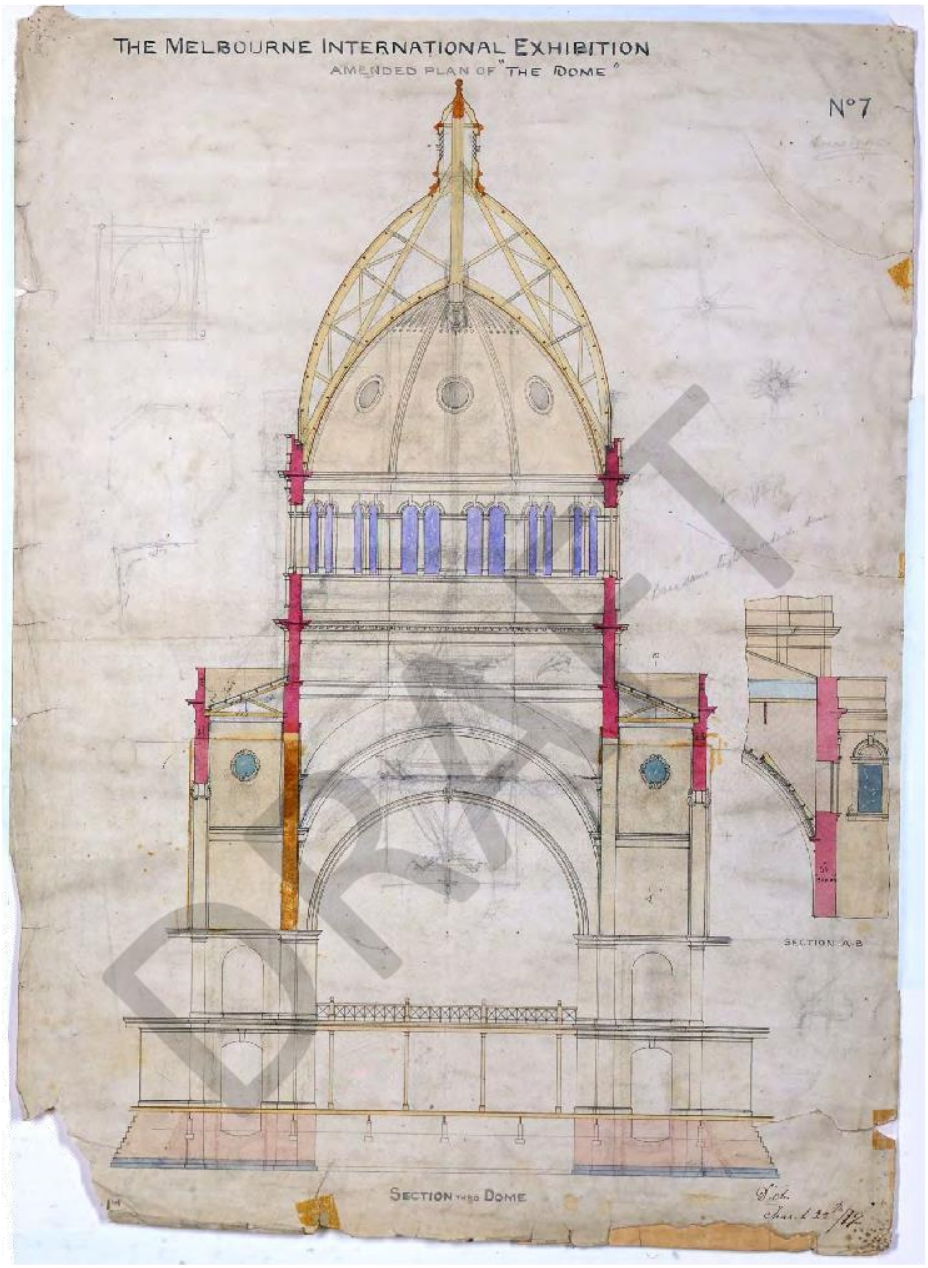


Figure 34 The Melbourne International Exhibition, amended plan of the dome, 1879
Source: Bates Smart & McCutcheon archives

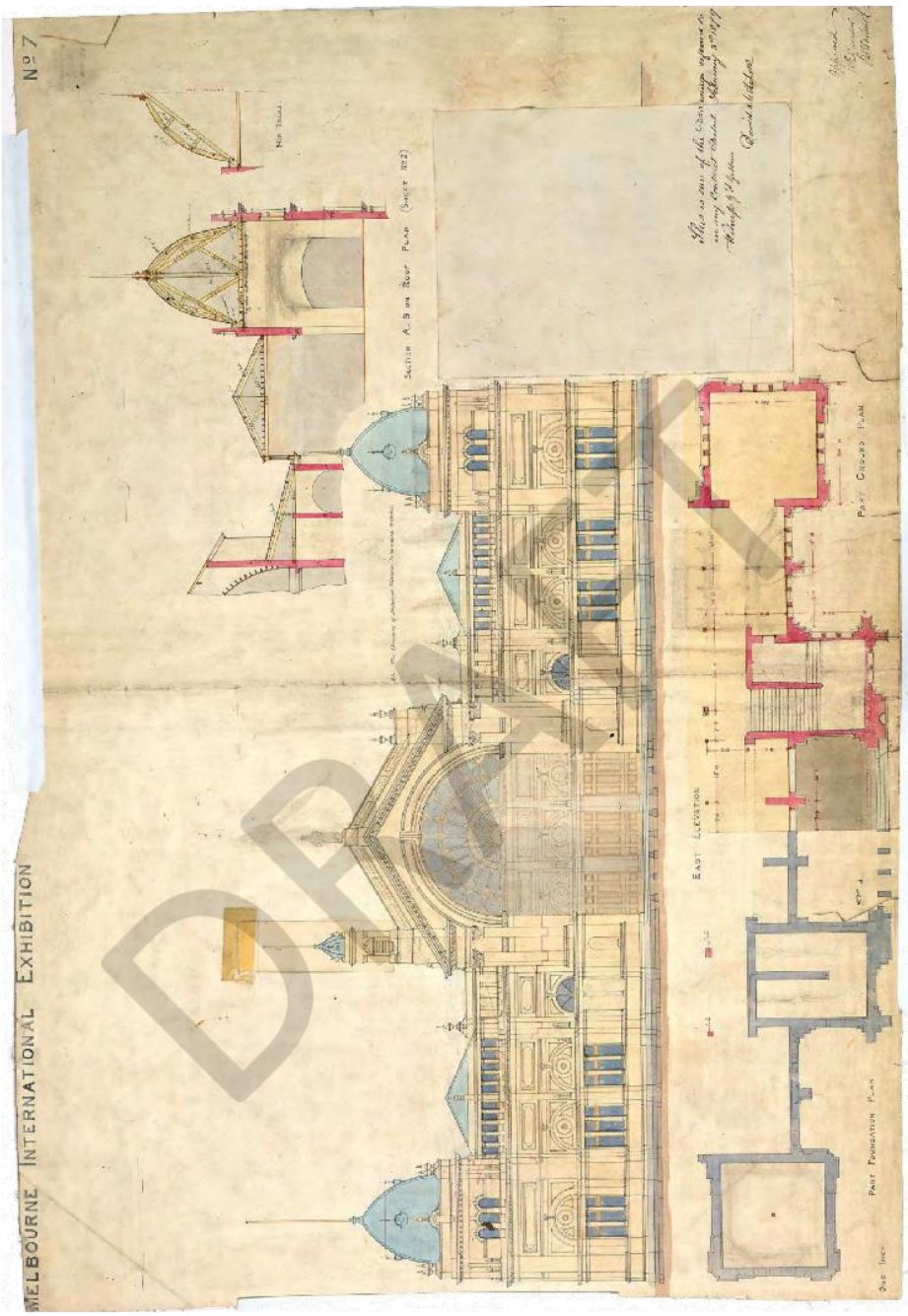


Figure 35 The Melbourne International Exhibition, east elevation, part foundation, part ground plan, & section A—B roof plan, 1879
Source: Bates Smart & McCutcheon archives

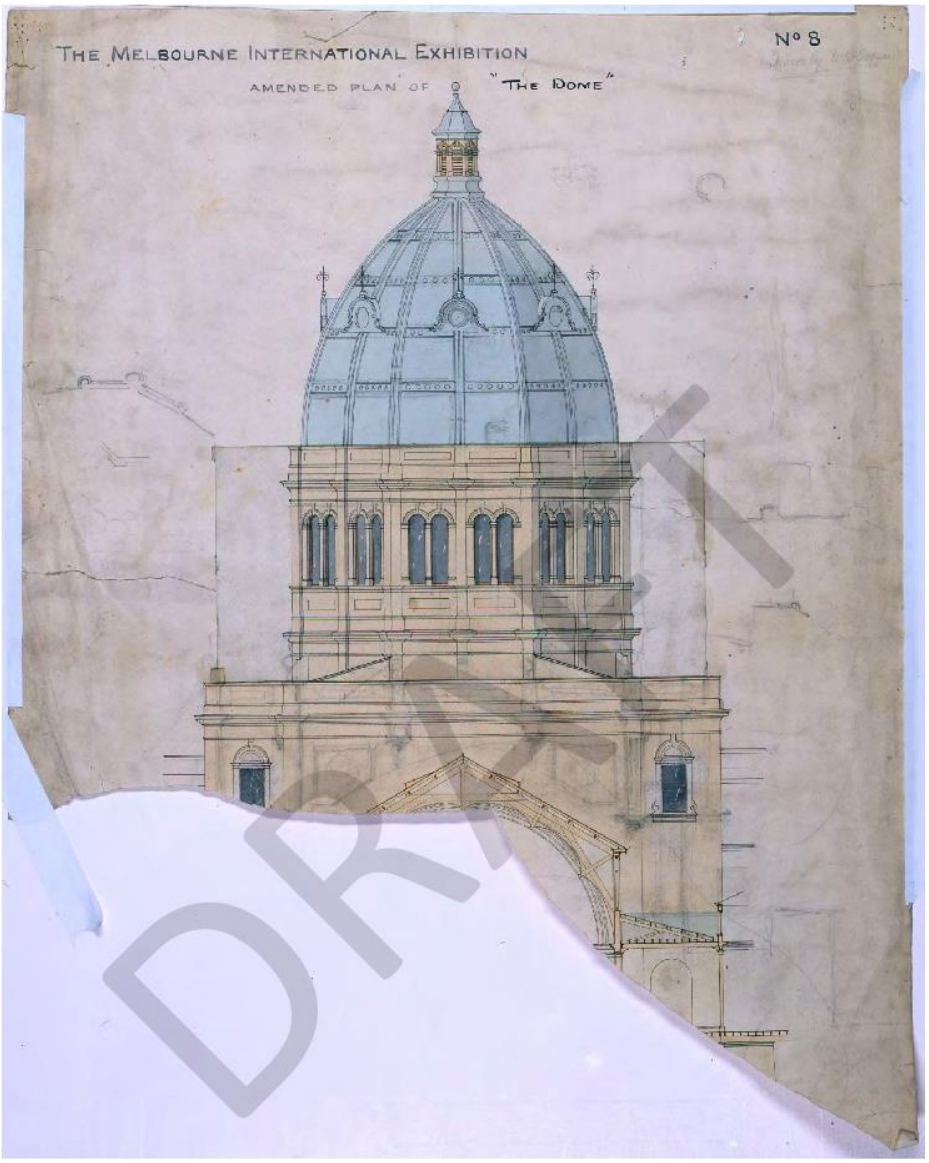


Figure 36 The Melbourne International Exhibition, amended plan of the dome, n.d.
Source: Bates Smart & McCutcheon archives

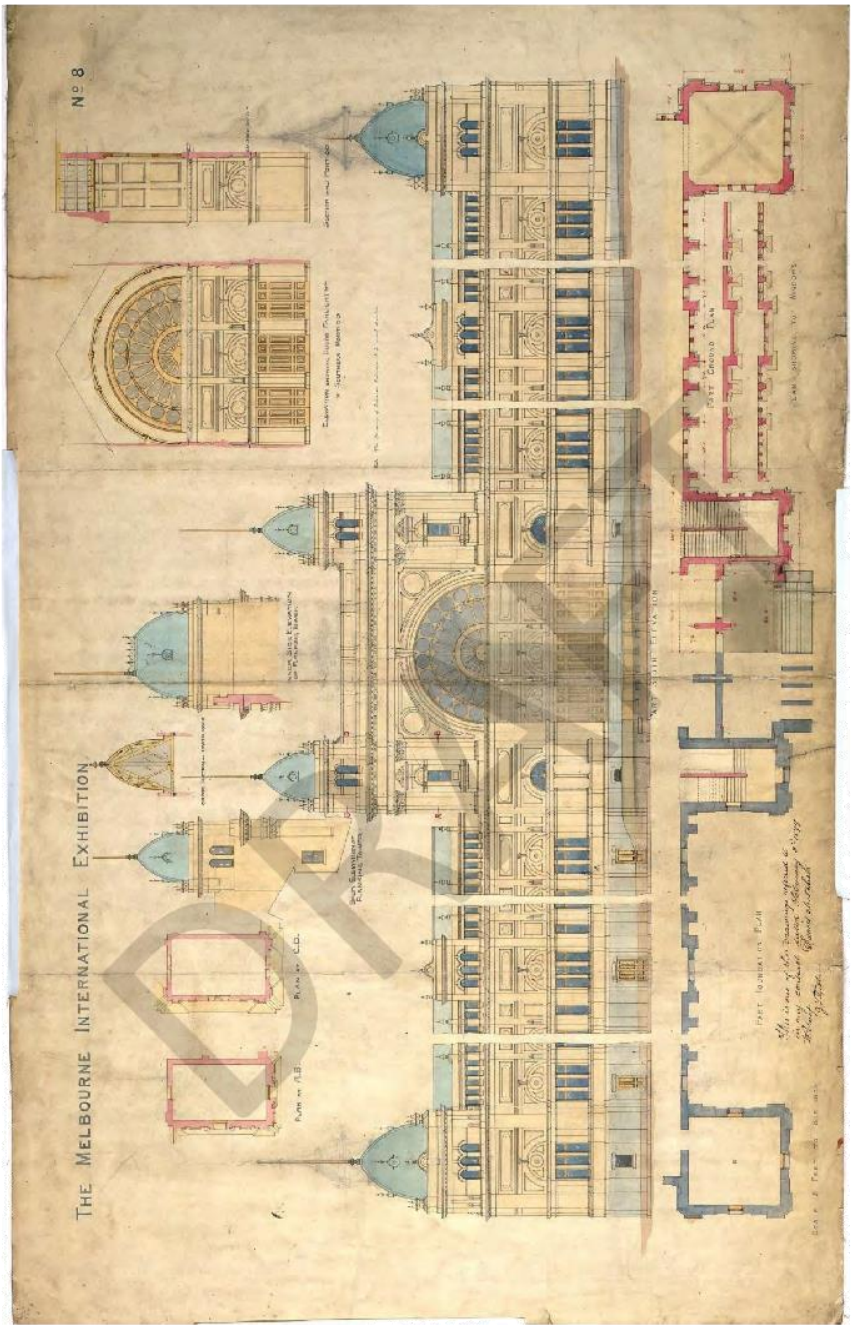
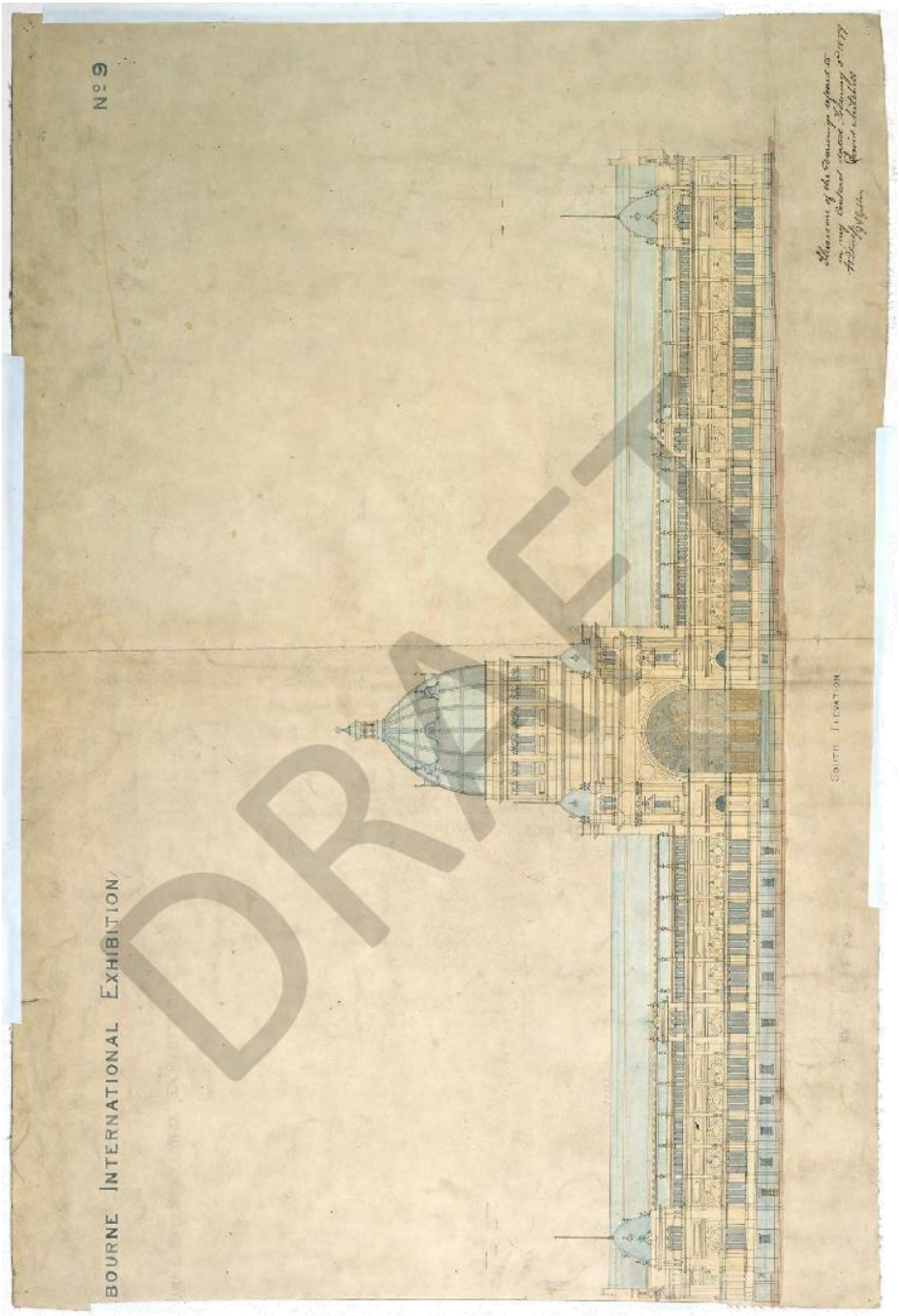


Figure 37 The Melbourne International Exhibition, part south elevation, 1879
Source: Bates Smart & McCutcheon archives



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Figure 38 The Melbourne International Exhibition, south elevation, 1879.
Source: Bates Smart & McCutcheon archives.

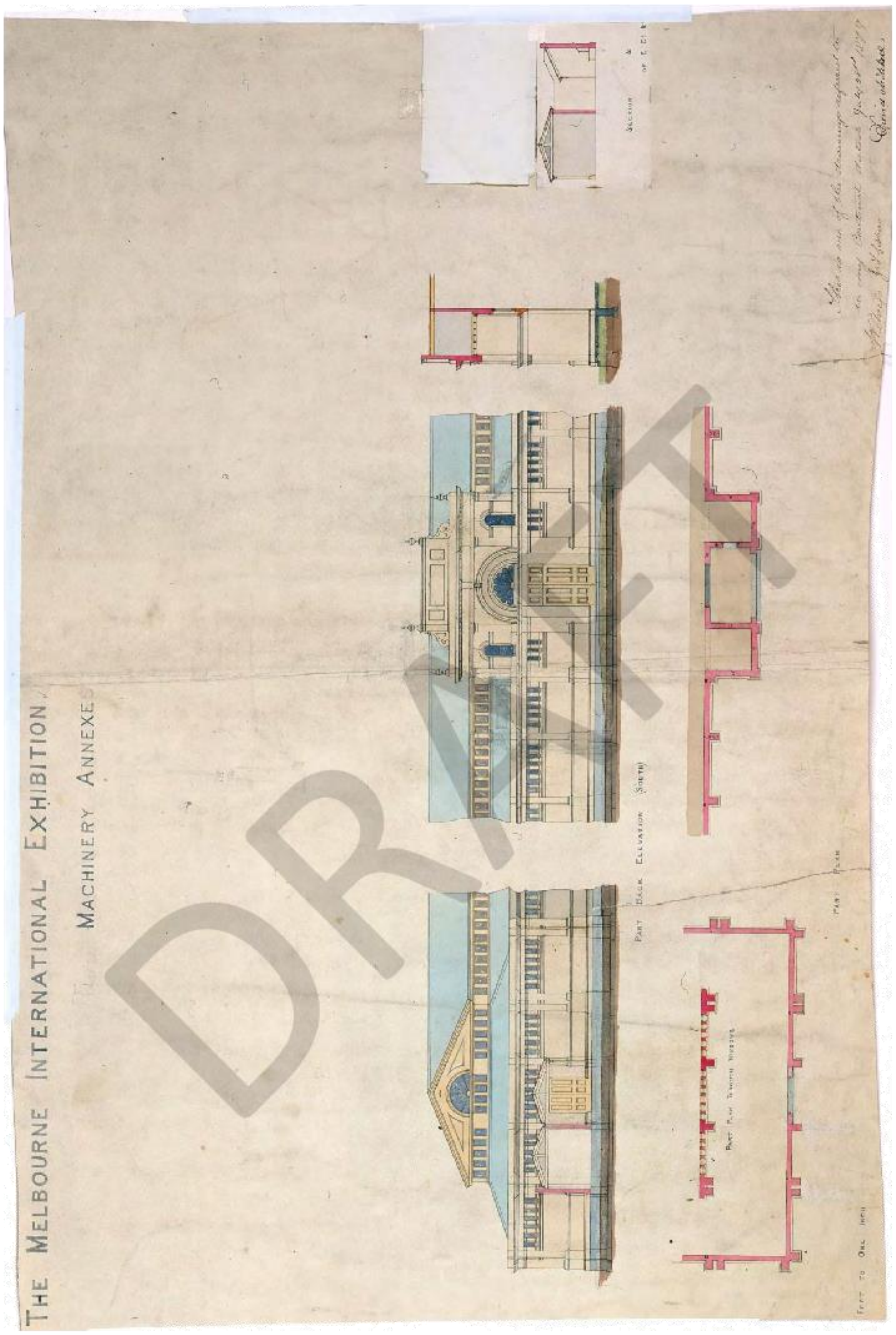


Figure 39 The Melbourne International Exhibition, Machinery Annexe, part back (south), 1879
Source: Bates Smart & McCutcheon archives

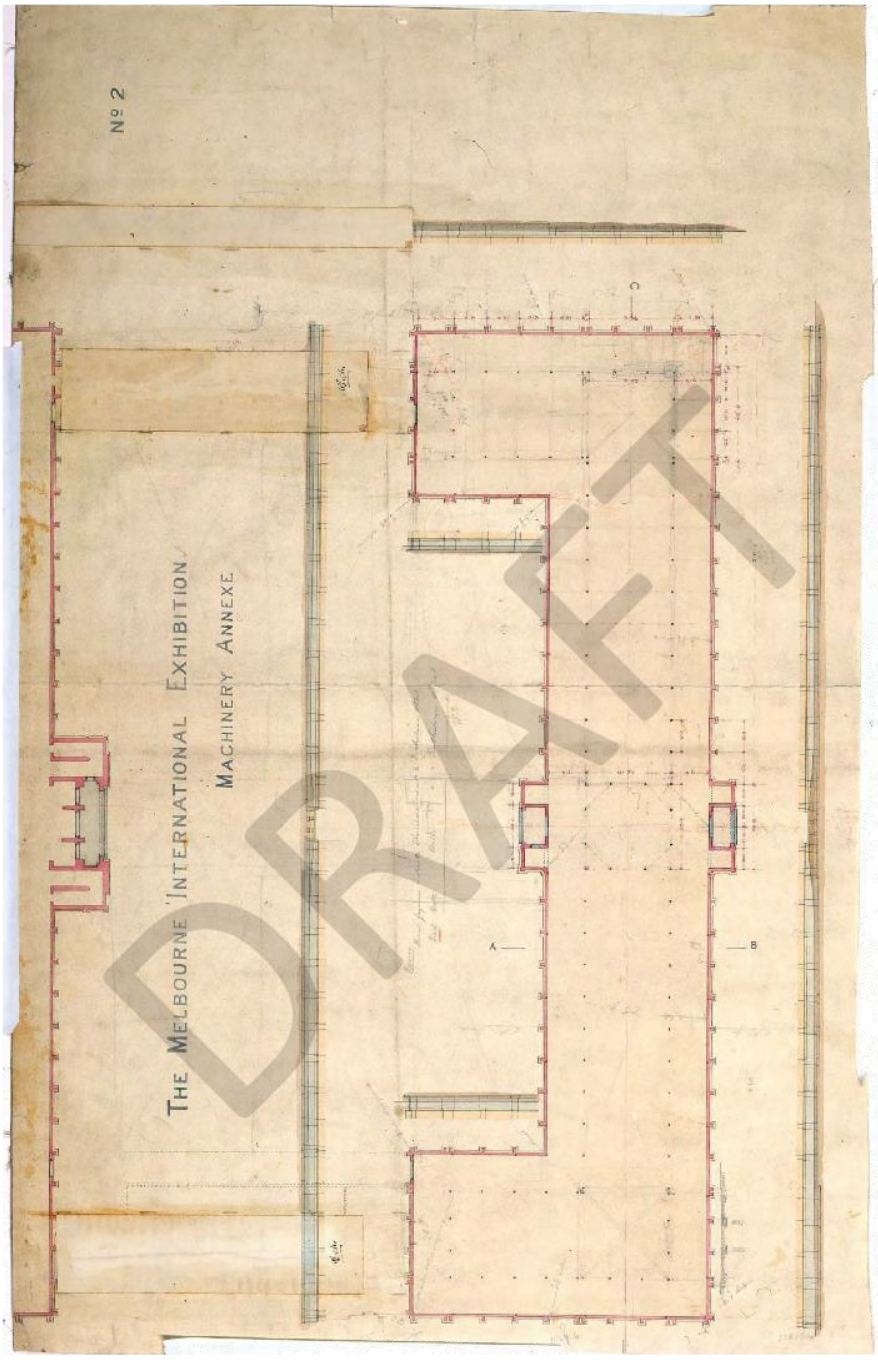


Figure 40 The Melbourne International Exhibition, Machinery Annexe, n.d.
Source: Bates Smart & McCutcheon archives

APPENDIX B.3 HISTORIC IMAGES

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Figure 1 View of the rough paths and early planting in the Carlton Gardens, looking north from Parliament House, 1862
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

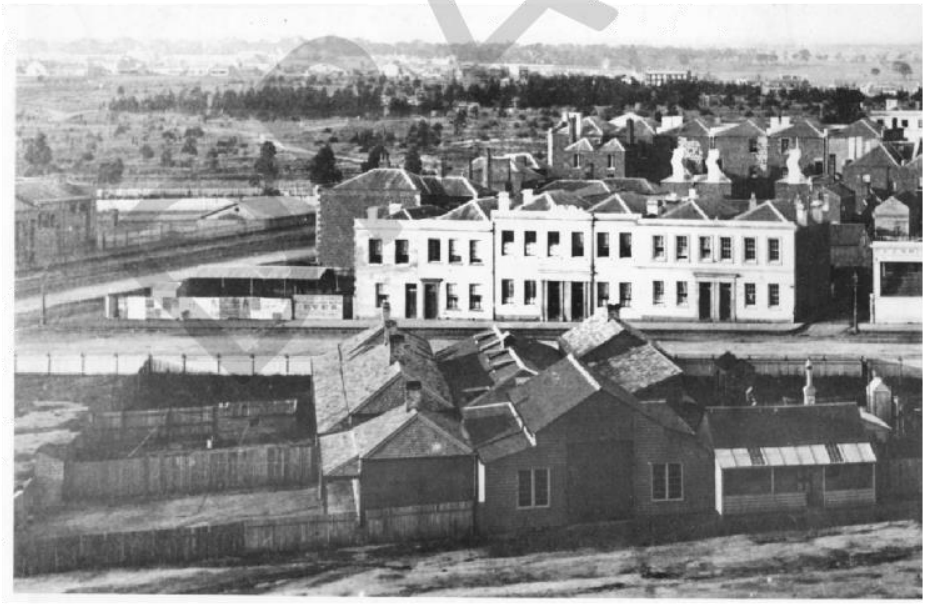


Figure 2 View of the rough paths and early planting in the Carlton Gardens looking across Albert Street form Parliament, 1862
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 3 Construction of the Dolphin Fountain for Carlton Gardens, designed by Mr Sullivan, c. 1861-1862
Source: Picture Collection, State Library of Victoria

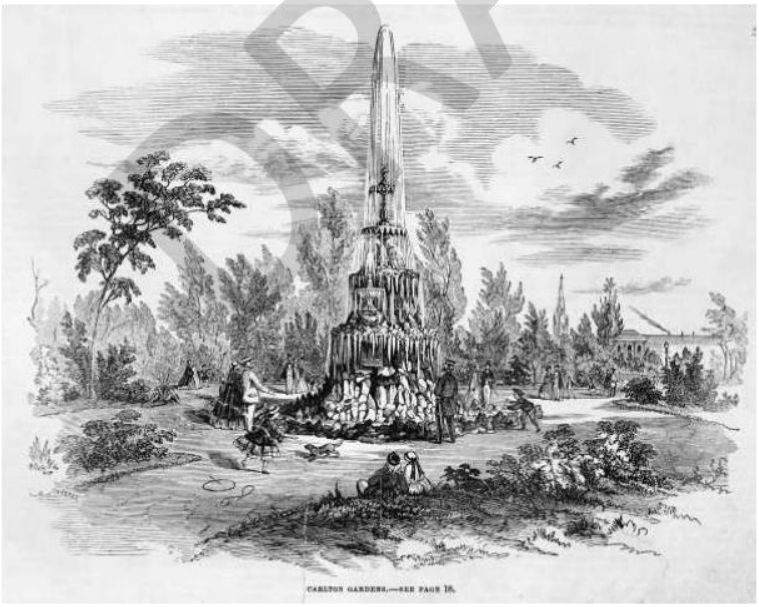


Figure 4 Dolphin Fountain in the Carlton Gardens, 1862
Source: Picture Collection, State Library of Victoria

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Figure 5 A later view of the Dolphin Fountain in the Carlton Gardens, c. 1870
Source: Picture Collection, State Library of Victoria



Figure 6 View of Gertrude-Carlton walk in Carlton Gardens, c. 1875
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 7 View of the Carlton Gardens c. 1875
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

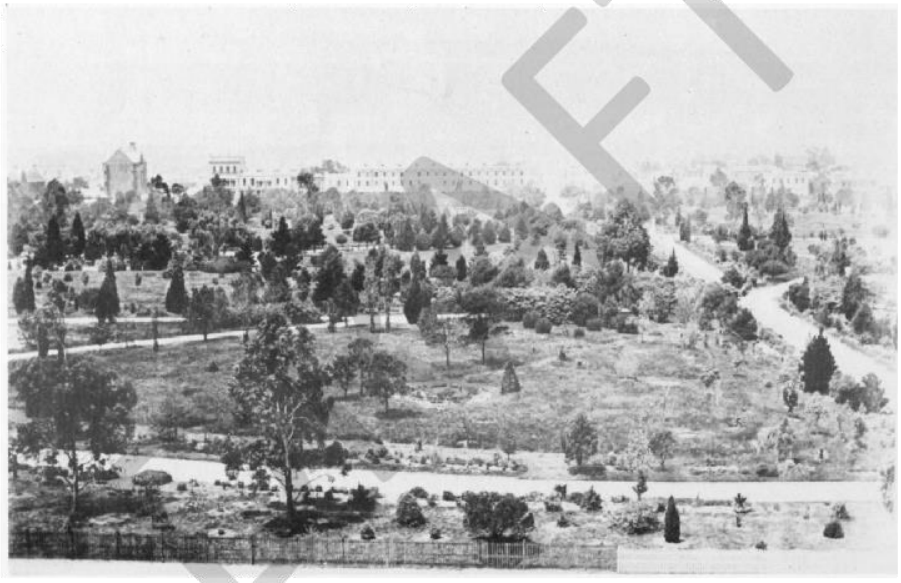


Figure 8 View of Carlton Gardens looking east towards Gerturde Street, Fitzroy c. 1875
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 9 Design for the Melbourne International Exhibition Building, 1878
Source: Picture Collection, State Library of Victoria.



Figure 10 Design for the Melbourne International Exhibition Building, 1878
Source: Picture Collection, State Library of Victoria

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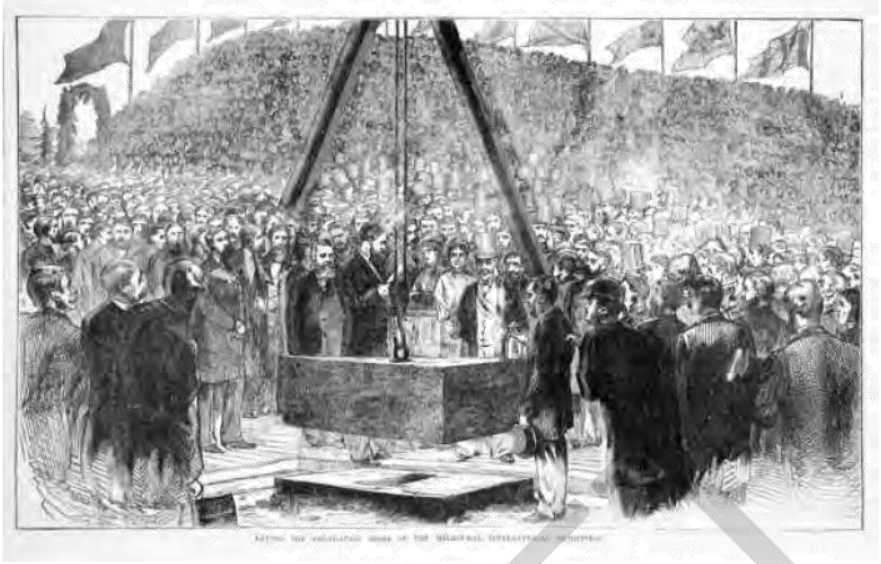


Figure 11 Sketch of the ceremony for the laying of the foundation stone for the Melbourne International Exhibition Building, March 1879
Source: Picture Collection, State Library of Victoria



Figure 12 The Melbourne International Exhibition Building, 1880. Exterior view of the Exhibition Building depicting immature trees and formal garden plantings incorporated within the scheme's broad, interlacing promenades
Source: Picture Collection, State Library of Victoria

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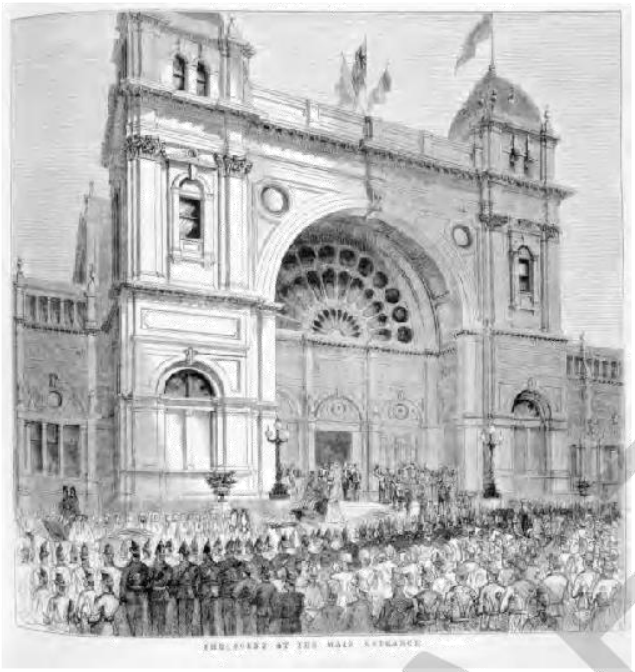


Figure 13 View of the entrance to the Melbourne International Exhibition Building, 1880
Source: Picture Collection, State Library of Victoria



Figure 14 Interior of the Melbourne International Exhibition Building, 1880
Source: Picture Collection, State Library of Victoria



Figure 15 The interior of the main hall, 1880.
Source: Picture Collection, State Library of Victoria.



Figure 16 The Melbourne International Exhibition, interior under the dome, 1880
Source: Picture Collection, State Library of Victoria



Figure 17 The inaugural ceremony at the opening of the Melbourne International Exhibition, 1880
Source: Picture Collection, State Library of Victoria

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Figure 18 The Exhibition Building's western and southern elevations, with iron palisade garden fence and corner gateway (foreground) supported by decorative hollow cast pillars surmounted by finials, c. 1880
Source: Picture Collection, State Library of Victoria



Figure 19 View of the eastern entrance to Melbourne International Exhibition, 1880-1881
Source: Picture Collection, State Library of Victoria.

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Figure 20 The Melbourne International Exhibition, c. 1880-1881, viewed from inside the Carlton Gardens' south-west perimeter
Source: Picture Collection, State Library Victoria



Figure 21 Later view from the south-west showing the planting more developed; note the Hochgürtel fountain at right
Source: Picture Collection, State Library of Victoria.

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Figure 22 The lake in the gardens, 1880
Source: Picture Collection, State Library of Victoria.



Figure 23 The Fernery at the Melbourne International Exhibition, 1880. Note the apsidal Fernery is shown on the ground plan of the International Exhibition. It terminates the Centre Avenue of the temporary annexes, and this illustration depicts the eaves of the Fernery's roof structure, located immediately beyond the entrance
Source: Picture Collection, State Library of Victoria



Figure 24 The Fernery, with fountain, 1880 (later known as the French Fountain and relocated to the Eastern Forecourt)
Source: Picture Collection, State Library of Victoria



Figure 25 The walk from the south-west corner through the Carlton Gardens, c. 1881. Note large eucalypts at left of picture
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*

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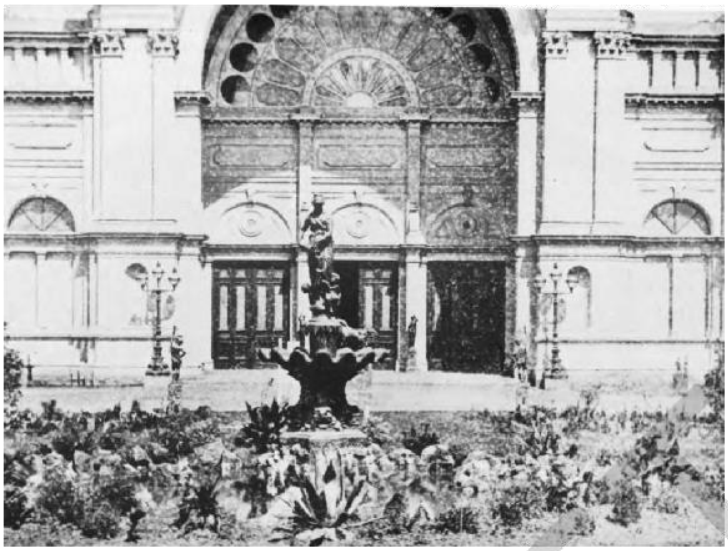


Figure 26 The French Fountain at the east entrance, c. 1881. This fountain was removed in the early 1900s and replaced, apparently with the fountain from the fernery, also referred to by the same name
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*



Figure 27 View of the Melbourne International Exhibition Building from the east c. 1880-1890
Source: Picture Collection, State Library of Victoria

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Figure 28 View of the Nicholson Street side of the Carlton Gardens seen from Victoria Parade, c. 1881, showing the then new iron gates and railing
Source: Reproduced from Melbourne's Historic Public Gardens: A Management and Conservation Guide



Figure 29 A fragment of the original Carlton Gardens palisade fence installed for the 1880 Exhibition, located by the gate lodge at the north-west corner. Most of the fencing was removed in 1925
Source: Reproduced from *Melbourne's Historic Public Garden: A Management and Conservation Guide*



Figure 30 Visitors viewing Melbourne from the dome viewing area, International Exhibition, 1880. From elevated viewpoints such as this, visitors to the Exhibition were able to appreciate not only views of the city and suburbs, but also views of Carlton Gardens' promenades and colourful patterning of formal parterre and border plantings
Source: Picture Collection, Library of Victoria



Figure 31 Overlooking Melbourne from the dome viewing area, Exhibition Building, 1880
Source: Picture Collection, State Library of Victoria



Figure 32 View to the south-east from the dome viewing area, Exhibition Building c. 1880
Source: Reproduced from *Carlton Gardens: Tree Conservation Strategy*



Figure 33 Melbourne from the dome viewing area, looking south, c. 1880-1890. Elevated view across Carlton Gardens showing lawns, shrubs, paths; looking towards Spring Street, the Model School at left, and Government House tower in the distance (centre left)
Source: Picture Collection, State Library of Victoria



Figure 34 Melbourne from the dome viewing area c. 1880-1890. Elevated view of Carlton Gardens, view of Parliament House, St. Patrick's Cathedral under construction at left, Model School at right, Spring Street and Government House in the distance
Source: Picture Collection, State Library of Victoria



Figure 35 View from the dome viewing area of Melbourne (south-west), c. 1883
Source: Picture Collection, State Library of Victoria

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Figure 36 View of Melbourne (west) from the dome viewing area, c. 1883. Elevated view of Carlton Gardens with a small portion of a parterre visible at lower right
Source: Picture Collection, State Library of Victoria



Figure 37 View from the dome of the Exhibition Building, undated. Showing the three avenues radiating from the Hochgürtel Fountain in the form of a patte d'oie or 'goose's foot' and the east-west fence aligned with the promenade, separating the south garden from the terrace and fountain. Note the palms surrounding the unfenced outer circular garden
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*

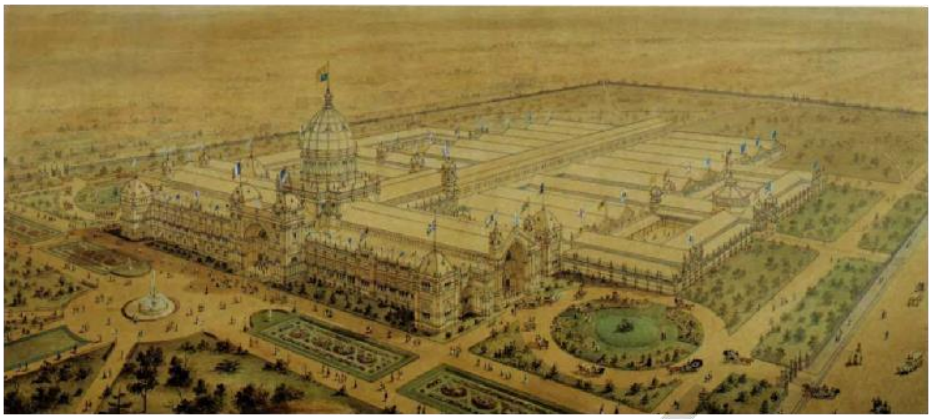


Figure 38 Possible scheme for the 1888 Exhibition Building and Carlton Gardens by Reed and Barnes
Source: Reproduced from *Civilising the City: A History of Melbourne's Public Gardens*



Figure 39 Illustration of the Melbourne Exhibition Building c. 1888.
Source: Picture Collection, State Library of Victoria

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Figure 40 Pictorial representation of annexes planned for the Melbourne Centennial Exhibition, 1888
Source: Picture Collection, State Library of Victoria



Figure 41 Another pictorial representation of the annexes planned for the Melbourne Centennial Exhibition, 1888
Source: Picture Collection, State Library of Victoria

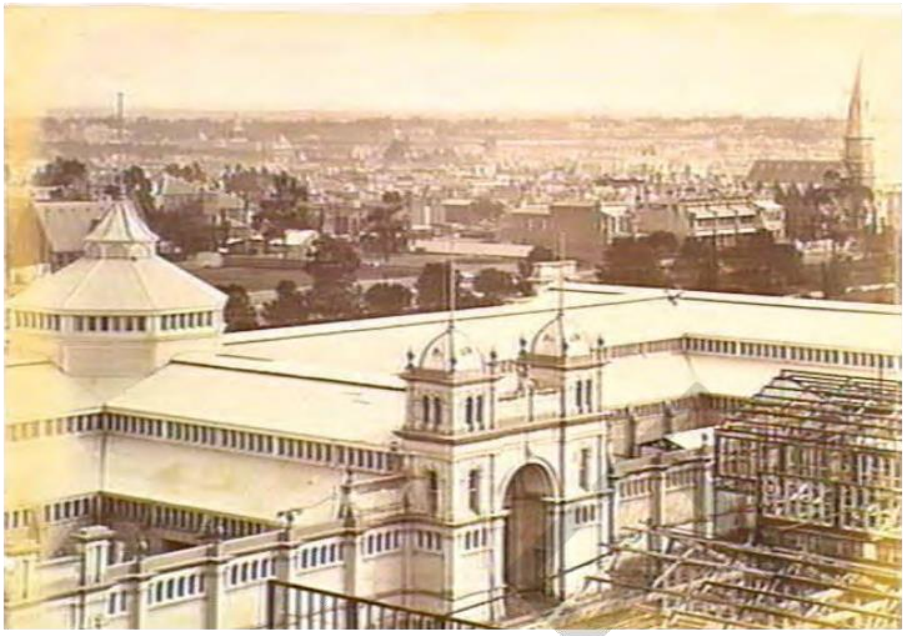


Figure 42 View showing erection of an annex to the Exhibition Building, c. 1887
Source: Picture Collection, State Library of Victoria



Figure 43 View of the south-eastern approach to the Exhibition Building's southern entrance terminating at the Hochgürtel Fountain, 1888
Source: Picture Collection, State Library of Victoria

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Figure 44 The Exhibition Building by night, 1888. View of the eastern (Nicholson Street) approach, depicting the circular fenced garden enclosure surrounding the French Fountain, and part of the sculpture forecourt, with the Westgarth drinking fountain facing the eastern entrance
Source: Picture Collection, State Library of Victoria



Figure 45 Exhibition Building viewed from the south-east for the Centennial Exhibition 1888-9
Source: Picture Collection, State Library of Victoria

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Figure 46 View of the southern façade, Hochgürtel fountain, and column representing Australian gold at the Centennial Exhibition, 1888-9
Source: Picture Collection, State Library of Victoria



Figure 47 View along the Grand Allée leading from Victoria Street to the south façade flanked by iron lamp posts supporting gas-lit lamps, wide dual asphalt paths, and an avenue of mature plane trees, 1888-9
Source: Picture Collection, State Library of Victoria

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Figure 48 Carlton Gardens, c. 1890-1900. Note that the circular garden bed surrounding the Hochgürtel Fountain was re-designed after 1880s
Source: Picture Collection, State Library of Victoria



Figure 49 View from south with Model School in foreground, c. 1890
Source: Picture Collection, State Library of Victoria

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Figure 50 View over Melbourne from dome c. 1891
Source: Picture Collection, State Library of Victoria



Figure 51 Exhibition Building, c. 1895
Source: Picture Collection, State Library of Victoria

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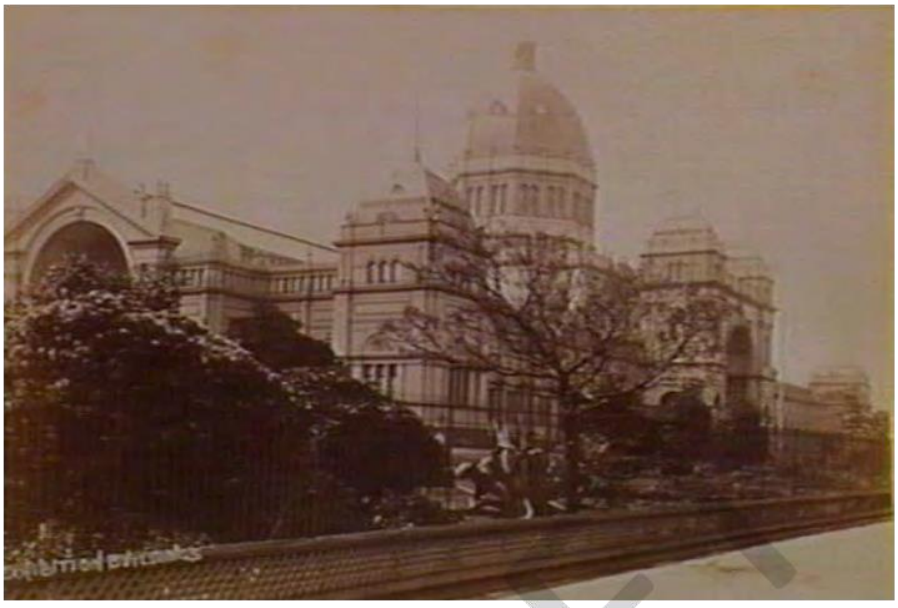


Figure 52 View of the Exhibition Building from the east, c. 1890
Source: Picture Collection, State Library of Victoria



Figure 53 View of Exhibition Building across east lake, c. 1890-1910
Source: Picture Collection, State Library of Victoria

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Figure 54 Exhibition Building, early 20th century
Source: Picture Collection, State Library of Victoria

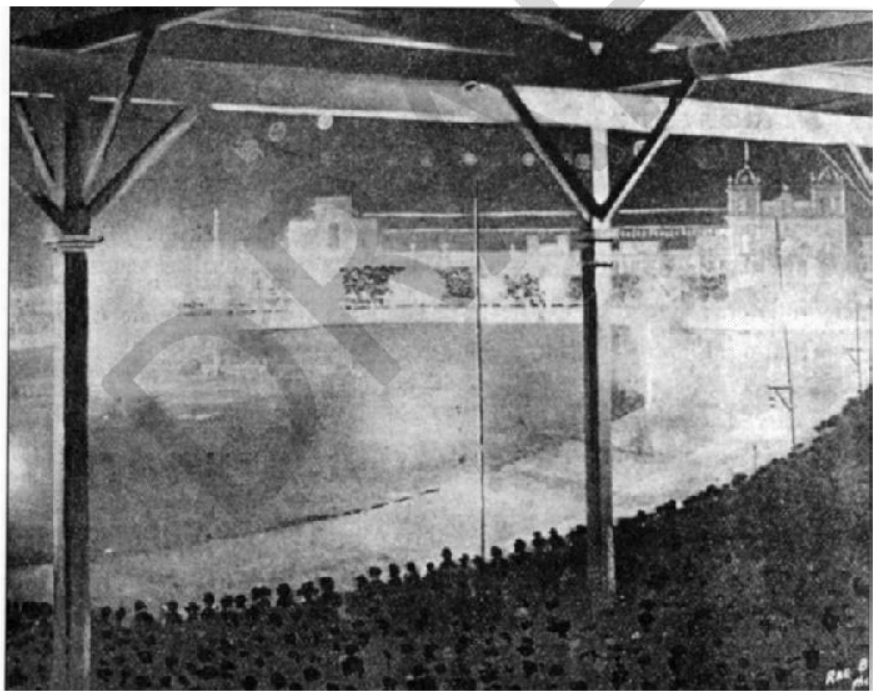


Figure 55 The upgraded cycle track lit by electric lighting, photographed at night from inside the pavilion, c. 1897
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*

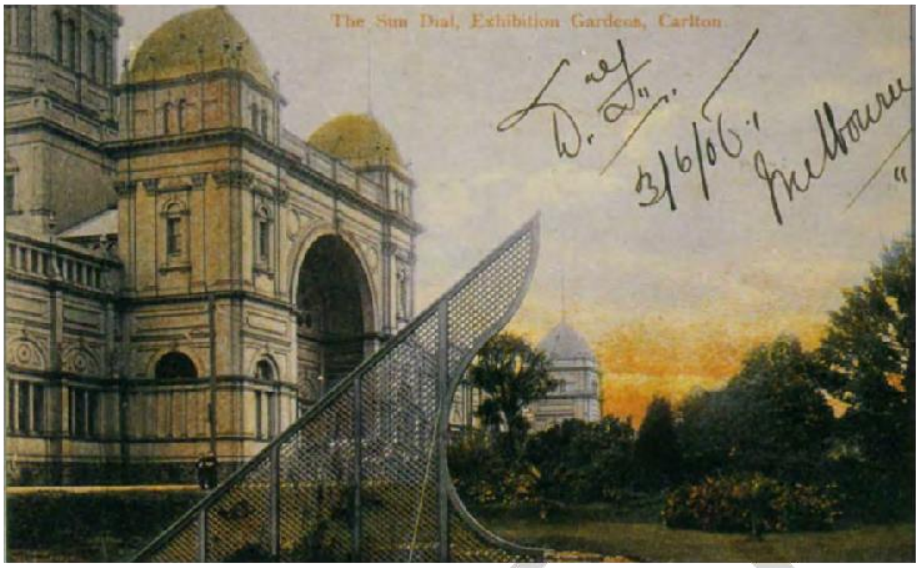


Figure 56 View of the Exhibition Building from the west, c. 1900
Source: Picture Collection, State Library of Victoria



Figure 57 View of Exhibition Building and lake, c. 1900-1910
Source: Picture Collection, State Library of Victoria

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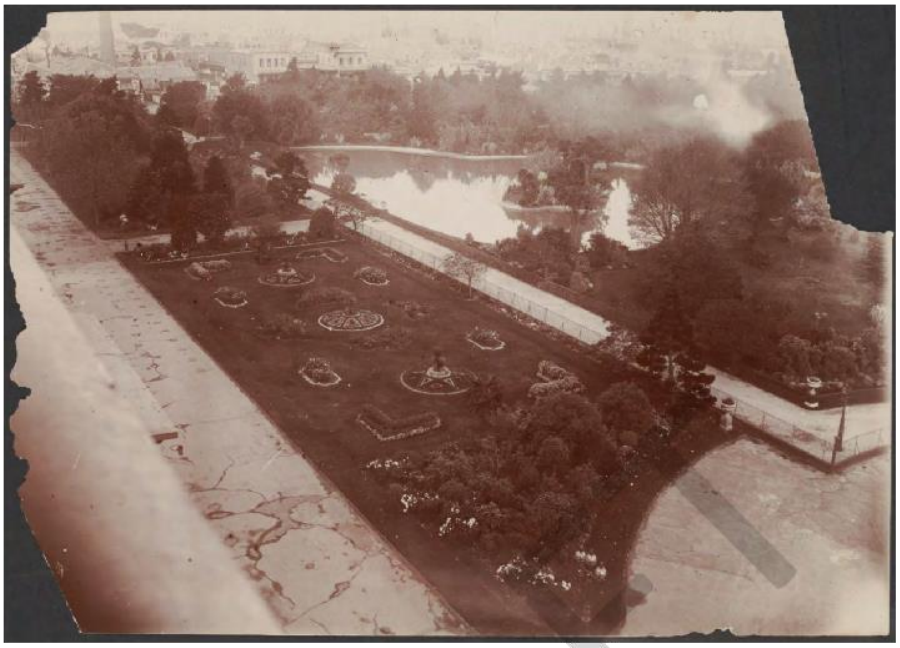


Figure 58 View of Carlton Gardens and parterre from roof of Exhibition Building, c. 1900-1910
Source: Picture Collection, State Library of Victoria



Figure 59 View looking east towards Exhibition Building c. 1900-1910
Source: Picture Collection, State Library of Victoria



Figure 60 View of the Opening of the Commonwealth Parliament 9 May 1901
Source: Picture Collection, State Library of Victoria



Figure 61 Opening of first Commonwealth Parliament by the Duke of York, looking toward the official party, 1901
Source: Picture Collection, State Library of Victoria



Figure 62 The Exhibition Building illuminated as part of the Commonwealth celebrations associated with the opening of Parliament and the visit of the Duke and Duchess of York, 1901
Source: Picture Collection, State Library of Victoria



Figure 63 Celebrations marking the tour of the Duke and Duchess of York and Cornwall at the Exhibition Building, Melbourne, 1901
Source: Picture Collection, State Library of Victoria

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Figure 64 State School fete at the Exhibition Building, 1901
Source: Picture Collection, State Library of Victoria



Figure 65 State School fete at the Exhibition Building, 1901. View showing the oval pavilion and the maypole dancers performing opposite the Royal Box.
Source: Picture Collection, State Library of Victoria



Figure 66 Exhibition Building, viewed from the north, showing the northern entrance obscured by mature trees, the pavilion to the right overlooking the oval, and a wide pathway separating the oval from the Carlton Gardens, c. 1901-10
Source: Picture Collection, State Library of Victoria



Figure 67 View of the Exhibition Building, showing eastern entrance and fenced circular garden surrounding the French Fountain c. 1905
Source: Picture Collection, State Library of Victoria



Figure 68 Carlton Gardens, c. 1905, showing a high metal palisade fence separating the wide path from the formal, deeply layered garden beds.
Source: Picture Collection, State Library of Victoria



Figure 69 Children from four State Schools planting pepper trees in the Carlton Gardens on Arbor Day, 1905
Source: Reproduced from *Carlton*



Figure 70 The Exhibition Building and Carlton Gardens, c. 1906.
Source: Picture Collection, State Library of Victoria.

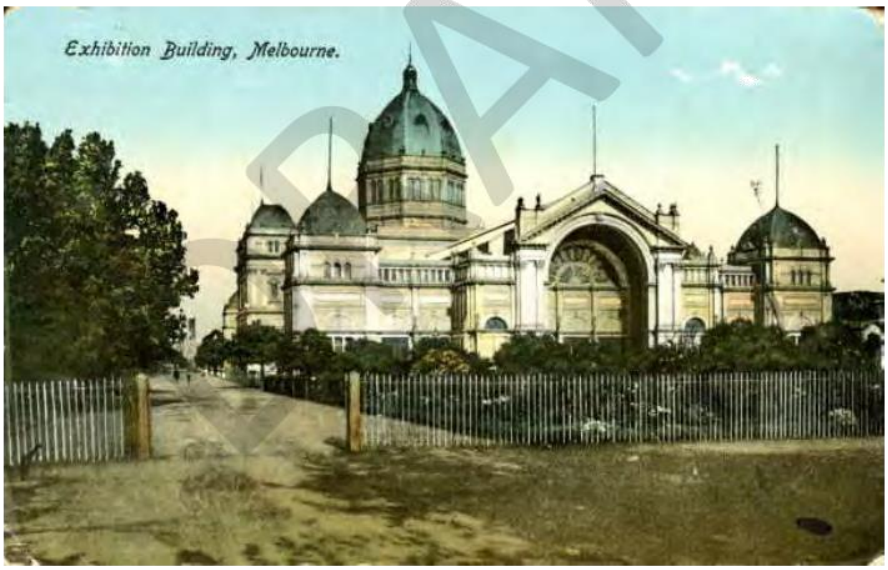


Figure 71 Exhibition Building, c. 1907
Source: Picture Collection, State Library of Victoria

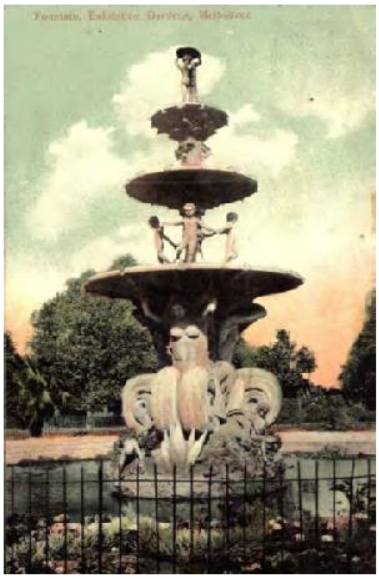


Figure 72 Hochgürtel Fountain, Carlton Gardens c. 1907, with low-growing plants and an iron palisade fence
Source: Picture Collection, State Library of Victoria

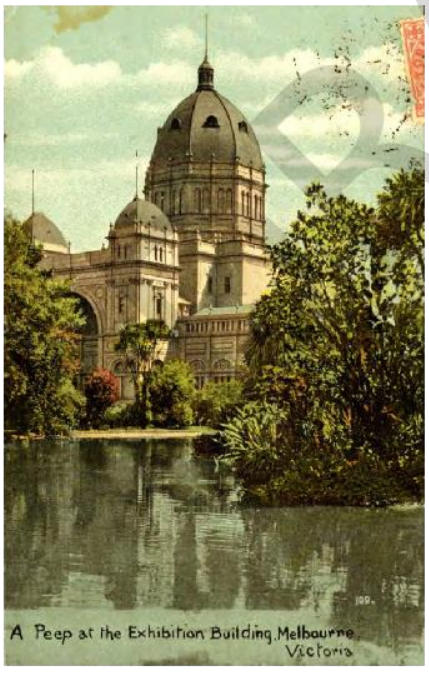


Figure 73 Exhibition Building showing the southern façade and ornamental lake with mature trees planted on an island, c. 1907
Source: Picture Collection, State Library of Victoria

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Figure 74 Raised ornate parterres located in the South Gardens c. 1908
Source: Picture Collection, State Library of Victoria.



Figure 75 Illustration of the Exhibition Building c. 1910
Source: Picture Collection, State Library of Victoria

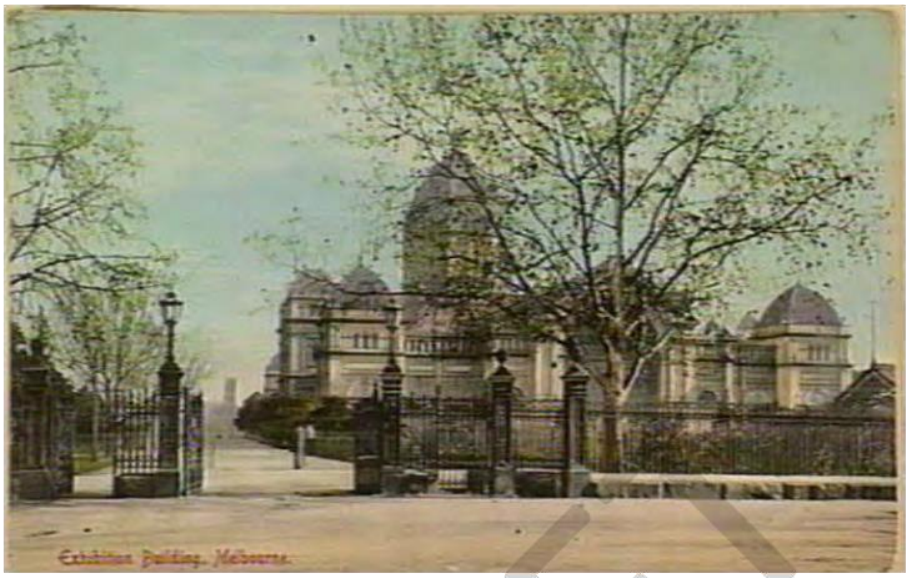


Figure 76 The Exhibition Building, c. 1910
Source: Picture Collection, State Library of Victoria



Figure 77 Exhibition Building showing the eastern entrance with its sculpture forecourt, circular garden and Eastern Annex, c. 1910
Source: Picture Collection, State Library of Victoria



Figure 78 View of the Carlton Gardens, c. 1911, with the dome in the background.
Source: Picture Collection, State Library of Victoria



Figure 79 Eastern forecourt showing the Eastern Annexe, several sculptures mounted on plinths, and the new French Fountain, whose base is colour 'enhanced' presumably for artistic reasons, c. 1911
Source: Picture Collection, State Library of Victoria



Figure 80 Statue of Victory (one of a pair) flanking the entrance to the Exhibition Building's eastern forecourt, undated. Note the palms planted in the circular French Fountain garden. Source: Reproduced from Civilising the City: A History of Melbourne's Public Gardens.



Figure 81 Nationalistic floral garden bed planting representing a kangaroo, emu and shield surmounting the motto of the Australian Natives Association, 'Advance Australia', c. 1900. Source: Picture Collection, State Library of Victoria.

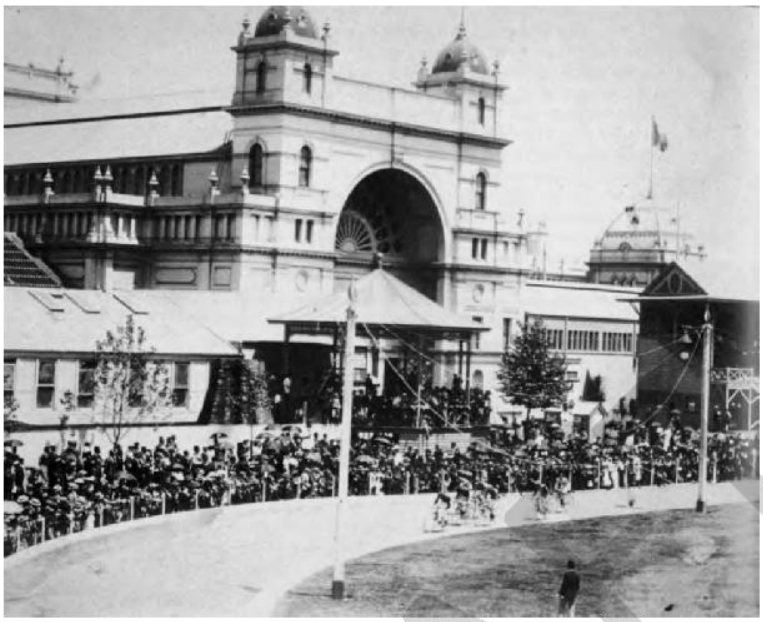


Figure 82 Bicycle races on the oval held before World War I, showing the grandstand pavilion and kiosk flanking the northern entrance to the Exhibition Building.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*



Figure 83 Pouring concrete for the Nicholson Street entrance driveway at the Exhibition Building in the 1920s. Note that the French Fountain and statuary dating from the Great Exhibitions are still clearly visible.
Source: Reproduced from *Victorian Icon: The Royal Exhibition Building Melbourne*



Figure 84 View Exhibition Building c. 1926
Source: Picture Collection, State Library of Victoria



Figure 85 Exhibition Building, c. 1930.
Source: Picture Collection, State Library of Victoria

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Figure 86 View of Melbourne showing the Exhibition Building, c. 1930.
Source: Picture Collection, State Library of Victoria



Figure 87 Exhibition Building & gardens, c. 1930.
Source: Picture Collection, State Library of Victoria



Figure 88 The Exhibition Building c. 1940s
Source: Picture Collection, State Library of Victoria



Figure 89 Exhibition Buildings and gardens, c. 1940s
Source: Picture Collection, State Library of Victoria



Figure 90 View of gardens beds in front of Exhibition Garden
Source: Picture Collection, State Library of Victoria



Figure 91 Exhibition Building at night, c. 1940s-1950s
Source: Picture Collection, State Library of Victoria



Figure 92 Exhibition Building, mid-twentieth century
Source: Picture Collection, State Library of Victoria



Figure 93 Exhibition Building, c. 1950
Source: Picture Collection, State Library of Victoria

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Figure 94 Exhibition Building, c. 1950
Source: Picture Collection, State Library of Victoria



Figure 95 South facade of the Exhibition Building, 1956
Source: Picture Collection, State Library of Victoria



Figure 96 Carlton Gardens, c. 1950
Source: Picture Collection, State Library of Victoria



Figure 97 The Children's Traffic School in the Carlton Gardens, formerly the site of the pond/lake, later converted into an asphalt-lined wading pool, n.d.
Source: Reproduced from *Melbourne's Historic Public Gardens: A Management and Conservation Guide*.



Figure 98 Demolition of the Royale Ballroom in the Eastern Annex of the Exhibition Building, 1979
Source: Reproduced from *Victorian Icon, The Royal Exhibition Building Melbourne*

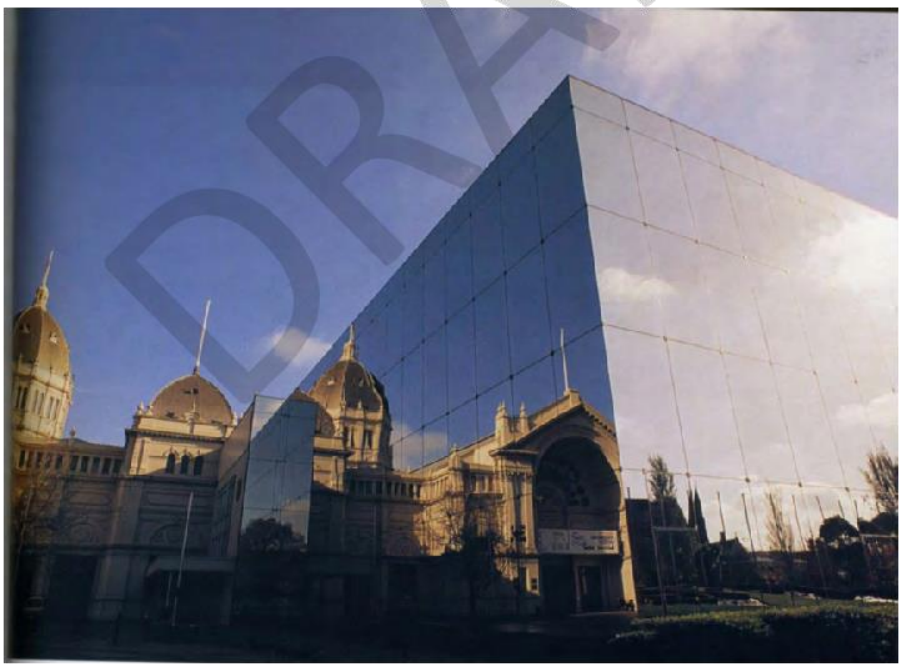


Figure 99 Centennial Hall, including the glass-fronted administration block, constructed on the site formerly occupied by the Eastern Machinery Annex
Source: Reproduced from *Victorian Icon, The Royal Exhibition Building Melbourne*

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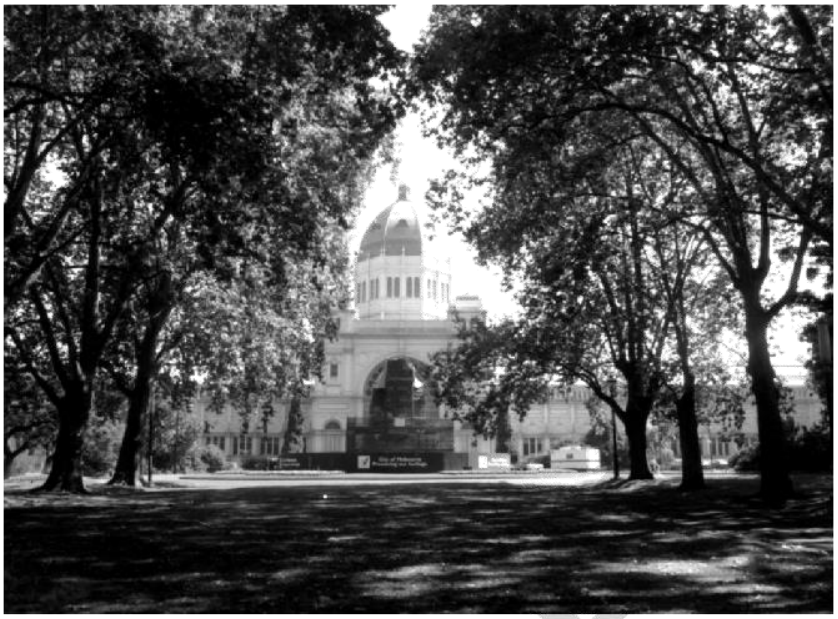


Figure 100 The Grande Allée, 1994
Source: Lovell Chen archives



Figure 101 South façade, 1994
Source: Lovell Chen archives

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Figure 102 West elevation 1994
Source: Lovell Chen archives



Figure 103 View of the Eastern Annexe, 1994
Source: Lovell Chen archives

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Figure 104 North elevation of the Exhibition Building viewed from the Melbourne Museum construction site, 1998
Source: Picture Collection, State Library of Victoria

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

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APPENDIX B.4 SITE DEVELOPMENT PLANS

The following high-level sequential plans have been prepared based on historical sources. The intent of the plans is to provide an overview of the development and layout of the site over its history. These plans were developed for the 2008 Heritage Management Plan; they have been updated in 2019-2020 to reflect recent developments, and to provide clarifications to the existing plans where practical to address known information and to improve consistency.

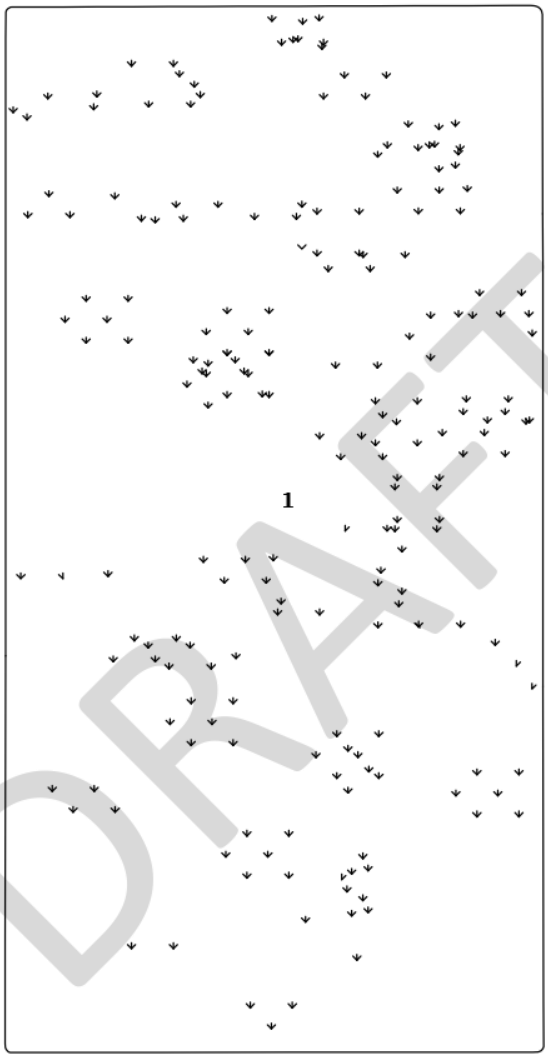
The plans are indicative only, and do not contain detailed information about plantings or other features. They should not be relied upon to inform works.

Elements of these plans have been drawn based on their depiction on general maps and plans of the period (refer Appendix B.2); the form of the element as shown in contemporary photographs may sometimes differ.

Where elements and areas are shown hatched or shadowed on the following plans, this is an indication of new elements added or changes to the site, preceding or about the date of the plans.

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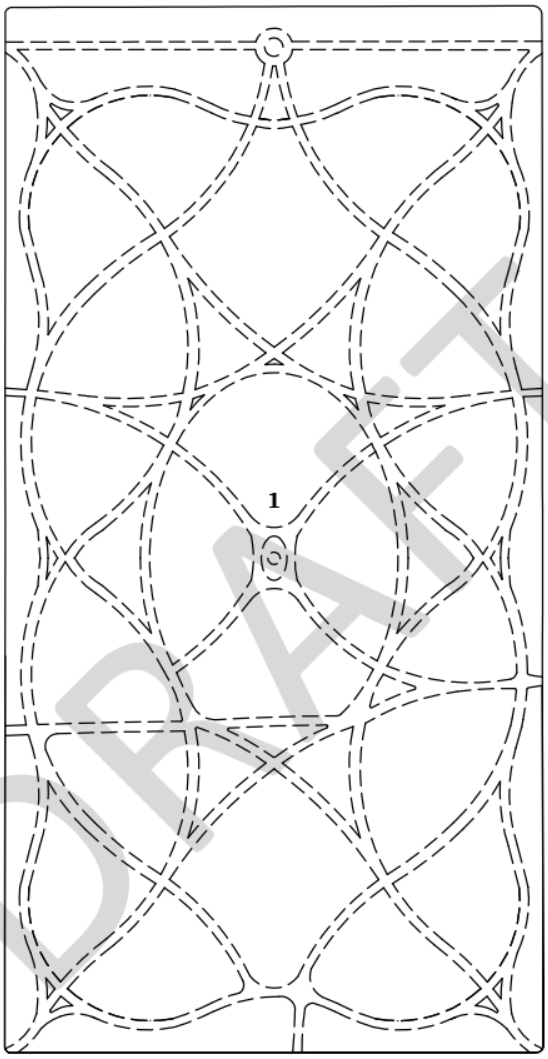
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1852

1 64-acre (26-hectare) area described as a recreational reserve

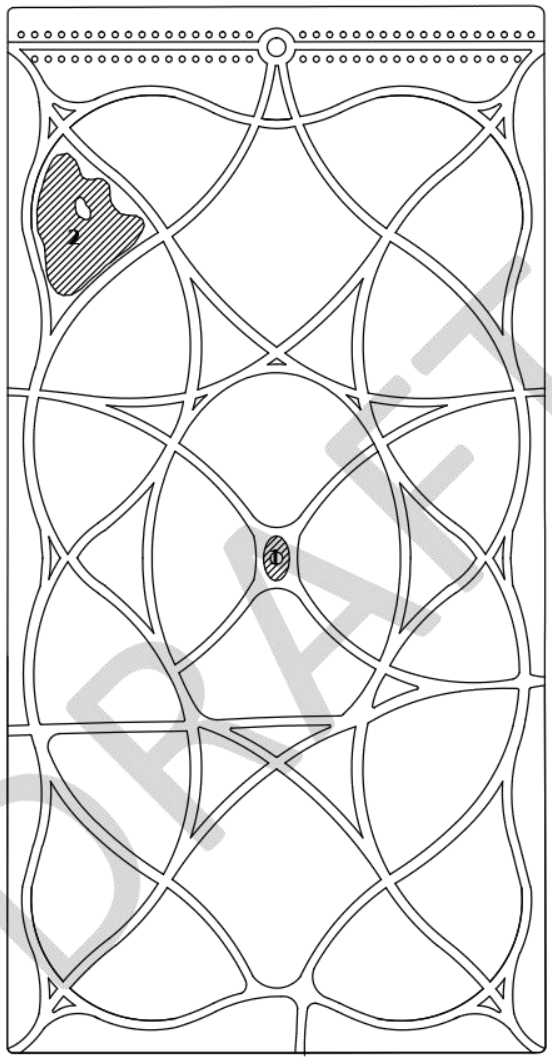
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1856

1 Path layout planned

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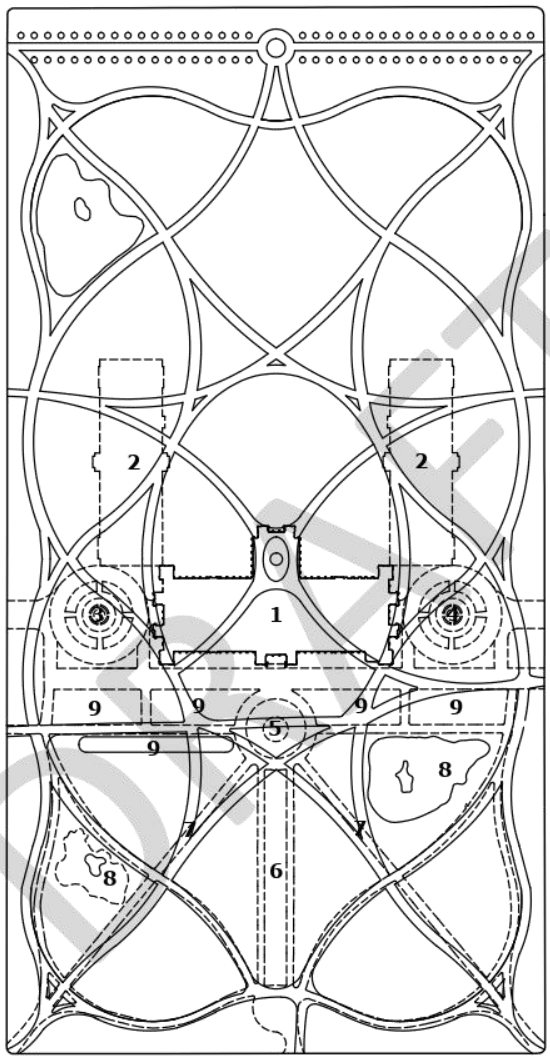


1863-75

1 Dolphin fountain, 1863
2 Lake excavation, 1875

Timber boundary fence
Initial tree and shrubbery plantings

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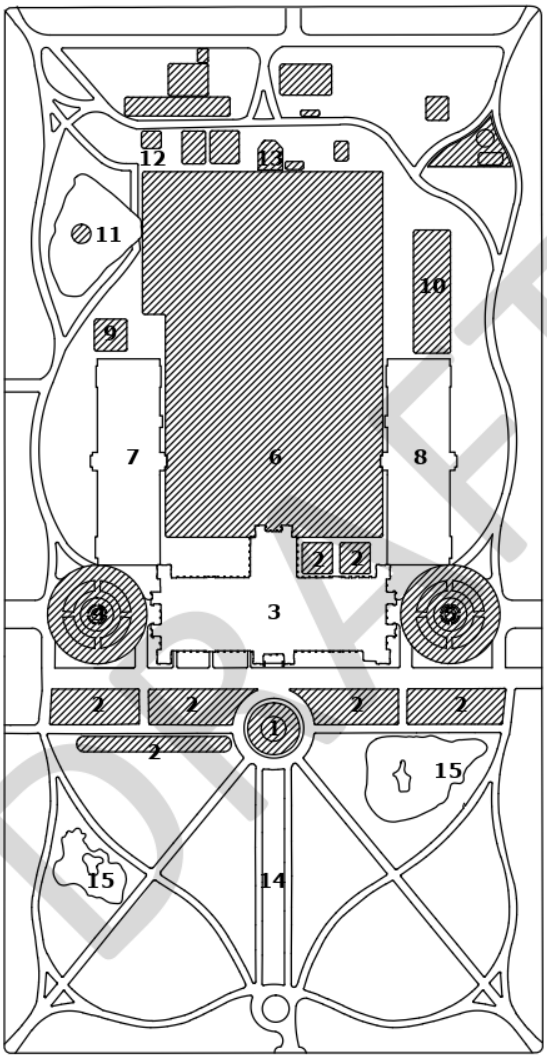
1878-79

1 Exhibition Building
2 Machinery Annexe
3 West Forecourt
4 East Forecourt and French Fountain
5 South Forecourt terrace and Hochgürtel Fountain
6 Grand allée
7 Patte d'oie paths rationalised
8 South ornamental lakes
9 East-west parterre gardens

Iron palisade boundary fence

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

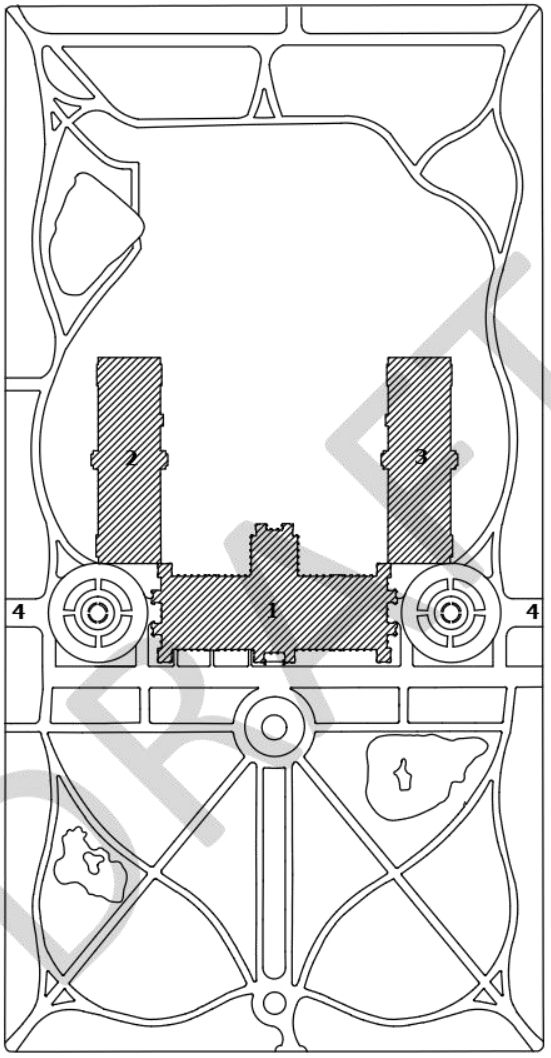


1880

1 Hochgürtel Fountain
2 East-west parterres
3 Exhibition Building
4 German kiosk
5 French fountain
6 Main pavilion
7 Western annexe
8 Eastern annexe
9 German annexe
10 British machinery annexe
11 Dolphin fountain
12 Austrian kiosk
13 Fernery and fountain
14 Grand allée
15 Ornamental lakes

Extensive replanting of South Garden

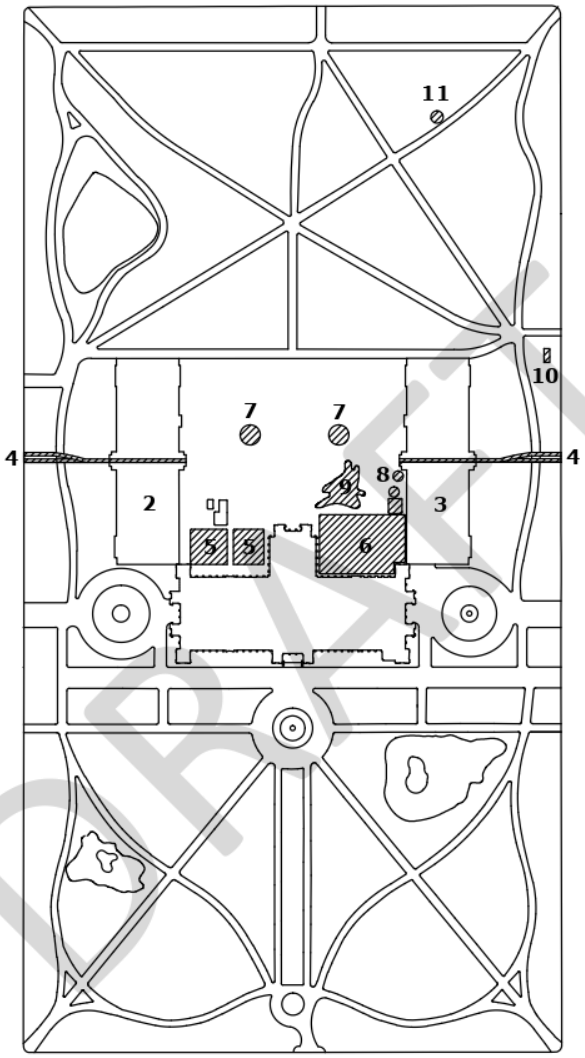
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1881

1 exhibition building
2 western annexe
3 eastern annexe
4 gate

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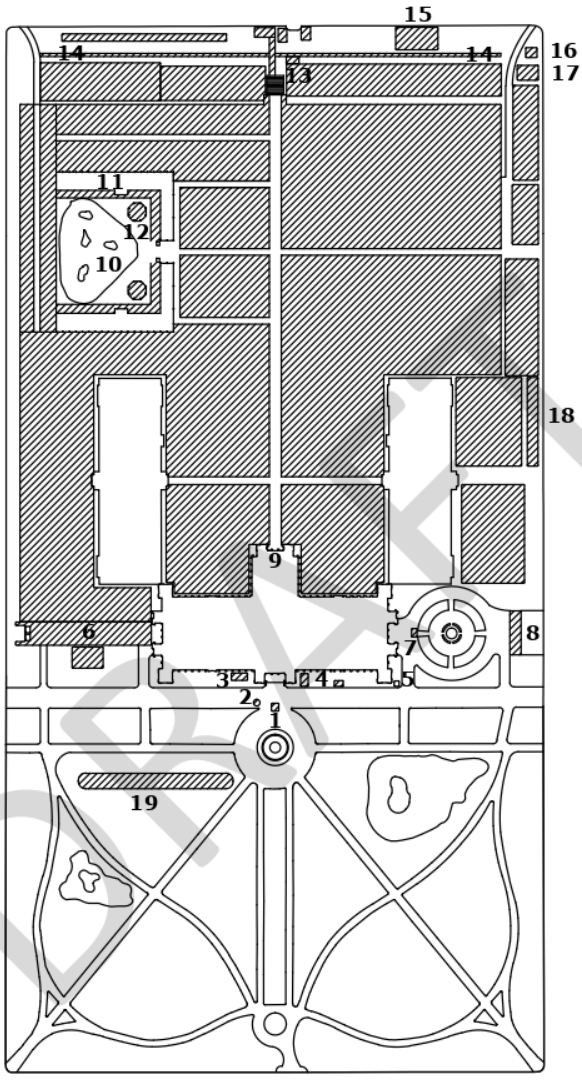
1887

1 Exhibition building
2 Western annexe
3 Eastern annexe
4 Tramway
5 Offices
6 Aquarium and fernery
7 Kiosks
8 Rain and saltwater tanks
9 Lake
10 Old lock-up
11 Pagoda

Additional internal fencing

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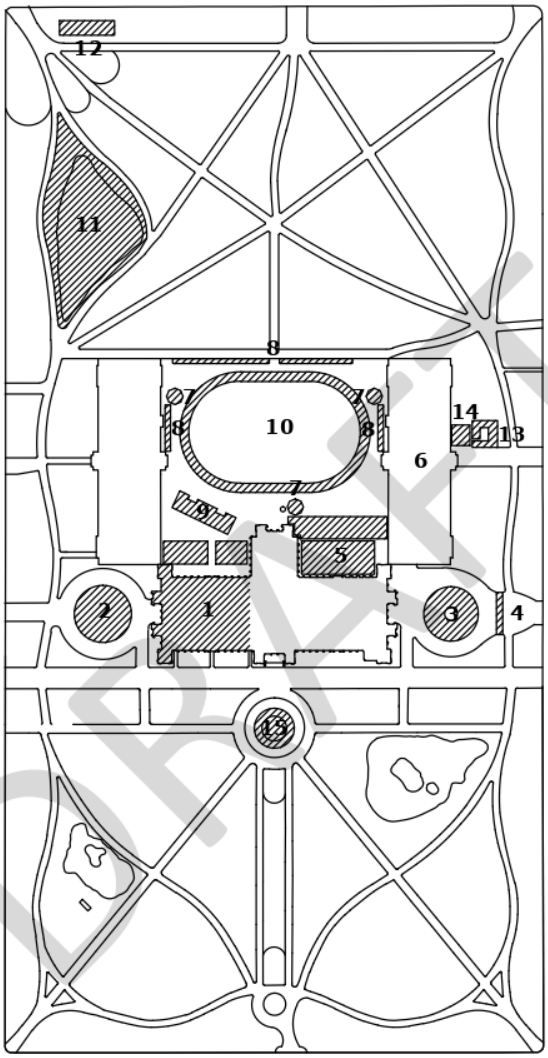
Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft



1888

1 Gold obelisk
2 Filter exhibit
3 German lager kiosk
4 Greenhouse and aerated water exhibit
5 Freestone exhibit
6 Armament entry court
7 Westgarth fountain
8 Turnstile entrance
9 Entry to the Grand Avenue of Nations
10 Lake
11 Dining rooms and veranda
12 Kiosk
13 Electric rail station
14 Electric railway
15 Propagating house
16 Grease gasworks
17 Stone building exhibits
18 Windmill pump exhibits
19 Terrace garden

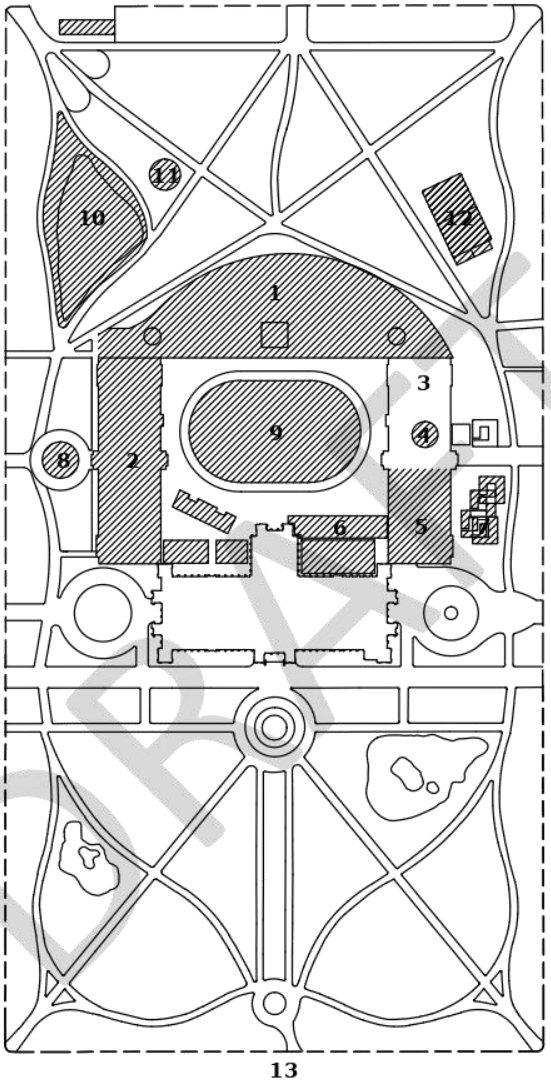
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1897

1 Organ and concert hall
2 West forecourt
3 French fountain
4 Turnstiles
5 Fernery
6 Aquarium
7 Kiosk
8 Seat
9 Grandstand pavilion
10 Asphalted 127-yard running track
11 Ornamental water
12 Gate lodge, 1891
13 Nursery
14 Fire brigade
15 Fish pond and Hochgürtel fountain

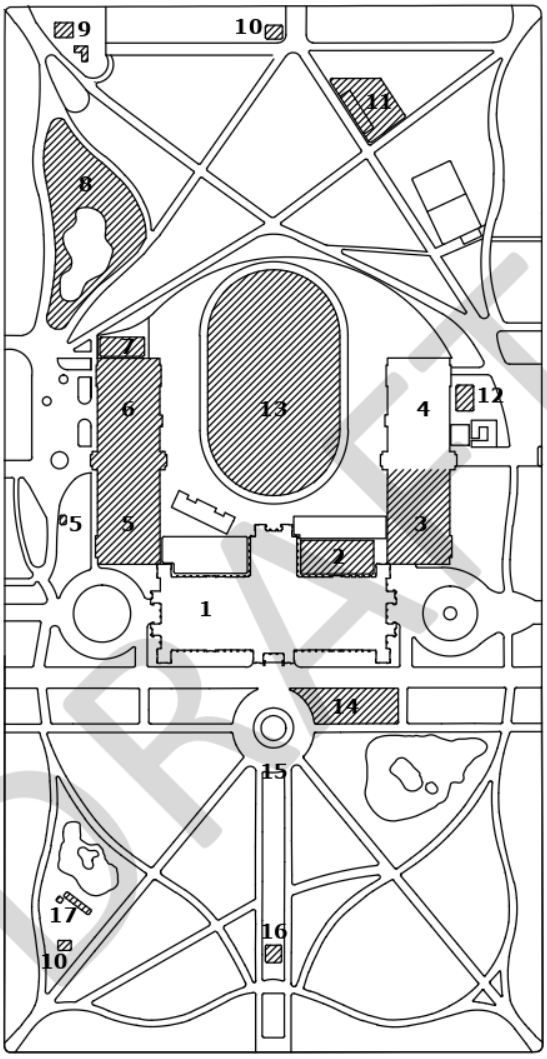
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1900-29

1 Permissive occupancy
2 Victorian State Houses of Parliament, 1900
3 National War Museum
4 Melbourne Cyclorama
5 Aquarium
6 Fernery
7 Maze
8 West forecourt for opening of Parliament
9 Sports oval
10 Wading pool, 1923
11 Children's playground, 1922
12 En tous cas tennis courts, 1924
13 External fence removed, c. 1925

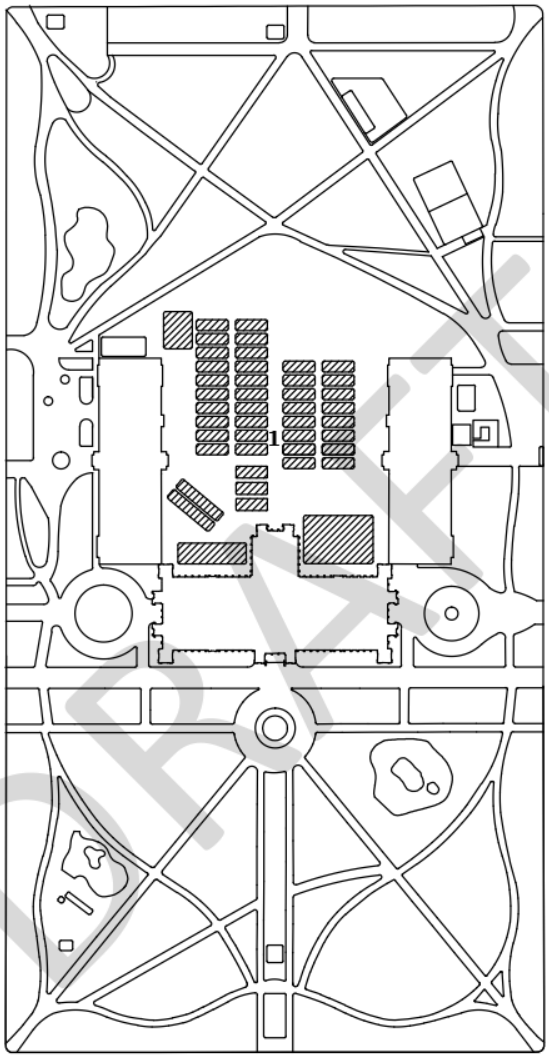
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1930-40

1	RAAF school for technical training, 1941	8	children's playground and wading pool, 1938
2	aquarium	9	foreman's lodge
3	palais royale	10	conveniences
4	australian war memorial	11	north depot
5	country roads board and weighbridge, 1934	12	lodge
6	motor registrations board, 1934	13	oval change in orientation
7	caretaker	14	eastern parterre lawned
		15	parterre fence removed, c.1940s
		16	old men's rooms
		17	south depot

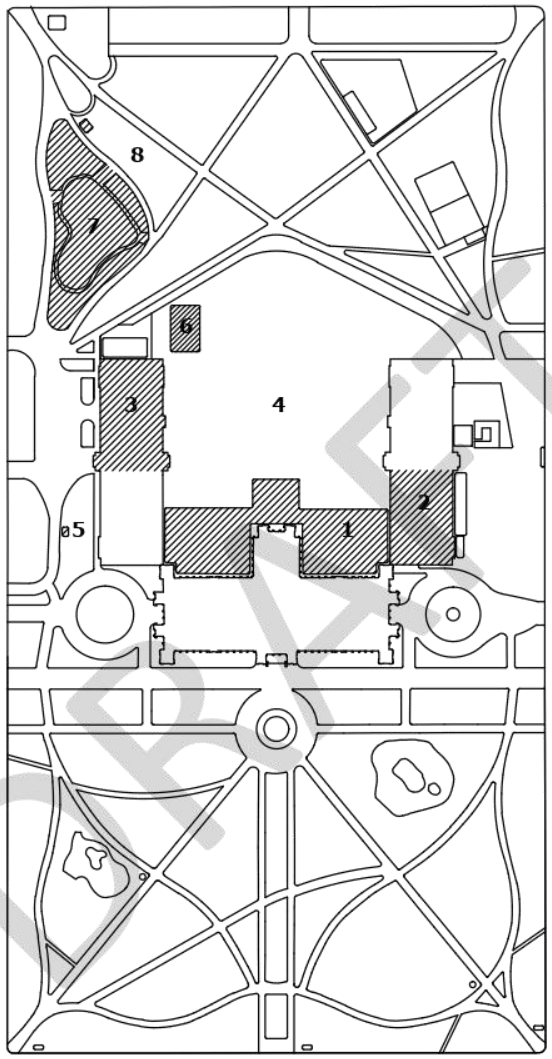
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1941-50

1 Military huts, 1947
Migrant hostel and reception centre

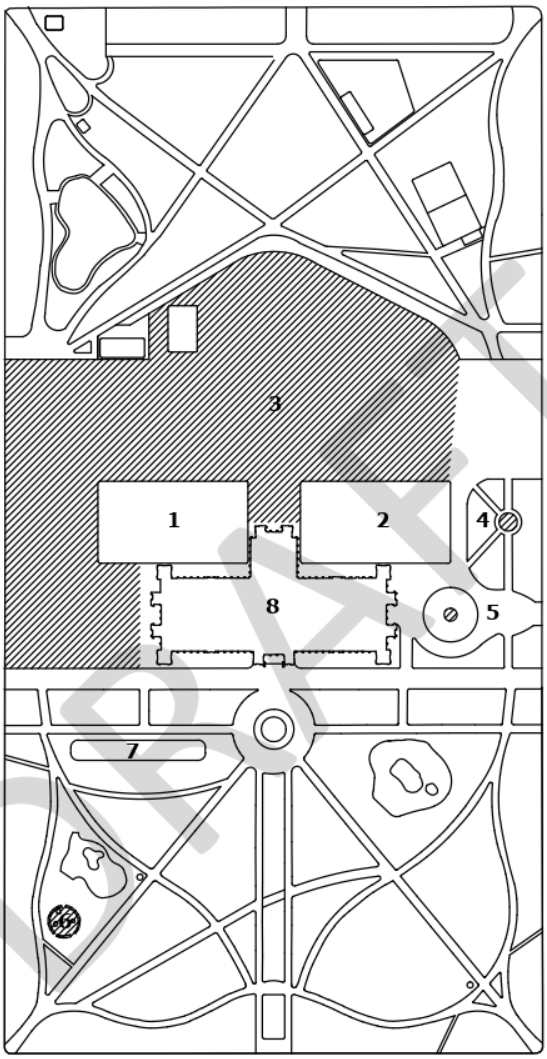
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1951-60

1 Olympic stadium annexe, 1956
2 Royal ballroom
3 Motor car registration branch
4 Asphalted carparking area
5 Weighbridge
6 Transport registrations board offices
7 Children's traffic school
8 Children's play area and sandpit

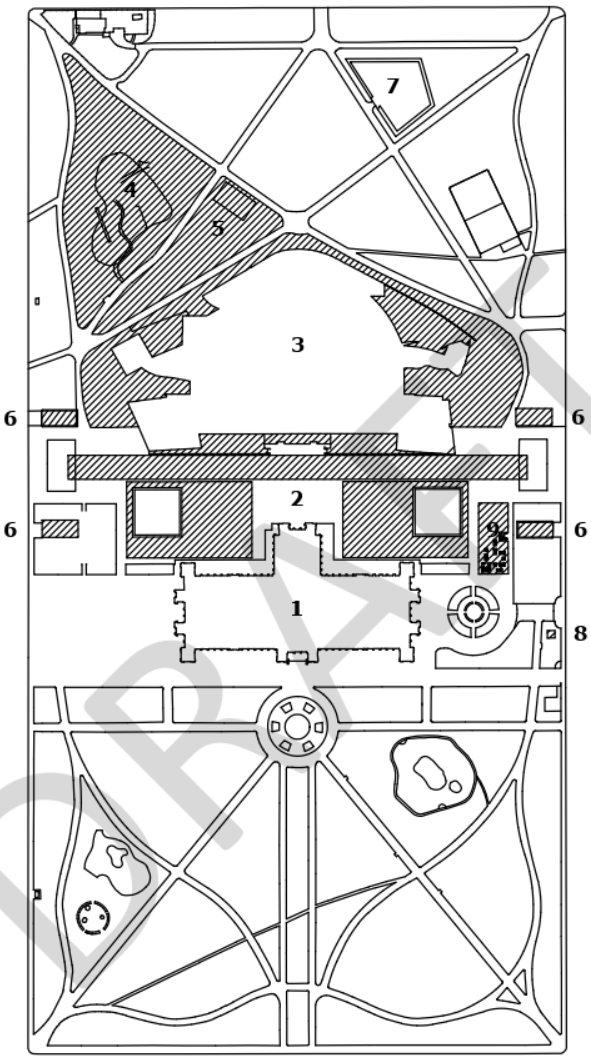
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1961-92

1 Western annexe
2 Centennial Hall (eastern annexe)
3 Asphalted carparking area
4 Centennial Hall forecourt and Grollo Fountain, 1980
5 French fountain refurbished, 1990
6 Peace planting, 1992
7 Sunken flower beds, 1972
8 Royal Exhibition Buildings, renamed 1980

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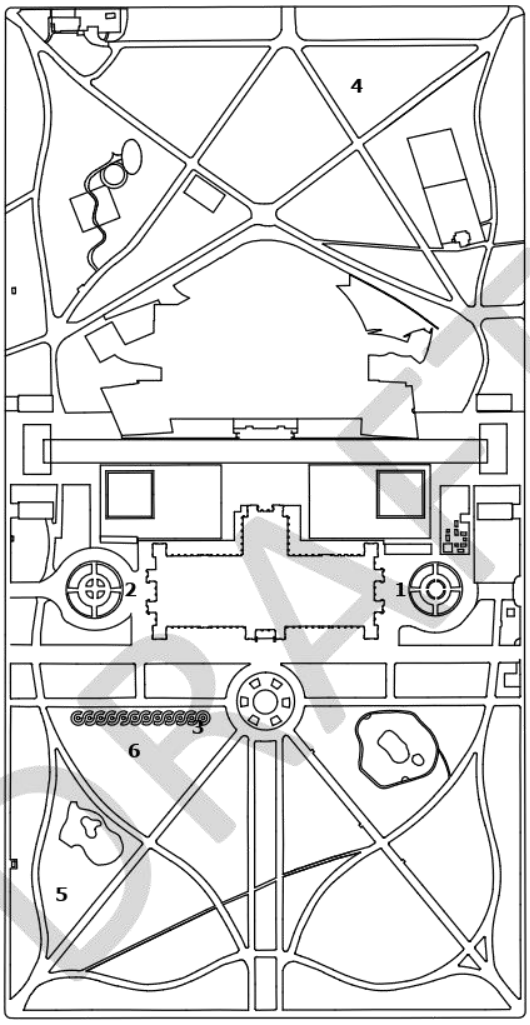


2001

1 Royal Exhibition Building
2 Museum Plaza
3 Melbourne Museum
4 Children's playground
5 Basketball and playground
6 Underground car park entries
7 Carlton Gardens' depot
8 Westgarth fountain reinstatement, c.1990s
9 Colonial Square

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft



2019

1 East Forecourt works
2 West Forecourt restoration
3 Restoration of circular scroll parterre

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4 Removal of municipal depot
5 Removal of peace garden
6 Removal of catenary garden

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APPENDIX C PHYSICAL SURVEY

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Overview

The Royal Exhibition Building (REB) is located in the Carlton Gardens, Carlton, bordered by Victoria, Nicholson, Carlton, and Rathdowne streets. The REB and Carlton Gardens were inscribed in the World Heritage List in 2004, in recognition of the World Heritage (outstanding universal) values of the place. Those values derive from it being a surviving 'Palace of Industry' in its original setting, associated with the international exhibition movement of the nineteenth and early twentieth centuries.[1]

Both the REB (C.1) and the Melbourne Museum (C.3) are located within an area excised from the broader Carlton Gardens, which is known as the 'Exhibition and Museum Purposes Reserve' (generally referred to as the 'Exhibition Reserve'). Figure 1, which provides a site plan of the REB and Carlton Gardens, including notable elements of the site identified in this physical survey, shows the Exhibition Reserve boundary.

The Carlton Gardens comprise the South and North Garden, being the southern and northern garden components separated by the Exhibition Reserve. The Carlton Gardens were originally established and laid out to an 1856 plan by Edward La Trobe Bateman (Appendix B.1, Figure 1); curving paths that may have implemented aspects of this plan are seen in the background of an 1862 photograph (Appendix B.3, Figure 1) along with early plantings. Early photographs (Appendix B.3, Figures 1, 6, and 8) show the pre-Exhibition gardens to have been densely planted in a picturesque or park-like style, including large numbers of cypresses and pines, poplars and other deciduous trees, and both new and remnant gum trees. Large shrubbery beds were established in some areas, as along the east-west route from Gertrude Street to Queensberry Street (Appendix B.3, Figure 6).

Both Gardens were substantially altered during the Exhibition period: the South Garden was renovated in 1880 to a modified layout by Reed and Barnes and implemented by the noted nurseryman William Sangster, including the wholesale replacement of most of the pre-1880 plantings to the interior of the site. Existing trees were retained along the perimeter of the Gardens, and select specimens were also retained in some of the internal lawn areas, but the dense, naturalistic landscape seen in photographs made in the 1870s was largely cleared, and sections of the site were regraded. New formal landscape features, including treed avenues, shrubberies and extensive parterre planting beds were introduced, and two additional ornamental lakes were constructed.

As part of the exhibition activities, the North Garden was occupied during both the 1880 and 1888 exhibition by extensive temporary annexes and other facilities, and restored following the conclusion of each exhibition. In contrast, after the 1888 Exhibition, the South Garden was largely retained to its second exhibition form, albeit with the gradual loss of its shrubberies and the introduction of new avenue and infill plantings and other garden features.

Today, the South Garden continues to reflect its specific, formal relationship to the REB; while the North Garden exhibits the general form of its c. 1892 restoration but was subject to various twentieth century modifications and uses and has no direct relationship to the REB.

The South Forecourt to the REB as developed for the 1880 Exhibition included the Hochgürtel Fountain, extensive parterre beds and scroll garden and the upper and lower promenades that run east-west across the south side of the REB, as well as the area which is currently an asphalted apron adjoining the south face of the building. These elements are described in this physical survey as components of the South Forecourt (C.2.3). However, the Exhibition Reserve boundary includes the upper promenade and asphalted apron only, those areas together are now commonly referred to as the South Forecourt by managers; with the other elements of the original South Forecourt more commonly described as being in the South Garden, where they are managed by the City of Melbourne.

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The East and West Forecourts provide a formal frontage from the REB to Nicholson and Rathdowne streets respectively. The East (C.2.1) and West Forecourts (C.2.2) to the REB are also located within the Exhibition Reserve, as is the Museum Plaza (C.3.2), a modern formal landscape separating the REB from the Melbourne Museum to the north.

The REB is sited slightly south of the centreline of the Carlton Gardens, and is generally surrounded by a trafficable curtilage of either asphalt or gravel with formal garden beds and driveways offset from the building. The Melbourne Museum and Museum Plaza were developed in the late 1990s, in an area of the reserve that had been used for various forms and incarnations of exhibition halls, annexes and sporting grounds since the 1880s Exhibition period and throughout the twentieth century.

The Carlton Gardens are formal in design and execution, providing tree-lined pathways, fountains and lakes, as an integral part of the overall site design and setting for the REB. The original gardens were developed as a public park for passive recreation, with the later more classical garden modifications, including 'Gardenesque' elements, made to form the setting for the REB in advance of the 1880 and 1888 exhibitions.

The main garden elements include the main north-south tree-lined avenue in the South Garden (Grande Allee); the Hochgürtel Fountain with surrounding circular garden bed; the East Forecourt with the French Fountain also in a circular garden bed; the radial pattern of tree-lined linear pathways converging on the Hochgürtel fountain; formal garden beds (parterres); ornamental lakes; the planting of trees in groups or clusters (bosquets) on lawns; and the incorporation of axial views and vistas. The North Garden also has diagonal tree-lined paths and mature specimen trees; these largely post-date the exhibition period, having been reinstated following the 1888 Exhibition.

As was typical of public gardens and exhibition grounds of the period, the Carlton Gardens were originally extensively fenced. First bounded by a timber paling fence (Appendix B.3, Figure 8); a more robust fence of iron pickets in a bluestone kerb base was installed to the boundaries for the 1880 Exhibition (Appendix B.3, Figure 18), with gates at various entrances. In the pre-exhibition period, fencing had been provided around the major ornamental shrubberies and borders, in the form of woven wire fences installed within the path surface areas (effectively leaving a service setback between the fence and garden bed) (refer Appendix B.3, Figure 6 and 7). Most of these shrubberies were removed or reconfigured in construction of the REB and its forecourts, along with the fencing.

The reconfiguration of the Gardens for the 1880 Exhibition included the adaptation of certain pathways to a rectilinear or diagonal alignment and the construction of new ornamental planting beds and ornamental lakes. New fencing was installed within the Gardens principally to manage crowds and ticketed access to the Exhibition and grounds and to exclude access to the ornamental lakes (Appendix B.2, Figure 27).

Not all planting beds were fenced – for instance, a c. 1881 photograph (Appendix B.2, Figure 25) shows the broad shrubbery borders on the south-west diagonal path were unfenced, as apparently were the formal circular gardens in the forecourts. A view of the south-east diagonal path c.1880-1890 (Appendix B.2, Figure 34) also shows fencing only to the path section bordering the East Lake and no fencing to the shrubberies at its crossing intersections.

A different internal fencing arrangement appears to have been put in place for the 1888 Exhibition, including low fencing of woven wire or iron palisades to all the path edges in the South Gardens and to other major features such as the South Forecourt fountain (refer Appendix B.2, Figure 43 and 44 , and taller fencing installed along the south side of the promenade (and running around the South Circle) presumably delineating the edge of the Exhibition's ticketed zone (refer Appendix B.2, Figure 37 and 40). Although the boundary fence to Carlton Gardens was largely removed in the c. 1920s, much of the internal fencing from the 1888 Exhibition (or added in 1890s reinstatement works) appears to have been

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retained in place into the 1930s (Appendix B.2, Figure 87, showing one of the diagonal paths meeting the Hochgürtel fountain circle), and some sections appear to have been retained into the 1950s (Appendix B.2, Figure 96, showing the Grand Allée).

In recent years, intrusive or incongruous features of modern origin have been progressively removed from the South Gardens, and the ornamental features which establish the three forecourts to the Royal Exhibition Building have been restored or reconstructed.

Physical documentation

Historical illustrations, plans and ground, rooftop and aerial photography are a key resource in the physical documentation of the REB and Carlton Gardens. In particular, photographs made from the street edges and the dome promenade around the time of the 1880 and 1888 exhibitions provide an essential and illuminating record of the original form of the plantings employed in the South Garden during the exhibition period.

Although these photographs have been used in the past to inform key analysis of the landscape of the REB forecourts and the South Gardens (see below), it is considered that these remain essential sources for future conservation decisions and restoration design, and that considerable information remains to be extracted from these documentary photographs.

In addition to previous versions of the HMP for the place, a large body of other previous reporting exists which documents the condition of both the REB and the Carlton Gardens since the 1990s and early 2000s. This documentation is an important source for recording change to the place, and for identifying elements which may require restoration (eg. lost specimen trees) or other forms of interpretation in future. A full review and assessment of this documented evidence is beyond the scope of the current survey update, however the following materials are acknowledged and may form a reference for future work:

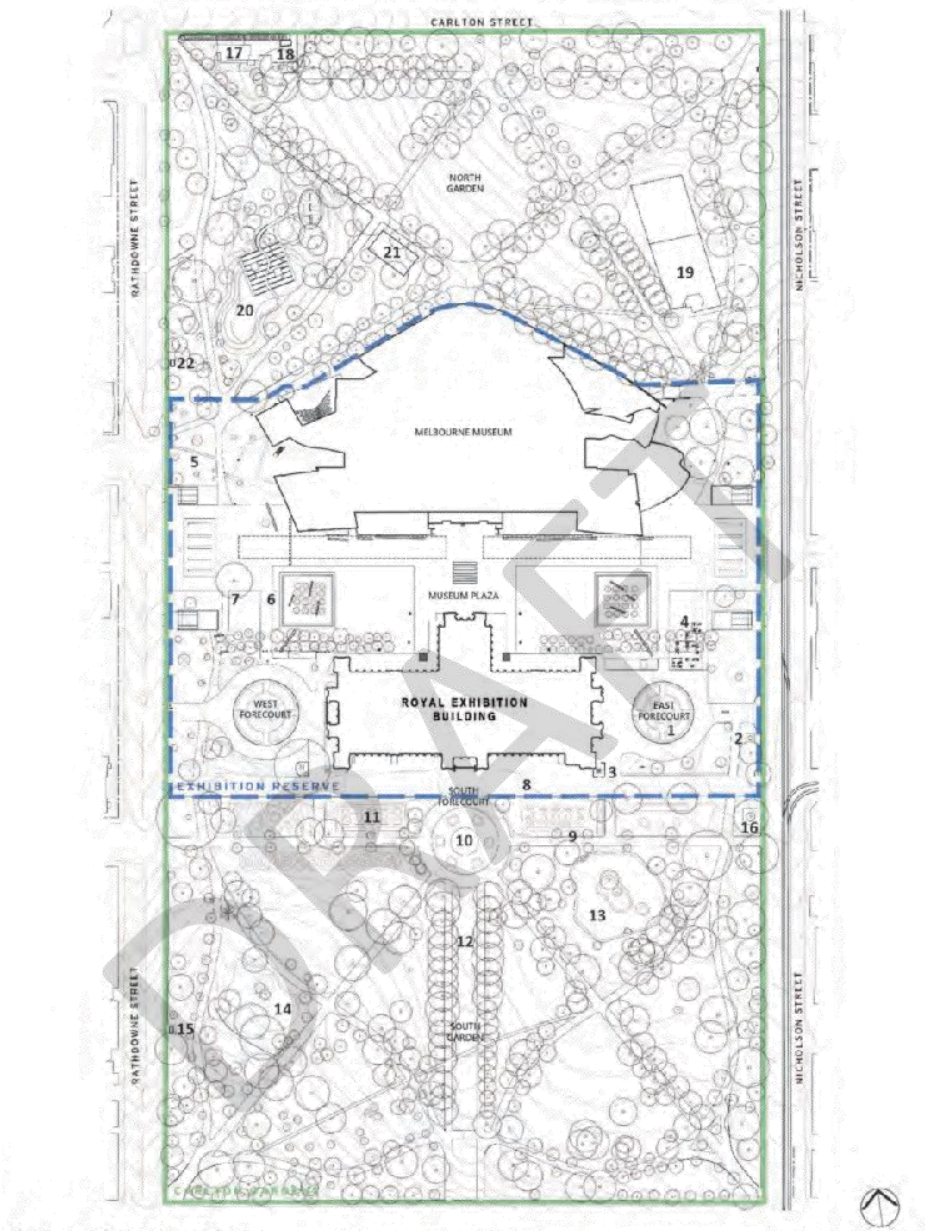
Carlton Gardens including forecourts

- John Patrick Pty Ltd, *Carlton Gardens Conservation Analysis*, 2000
- Meredith Gould Architects Pty Ltd, *Draft West, East and South Forecourts Report*, 2000
- Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens – Tree Conservation Strategy*, 2006
- City of Melbourne, Urban Forest Inventory (includes historical information on trees removed since the 2000s)

Exhibition Reserve

- Past arboricultural reports commissioned by Museums Victoria

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Key Overview Plan — NOT TO SCALE

1 French Fountain
2 Westgarth Fountain
3 Honourable John Woods Monument
4 Colonial Square
5 Grollo Fountain
6 'Garden of Unity' sculpture
7 Museum Plaza Sugar Gum
8 Upper Promenade (South Drive)
9 Lower Promenade (Melia Avenue)
10 Hochgürtel Fountain
11 Parterre beds
12 Grand Allée
13 East Lake
14 West Lake
15 South toilet block
16 Moreton Bay Fig Meeting Place
17 Curator's Lodge
18 Works Depot
19 Tennis pavilion and courts
20 Playground
21 Basketball court
22 North toilet block

Figure 1 Site Plan (2019) of the REB and Carlton Gardens, with major features

ROYAL EXHIBITION BUILDING, EXHIBITION RESERVE AND SOUTH FORECOURT

The area gazetted as the Exhibition Reserve includes the footprint of the permanent exhibition building, the east and west forecourts, the South Drive, the Melbourne Museum building and the museum forecourt. The forecourts served as large-scale ornamental entrances and interchange spaces to the REB, accommodating ceremonial functions, passive entry into the exhibitions, exhibitor loading and temporary uses and kiosks associated with the exhibitions.

The south forecourt to the REB extends beyond the south drive and the gazetted boundary of the Exhibition Reserve, taking in extensive parterre beds centred on the south garden circle and Hochgürtel Fountain. While the Exhibition Reserve is managed by Museums Victoria, these areas of the south forecourt fall within the South Garden and are managed by the City of Melbourne.

Appendix B2 reproduces historical architectural drawings and plans of the building.

C.1 Royal Exhibition Building (REB)

C.1.1 *Building form*

The building that is currently referred to as the REB is only a portion of the substantial complex of structures erected for the Melbourne International Exhibition in 1880. Originally, this consisted of a 'temporary' component in the form of a vast expanse of annexes, which were demolished after the 1880-81 Exhibition, and a 'permanent' component that was intended for retention and re-use after the Exhibition (Figure 2). Architecturally, the building displays elements of the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The permanent structure comprised a main building, cruciform in plan, which was flanked by a pair of projecting wings, thus forming a U-shaped complex. The two wings, known as the Western and Eastern Annexes, were demolished in 1961 and 1979 respectively, leaving the main building as the only remaining portion of the permanent component, and moreover, the only remaining in situ portion of the original 1880 exhibition.

The REB is a cruciform plan form, comprising a pair of elongated rectangular wings extending east and west, with a transept to the north and a truncated transept to the south. Square plan pavilions are located to the north and south corners of both the east and west transepts, legible as tower elements completing the facades, and these are surmounted by mansard roofs clad in painted corrugated sheet roofing. A pair of smaller pavilions are integrated into the east and west sides of the north and south porticos, and while also surmounted by mansard roofs of a relatively smaller footprint. The two main wings, to the west and east, are each composed of a nave, with a broad pitched roof, flanked by a pair of lower aisles with hipped roofs clad in corrugated galvanised sheeting. In between these is a section of skillion roof, abutting the upper clerestory windows. The north transept is also composed of a central hipped roof above the nave flanked by skillion roofs above the aisles. The area of wall between the two roof levels is infilled with glazing, forming a clerestory. On all sides, the roofs are concealed by a low parapet. At the intersection of the wings, the parapet rises to form the base of an octagonal drum, from which rises the building's most dramatic feature, a dome in the form of an eight-sided domical vault, surmounted by a timber cupola with a gilded dome and flagpole.

While the north and south fronts of the building are considerably wider than those of the east and west, the horizontal composition of the elevations more or less identical on all sides. Each elevation has a low half-basement level of coursed bluestone, a prominent ground floor level of rendered brick construction, and a narrow attic storey. The ground floor elevation is typically comprised of repeating bays, defined by projecting piers capped with inverted consoles. Each of these bays contains an opening, usually a tripartite window, surmounted by a blind round arch containing a circular moulded panel with a paterae (circular) vent in the centre. Above each blind arch is a raised panel, which in turn is surmounted by a heavy cornice. At the attic storey level, each bay typically consists of a row of five

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squat rectangular window openings, capped by a solid parapet with pressed cement urns above each pier. This elevation detailing is repeated on all sides of the buildings, albeit with some minor variations.

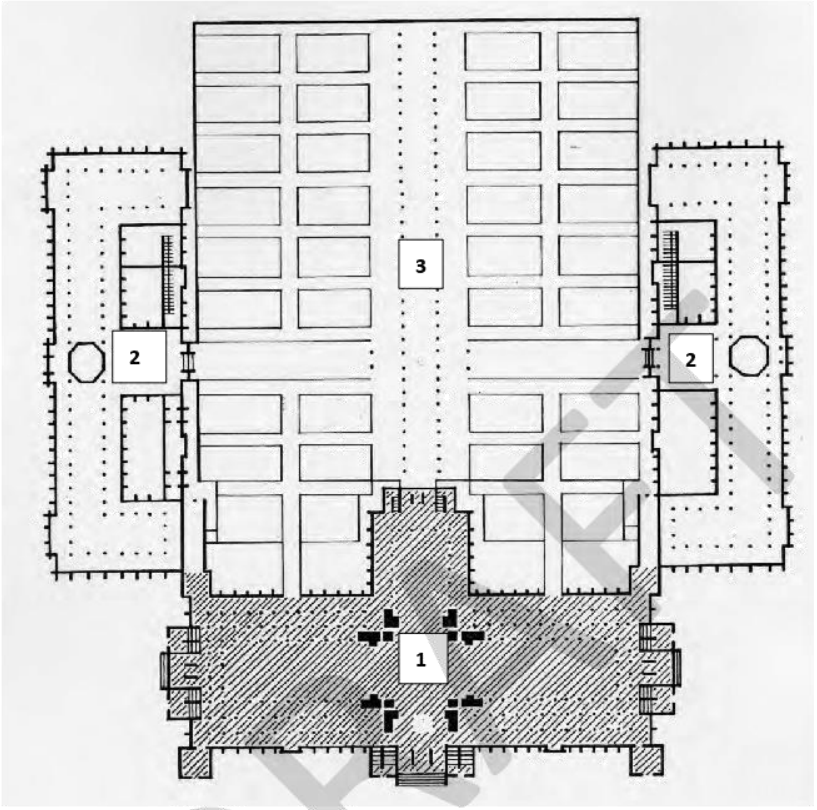


Figure 2 Plan of the 1880 Exhibition complex, showing the main building (1), the permanent annexes (2) and temporary component (3) within a covered courtyard; north is to the top of the image
Source: Buildings of the World Exhibitions

C.1.2 *Materiality*

Materially, the REB is a rendered brick superstructure constructed on a bluestone plinth. All roof framing, including that to the dome, is constructed in timber as is the joinery to windows and doors. The large timber doors at entry portals retain their early hardware. The dome is clad with slate and the gallery, mansards and lower roofs are clad with sheet roofing; the latter is largely modern having been replaced in works undertaken in the last 25 years. Timber flagpoles surmount the mansard roofs and the cupola along with the peaks of the east and west transepts. Recent works have included the over-cladding of the cupola structure with lead (to the gilded roof and section below the windows) and the installation of stainless-steel sheet flashing to the windows. Parapets are decorated with pressed cement urns, though there are several missing. Within the portals, the arched ceiling is constructed of lath and plaster on a timber frame. All steps to entry portals are bluestone.

The basement, extending to the full footprint of the building, is constructed of bluestone walling with a modern concrete floor (Figure 3). The exposed timber floor structure of the ground floor level has

diagonal timber bracing between floor joists, though this is sheeted over. Brick piers support the columns of the nave and transepts above. The stepped brick bases to the dome piers have been painted. A concrete lined services tunnel extends beneath the building, aligned to the east-west naves and has a branch extending to the north. This was constructed in the 1980s refurbishment of the building. Due to ground level differences at this level, only the area beneath the southern transept, and western nave are able to be occupied. A small area of subfloor space is located beneath the currently occupied area and the western branch of the services tunnel (Figure 17).

Internally, structural walls to the ground and gallery levels are rendered brickwork, though the brickwork is only paint finished to the interior of the stairwells. There is evidence of historic structural movement to the internal southern brick walls at gallery level.

The gallery structures are all timber framed and lined to their underside with beaded timber lining boards, as is the exposed ceiling. Elaborate roof trusses are constructed of timber and these are exposed along with the ceiling joists. The timber flooring throughout is a modern replacement – with Spotted Gum boards introduced in recent works.

Rainwater goods, gutters and the like, have been periodically replaced, though there remain issues with water ingress into the building, particularly at basement level.

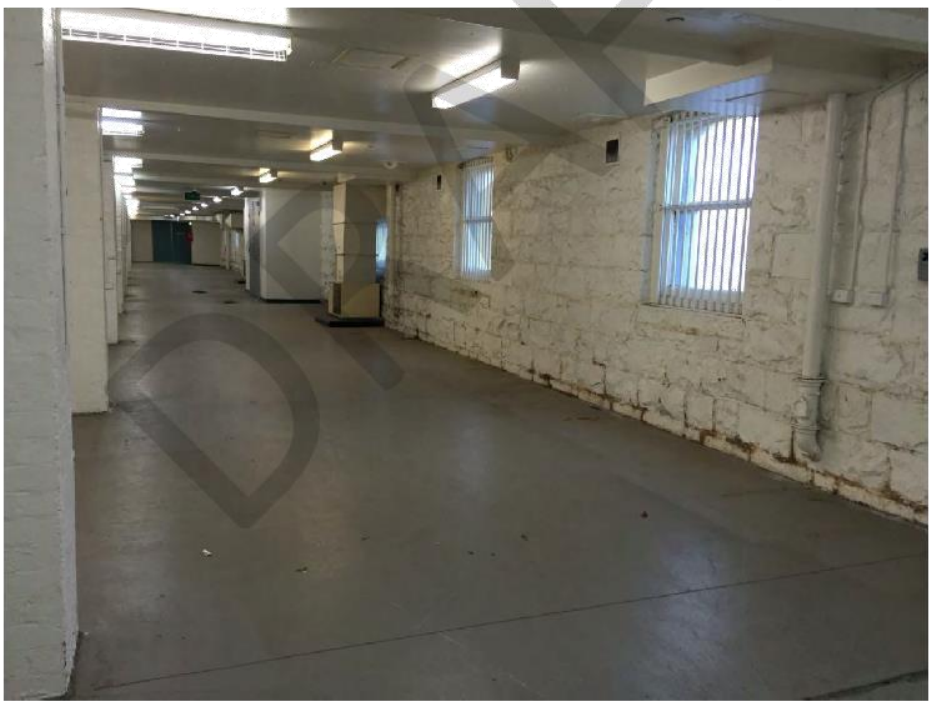


Figure 3 Interior view of basement (c. 2016) prior to recent works, note the painted interior to the bluestone basement walls and modern ceiling

C.1.3 *Exterior*

South elevation

The south elevation of the building (Figure 4) was originally conceived by the architects as the principal façade. Of symmetrical composition, the elevation consists of a large and prominent central porch, flanked by the elongated nave wings which culminate at the extremities with a pair of tower-like square pavilions. The central porch is in the form of a traditional triumphal arch motif, whereby a large round-arched opening is flanked by trabeated bays. In this instance, the arch extrudes back into the building to form the reveal to a large portal. The most distinctive element of the portal is the semicircular fanlight, with its peacock-like pattern of radiating ellipses and circles (Figure 5). Below the fanlight, the wall is divided by piers to form three wide rectangular doorways, each of which contains a pair of six-panel timber doors. Externally, the portal arch has a moulded architrave with a keystone in the form of a console, while the spandrels are ornamented with recessed panels.

The bays on either side of the portal arch rise over three levels. At the ground level, each has a large arched opening, flanked by piers, with a bipartite window and a glazed fanlight above. The second level has a pair of Corinthian pilasters that flank a smaller arched window, which is surrounded by an ornate aedicule (architrave) composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The uppermost level of each bay projects above the parapet line to form a small belvedere (at attic level), containing a pair of narrow windows with round arched heads and a continuous archivolt.

Each of the belvederes has a mansard roof, clad in corrugated galvanised steel and surmounted by a flagpole. The elevations of the nave wings, on either side of the central porch, consist of repeating bays which contain the standard window and ornamental detailing mentioned above. Although the bays themselves are identical in detailing, the central bay in each nave wing is further embellished at the parapet level by an additional projecting section of wall, surmounted by a small semi-circular bellcote and finial.

The projecting pavilions, visible in the 1880 photograph of the building (Figure 6) which terminate the south elevation are somewhat squat in proportion. The outer pavilion corners incorporate a half-round detail, extending from ground to attic level, which reads as a partially embedded circular column. The string courses and cornices extend over this detail. At the ground level, the pavilions have the same tripartite window and blind fanlight detail which is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows surmounted by a continuous archivolt moulding. At each side of the attic storey is an unusual vertical element in the form of a pair of narrow piers with reversed volutes at their bases. This supports a heavy dentillated cornice, above which is a low parapet wall with a row of urns. The pavilions have broad mansard roofs, clad in corrugated sheeting and surmounted by cresting to the ridge and a flagpole (Figure 7). The roof cladding is painted with two bands of imitation fish scale slates. Moulded zinc ventilators are positioned on each roof plane.

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Figure 4 South elevation, central porch; note repair works underway (2020)



Figure 5 Fanlight over the main porch entrance in the south elevation, prior to recent restoration works



Figure 6 The west and south building facades in 1880
Source: State Library of Victoria



Figure 7 Detail of the south-east pavilion from the dome promenade deck (under construction)

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North transept and elevation

The north facades of the REB are largely identical to the south, with the major compositional difference being the presence of the projecting northern transept, a wider footprint incorporating the additional bay to the towers and different door arrangement to the entry porch (Figure 8). While also incorporating a pair of mansard roofs flanking the entry, these are smaller than those to the south and simpler in their presentation, being painted in a single colour.

Notably, the transept porch is similar to, but considerably smaller and less ornate than the corresponding porch on the south elevation. On the north porch, the parapet belvederes (attic level) are smaller and have only one window rather than a pair; the stairwell bays have plain piers, and the windows lack the highly ornamented aedicule, being treated with a simpler moulded architrave. The fanlight above the doors is constructed of timber and is proportional to the door openings below. As with the other entry porches, the central doors comprise two wide doors made up in four panels whereas the outer doors comprise two narrow leaves. Shorter paired timber doors are located to the east and west reveals for access to the internal stairs.

Externally, the transept east and west elevations differ to those of the east and west naves in that the clerestory level (to the internal galleries) features a band of blind windows. The roof level clerestory provides natural light to the interior, and these arch-headed windows are grouped in pairs. Otherwise, the external presentation of the north facades to the east and west naves is similar to the south and maintains the arrangement of bays, applied decoration and fenestration.

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Figure 8 North transept porch and entry portal



Figure 9 View from the west side of the Museum to the north transept and dome of the REB



Figure 10 North elevation, western nave and pavilion (far right)



Figure 11 North elevation, eastern nave

East and west elevations

The east and west sides of the building are almost identical in composition. Like the north and south sides, they are symmetrical, and have the same overall composition, albeit on a reduced scale, of a central porch, flanked by bays and terminated by corner pavilions (Figure 11 and Figure 12).

The east and west porches, like their north and south counterparts, have round-arched portals which form deep reveals to a fanlight and three bays of paired doors. The main difference, however, is that the east and west porches are otherwise considerably smaller in scale and devoid of decoration. Moreover, their form is based on a portico rather than a triumphal arch. In this way, the portal is flanked by base plinths that support two pairs of Corinthian pilasters, surmounted by an entablature and a broad triangular pediment.

The entablature and pediment both have heavy cornices, with prominent dentils and modillions, and the pediment cornice is further surmounted by a raked parapet with a cluster of cast cement urns at the lower end.

On the east and west sides, there are three bays between the corner pavilions and the central porches, which are largely detailed in the same way as the ground floor bays elsewhere on the building. The two bays beside each pavilion are recessed. On the east elevation, they have doors at the ground floor level, while on the west elevation, they have windows. The third bay in each group is located beside the central porch, and projects out so that it is flush with face of the porch, enclosing the internal stairwell. These projecting bays reverse the standard solid/void detail, having blind windows to the ground floor and attic storey, and glazed fanlights instead of vice versa.

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Figure 12 West façade of the REB and forecourt



Figure 13 East facade of the REB

The dome

The distinctive dome is visible from all sides of the building. It rises up from an octagonal drum that in turn rises up from a cruciform base at the crossing point of the naves and transepts (Figure 13). A single rectangular window, decorated with an arched architrave and a moulded sill supported on brackets, is located to the inset faces of the base. Around the top of the platform is a solid parapet with a row of cement urns, which forms the enclosure to what was, in 1880, the public viewing area (promenade deck).

Rising up from the viewing platform is the octagonal drum that forms the base of the dome proper. Each of its eight faces is divided into two bays by pilasters, and each of these bays, in turn, contains a pair of narrow round-arched windows with a continuous archivolt. Directly above the windows is a stringcourse and a cornice, surmounted by a solid parapet wall with a row of cement urns which mark the position of the bays on each facet of the drum, above the pilasters. The dome itself rises above the parapet in the form of a domical vault, clad in Welsh slate with a circular dormer vent on each side. The dome is timber-framed and double-shelled and has an internal staircase between the shells which provides access to an octagonal timber cupola at the apex. The cupola has a single round-arched opening on each face, and a miniature gilded domical vault surmounted by an orb and a flagpole (Figure 14). The dome and cupola have been repaired and conserved as part of the Protection and Promotion Project works, which include the construction of a new promenade around the base of the dome at roof level. The project will return public accessibility to the roof area via a new lift and stairs on the south side of the building.



Figure 14 View of the dome base above the southern entry c. 2015, prior to the installation of the promenade deck



Figure 15 The dome and cupola viewed from the south at promenade level; note the dome and cupola repair works are complete and works for construction of the promenade deck are underway



Figure 16 View of the dome from north-east following completion of the recent conservation program

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C.1.4 *Interior structure*

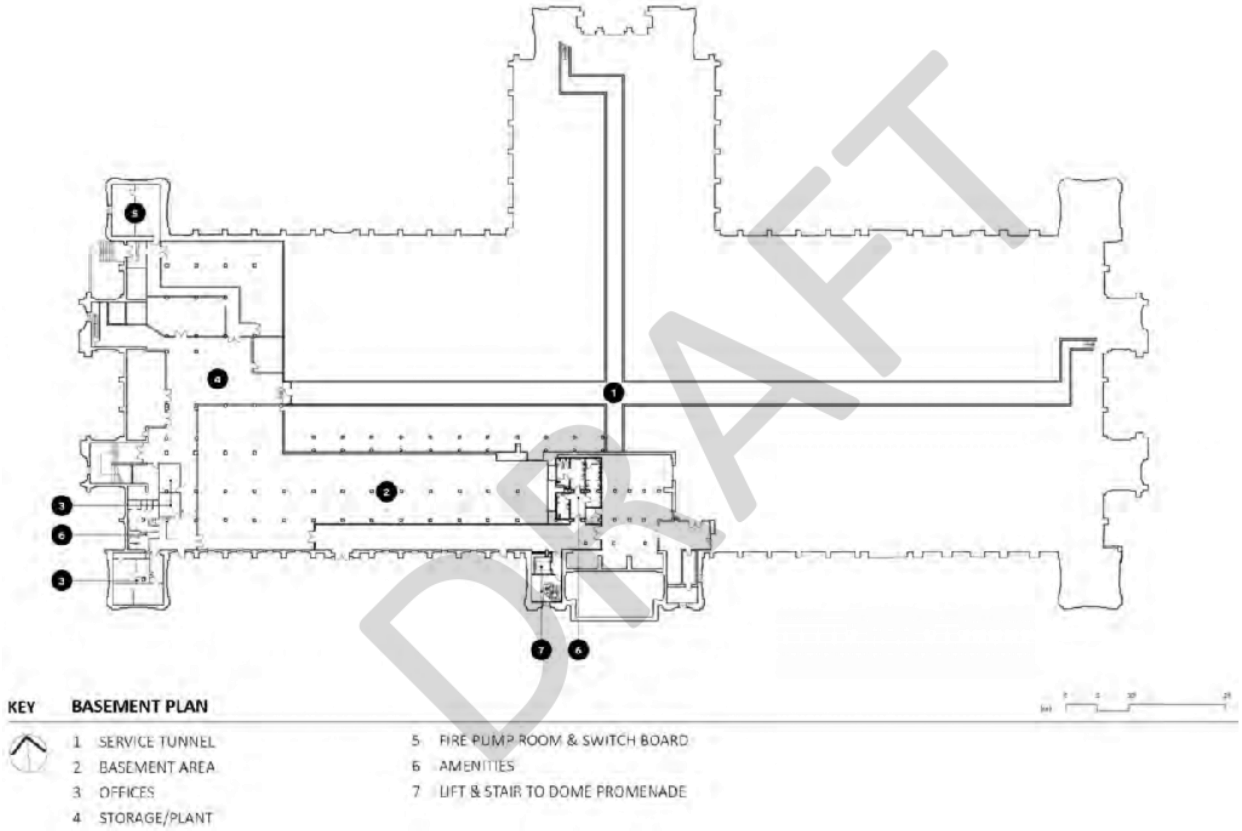


Figure 17 Basement floor plan

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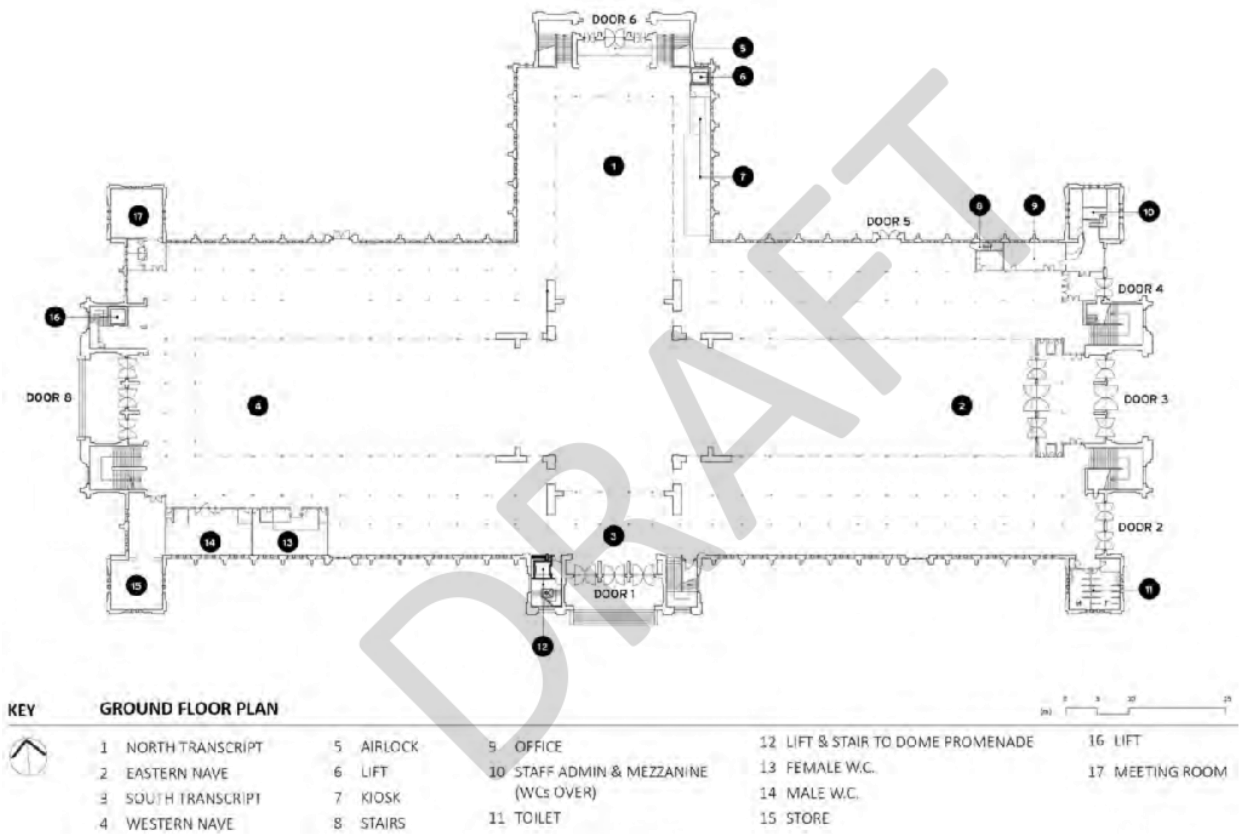


Figure 18 Ground floor plan

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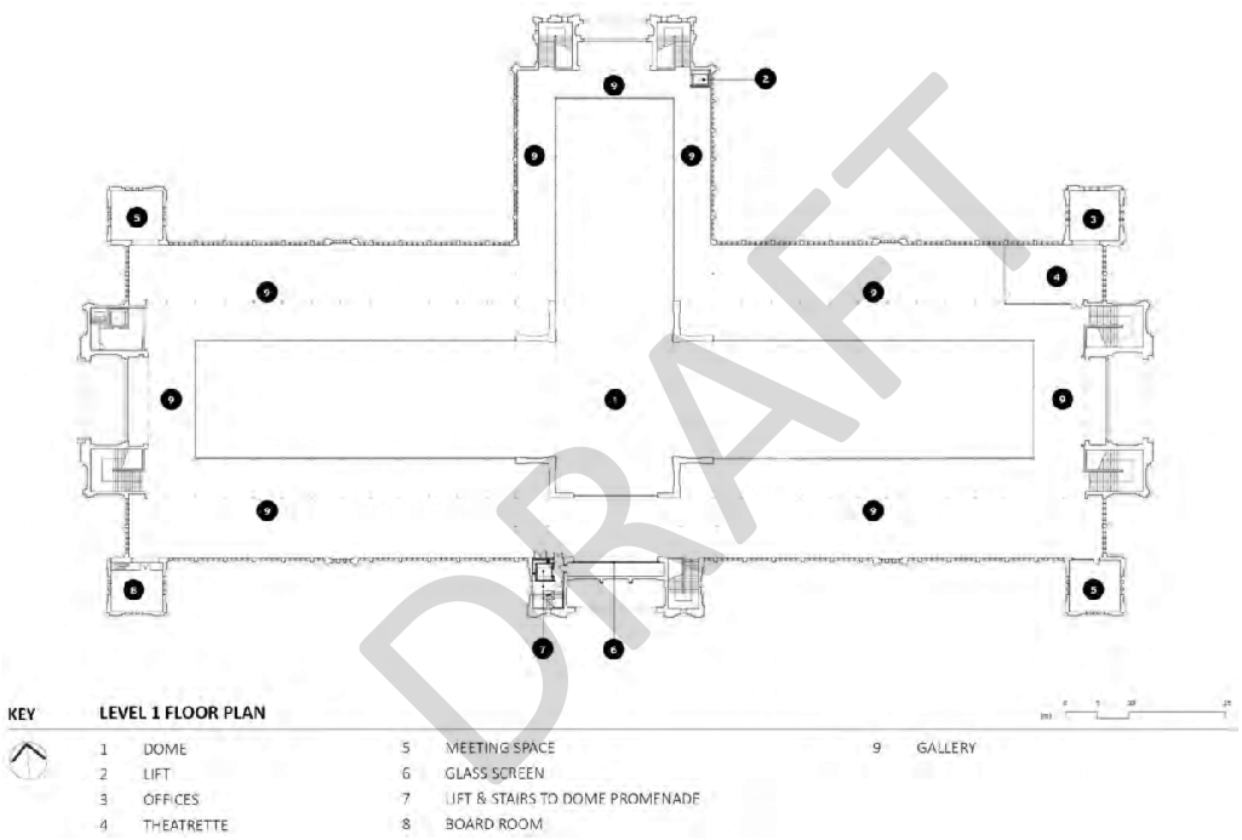


Figure 19 Level 1 floor plan

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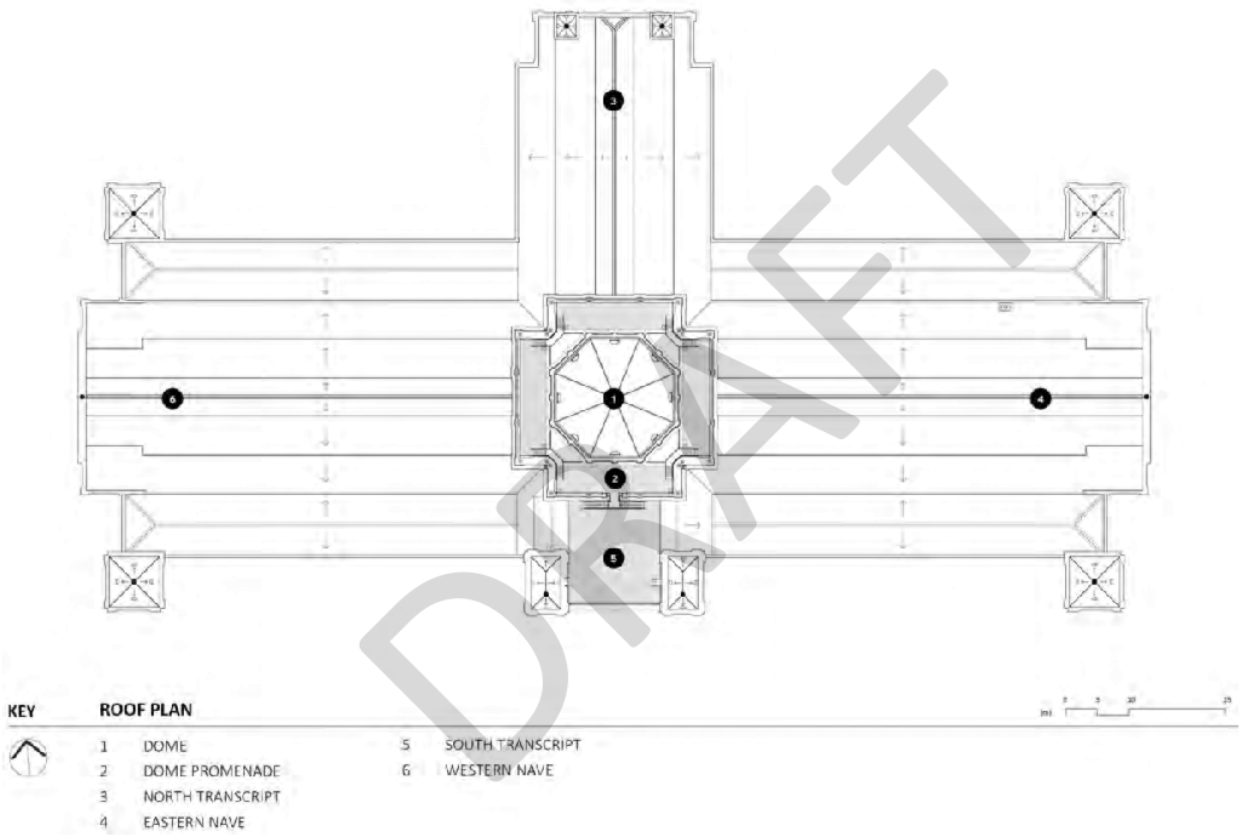


Figure 20 Level 1 floor plan

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Naves and transepts

The bulk of the REB consists of a pair of elongated wings, referred to here as the eastern and western naves, and a pair of shorter wings, referred to here as the northern and southern transepts. Collectively, the interior space of the REB is frequently described as the Main Hall. Although these wings vary in length and width, they are largely identical in their form, structure and detailing. In section, the composition of these spaces is similar to a traditional Roman basilica or Gothic cathedral form: a tall central space with a exposed raked ceiling, which is flanked by a pair of lower aisles (Figure 15). These aisles comprise a wide passage at ground level, with a mezzanine gallery over. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory.

The flanking aisles are three bays wide in the eastern and western naves. The rear of the nave galleries originally accommodated four separate exhibition art galleries separated from the front of the balcony, at the middle row of columns, by horizontal timber boarded partitioning. In the smaller northern and southern transepts, the galleries are only one bay wide. The bays are marked by rows of square timber posts with moulded capitals and plinths and stop-chamfered shafts. The square grid of the column layout is echoed in the ceiling plan of both the aisles and galleries, which consists of exposed timber beams, forming square panels that are lined with beaded timber lining boards.

At the upper (gallery) level, there is a secondary clerestory in the external wall, comprised of a continuous row of narrow windows along the ceiling line. On the opposite side of the gallery, overlooking the nave proper, an open timber-framed balustrade, of a repetitive triangulated design, runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timbers posts. Each clerestory bay contains two pairs of rectangular timber-framed windows, which, in turn, each contain an elongated fixed sash and a smaller hopper sash above. Between the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards.

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. (Figure 16) Each bay has a pair of deep rafters with a collar-beam that straddles the apex, and a pair of collar-braces at the lower ends, which in turn are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile, which is further embellished by ornamental timber fretwork in imitation of four-centred arches and pendants. Running perpendicular across the top of the trusses is a row of narrow timber purlins, which support a band of secondary rafters. Beyond these rafters is the exposed narrow timber lining boards.

At the extreme end wall of each nave and transept, there is a large and slightly recessed archway that contains the distinctive semicircular fanlight, with its peacock-like pattern of radiating ellipses, circles and tear-shaped elements. The fanlight to the northern transept is slightly smaller, proportionately, than those in the corresponding three wings.

Underneath each of these fanlights is an area of blank wall, along which runs an uncovered walkway that connects the covered mezzanine galleries on each side. These walkways have matching triangulated timber balustrades, but with moulded timber newel posts, surmounted by orbs, in place of the stop-chamfered timber columns used in the galleries. The southern walkway has been modified by the introduction of a glazed screen as part of the recent dome access works to enable the viewing of the interior of the Main Hall as part of the Dome Experience.

In the southern transept, western nave and eastern nave, the principal entrances to the building are situated immediately below these walkways. Each of these entrances consists of three wide rectangular

doorways, each of which, in turn, contain a pair of timber six-panel doors with heavy bolection mouldings, and clear glazing to the uppermost four panels.

Each of the three entry points are flanked by pairs of round-arched openings that provide access to the building's primary stairwells. Each stairwell contains a wide timber-framed dog-leg stairway, with one pair of flights that ascends to the gallery level, and another pair that descends to the basement.

Within the pavilions flanking the entries are stairs extending from the basement (western and south-west stairs) through to the second, third and fourth levels (southern stairs only). Over time, these have variously been replaced, in total or in part. The western stair to the southern transept retained a section of what was thought to be original stair, extending from the basement to the ground floor, with the section extending from second to fourth floor possibly original or at least early fabric. The eastern stair to the southern transept is also original fabric, in the section extending from the first-floor gallery to the fourth floor.[1] While initially thought to be original, the section of stair to the south-west pavilion of the south entry, was identified as later fabric through the works associated with the Protection and Promotion project. With the removal of the south-west stair, to accommodate a new fire stair and lift to access the dome promenade, the well for the hydraulic lift installed for the 1888 Exhibition was uncovered. As part of the project works, the well will be revealed and interpreted. Entrances to the stairs are secured by timber gates. The stairs have been subject to minor compliance works in recent years, including the introduction of new nosings.

Many modern spaces/elements have been introduced within the building to service staff and provide public amenities, access and function spaces. At ground level, these include the kiosk and lift in the east side of the north transept, offices and stairs on the north side of eastern nave, toilets to both the north and south sides of the western nave. A theatrette was introduced to the north side of the eastern nave at gallery level in the 2000s.

Art galleries

At the rear of the balconies were four separate art galleries which were used to display fine art at the two major nineteenth century exhibitions. Their location is indicated today by the middle row of columns. Between each column was timber partitioning, the only surviving remnant being that section which now encloses the theatrette in the north-east corner. Each gallery had its own decorative scheme which, based on photographic evidence, was relatively plain as it was intended to be a neutral backdrop for paintings.

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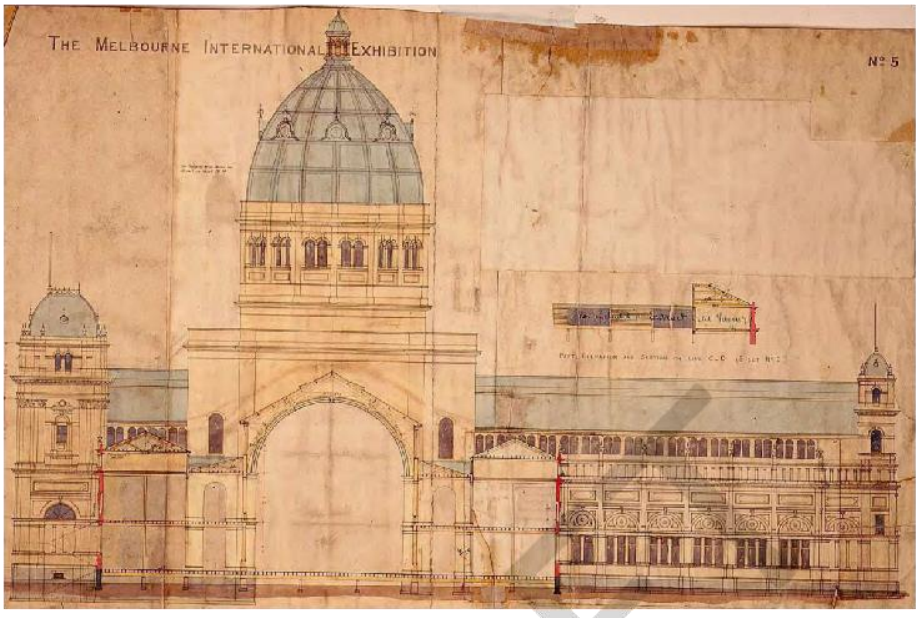


Figure 21 Transverse section through the nave, showing aisles and gallery, 1879
Source: Bates Smart and McCutcheon archives



Figure 22 View to the southern side of the east transept; note the timber structural system and the upper clerestory

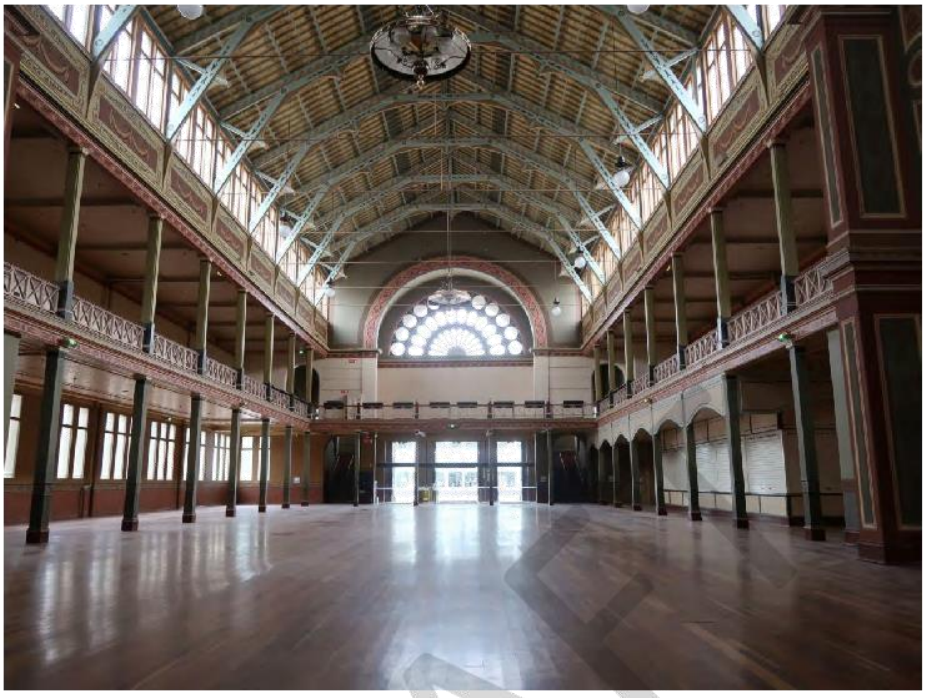


Figure 23 View of the interior of the north transept; the kiosk is at right



Figure 24 View of the underside of the ceiling and roof structure

Dome crossing

The area at the intersection of the nave and transepts, directly under the dome has a cruciform plan (as per the drum base above). The narrow sections of wall rise over three levels, which correspond to the ground level, the gallery level, and the nave clerestory level. At the ground level, the wall is penetrated by a segmental arched opening, flanked by wide piers with moulded capitals and rectangular moulded panels. The narrow piece of wall between the opening and the pier has a low dado line, with a secondary set of moulded rectangular panels above.

A similar pier and cornice detail is repeated at the gallery level, which has a blind round arch instead of a segmental arched doorway. This blind arch, which contains a painted depiction of a female figure, is flanked by a series of moulded panels of various shapes. The piers at this level form the springing points for a pair of large round arches which span the wide openings to the naves and transepts. Between each pair of arches, the ceiling is barrel-vaulted, and decorated with a series of painted panels. The outer arch in each pair of arches is lower than the inner one, creating a crescent-shaped lunette in the wall space between, with figure paintings/murals (Figure 19).

Above the arches are a second set of lunettes, which intersect with four pendentives (Figure 20) to create an octagonal plan from which rises the drum of the dome. The base of the drum has a series of decorative friezes. The lowermost one, ornamented with a repetitive Greek Key motif, is separated from the one above by a moulded stringcourse. This frieze, which is ornamented with a painted band of garlands, is surmounted by a heavy cornice supported on modillons.

Directly above these ornamented friezes, each of the eight sides of the dome drum has an elongated moulded rectangular panel each of which is slightly different in length. Each of these is infilled with stencilled decoration, and every second panel also contains a gilded Latin inscription. Above these panels, each side of the drum contains two pairs of narrow windows separated by narrow piers with moulded capitals. The windows have round arched heads and keystones, and a continuous moulded archivolt that connects each pair. Above the windows is a second frieze with a Greek Key pattern, surmounted by yet another cornice. From this point, the eight sides of the timber board lined dome, containing ventilators and an access hatch to the inner dome, converge to a point at the apex, which is marked by a downward projecting gilded orb.

Pavilions

The pavilion interiors are intact in terms of original structure although they have variously been altered including to accommodate a variety of administration and operational needs. In the basement, the north-west pavilion contains services equipment (fire pump and switchboard), with the south-west containing offices. The south-west pavilion at the south entry has been modified internally to introduce a modern lift and stair to access the dome promenade. At ground level, the north-west pavilion contains the former Trustees board room and anteroom (dating from the 1930s). Buildings administration offices have been introduced to the north-east pavilion, with amenities in the mezzanine above this space. The south-east pavilion has public toilets on the ground floor with the gallery level of this pavilion has been fitted out with a small meeting/seminar room and toilets. The south-west is used for storage at ground level and the board room at the upper level.

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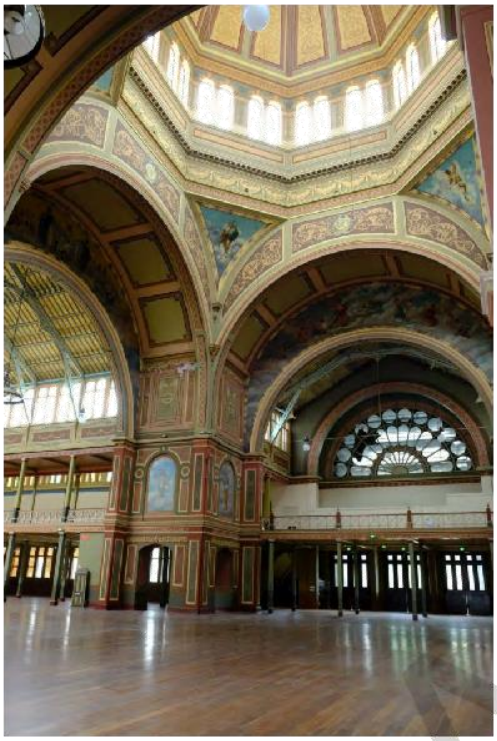


Figure 25 The underside of the dome looking to the south-east showing the arrangement of the structure and applied decoration



Figure 26 Detail of mural to the south-western pendentive

C.2 Exhibition forecourts

At its opening in 1880, the REB was established with formal forecourt areas to its immediate east, west and south, and a sprawling complex of temporary structures to its north. The forecourts are an essential component of the 'palace-garden' composition of the building within the landscape of Carlton Gardens, as grand spaces of arrival and departure within the more intimately scaled parkland. These also serve as key infrastructure not only for crowd management but also for services and exhibitor staging, and for the foot and bicycle traffic passing through the Gardens on its way between Fitzroy and Carlton. Restoration of the east, west and south forecourt areas, which were heavily altered to the functional requirements of the early/mid- twentieth century, has been ongoing since the 1990s.

To the north of the REB, various permanent annexes and attractions replaced the temporary structures put in place for each exhibition. These were subsequently removed prior to the development of the Melbourne Museum (opened in 2000 and completed in 2001) and the accompanying Museum forecourt, a highly formal space designed to complement and interface the neo-classical presentation of the REB with the broadly symmetrical but highly articulated sculptural mass of the new museum.



Figure 27 1945 aerial photograph of the Exhibition Reserve showing West, South and East Forecourts, including the west and east circles.
Source: Airspy, University of Melbourne Archives Image Collection.

C.2.1 *East forecourt (French Circle)*

The REB's east forecourt to Nicholson Street has also been known as the 'French Circle', after the French Fountain installed for the 1880 Exhibition. It consists of a central circular garden area set within a drive and a broad turning circle (Figure 22). The turning circle has a circular form to the south and south-east, and squared off areas of hardstand to the north and around the east end of the REB. The east forecourt is bounded to the north by the east end of the museum forecourt, including modern decorative precast kerbs, raised areas of lawn and garden bed, the museum forecourt's double row of gums, and the collection of salvaged building details known as 'Colonial Square'.

Having been repeatedly remade as part of various twentieth century uses of the east side of the Exhibition Reserve, the east forecourt's central garden was subsequently restored to a plan form similar to that depicted in original exhibition plans and photography, including areas of deep ornamental border and trimmed hedge, divided by lawn pathways. Sculptures and other embellishments that adorned the garden and turning circle during the 1880 Exhibition (Figure 23) are not present. Believed originally to have had a gravel surface, the East forecourt's drive and hardstand have been cement or asphalt paved since at least the Second World War.

Originally having had cast iron entry gates similar to those which have been reconstructed on the west forecourt (C.2.2), the east forecourt gateway had been replaced by the 1920s with a short lived gateway arch feature. It is currently denoted by a modest bluestone gateway feature consisting of a variety of recycled bluestone elements, and topped with reproduction (electric) gas light globes. This feature is a twentieth century interpretation of earlier material forms which are unrelated to the preparation of the forecourt (and the entirety of Carlton Gardens) for the 1880-1888 Exhibition, and is an incongruous element of low quality which contrasts markedly with the original 1880 bluestone fence plinth extant around most of the Carlton Gardens perimeter.

The serpentine perimeter path from the South Garden is interrupted at the forecourt's drive from Nicholson Street. The area to the north of the drive is occupied by a rectangular area of lawn and the south-east entry ramp to the museum's underground car park; to the inside of this area and not aligned with the serpentine path, straight walkways lead north to the museum forecourt (eventually connecting to the serpentine path in the North Garden).

Specimen Trees to the south and east borders of the East forecourt are twentieth century plantings consistent with the treatment of the Carlton Gardens during the Exhibition Period. These include a Moreton Bay Fig and two specimens of English Elm, as well as younger plantings of Magnolia and Melia. An elderly specimen of Dutch Elm to the north of the entry drive from Nicholson Street, perhaps a component of the 1880 boundary specimens, was removed in 2017 (a replacement has been planted).

The Westgarth Fountain was reinstalled in the 1990s on the East forecourt's south-east border, between the serpentine path and the frontage to Nicholson Street. As detailed below, during the 1880 / 1888 Exhibitions this fountain was located on the porch to the building's eastern nave.

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Figure 28 View to the East forecourt from Nicholson Street



Figure 29 View of the eastern entrance, 1880
Source: Picture Collection, State Library of Victoria

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French Fountain

The French Fountain stands in the centre of the East Forecourt. This fountain dates from the 1880 Exhibition and was originally installed in the ferneries (for both exhibitions). This fountain, which is illustrated at Figure 24, was relocated to the East forecourt and refurbished in the early 1900s and was considered to be 'a much more elegant model' than the original 1880 fountain in this location.[2] Elizabeth Willis describes the current French Fountain as follows:

> Three putti, winged children with dolphins on their heads, surround an urn which supports giant clam shells. There is an elegant acanthus leaf column that demonstrates the skill of nineteenth century craftsmen in the use of bronze for ornamentation.[3]

The cast iron fountain is set atop of a brick pedestal finished with cement rendered, which is situated in the centre of a round, cement rendered basin. The profile of the pedestal has been modified over time, making for a much less elaborate form of this element.[4] The basin is constructed of masonry, finished with a render skim coat detailed with regular joints to give the impression of large stone sections. It is partly recessed into the ground.[5]

The fountain has undergone a series of restorations, including repainting of the fountain and renewal of lighting and pump systems in the early 2000s. A significant tranche of conservation and repair works were undertaken in 2016 which included the reconstruction of the cast iron urn and finial (to the top of the fountain) and repainting of the fountain with a new paint system in a bronze finish. The rendered pedestal was cleaned, and a new render wash coat applied to it along with the top and face of the basin and the basin interior repainted (Figure 25). Lighting was relocated to enhance the appreciation of the fountain.[6]



Figure 30 View of the fernery, containing the fountain later known as the French Fountain
Source: State Library of Victoria Picture Collection



Figure 31 View of the French Fountain in its garden setting within the East Forecourt

Westgarth Fountain

The history of the Westgarth Fountain (Figure 26), which was installed for the 1888 Exhibition, is addressed in Appendix B1. It is reputedly constructed by Alexander McDonald & Co.[7] It originally occupied a prominent position in front of the porch to the eastern nave. After having been removed from the site in the mid-century, it was restored and reinstated to a position close to Nicholson Street in the 1993.[8]

The fountain is constructed of Aberdeen pink granite and features cast bronze drinking spouts, in the form of an emu head, a pair of kangaroos and a cast lamp standard with an orb light fitting. The plinth takes the form of a shallow piece of stone at its base, in a quatrefoil shape, which is then repeated in a thicker slab a stone forming a step to the monument plinth and a large stone bowl to its west side. The plinth incorporates columns with plain capitals, and bowls to the north and south sides, above which are the emu head spouts set into the central section of the monument. A plaque is located on the east side of the plinth. A pair of embracing kangaroos surmounts the monument and these in turn support the lamp fitting. The area around the fountain is paved with bluestone flags and is it set within a broader lawn area adjacent to the Moreton Bay Fig and seating area.

The fountain was recently subject to conservation works which included the reinstatement of an original bronze emu head spout and the installation of a replica.[9]

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Figure 32 Westgarth drinking fountain viewed from the east (left) and north-west (right); note the bowl to the west side of the fountain

Honourable John Woods Monument

The Honourable John Woods Monument was erected at the south-east corner of the REB (Figure 27), at the edge of the eastern forecourt, in 1881.[10]

The monument is understood to consist of a large unit of Heatherlie sandstone, quarried from the Heatherlie Quarry below Mt Difficult in the Grampian Ranges (Gariwerd), west of Stawell, mounted as a pillar on a slab plinth. The Heatherlie Quarry operated from c. 1870s to the 1930s, and did supply dimension stone for use in the Parliament House as well as other prominent Melbourne buildings.

A bronze plaque was added to the monument in 1979 by the Exhibition Trustees. The plaque suggests that the Hon. John Woods, MP for Stawell (1877-1892), erected the monument in protest of the use of stone from New South Wales in the construction of Parliament House. However, a preliminary review of newspaper cover from 1880-1881 suggests that the stone formed a part of a more complicated series of boasts and controversies between quarrymen and their supporters, stemming from the exhibition of Tasmanian stone at the 1880 Exhibition and subsequent jockeying to determine what stone should be used in the Parliament House at Melbourne.

Several test blocks appear to have been mounted at the Exhibition in 1880, including stone not only from the Heatherlie Quarry at Mount Difficult but also from a quarry at Mt. Abrupt in the south Grampians (represented by agents at Hamilton, Victoria). The John Woods stone would appear to be one of a number of such stones prepared and mounted at the Exhibition during these exchanges, with the plaque added to the monument in 1979 capturing a much more simplified and potentially inaccurate construction of the history of the monument.

The form of the plinth, which consists of a raised slab positioned on exposed footings, suggests that it has previously been relocated within this area, perhaps to facilitate installation of the current asphalt apron. The footings include large shims that may also be suggestive that the monument has been relocated in the past.

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Figure 33 Honourable John Woods Monument to the south-east corner of the REB

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C.2.2 *West forecourt (German Circle)*

The west forecourt to the REB at Rathdowne Street (Figure 29) was reconstructed in 2010-2011, restoring the circular form and general presentation of the original 1880 garden forecourt and removing the exhibitor car park (Figure 28) which had been present in this location since 1956. The west forecourt had previously been removed for the 1888 Exhibition (when this area was occupied by temporary structure housing an 'Armament Court' and the Great Britain exhibit area), and then restored following the conclusion of the second exhibition.

Following the 2010-11 reconstruction, the forecourt now consists of an asphalt paved entry drive and turning circle, with a circular central parterre garden, planted borders to the north and south and foundation beds to the foot of the REB's west porch. It is bordered to the north by the Museum reserve's double row of gums, and on the south by the main east-west drive to the front of the REB.

Three trees likely to belong to the 1880 plantings remain along the forecourt's south border – a large Moreton Bay Fig *(Ficus macrophylla)* and specimens of Bunya Bunya Pine (*Araucaria bidwillii*) and Hoop Pine (*Araucaria cunninghamii*). A very mature specimen of English Elm is also present in the south-west corner of the West forecourt; this tree has also previously been identified as having potentially been an 1880 planting.

The restoration project installed a concrete and masonry plinth in the centre of the circular garden, which may support a future kiosk interpretation. The original kiosk representing Germany in the 1880 Exhibition gave the west forecourt its alternative name (the German Circle). Remanufactured pedestal urns were also installed as gateway elements within the borders.

A reconstruction of the c. 1880 cast iron egress gates, including short sections of iron palisade fence, was installed at the Rathdowne Street edge of the forecourt as part of the 2010-2011 works. The reconstruction was based on the remaining gate and pillars adjoining the front garden of the Curator's Lodge in the Gardens' north-west corner. The original gates were believed to have been removed in the 1920s with the majority of the Carlton Gardens perimeter fence. Removable bollards allow access to the circular asphalt drive for service vehicles and exhibitor load-in/load-out.

As part of the works, the serpentine perimeter path was reinstated to the west of the forecourt circle, and new specimen trees (including varieties of Elm, Oak, *Araucaria* and *Brachychiton*) were installed reproducing the loose form typical of the specimen plantings that define the Carlton Gardens boundaries.



Figure 34 West forecourt, 1993
Source: Lovell Chen archive

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Figure 35 The restored west forecourt in 2019

C.2.3 *South forecourt*

The south forecourt is the central ornamental threshold, promenade and ceremonial entry to the REB. The forecourt is centred upon the intersection of the east-west promenades with the *Grand Allée* which ascends the South Garden from Victoria Parade. At their junction, a third garden circle (the south circle) presents the Hochgürtel Fountain. The south forecourt extends beyond the edge of the Exhibition Reserve—the major system of parterre plantings and the central circle with Hochgürtel fountain are key ornamental elements of the forecourt located in the area of the South Garden managed by City of Melbourne but discussed here.

Graded as a low benched terrace above the South Garden, the forecourt is a pedestrian space of high ambition, with highly detailed plantings and views to the park landscape beyond. Extending across the entire width of the site from Nicholson Street to Rathdowne Street, the forecourt also offers an extended space from which the scale and detail of the Exhibition Building can be perceived and experienced.[11]

Within the Exhibition Reserve, the south drive is a direct east-west carriageway running to the immediate front of the building between the flanking public streets. The Exhibition Reserve extends to the south side of the drive, beyond which the lower promenade (Melia) path, garden features and central circular garden and Hochgürtel fountain are managed by the City of Melbourne.

The main east-west drive runs along the south façade of the building. It is presently an asphalt carriageway variously marked out with parking bays and used for that purpose in addition to accessing the site. The margin between the carriageway and the building was formerly grassed (this was the treatment during the 1888 exhibition and subsequently remained), and is presently paved. Below the

drive, flanking parterres to the Melia Avenue have been restored to designs consistent with their 1880s treatment.

Elaborate cast iron standard lights, each with three orbs, illuminated the upper promenade, the Grand Allée, and the building entries (including both the central entrance and those at the east and west forecourts).

The provision of ornamental flowering beds to the southern façade of the Exhibition Building was an integral feature of the Reed and Barnes 1880 plan for the Carlton Gardens. Intended to be viewed to best advantage from the observation deck on the outside of the dome, geometric schemes delineated by patterns of brightly coloured flowering and foliage plants were a perfect landscape foil to the grand architectural expression of the Exhibition Building. When viewed from the observatory deck they were described as 'circles and curves, rays and triangles, set in a field of green'. The plantings have previously been assessed as being typical of late nineteenth century mixed bedding schemes, and were documented in newspaper reports. The parterre scheme was not symmetrical; the geometric planting patterns extending north and south of the lower promenade to the west of the fountain, but only to the north of the promenade to the east, because of the presence of the East Lake.

Large shrubberies also formed a part of the south forecourt in its original treatment, particularly around the south circle and in the vicinity of the east lake (to its original, larger form), as well as serving to bookend the various parterre sections. As with other original shrubberies, changing maintenance regimes and plant growth have led to the de-emphasis of these features over time, with selected tree specimens retained in preference to the original shrubbery concept or current shrubbery beds reinstated with a more sustainable palette of plantings.

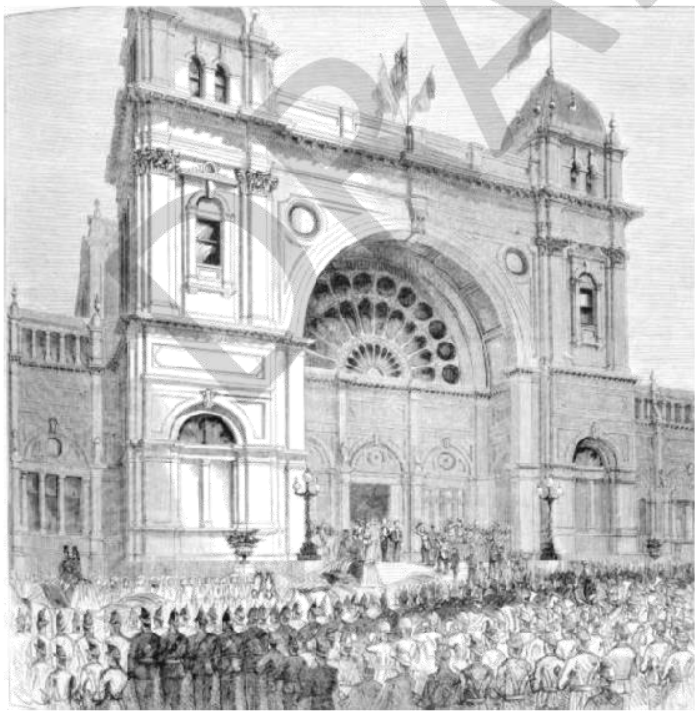


Figure 36 View of the south forecourt during the ceremonial opening 1880
Source: State Library of Victoria



Figure 37 View from the lower promenade across the parterres to the REB during works to the building in 2019

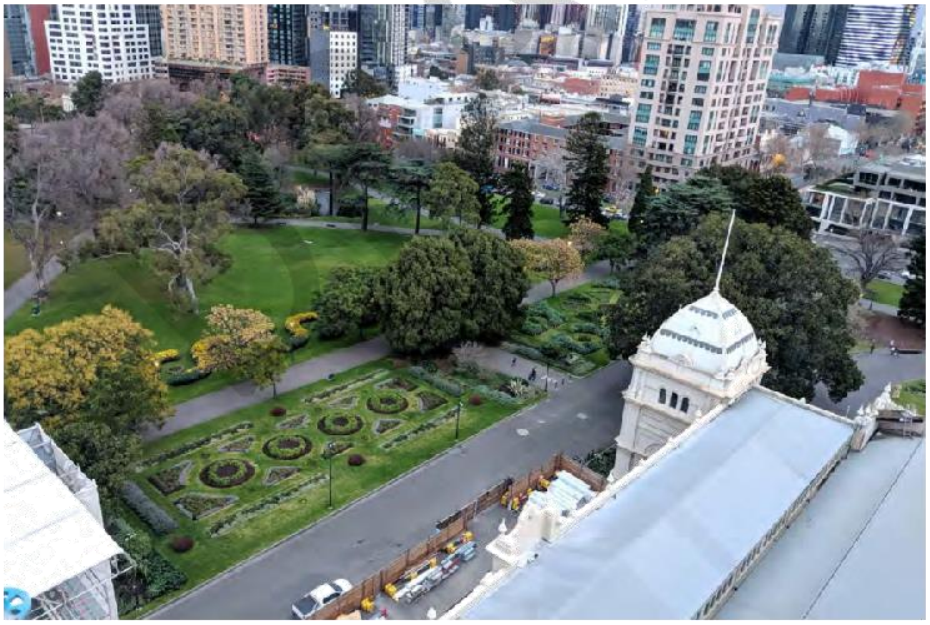


Figure 38 View of the South forecourt, including parterre beds and the Melia Avenue of the lower promenade, from the REB dome.

Upper promenade (South Drive carriageway) and building margin

The broad terrace running parallel to the REB was the principal pedestrian promenade area during the Exhibitions. A wide carriageway or open plaza in its original manifestation, the upper promenade was likely to have originally been surfaced with gravel although both this drive and the east and west circles appear to have been cemented before 1910. The roughly 12 metre deep margin to the building was subject to various treatments: it is known to have been grassed for the 1888 exhibition, with various kiosks within it; more recently it has been paved to match the promenade.

Several features also defined the broad terrace in the 1880 and 1888 International Exhibitions, including giant flagpoles with an upper vertical banner and lower angled flags located along the south side. Very large decorative urns (around the height of a person) and cast iron light standards marked essential points in the pathway and/or the *parterre* system. These were removed, possibly around the time of the Second World War.

For the 1888 exhibition the south margin hosted a number of small pavilions and kiosks, including the 'German Lager Beer Kiosk' (Figure 33), a Greenhouse and an 'Areated Water Exhibit' (presumably a misspelling of 'aerated'). In the case of the beer garden, this was constructed on a timber platform. Other features were installed on the upper promenade itself, most notably a large gold-painted obelisk, representing 'in bulk of the total quantity of gold raised in the Australasian colonies.'[12]

The south edge of the upper promenade forms the boundary of the Exhibition Reserve as it exists and is managed today.

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Figure 39 German beer garden, 1888 Exhibition
Source: State Library of Victoria Picture Collection

Lower promenade (Melia avenue) and parterre gardens

The lower promenade adopts a more pedestrian scale than the broad carriageway the runs parallel to it in front of the Exhibition Building. It is flanked by parterre beds and an avenue of Melia (*Melia azedarach*) trees, and originally had a granular surface.

This area (along with the South Circle and Hochgürtel Fountain) is managed today by the City of Melbourne as an element of the South Garden.

Melia avenue

The widely spaced Melia rows (*Melia azedarach*, see Figure 34) were originally established in the 1879-1880 Sangster plantings. Dunstan stated that 'Melias lined the path parallel with the promenade, their main function being to grow rapidly - though never high enough to interrupt the view – and to provide shade.' Early photography from the Exhibition Building roof shows that the trees were aligned to the corners and midpoints of each parterre bed, trees on the west half of the promenade no longer have this alignment and it is unclear if this stems from the trees or the parterre beds having later been replaced in an off-set position. Recent replacement Melias installed on the east half of the promenade are aligned correctly with the adjacent parterre.

As alluded to above, many of the Melia trees have been replaced in the past or recently, and the age of the older specimens in the avenue is unknown; despite ongoing replacement the form and intent of this planting feature remains effective.

Parterre beds

A continuous set of geometric *parterre* planting beds (Figure 35) run along the forecourt between the two promenades, interrupted only by the central circular garden and the Hochgürtel Fountain. These beds are formed into several designs, including 'wagon wheel' and 'bishop mitre' forms.

An additional parterre design is located separately from this band, south of the lower promenade to the west of the central circle (Figure 36). This parterre bed was restored in c. 2008 to the design shown on the 1880 and 1888 exhibition plans, a circular scroll motif originally planted with roses in 1880 and now executed in trimmed daisy bushes. This end of the promenade also served as the principal pedestrian entry from Rathdowne Street to the 1880 Exhibition site, and originally had a set of cast iron pedestrian and carriage gates.

The elaborate patterns of the parterre beds could be appreciated from both the slight elevation presented by the terraced promenades at ground-level, and from the rooftop promenade adjoining the Exhibition dome (presently being restored for renewed public roof access). At the same time, the low vertical scale of the parterres provided an broad and even area of open space in front of the building, ensuring an unobstructed view of the impressive scale of the building when viewed from the south.

At the east end, the promenade is bordered to the south by the East Lake. During the exhibition period, the lake edge here was closer to the path and more rectilinear in form; the lake was later reworked to a smaller footprint and a more naturalistic design. Like the west end at Nicholson Street, the east terminus of the promenade was the principal pedestrian entry from Nicholson Street to the Exhibition site.

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Figure 40 View within the Melia Avenue on the lower promenade, looking east towards the Hochgürtel Fountain



Figure 41 View of the parterre beds from Nicholson Street entrance of the lower promenade



Figure 42 The reconstructed circular scroll parterre

South Circle and Hochgürtel Fountain

Set in a broad circular bed, the fountain terminates the *Grand Allée* (refer C.4.1) and marks the ceremonial entry to the site of the Exhibition. The fountain was named after Mr Josef Hochgürtel of Cologne, Germany who won the design competition[13] though is also known as the Exhibition Fountain.[14]

The fountain, comprising four basins, is set within a larger pool at the centre of the southern circle (Figure 37). It depicts three large-scale figures, half man-half-fish, supporting the first elevated basin, which in turn supports four dancing boys surrounding a pedestal for the second elevated basin, the dancing figures are symbolic and represent Commerce, Industry, Science and Art. [15] Above this, the pedestal is detailed with flowers and bird indigenous to Victoria. A further ledge is topped by a boy holding a basket of fishes on his head (Figure 38).[16] The fountain is somewhat whimsical in the elements that it represents. It was described in the *Australian Sketcher* as being thirty-four feet high, rising out of a basin sixty feet in diameter and constructed of 'the best Portland cement on a strong framework of stone and iron'.[17]

While the fountain initially faced critical derision from some sources, notably the Melbourne *Argus*, there was a wider recognition that the fountain harnessed the romance of water for the benefit of the community, and specifically reminded visitors of 'the power and grandeur of Melbourne's great water supply, the Yan Yean'.[18]



Figure 43 Hochgürtel Fountain and South Circle viewed from the REB roof deck



Figure 44 The Hochgürtel Fountain viewed from the west

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C.3 Melbourne Museum

C.3.1 *Museum building*

The Melbourne Museum building is located to the north of the REB, with the Museum Plaza sited between the two structures. It is a three-storey above ground structure, with back-of-house facilities and substantial underground space including a two-level car park. It accommodates approximately 16,000 square metres of public space and 10,000 square metres of staff and collections storage areas (Figure 39-Figure 41). The building was completed in 2001, and subsequently received awards at both the state and national awards from the Australian Institute of Architects in 2001.

Overall, the Museum is constructed within an externally expressed grid-like frame, defining the formal architectural strategy where individual built elements are assembled and held within the grid (Figure 42). This allows for the inclusion of larger volumes, such as the staff offices and main circulation in the large east-west volume, the colourful 'Rubik's cube'-like children's museum and theatre, and the creation of smaller interstitial and courtyard spaces. The underpinning design strategy was for a 'campus' arrangement described as follows by design architects Denton Corker Marshall (DCM):

> The museum plan uses a campus mode; an arrangement of varied elements grouped together beneath a formal volumetric framework that constitutes a reference to the formality of the site.....
>
> The enveloping grid framework is a significant element if the design. Its formal qualities allow the complex and varied elements with the 'campus' to read as individual components; separate elements, or [sic] example, the research centre, the Imax theatre, or the Aboriginal centre, having greater individuality than would be possible or appropriate without the ordering frame.[19]

In plan form, the Museum reflects the symmetrical arrangement of the REB, with a long east-west spine and a wing to the north; in this instance rendered as an over-scaled blade projecting over the Carlton Gardens (Figure 43). Paired roof canopies/blades, contained within the grid frame, are located to the south of the glazed principal façade, with a low-central point at the entry, and elevating to the east and west (Figure 44 and Figure 45). These frame views to the inner suburbs to the east and west, and the REB to the south. The canopies are also somewhat directional, drawing visitors into the site and to the main entrance from the Nicholson and Rathdowne streets entries to the Exhibition Reserve. At ground level the lower part of the grid frame is legible as a loggia.

The entrance located directly opposite the northern portal of the REB. The setback between the Museum and the north façade of the REB is approximately 40 metres, allowing for an area of open urban space (refer Museum Plaza C.3.2). The entry foyer to the Museum leads to a large outdoor sheltered exhibition space, the Forest Garden.

Each volume has a different surface treatment, some reflecting the attraction housed within. To the north, the external wall to the park is treated as a robust, fortress-like wall in with a charcoal-coloured finish, with seemingly randomly placed fenestration to break down the scale of this element at ground level within the Carlton Gardens. Other volumes are highly coloured or textural, such as the Children's Museum.

The materials used across the building include glass, metal, painted board and concrete. The southern façade opposite the REB is a glazed curtain wall and allows views to the historic building from within the Museum (Figure 46).

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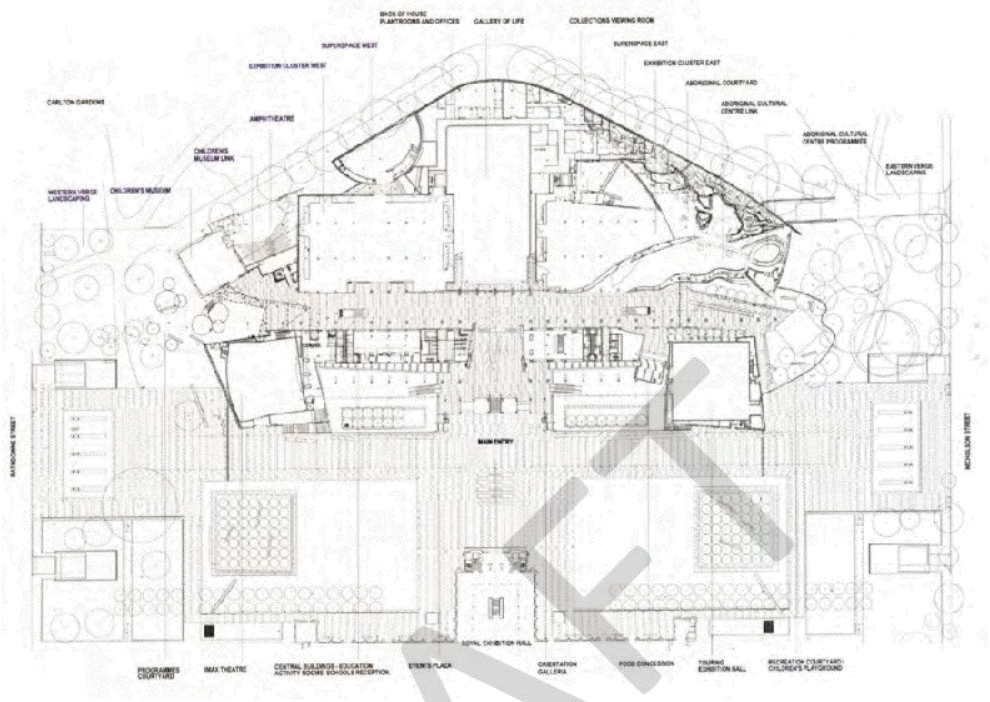


Figure 45 Level 3 (ground) level plan of the Melbourne Museum
Source: Architecture Australia, January 2001

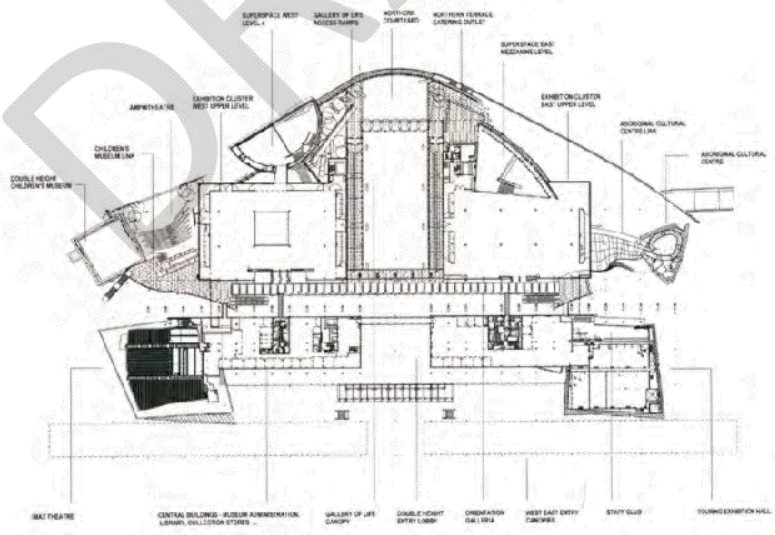


Figure 46 Level 4 plan of the Melbourne Museum
Source: Source: Architecture Australia, January 2001

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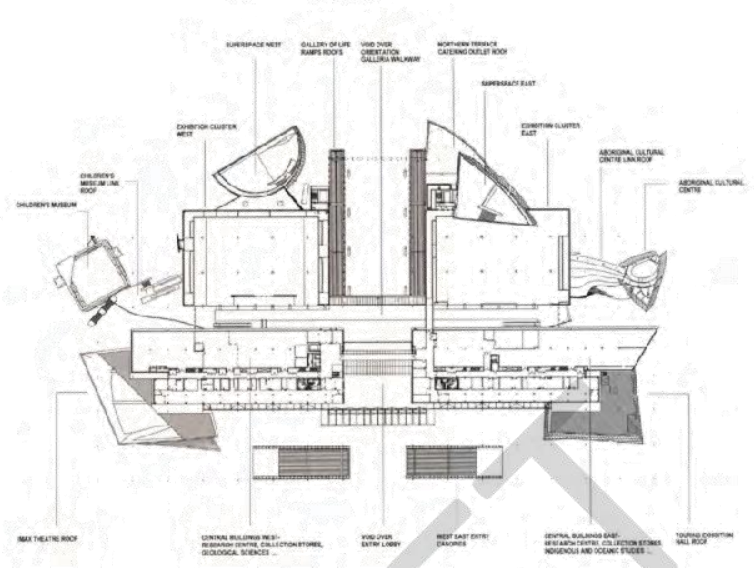


Figure 47 Level 5 plan of the Melbourne Museum
Source: Source: Architecture Australia, January 2001



Figure 48 View of Melbourne Museum from the western edge of the Carlton Gardens; note the grid structure over the top of the individual volumes and the colourful Children's Museum

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Figure 49 View of the north wall of the Museum and blade roof and Forest Garden from the Carlton Gardens



Figure 50 View of the Melbourne Museum east entry canopy and forecourt from the south-east



Figure 51 View of the west entry canopy to the Melbourne Museum with the REB behind



Figure 52 View of the Children's Museum from within the Museum

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C.3.2 *Museum Plaza*

The Museum Plaza is an extended public forecourt space positioned between the museum and the REB. Positioned above an underground car park, the Plaza was designed by DCM as a piece with the museum, and incorporates sets of symmetrical, formal elements that serve to mediate the relationship between the Museum and the REB.

The frontage to the museum is dominated by the new building's entry loggia with its opposing pair of blade canopies. In front of this composition, the plaza is predominantly hard surfaced. Plantings are organised into two raised square-plan plinths that now contain 4x4 bosquet grids of Water Gum (*Tristaniopsis laurina*), and into a double row of native gum trees (Smooth-barked Apple Myrtle, *Angophora costata*, from coastal NSW and southern Queensland) which runs along the south (Exhibition Building) edge of the museum forecourt.

At either end of the forecourt, sets of five vertical pillars mounted to narrow concrete plinths interpret in an abstract form the original cast iron gateways to the Exhibition site. The pillars are open structural frames clad in wire mesh, which mount museum exhibit advertising. Signage identifying Melbourne Museum is mounted to the low-slung concrete wing walls of each of the four vehicular ramps to the underground car park.

Although monumental in scale, the Museum Plaza employs economical surfacing and other materials that are suggestive that much of this work was value engineered. Visually, there is evidence that the Plaza requires material renewal. The 4x4 plantings of Water Gum were established in 2014, replacing an original 7x7 grid planting.

The Museum Plaza also includes select services for the REB, and serves from time to time as a staging area and hardstand for temporary event infrastructure (such as chillers). Two small permanent fire services enclosures have been installed on the plaza to either side of the REB's north transept; these are square walled enclosures executed in a dark concrete render. This is a very effective approach that matches the symmetry of the larger plaza while creating a negative space out of each enclosure that does not distract from the valued presentation of the REB.

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Figure 53 View east-northeast across the Museum Plaza towards the entry blades / loggia



Figure 54 Bosquet of Water Gum on plinth to the east side of the Museum Plaza; the dark grey box structure at centre-right rear is one of the fire services enclosures



Figure 55 Formal elements within the Museum Plaza



Figure 56 Gateway feature on the Museum Plaza at Rathdowne Street

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Sugar Gum

A large specimen of Sugar Gum (*Eucalyptus cladocalyx*) is situated in the west part of the Museum Plaza, in an area that was formerly part of the Rathdowne Street frontages and west serpentine path. The tree has a trunk diameter of greater than 1.5 metres, and a height greater than 25 metres. Due to structural faults, it has been made the subject of regular inspection works and recurring maintenance to manage the risk of a major failure at this highly trafficked site.

It is not clear if the tree was planted after the 1888 Exhibition, or somehow protected within the temporary annexes that are shown as having occupied this location in 1888. It is however one of the largest specimens in the Carlton Gardens, and one of the few specimens of native Eucalypt to survive in the gardens from the nineteenth century. Previous arboricultural assessments have identified the need to provide a greater area of permeable surface and public exclusion around the tree in order to support its long-term retention.[20]



Figure 57 Sugar Gum on the Museum Plaza

'Garden of Unity' sculpture (Akio Makigawa, 2001)

The 'Garden of Unity' artwork was commissioned from the artist Akio Makigawa and donated as a Centenary of Federation project by the Friends of Federation, 'prominent Victorian individuals, families and institutions who, through their philanthropy and public spirit, have enabled the Centenary of Federation celebrations in 2001 to reach and engage all Victorians.'

The artwork consists of a sequence of 6 abstracted sculptural depictions of a tree with a columnar form (representing the six Australian colonies). The sculptures are located on and in front of the western plinth (backed by one of the 4x4 groves of Water Gums), with five of the six elements mounted on the plinth and the sixth in the foreground in front of it. An explanatory plaque is surface-mounted to the concrete face of the plinth.



Figure 58 Garden of Unity sculpture on the west plinth

C.3.3 *Rathdowne and Nicholson street frontages*

Both the Museum Plaza and the surrounding car park ramps, areas of rectilinear lawn and modern elements like Colonial Square and the (c. 2000) Grollo Fountain serve to interrupt the historical boundary treatment of the Carlton Gardens, which has been typified by mixed specimen plantings situated informally within lawn along the boundaries, inside of which a serpentine pathway follows essentially the alignment shown in the 1856 La Trobe Bateman plan for the site.

Colonial Square

In 1890, the Equitable Life Assurance Society of the United States of America, extended its business into Melbourne and purchased a rectangular block of land on the corner of Collins and Elizabeth Streets. The Directors of the Equitable Life, in the spirit of the land and economic boom of the 1880s, wanted to erect 'the grandest building in the Southern Hemisphere', clearly reflecting the status of both the

company and the city (Figure 53). Edward E Raht designed the building, and the contractor was David Mitchell.

Grey granite, quarried at Harcourt, near Mt Alexander (later Castlemaine) was used for most of the construction and pink granite from Cape Woolamai on Phillip Island was incorporated into the grand archway forming the entrance to Collins Street. Above the entrance was mounted bronze statuary, now at the University of Melbourne.

The building was demolished in 1959, with much of the original stonework sold off. Some survived until 2000 when Museum Victoria acquired a representative sample of ornamentation and subsequently installed them as 'Colonial Square' on the east side of the new museum (Figure 54).[21]

Most of the blocks on display are sourced to a particular feature: six pieces forming the northern cluster are from the upper floors of the building, the central cluster is made up of random pieces; and pieces of pink Cape Woolamai granite, from the portico, form the southern cluster.[22] An interpretative panel indicates their former location on the building.



Figure 59 The former Colonial Mutual Life Building
Source: State Library of Victoria, accession number H83.96_359 SLV



Figure 60 View of Colonial Square from the east

Grollo Fountain

Adjacent to Rathdowne Street, the interface from the North Garden to the museum forecourt includes the Grollo Fountain (Figure 55), a modern fountain donated by the Grollo family, prominent Melbourne builders.

The fountain was installed in the Carlton Gardens following completion of the Melbourne Museum. It is a replacement for the large circular fountain donated by Luigi Grollo & Sons in 1980, which had previously been located on the Nicholson Street frontage of the former Centennial Hall and was dismantled as part of the Museum works. The current fountain consists of water jets set in a rectangular pavement, which operate intermittently.

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Figure 61 Grollo Fountain, looking west

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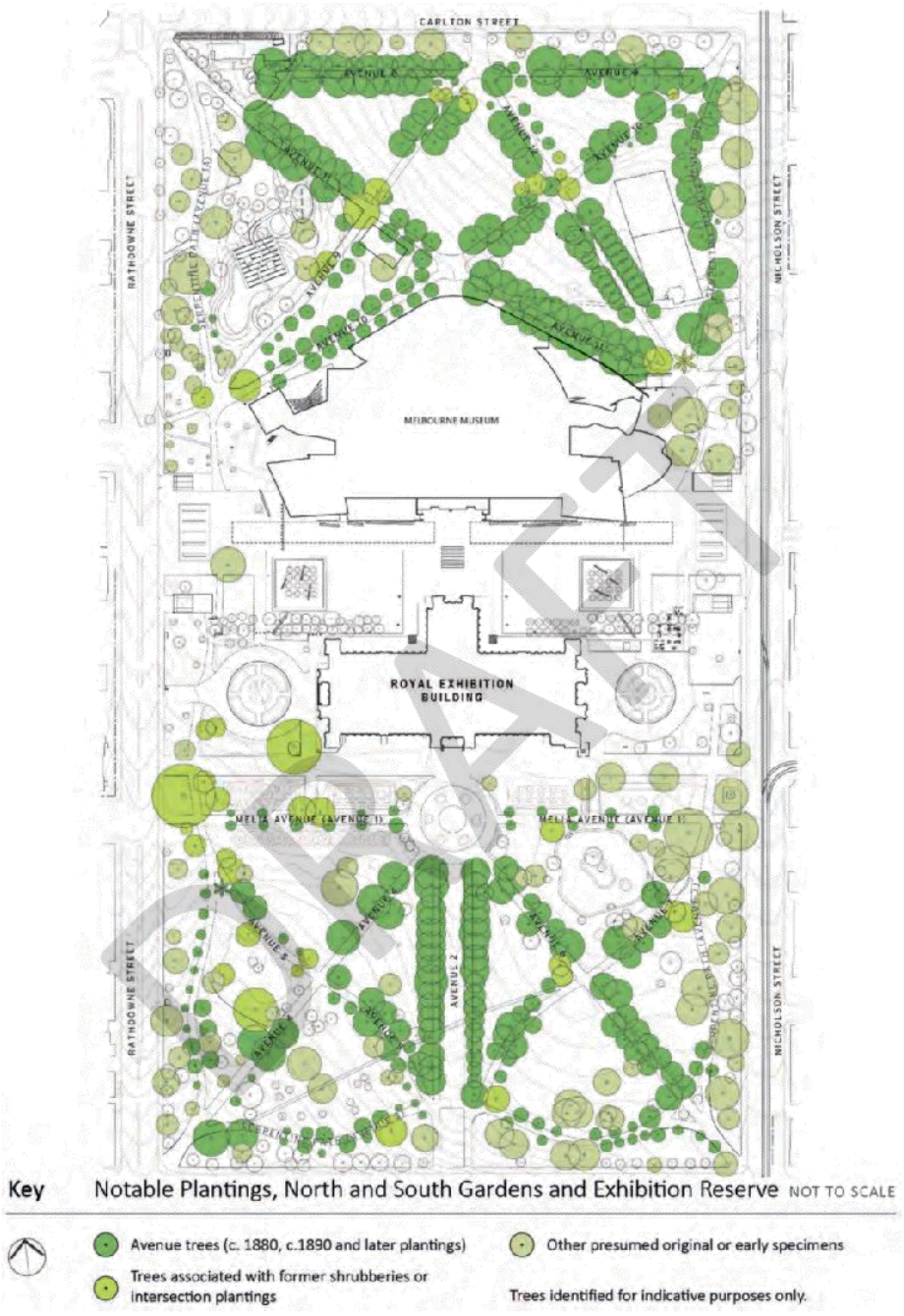


Figure 62 Site plan showing for indicative purposes notable plantings within Carlton Gardens, including avenue plantings (including infills/replacements), plantings believed to have originated in shrubbery and intersection plantings, and other specimens of original or early origin

SOUTH GARDEN

The South Garden contain a significant arrangement of paths, ornamental lakes, and tree plantings that survive from and continue to reflect the structure and thematic interests of the 1879/80 exhibition gardens.

The exhibition gardens were established by Reed and Barnes with the nurseryman William Sangster on the existing base of the Carlton Gardens as had been laid out by Edward La Trobe Bateman in 1856 and planted and managed by Clement Hodgkinson in his roles with the Victorian Government Lands Department (1860-1873) and as Inspector General of Metropolitan Parks and Reserves (1873-74). Previous reports have noted the presence of earlier plantings, including what appear to be Pines (Stone Pine, Canary Island Pines), Cypress, Araucaria (Norfolk Island Pines, Hoop Pines), Blue Gums and Lombardy Poplars,[23] in pre-1880 photographs.

Carlton Gardens was extensively reworked as part of the 1879-80 works by Reed and Barnes and Sangster, including removal of many trees and simplification/formalisation of the path system in the South Garden, along with removal of the original garden layout and features from the site of the REB and from much of the North Garden (which were occupied by exhibition annexes). As part of the works in the South Garden, extensive new avenue tree plantations and ambitious shrubberies were established throughout, including widespread use of advanced stock specimens. Trees which demonstrate the structure of these avenue and shrubbery plantings are identified on Figure 56.

The elaborately planted forecourts to the Exhibition Building were also established as components of the 1880 landscape, discussed at C.1.1. The elaborate plantings of the South Forecourt, discussed above, are located outside the modern boundaries of the Exhibition Reserve and are managed by the City of Melbourne as part of the South Garden.

Trees surviving in the South Garden from the 1879/1880 plantings, associated with Sangster, include avenue plantings and a number of specimen plantings within the internal and boundary lawns and in garden beds around the Exhibition forecourts. Many trees have also been planted as replacements for the 1880 plantings, including new specimen plantings, extensive renewal of Oak plantings on the serpentine perimeter path, and replacement of individual trees within the avenue plantations.

Following the Exhibition period, the South Garden returned to the management of the City of Melbourne. In contrast to the North Garden, which were replanted after the 1888 exhibition and subsequently managed as a recreation reserve with active recreation facilities, the South Garden was retained as an ornamental garden and extended setting to the REB, and maintained to a generally high quality and with relatively few incongruous elements inserted.

The City of Melbourne has also maintained and recently restored the parterre plantings that form the ornamental foundation to the REB's south forecourt, and which are described at C.2.3.

However, the character of some plantings established during the Exhibition did shift over time, as densely planted shrubberies often gave way to a handful of permanent tree specimens—at least some of the surviving Araucaria trees appear to have originated in shrubbery beds. New tree avenues were also planted along sections of path formerly occupied by shrubberies [ie. the Deodar Cedar avenue, and the south half of the Elm Avenue (Avenue 4)]. Further establishment of specimen trees also occurred.

By the early 2000s, there was a perception that some of these plantings had lacked sensitivity in their selection of specimens appropriate to the nineteenth century character of the South Garden, identifying specimens such as Golden Elm (*Ulmus glabra* 'Lutescens') as being out of place and more strongly associated with the twentieth century inter-war period. Other incongruous plantings, such as the Peace

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Garden and Catenary Garden, have largely been removed in recent years in accordance with earlier iterations of the heritage management plan.

C.4 Avenue plantings and related features

C.4.1 *Plane Tree Avenue / The Grand Allée*

The South Garden is bisected by a double-path avenue or Grand Allée, running from the centre of the Victoria Street frontage towards the central entry of the REB, on line with the Exhibition Dome and terminating in front of it at the South Circle and Hochgürtel Fountain.

The east and west sides of the allée are planted with facing rows of London Plane tree, 31 metres apart with an internal spacing between trees of approximately nine metres. The paths on each side are 5 metres wide, with a 17 metre lawn running centrally between them. This arrangement has been maintained since it was established in 1880, although the paths have been asphalt paved and a central shrubbery marking (and enclosing) the Victoria Street end of the allée during the exhibition period was later removed.

The Plane Tree Avenue provides one of the grandest vistas to the REB, incorporating the view of the Hochgürtel Fountain and Exhibition Dome within the overhanging boughs of the densely planted London Plane trees.

La Trobe Bateman's plan for the Carlton Gardens provided for a serpentine path system with two lakes. There was no suggestion of a major allée in the European style in these plans. The existing Grand Allée stems from the Reed and Barnes plan of 1879-1880 when an allée was proposed, to focus on the Hochgürtel Fountain and the REB to the north and appear to extend Spring Street into the gardens at the south. This latter element was to be achieved by means of a circular terminal feature at the south together with a planted gooseneck deflecting the axis onto Spring Street. Although it was apparently proposed that every second tree be removed from the avenue prior to the First World War, this was never implemented.

Although a small number of trees have been removed from the allée, the planting is substantially intact in form and effect, with remaining trees having reached a considerable height and girth. The width of the allée, the closeness of the tree planting and its role as a key vista to the landmark portal and dome of the REB serve to achieve a landscape effect that is unique in Melbourne, and possibly in Australia, with the canopy of the trees providing a unique frame for the portal of the REB.

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Figure 63 1880 photograph showing the South Garden's exhibition plantings in establishment, including the plane tree plantings on the grand allée (lower right)
Source: State Library of Victoria



Figure 64 c. 1880s photograph showing the plane tree avenue on the grand allée after its initial establishment.
Source: State Library of Victoria

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Figure 65 View within the *grand allée*, looking south towards Victoria Street



Figure 66 View north within the *grand allée* of plane trees, looking towards the Hochgürtel Fountain and REB

C.4.2 *Crossing paths and avenues*

Crossing paths in the south-east and south-west quadrants of Carlton Gardens are representative of the original 1856 Edward La Trobe Bateman layout, as adapted and simplified by Reed & Barnes for the 1880 Exhibition. The two avenues converging at the Hochgürtel fountain were straightened in the Exhibition garden, while the crossing avenues leading to the central entrance of the Victoria Street frontage were retained as gentle 'S' curves similar to the 1856 plan.

Today, these paths are planted with treed avenues, variously established for the 1880 Exhibition or subsequent to the Exhibition period in c. 1890s-1920s.

The 2006 *Tree Conservation Study* by Meredith Gould numbers the crossing avenues in the South Garden as follows:

Avenue 4	Elm Avenue (SW corner to Hochgürtel Fountain circle)
Avenue 5	Cedars and Araucarias (NW corner to south central gate)
Avenue 6	Plane trees and Poplars (Hochgürtel Fountain circle to SE corner)
Avenue 7	Oaks and Araucarias (South central gate to NE corner)

Elm Avenue (Avenue 4)

The Elm Avenue contains sparse plantings of English Elm interrupted by plantings at the various crossing paths (Avenue 5 and the Serpentine Path, see below) and at the West Lake. Photography from the 1880 Exhibition appears to show that only the north-east half of this avenue was initially planted with English Elm, with the south-west half lined by various shrubberies. Elms were likely added to the south-west avenue following removal or decline of the original shrubbery beds.

As Meredith Gould has observed, the wide spacing of the north-east elms facilitates views between the adjacent lawn areas and between the West Lake and the Exhibition Building and south forecourt; this spacing is also evident in early photographs. On the south-west part of the path, there was little to no room for specimen plantings, with both the outer edge to the lake and the inner edge occupied by shrubberies.

Both halves of this planting have been depleted through attrition, with three surviving mature trees on the north-east half (with one additional tree planted in 2015) and on the south-west half (again, with one juvenile tree planted in 2010). In each case, there are three trees on one side of the avenue, with one specimen centrally on the facing side, however this is a modern outcome and not by design. As noted, the south-west half of the avenue was a post-Exhibition period addition.

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Figure 67 Detail from Charles Nettleton, 'View of South-west Garden', c. 1883; note the avenue planting of Elm trees on the foreground (north-east) half of the path, and the extensive shrubberies to both sides of the south-west part of the path.
Source: State Library of Victoria

Cedars and Araucaria (Avenue 5)

Although the avenue of Cedars (*Cedrus deodara*) interspersed with Hoop Pines along the north-west-south-central diagonal path (Avenue 5) appears unusual, this was the result of adaptive plantings that took place after the Exhibition period.

The 1880-1888 planting treatment of this diagonal path is shown in photographs taken from the roof of the Exhibition Building, which evidence that Sangster planted this path as a sequence of mixed shrubbery beds (and including existing trees and new plantings around the West Lake). The Hoop Pines on this path, which are principally located at its junctions in the north-west (with the serpentine perimeter path) and centrally (crossing Avenue 4), are likely to have been original components of the shrubberies established in these locations as part of the Sangster planting scheme.

Today, the path is dominated by a dense avenue planting of Deodar Cedar in its south-east half (including both older and younger specimens), and a broken row of Deodar Cedar on the east side of the north-west half, including two mature and two younger specimens.

No evidence for the dense avenue of Cedars is apparent in photography from the Exhibition period, and it appears to have been a later replacement for the shrubbery beds, using a species far more commonly planted in Melbourne in the early part of the twentieth century. Meredith Gould acknowledged the Cedars as a later planting in the 2006 Carlton Gardens Tree Conservation Strategy;[24] it remains a somewhat incongruous element that is inconsistent with what is known of Sangster's treatment of the crossing avenues.



Figure 68 Cedar Avenue, believed to be an early twentieth century planting

Plane Trees and Poplars (Avenue 6)

The diagonal path that extends south-east from the Hochgürtel Fountain has two distinct planting schemes. The north-west half of the path has a short avenue of broadly-spaced London Plane trees (*Platanus x acerifolia*), while the south-east half contains a denser planting of Grey Poplar (*Populus* x *canescens*).

Similar to the south-west half of the Elm planting on the opposite diagonal, the Grey Poplar planting is believed to post-date the Exhibition period,[25] while the Plane trees are consistent with the broadly spaced avenue planting seen in photographs from the 1880s.

Two specimens of Araucaria at the junction of this path with Avenue 7 are likely survivors of shrubbery beds established at this location in the 1880 plantings.

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Figure 69 Plane trees on Avenue 6



Figure 70 Gray Poplars on Avenue 6

Oaks and Araucaria (Avenue 7)

Avenue 7 is planted with a mix of Oak species and *Araucaria*. It is not clear if this planting is original to the 1880 gardens, or whether it mixes plants of different periods (similarly to the Cedars and Araucaria on Avenue 5).

C.4.3 *Serpentine boundary path*

Along with the crossing paths, the serpentine boundary path (Figure 65) is the other principal feature of the 1856/74 Carlton Gardens layout that was adapted in the treatment of the Exhibition gardens designed by Reed and Barnes and implemented by Sangster. The alignment of the path in the South Garden is largely unaltered from 1880, although the form and planting of its junctions with the crossing paths and the east-west promenades has evolved substantially.

The serpentine path is embedded in a 'thick' boundary of informally spaced specimen trees, some of which remain from the Exhibition period although much of this canopy is now substantially younger. Notable specimens include White Poplar (*Populus alba*), Moreton Bay Fig (*Ficus macrophylla*), Canary Island Pine (*Pinus canariensis*), Bunya Bunya Pine (*Araucaria bidwillii*), Bhutan Cypress (C*upressus torulosa*) and English Elm (*Ulmus procera*). The plantation surrounding the serpentine path includes several substantial Oak trees of various species (and formerly included more), as well as a large number of English Oak (*Quercus* robur) which form a loose avenue to the serpentine path and the frontage to Victoria Street.

In recent years, the west part of the serpentine path and south frontage have received a large number of renewal plantings, in part to resolve the attrition and removal of existing specimens. Those recent plantings relied in part on Meredith Gould's analysis in 2006 that mature Oak trees on the southern boundary and on the serpentine path dated to 1880 based on their size and on photographic evidence.[26]

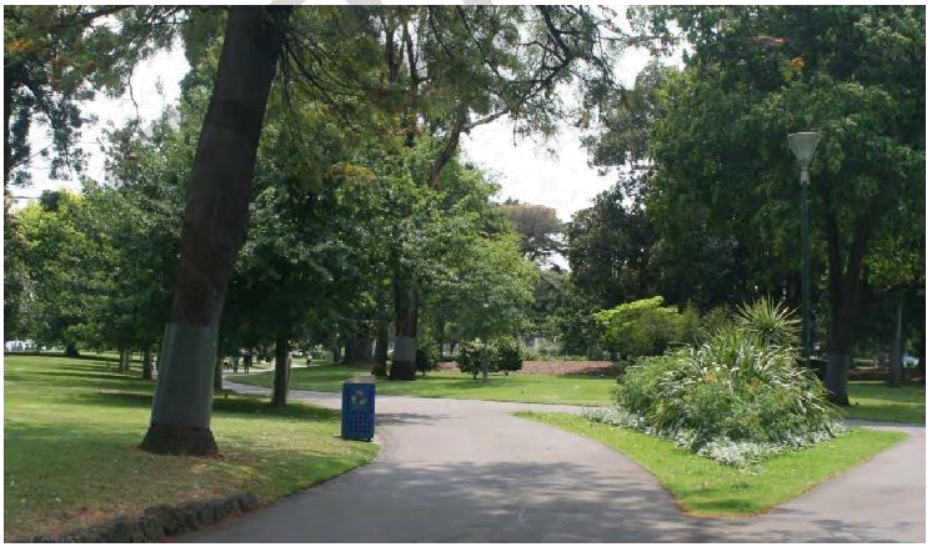


Figure 71 View of the serpentine path from the southwest corner of the gardens at Victoria Street and Rathdowne Street

C.4.4 *Shrubbery and gateway plantings*

Throughout the South Garden, extensive shrubberies were established as part of the 1880 Exhibition works. These were located predominantly at the junctions of paths, although some sections of path were also planted with shrubbery borders in lieu of treed avenues.

Photographs from the Exhibition period show dense plantings emphasising foliage texture and incorporating specimens with the potential to grow into large trees. It is principally these trees, including a sizeable number of *Araucaria* (Figure 66), which survive to the present day long after the loss or removal of the surrounding shrubbery and the return of the planting bed to lawn. Many of these former shrubbery trees now present as markers in their own right to path intersections and gateways, although their original purpose was as feature components in shrubbery beds bordering these locations.

The pair of Funeral cypress (*Chamaecyparis funebris*) near the western end of the REB's South Forecourt (Figure 67) are other notable specimens that appear to derive from the shrubbery plantings for the 1880 Exhibition, having been established in bookend shrub beds between segments of the parterre band. Some specimens of Moreton Bay Fig and other native trees (eg. Eucalypts, Grevillea) may also have originally been established in shrubberies.



Figure 72 Group of Araucaria in the north-west part of the South Garden. These trees were likely established within shrubberies installed for the 1880 Exhibition.



Figure 73 Pairing of Funeral Cypress



Figure 74 Coral tree in bed to the east of the Hochgürtel Fountain

C.4.5 *Moreton Bay Fig at Nicholson Street*

A large specimen of Moreton Bay Fig (*Ficus macrophylla*) (Figure 68) on the gardens' Nicholson Street frontage, between the upper and lower promenade paths, is an element of significance to the Aboriginal community of Victoria and Melbourne. The tree is located in a raised bed edged with a mortared bluestone wall; a plaque has been installed by the City of Melbourne and City of Yarra that reads:

> 'During the 1920s to 1940s, this Moreton Bay Fig Tree was an important destination for many Aboriginal people from around Victoria. Many legendary speakers addressed regular social gatherings at this site including Pastor Sir Doug Nicholls, Jack Patten, Bill Onus and Margaret Tucker. These leaders spoke of justice and rights for their people and consequently inspired both state wide and national movements to address the rights of Indigenous Australians.'

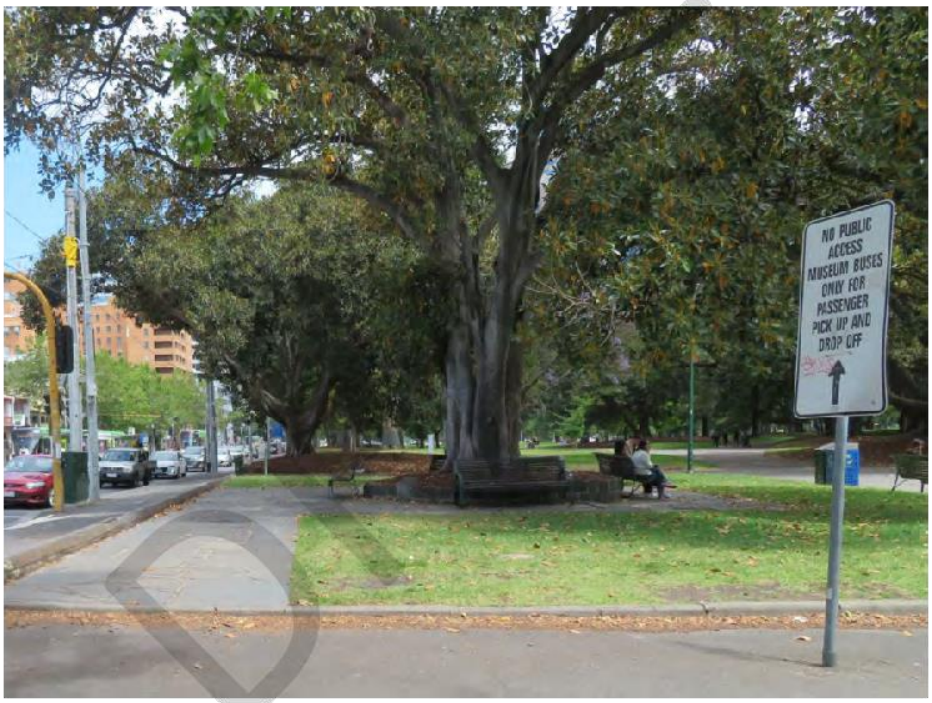


Figure 75 Moreton Bay Fig on Nicholson Street frontage, with recognised shared values

C.5 Specimen plantings

At the time of the 1880 Exhibition, the lawns of the South Garden included a small selection of retained trees from the c.1860-1870s plantings, as well as new specimens established in the new Exhibition scheme implemented by Sangster.

In some cases, tree species used in the avenue plantings were evidently also employed individually as specimen trees (Dutch Elm, English Elm, Oak species) as examples have survived to the present. Surviving specimen plantings in the lawns also include further plantings of Araucaria, Moreton Bay Fig and other trees that were used in the 1880 shrubberies. There are also species that don't occur elsewhere in the South Garden plantings, including notable single specimens and clusters of Canary Island Pine (*Pinus canariensis*).

Other analysis of specimen tree selections from 1880 and the pre-1880 period has previously been undertaken by the City of Melbourne and associated parties.[27] Meredith Gould's 2006 analysis also provides lists of period selections likely to have been available and employed by Sangster. This analysis should be reviewed and updated in light of improved access to historical photography and other documentary evidence relevant to an understanding of the specimen planting scheme and species used.

C.6 Ornamental lakes

Two lakes were established within the South Garden for the 1880 International Exhibition. They were located at either side of the South Garden as feature elements within the grounds.

One was established on the east side of the South Garden (Figure 69), just below the main promenade in front of the REB. The East Lake was constructed from a small existing quarry that would have otherwise had to be filled. In its original c. 1880 form this lake was larger, and had a more angular form on its north edge, where it bordered the lower promenade, and to the east along the adjacent path (Avenue 7). In general outline the lake as constructed was similar to its depiction on the 1879 Reed and Barnes plan, albeit with these more angular edges; the main island was also of a different form than that shown in plan. The East Lake was annotated on certain exhibition plans as 'Ornamental Water' (in contrast to the West Lake, which was annotated as 'Lake'); the East Lake in its original (more extensive) construction functioned as a reflecting surface for the Royal Exhibition Building in views and approaches from the east/south-east.

In Sangster's plantings for the Exhibition, subtropical shrubberies were established in borders around portions of the East Lake (and on the islands), making use of bold foliaged taxa such as cabbage trees (*Cordyline sp.*), New Zealand flax (*Phormium tenax*), small palms and other species. The view across the lake created an additional vista to the Exhibition Building, filtered through tropical austral foliage.

The East Lake may have first been reduced in size in the early twentieth century, with a 1941 plan (Appendix B.2, Figure 16) showing a form similar to the original but with a reduced eastern extent. However, the East Lake was definitively reworked in the c. 1940s, reducing its extent and introducing a more rounded form to the remainder, with the modern form of the lake appears in aerial photography from 1945.

Islands in the East Lake are shown inconsistently on the various plans. A photograph of the lake during landscaping of the gardens in 1880 shows that for the 1880 Exhibition the principal island had a distinctive sinusoidal form not reflected in later photographs. The current two-island form is present on a 1920s plan (Appendix B.2, Figure 15), although it is not shown this way on the 1941 plan referenced above. It is also visible on the 1945 aerial photograph. A photograph that has been dated as c. 1890-1910 also shows one half of the rustic bluestone bridge that connects the two islands; if that date is accurate this is suggestive that the two islands and the connecting bridge may date to as early as the

1888 Exhibition. However, further information would need to be identified to support a more definitive conclusion as to when this feature was introduced.

The lake appears to have not originally had an exposed edge, although photos from the turn of the twentieth century appear to show a beaten or hard material apron was in place by that time. The current bluestone pitcher edges are presumed to have been established with the reworking of the lake in the c. 1940s, although these may incorporate earlier material. The truncation of the eastern lake has also altered in its relationship with the surrounding vegetation, as some specimens originally planted to border the lake edge are now located a greater distance from the water and surrounding shrubberies were not generally retained or reconstituted.

A second lake was constructed on the west side of the South Garden, below the north-west to south-central crossing path (Avenue 5). The contemporary shape of the West Lake appears to be generally faithful to the original 1880 form, although its edges may to some extent have been smoothed and straightened.

Unlike the East Lake, the West Lake (Figure 70) is understood to have been purpose built. The lakes introduce a naturalism, and aspects of the picturesque, within the ornate regularity of the Gardens plan that had been inherited from the earlier La Trobe Bateman design. During the Exhibition period, it was surrounded by dense shrubberies to adjacent path borders, with any avenue-style planting on these paths interrupted or not undertaken due to this proximity. As these shrubberies were simplified and removed in later periods, avenue plantings were added to 'fill' these gaps in the existing canopy.

As with the East Lake, much of the textural planting established by Sangster around the West Lake was ultimately removed. The West Lake has a closer relationship with surrounding trees (and is further from the formal views to the Exhibition building), consequently it presents as a more intimate and shady space. Like the East Lake, it has a basalt pitcher edge believed to have been added in the early twentieth century, and features a small island. A concrete overflow inlet with a pipe railing is another somewhat incongruous twentieth century addition.

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Figure 76 East Lake



Figure 77 West Lake

C.7 Modern elements

C.7.1 *Melbourne Peace Garden*

The Melbourne Peace Garden was planted by the 14th Dalai Lama of Tibet on 5 May 1992, during his visit to Melbourne and assisted by Victorian school children. It was located in an open area of lawn in the south-west of the South Garden, below the West Lake. The design was by Paul Bangay, incorporating a central Bodhi tree (*Ficus religiosa*) set within a lawn surrounded by individual shrubs and enclosed within a circular feature comprising beds of Camellias (*Camellia japonica*).

After loss of the Bodhi tree and much of the remainder of the plantings, remains of the garden were largely removed in c. 2014, although select specimens of Camellia remain in a changed context. The plaque identifying the planting by the Dalai Lama has also been retained, although it has been moved closer to the south shore of the lake (Figure 71).

The policy of previous instalments of this HMP has supported the reduction or removal of the Peace Garden as an incongruous element of the place, and this has largely now been realised. In future, it would be appropriate to review the continued presence of the plaque within the South Garden, provided that removal of this element can be undertaken in a respectful manner.



Figure 78 Remnant plaque from the Peace Garden

C.7.2 *South toilet block*

Toilet facilities are located to the Rathdowne Street boundary, approximately halfway between Queensberry and Victoria streets. The facilities are a standard City of Melbourne design, being replica 'Victorian' style facilities, based on cast iron urinals constructed at the turn of the century. The toilets blocks are constructed of cast decorative panels with cast latticework to the upper section and west door and a corrugated steel roof. The toilets are painted Brunswick green. They provide male, female and disabled facilities.

The toilets are set in a small, asphalted plaza, bounded by original and new bluestone edging. The original bluestone fence plinth has been relocated from the street edge to the east side of the plaza, with modern bluestone paved steps to the north and a kerb to the south. The western edge is a stepped kerb in bluestone.

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NORTH GARDEN

During each of the 1880s Exhibitions, much of the North Garden was occupied by temporary exhibit annexes and other facilities and then reinstated afterwards. As a result, other than limited margins that were unoccupied by structures and may have included trees and paths installed in 1880 or earlier, the majority of the North Garden layout stems from the second reinstatement in 1891-92. Although not directly associated with the exhibition period, the North Garden has world, national and state values stemming from its role as a complement to the South Garden in the presentation of the Exhibition complex (as well as other aspects).

The North Garden contains an arrangement of treed avenues, specimen trees and shrubbery areas similar to but distinguished from that of the South Garden, and established from the 1890s (and like the South Garden, also incorporating later replacement plantings and infills). The North Garden also formerly included an ornamental lake, situated in the west part of the garden near Rathdowne Street, which predated the exhibition period but which was removed in the twentieth century.

The North Garden also includes a variety of recreation and management facilities installed from 1891 through the twentieth century, including a former Curator's Lodge (once occupied by John Guilfoyle), works depot, tennis courts and pavilion, playground and basketball court.

C.8 Curator's Lodge

The lodge was designed in 1890 by the Public Works Department and was completed in 1891. Initially known as the Caretaker's Lodge, it replaced an earlier lodge building which was demolished during the 1888 Exhibition. John Guilfoyle was appointed the Curator of Parks and Gardens in 1891 and resided there until 1909 (Figure 72).

The Curator's Lodge is located in the north-west corner of the North Garden. It is sited in attractive gardens contained by the remnant wrought iron perimeter fence along the Carlton Street boundary, and the low iron palisade fence and gates separating the lodge from the gardens.

The house is a single-storey, double-fronted red brick residence with asymmetrical façade and early Edwardian/Arts and Crafts stylistic features (Figure 73). The original building consisted of five rooms on an L-shaped plan, with a three-roomed outbuilding. The high-pitched gabled roof is clad in square-edged slates and features toothed, terracotta ridge capping and numerous gabled roof vents. The roof is penetrated by two heavy, corbelled red brick chimneys and the brick gable ends have timber fretwork screens. A similarly detailed gable sits above a projecting porch entry and the main roof has a broken back form over an arcaded loggia with segmental arches.

The façades feature heavily moulded, rendered dressings at plinth, sill and head level which have been painted and the brickwork is tuck-pointed in black. The front projection has an oriel bay with tripartite window and three-light highlights. Highlights have rose-coloured cathedral glass. Windows are timber-framed, double-hung sashes and some are paired. The front door is four panelled timber and is half-glazed with later obscure glass. A fanlight has clear glass and original hardware. There is a modern steel security screen door. The front verandah is edged with dressed bluestone and floored with later concrete. An original beaded timber ceiling is extant and is painted.

The original rear verandah (south extent) has been enclosed with weatherboard to and combined with the former bath house to the south to form an L-shaped wing (Figure 74). A modern timber pergola is located to the internal corner of this, above the entry door. A modern addition to the east of the lodge is clad in weatherboard and has a low-pitched skillion roof clad with corrugated roofing; this is a somewhat intrusive element.

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A single-storey, red brick outbuilding of three rooms was built at the same time as the original lodge (Figure 75). The main room appears to have been used as a wash house and two smaller rooms contained the privy and possibly a firewood store. It is of a rectangular plan with a gabled roof and was detailed to match the house in every way. The entry to the building is through an arch in the style of the lodge loggia. The floor is paved with red painted concrete. The windows are timber-framed casement sashes and a single, timber gate, originally dividing the space, is stored within the eastern room. To the south of the outbuilding is a weatherboard clad single garage with mono-pitched roof clad with corrugated galvanised steel.

Internally the lodge is in good condition and retains elements of original or early detailing, particularly to the westernmost rooms. The interior finishes to the easternmost skillion are wholly modern. Carpet covers timber floors, the walls are set plaster and the square set ceilings to the rooms in the brick section, with coved cornices introduced to the rear bedroom. The formerly external wall to the south verandah has been overpainted and the balance of the wall in the infilled verandah are lined with plasterboard/tile. Timber joinery to most rooms within the brick section of the building is Edwardian in style, noting the introduction of modern doors to some locations. and one original timber fire surround and mantel remains to a smaller room, with brick surround to the main northern room likely to date to the interwar period. Modern fixtures (including kitchen and bathroom fittings) and services (heating) have been installed throughout.

Previous renovation included the repair/replacement of the slate cladding to the roofs and repainting works. At the time of writing, the building remains unoccupied.

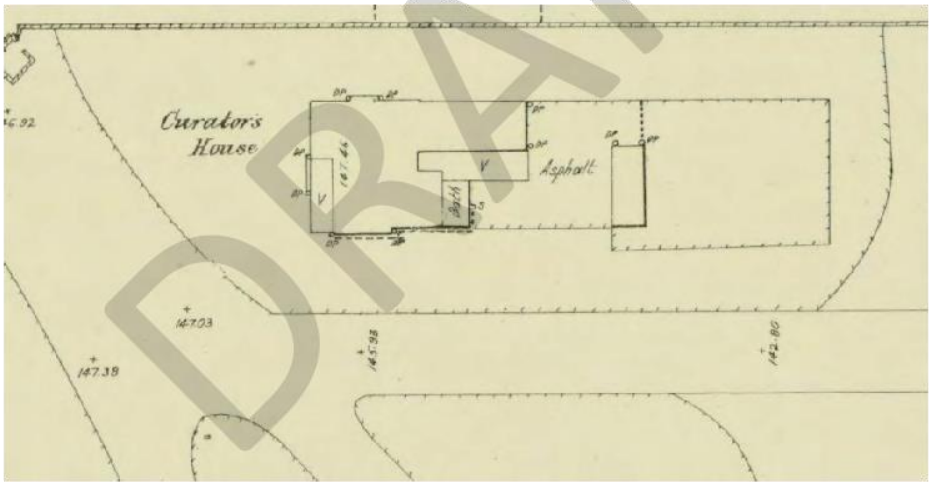


Figure 79 The Curator's Lodge as shown in MMBW Plan No. 1185, c. 1899; note the bath house and south verandah, now part of the interior of the building
Source: State Library of Victoria map Collection

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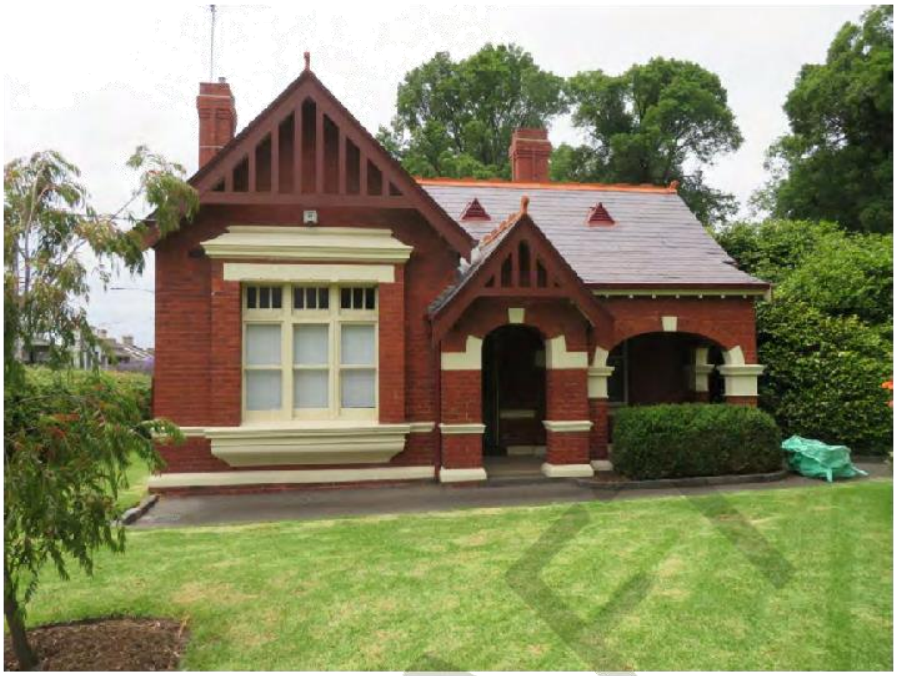


Figure 80 Curator's Lodge, viewed from the west



Figure 81 View of the south-east section of the Curator's Lodge, with the former bath house, infilled verandah, rear skillion addition (right) and modern pergola

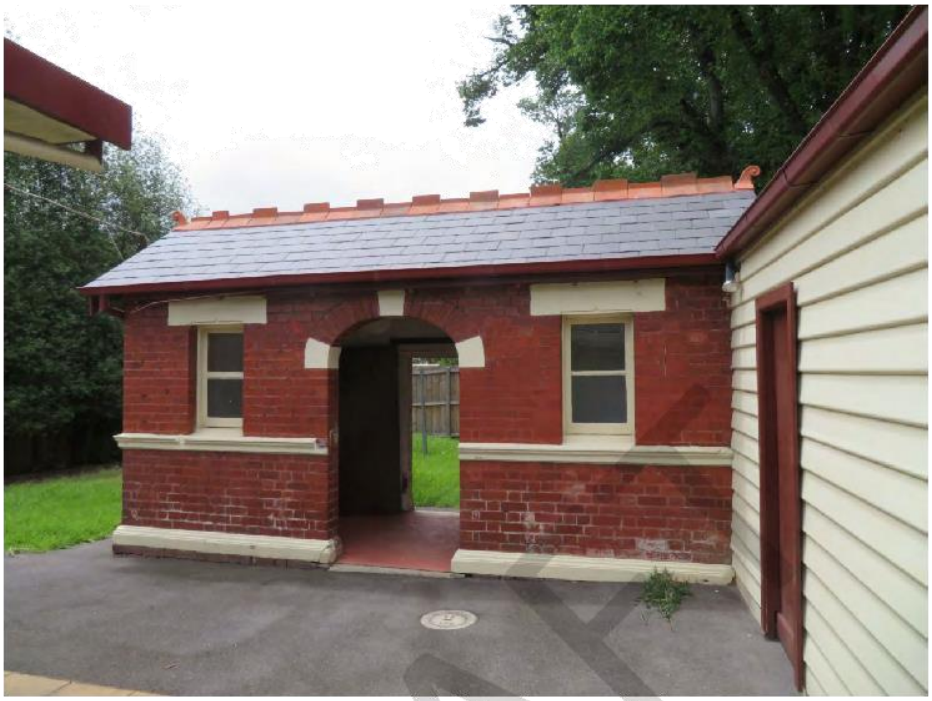


Figure 82 West façade of the rear outbuilding, weatherboard garage at right

C.8.1 *Curator's Lodge garden*

The Curator's Lodge is adjoined on all sides by areas of private garden. The lodge gardens are enclosed and largely private areas, with physical and visual permeability managed by cast iron and timber fencing, evergreen hedges and deep ornamental borders.

The front garden (facing west to the Rathdowne Street / Carlton Street corner) is comprised principally of a triangular lawn, with privacy to Carlton Street provided by tall hedging and an ornamental border along the diagonal path entering from the corner. The gate to the residence is situated partway along this border, which continues south-east to enclose a second area of lozenge-shaped lawn as a densely planted border of ornamental plants and flowering shrubs. This side garden is separated from the house by screening shrubs sandwiched between two parallel walkways. The back garden is surrounded by timber security fencing and consists of an area of lawn and a short row of *Pittosporum tenuifolium*. Immediately to the east of the back garden is a small works yard used by the City of Melbourne and its maintenance contractors.

A row of Bhutan Cypress (*Cupressus torulosa*) formerly located within the cottage garden on the north boundary of the site was removed in the c. 2000s to protect the adjacent iron fence. The Carlton Street edge has since been replanted with an evergreen broad-leaved hedge (i.e. privet or similar).

A large specimen of Weeping Willow (*Salix babylonica*) was a notable former feature of the Curator's Lodge front garden. This tree was removed in the 2000s. Recently, a specimen of Willow Myrtle (*Agonis flexuosa*), a medium-sized tree from Western Australia with willow-like foliage, has been planted in the same position, as an allusion to the original tree.

C.8.2 *Boundary fence to Carlton Street*

A section of the original c. 1880 cast iron palisade boundary fence has been retained along the north side of the Curator's Lodge garden where it adjoins Carlton Street. The fence is anchored to the original bluestone kerb (albeit with extensive sections in which the capping has been replaced with concrete); the irons elements have been painted green. At the corner with Rathdowne Street, three of the original ornamental pillars have been retained, accompanying a single footgate; this is one part of what would have been a larger service gateway at this corner of the Gardens. The fence and pillared gate predates the construction of the Curator's Lodge, and is presumed to have been installed for the 1880 Exhibition.

To the east, the boundary fence terminates behind the modern Curator's Lodge service yard, opposite the Austin Place laneway, and returns to the south as a later iron picket fence (refer C.8.3) which bounds the Curator's Lodge garden.

C.8.3 *Curator's Lodge internal garden fence*

The iron picket fence that runs between the Curator's Lodge Garden and public sections of the North Garden is one of two remnant sections of iron picket fence remaining in the North Garden (the other is located around a shrubbery bed to the south of the Curator's Lodge, see Figure 84).

Iron picket fencing was previously used extensively to bound paths and protect areas of garden bed and shrubbery throughout both the North and South Gardens. However, it is not known whether the remaining sections of double-strapped pickets in the North Garden are original to the 1890s period or are later replacements. The iron lettering ('Private') on the Curator's Lodge gate appears somewhat later in style.

C.9 Avenue plantings and related features

C.9.1 *Avenues*

With the exception of the Elm avenue that runs parallel to the northern boundary (Avenue 8), which was not removed for the 1880 and 1888 exhibitions and may contain some older specimens, avenues in the North Garden were removed for the exhibitions and replanted c. 1890 under the direction of Nicholas Bickford and his successor John Guilfoyle. The 1890 plantings were apparently either a reconstruction or interpretation of a c. 1882 scheme attributed to Clement Hodgkinson (installed after the temporary structures of the 1880 exhibition were removed), which had itself been largely obliterated by the construction of the 1888 Exhibition annexes.

The layout was based on the original 1856/1874 plan, simplified and straightened in a fashion similar to what had been done in the South Garden for the Exhibition. A central north-south axis did not appear in the 1874 plan, but was installed in the c. 1890 reinstatement (matching the South Garden' *grand allée*); this path and avenue, which did not provide a functional approach to any feature within the Exhibition Reserve, was removed in the c. 1930s-40s (before 1951).

Avenues in the North Garden were numbered 8-13 by Meredith Gould in the 2006 Tree Conservation Strategy. This numbering is reproduced here. The west serpentine, which appears to have generally lacked an avenue planting in 2006, was not numbered by Gould but can be considered 'Avenue 14'.

North boundary Elm Avenue (Avenue 8)

The straight promenade across the north of the site (Figure 74), follows the alignment of a path shown on the 1874 plan. The avenue is planted with Dutch elm (*Ulmus* x *hollandica*) (Figure 74); it was assessed in 2006 as containing a mix of c. 1890s and more recent specimens, however the possibility that the older trees predate or stem from the Exhibition cannot be discounted. At its west end, the avenue is interrupted by the side garden of the Curator's Cottage. Although the east-west path is not

shown interrupted in MMBW plans from 1899, removal of the public path in this location and accompanying trees was likely an early work; these had been removed by c. 1930.



Figure 83 Northern boundary avenue of elms

Diagonal crossing avenues (Avenues 10 and 11)

Two other avenues cross the entire North Garden diagonally.

The north-east to south-west avenue (Avenue 10) is planted with chestnut-leaved oak (*Quercus castaneifolia*) (Figure 75). The avenue provides an effective over-canopy across much of its length, excepting the apparent loss or removal of one or more specimens at the Rathdowne Street end where it abuts the Melbourne Museum, and missing specimens adjacent to its other intersections (perhaps representing former shrubberies or contrasting plantings of Eucalypt or Pine as seen elsewhere).

The avenue on the opposite diagonal (Avenue 11) is planted with Dutch Elm (*Ulmus x hollandica*) (Figure 76) and is substantially complete save for the section in the north-west, which finishes well before the corner of Carlton and Rathdowne Streets. In this area, trees were likely omitted from the initial planting in preference to the planted borders and shrubberies which are still present; it is also possible that some trees were lost or removed as a result of the competing uses and physical treatments of this area. As with Avenue 10, Avenue 11 includes extended breaks in the planting sequence at its intersections with other paths, likely representing older shrubberies or contrasting tree plantings that marked these junctions.

The Melbourne Museum was built within metres of the southern segments of both diagonal avenues pass. These trees have had to accommodate this change, including the effects of the new built form and of root removal during construction; remediation works were also undertaken in 2001 to mitigate some of these impacts.



Figure 84 Avenue of Chestnut-leaved Oaks (Avenue 10), North Garden



Figure 85 Avenue of Dutch Elm (Avenue 11), North Garden

Intersecting diagonal avenues (Avenues 9 and 12)

Two further diagonal avenues intersect the North Garden, radiating from the central section of the gardens at Carlton Street, to two southern entry points on the serpentine paths at either side of the Melbourne Museum.

The intersecting diagonal avenue on the east side (Avenue 12) is planted with London Plane trees (*Platanus* x *acerifolia*) (Figure 77). In the north section of the avenue (Figure 78), the trees are planted at wide spacings and stop well short of the central intersection (with offset specimens of Silky Oak and Canary Island Pine positioned too close to the avenue alignment to allow new trees to be planted close to the intersection). In the southern section the trees are closely spaced, forming a dense and continuous canopy.

Although previous reports have speculated that the north section of the Plane tree avenue was thinned by removal of every second tree, it is apparent from aerial photography that the north section of the planting was generally not extent in 1931 (when the adjacent lawn area had come into use as a fire yard). The current trees in this area were apparently established subsequent to that date, and to a different spacing than that used in the south segment.

The avenue on the opposite diagonal on the west side of the gardens (Avenue 9) was planted with Poplars, identified as Grey Poplars (*Populus* x *canescens*) in older reports and as White Poplars (*Populus alba*) in the City of Melbourne's current tree inventory. The specimens on the south segment were removed in the early 2000s, and new specimens planted on the east side of the path; a small number of original specimens remain on the north segment of the avenue (Figure 79) although their decline and removal through attrition is expected to continue. A replacement strategy that restores a coherent avenue planting to Avenue 9 will soon be required, consistent with the world, national and state values and the policy recommendations of this HMP.



Figure 86 Avenue of London Plane tree (Avenue 12), North Garden



Figure 87 Upper section of London Plane tree on Avenue 12, established later at different spacing



Figure 88 View to remaining specimens of Poplar on Avenue 9, North Garden

C.9.2 *Serpentine boundary path*

The 1856/1874 plan of the Carlton Gardens included a serpentine path running around the entire perimeter of the gardens. During the exhibition period, the northern parts of the serpentine were substantially altered or removed to permit the erection of temporary exhibition annexes and other facilities. After each exhibition, the North Garden were reinstated, including the northern sections of the serpentine path, although the north arc of the serpentine does not appear to have been reconstructed (the adjacent Elm Avenue serving in its stead for east-west circulation across the north boundary.

The east serpentine, treated as Avenue 13 in Gould 2006, is planted with several Elm varieties (Figure 80), including Wych Elm (*Ulmus glabra*), Dutch Elm (*Ulmus x hollandica*), English Elm (*Ulmus procera*) and Jersey Elm (*Ulmus minor*). These are consistently large, mature specimens, which were attributed by Meredith Gould to the c. 1890 reinstatement plantings.

The west serpentine, terminating at the north-west entry from Rathdowne Street at Carlton Street, is bordered by a mix of plantings. On the north half of its length, the east side is bordered by a large ornamental shrubbery, and the west side by specimen trees on the boundary to Rathdowne Street (Figure 81). The south half bordered the former north ornamental lake. A 1951 aerial photograph shows a widely spaced avenue of fairly small trees on the south half of this serpentine, adjacent to the lake; these trees appear to have been removed by the early 2000s. In this location, a number of Oak specimens have recently been planted as a loose avenue.

Both northern serpentine paths effectively terminate at the Exhibition Reserve, where twentieth century uses associated with the Exhibition annexes had altered those boundaries prior to construction of the Melbourne Museum and Museum Plaza in the 1990s. Reestablishment of a continuous landscape connection to the South Garden on both serpentine axes is a longstanding aspiration of heritage management at Carlton Gardens.



Figure 89 Elm trees on the east serpentine path (Avenue 13) in the North Garden



Figure 90 Specimen of Desert Fig (*Ficus platypoda*) along west serpentine path in the North Garden

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C.9.3 *Shrubbery and gateway plantings*

Major ornamental shrubbery plantings are understood to have existed in the north part of Carlton Gardens prior to their renovation for the 1880 Exhibition. Although there is little photographic documentation of the 1892 restoration of the North Garden, surviving plantings suggest that shrubberies and planting beds may have been used in a manner similar to the South Garden, serving to formalise and mark the locations of path intersections.

The planting beds near the north-west corner of the Gardens (those associated with the Curators Lodge garden, as well as the fenced public beds to the south of it, Figure 82) survive as evidence of what may have originally been a broader system of plantings. Select specimen trees (ie. Canary Island Pines) which interrupt or intrude on the planted avenues may also have originated as components of shrubbery beds. Many of the avenue plantings stop substantially short of path intersections, suggesting that a different treatment of these areas was employed initially (although there is little sign of it in the first available aerial photography from c. 1931).



Figure 91 Section of shrubbery bed with cast iron fence, south of Curator's Lodge

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C.10 Specimen Plantings

The layout of the North Garden in the 1890s has typically been assessed as having been based primarily on extensive avenue plantings crossing the site, with little in the way of other ornamentation. As noted above, shrubbery plantings were likely also included in the c. 1892 restoration, although surviving evidence for these features is limited outside of the north-west corner of the gardens.

Within the North Garden, the planting of individual specimen trees was mainly situated around the external perimeter, forming loose boundary plantations. This treatment was consistent with the treatment of the serpentine pathway and boundaries of the South Garden, and it is possible that some of the boundary trees in the North Garden originated in plantings from 1880 or earlier. Notable boundary specimens include a considerable number of figs, including both Moreton Bay Fig (*Ficus macrophylla*) and Desert Fig (*Ficus platypoda*), as well as Lemon-scented Gum (*Corymbia citriodara*), Rough-barked Apple (*Angophora floribunda*), Poplar (*Populus* x *canescens*, *P. nigra* `Italica') and pepper tree (*Schinus molle*), and more recent plantings of a smaller scale, including sweet pittosporums (*Pittosporum undulatum*) on the western boundary. There is a large specimen of *Syzygium paniculatum* on the northern boundary; a specimen of Red Apple (*Syzygium ingens*) near the playground was identified as a rare example in previous reports but may have since been removed. Previous reports noted excellent specimens of English Oak (*Quercus robur*) and a Brachychiton hybrid (*Brachychiton x excellens*) on the western boundary which have apparently also since been removed.

The North Garden's internal areas of lawn, between the avenue plantations, have previously been assessed based on historical aerial photography to have been left relatively free of specimen plantings; it should be acknowledged however that most of these areas were subject to other uses during the twentieth century which would have required removal of any c. 1892 specimen trees.

C.11 Modern elements

C.11.1 *Works depot*

The remaining gardens works depot is located along the northern boundary of the gardens, to the immediate rear of the Curator's Lodge (Figure 83). It consists of a small fenced area accessible to vehicles by way of the north boundary path (Avenue 8), and is separated from the rear yard of the Curator's Cottage by a timber fence. The depot is surfaced in gravel, and includes a steel shed of moderate size. It is largely invisible from the surrounding area due to the dense screening provided by the avenue of elm trees planted on Avenue 8 and by hedging to Carlton Street.

A larger works depot was formerly located within the North Garden, to the north-west of the tennis courts, adjacent to the upper part of Avenue 12, on the previous site of a fire yard. It consisted of a cream brick depot building and associated structures and hardstand areas, enclosed within a wire mesh fence and privet hedge. The depot was removed in the early 2000s, with its functional programme either accommodated within the small depot at the Curator's Lodge or relocated to other City of Melbourne facilities.



Figure 92 Works depot east of Curator's Lodge

C.11.2 *Tennis pavilion and courts*

The pavilion is of timber framed construction clad in weatherboard to the plinth and strapped cement sheeting above, with a low-pitched, gabled corrugated steel roof (Figure 84). The verandah on the northern side of the building has been enclosed by cement sheeting, with windows on the north face overlooking the courts. Multi-paned windows are located to the projecting east and west bays, these are flanked by smaller fixed windows, and the west side of the rear wing. The four courts are surfaced with synthetic material.

The tennis courts, most of the pavilion and grounds are enclosed by a tall, chain-link mesh fence and this abuts the southern side of the pavilion. A non-original shed is located against the west side of the pavilion within the grounds.



Figure 93 View of the eastern side of the tennis court pavilion and grounds

C.11.3 *Playgrounds*

The western side of the North Garden, proximate to the Melbourne Museum, includes a large playground area. This playground comprises two play spaces; an area for smaller children incorporating swings, monkey bars and smaller cubbyhouse structures and a larger, more designed area defined by a series of evenly spaced concrete walls with undulating upper edges. This play area is interspersed with larger play equipment (Figure 85). The concrete walls are painted Brunswick Green to their north sides and are variously hot pink through to orange on the southern faces. The smaller playground also includes a concrete wall, and this is also a retaining wall for a low mound.

All play equipment and landscape treatments are modern.



Figure 94 View of the larger playground from the south

C.11.4 *Basketball court*

The basketball court (Figure 88) is located on the west side of the north garden, immediately adjacent to the north side of the Melbourne Museum. The court is paved in asphalt with modern steel basketball rings at the east and west ends.

C.11.5 *North toilet block*

Toilet facilities are located to the Rathdowne Street boundary, to the north-west of the Melbourne Museum (Figure 89). The facilities are a standard City of Melbourne design, being replica 'Victorian' style facilities, based on cast iron urinals constructed at the turn of the century. The toilets blocks are constructed of cast decorative panels with cast latticework to the upper section and west door and a corrugated steel roof. The toilets are painted Brunswick green. They provide male, female and disabled facilities.

The toilets are set in a small, asphalted plaza, bounded by original and new bluestone edging (Figure 86). The original bluestone fence plinth has been relocated from the street edge to the east side of the plaza, with modern bluestone paved steps to the north and a kerb to the south. The western edge is a stepped kerb in bluestone.



Figure 95 Basketball court, viewed from north-west



Figure 96 North toilet facilities, viewed from the south-west

C.12 Park fixtures and furniture

The gardens contain various fixtures to support the park usage. These include drinking fountains, seating, picnic tables and seats, lighting, control boxes and rubbish and recycling bins. While the toilets, discussed at C.11.5, are a replica design, the balance of park infrastructure is of a modern design aesthetic (Figure 90).

Drinking fountains

Drinking fountains and water refilling stations are constructed of stainless steel, in an inverted L-shape, on a concrete pad. Fountains and water refilling stations are of typical City of Melbourne designs.

Seats

Seats are located frequently along all paths throughout both the north and south sections of the gardens. For the most part, seating is the standard City of Melbourne design, constructed of a formed steel frame, incorporating arm rest, and seats of narrow, unpainted timber slats fixed with galvanized bolts. Two replica seats, with ornate cast iron ends and narrow timber slats, are located to the south of the Westgarth fountain at the Nicholson Street entry.

Picnic tables

A group of three standard City of Melbourne picnic tables are located to the north of the Melbourne Museum. These are constructed of powder coated galvanised steel frames with perforated stainless-steel tops to the tables and timber battens to the seats. All are set on a concrete pad.

Lighting

Lights are located along all paths throughout both the north and south gardens. These are of a modern design, with conical patterned glass shades with steel cap and fin-shaped trim atop of tapered powder-coated steel posts on a concrete pad.

Within the Exhibition Reserve are a number of reproduction style lamp posts and light fittings on modern pedestals.

Rubbish Bins

Standard City of Melbourne rubbish and recycling bins are located near the main path junctions and around the playground area.

Signage

The current signage is predominantly to standard City of Melbourne specifications for public signage throughout Melbourne's public gardens. Most signage throughout both the gardens dates to the 2000s. It is generally of powder-coated steel panel construction of various sizes with applied lettering and graphics.

A number of grey steel interpretative signs have been erected in the Exhibition Reserve to promote the World Heritage Listing (Figure 91).

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Figure 97 View of standard bins, light posts, control box and seat – typical elements found in the gardens



Figure 98 Interpretive sign in the south gardens, introduced to promote the World Heritage listing

C.13 Conservation, repair and reinstatement

C.13.1 *Royal Exhibition Building and Exhibition Reserve*

The REB has been subject to many phases of repair and conservation work throughout its recent history. These works, for the most part, were discrete packages relating to specific items or elements, however there have be significant restoration projects that have been transformative to the presentation of the building externally and internally. Minor works are listed below with major works events described subsequently in more detail

Minor works packages include

- refurbishment of the clerestory window joinery (c. 1995)
- roof repair works including replacement of cladding and plumbing to sections of the nave and transept (c. 1995)
- installation of reproduction sunlights throughout the Great Hall
- installation of toilets in the south-west nave
- installation of toilets in the upper level of the south-west pavilion
- installation of a lift near the Rathdowne Street entrance
- Installation of a kiosk to the east side of the north transept (c. early 2000s)
- installation of a lift in the north-west corner of the northern transept (c. 2004-2006)
- demolition of the concrete stairs and landings and mezzanine and first floors in the north-east tower construction of a mezzanine and service stair, meeting room and lobby (c. 2003/2004)
- reinstatement of the external vents to the north façade (c. 2004)
- upgrade of the Theatrette fit out including the installation of block out blinds and new fittings and furnishings (c. 2005)
- fire services upgrade (c. 2010)
- reflooring with spotted gum flooring (c. 2003-2012)
- reinstatement of flagpoles and replacement of existing flagpoles, locations unspecified, (c. 2012)
- installation of aluminium stair nosing to timber stair from ground floor to basement in west transept (c. 2016)
- works to stairs including the installation of new stair nosings and repainting to the stairwells, (c. 2017/2018)
- the installation of a glazed screen and automatic doors in the north entrance to create a new main entrance to the REB.

North transept

Significant restoration and reconstruction works were undertaken in 1999 to the north elevation and north transept. With the demolition of the modern annexes, the east and west facades of the north transept were revealed, also revealing the extent of damage to the exterior fabric of the REB. Works included the reconstruction of much of the façade detailing, including vents, consoles and all parapet urns, re-rendering and repainting. Window openings were reinstated where these had been infilled and non-original openings infilled. The porch required extensive rebuilding including the reconstruction of the semi-circular fanlight, which had been removed at an unknown date.

Repairs to the dome and associated fabric

The dome structure has been subject to significant structural repair works in 1995 and, more recently, repair works associated with the current Royal Exhibition Building Protection and Promotion Project.

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The 1995 works were undertaken to address serious structural failure where the dome structure was beginning to tilt and in danger of collapse. This was the result of deterioration of a large timber ring beam at its base at the junction of the inner and outer skins. Rectification work was undertaken to replace missing or decayed fabric where necessary with new elements which matched the original, new fibre optic and sealed incandescent lights were installed and new and safe access walkways and ladders installed. The defective ring beam was replaced in concrete.[28]

Works associated with the Protection and Promotion Project include repair and restoration of the external façade including the dome cupola, dome roof, dome drum, nave and gallery roofs and clerestory windows, flagpoles, pavilion roofs and facades, and east, south and west rendered facades. With the installation of new decking and access, from the east pavilion, previously installed safe access systems were removed. A new opening has been created in the east face of the south-west pavilion, to enable access to the promenade deck.

Interior decoration

An outline of the three principal decorative schemes is included in the History in Appendix B1. The process of reinstatement of the 1901 scheme and subsequent interior painting is outlined below.

The Anderson decorative scheme executed in 1901 was chosen for restoration and reinstatement because it was the most intact of the historic schemes (1880, 1888 and 1901). From a conservation perspective it was also seen as inappropriate to remove the intact Federation scheme in order to (potentially) reveal and reinstate the earlier schemes. The 1901 scheme had also been in place for nearly a century.

The 1920s interior scheme was a pale olive green, with a spotted appearance on the arch soffits and with a brown scumbled textured plaster treatment having been applied to the base of the piers. The plaster treatment was not removed during the 1990s works due to the risk of loss of earlier concealed plaster finishes. To facilitate the reconstruction of the 1901 scheme, the scumbled plaster skim coated and new paintwork applied over the top.

1901 decorative scheme

Work on restoration and reinstatement of the 1901 decorative scheme was undertaken during the 1990s. The naves and transepts were completed first. After the restoration of the dome structure, the interior scheme was then completed.

Initially reference was made to the original cartoons by John Ross Anderson which were then in the possession of the Melbourne College of Decoration and which were subsequently transferred to the National Gallery of Victoria. However, in situ investigation revealed that the cartoons showed options in relation to the nave and transepts and that the scheme as originally installed in the dome included departures from the original design options as presumably intended. The scheme which was painted was a hybrid of both options and also omitted some individual elements.

Initial sampling and microscopic analysis of paint finishes revealed that the ceiling had been painted only about four times while the columns, particularly those on the ground floor had a build-up of approximately 25 layers of paint beneath which evidence of the earlier schemes had been burnt off. Further, the areas behind the columns on the galleries, which had previously been enclosed by partitioning to serve as art galleries, contained decorative schemes which were different from that in the hall proper.

However, thorough painstaking research and extensive in situ investigation and microscopic analysis of paint samples, the entire scheme was eventually reconstructed. As a result of the in situ investigation it became apparent that stencils had been applied to the nave and transepts where the decoration was

largely repetitive but that in the dome the decoration had been largely hand painted for decorative effect. Also, in the dome, there were individual and unique elements, such as the mottoes, which had not been documented and which were only discovered through investigation.

Once the scheme was established, the decoration was traced on site and later redrafted. This process was not without its logistic complications given the size of the motifs, particularly in the dome. Given that the evidence indicated that the dome was largely executed by hand painting it was decided to adopt this approach. The base design was marked on the surface by using a pounce and then painted in with the various highlights then being applied.

During the course of the works, a large section of the 1880 scheme was revealed behind damp plaster beneath the windows in the dome as well as a small section of the 1888 scheme. Both were recorded and covered over.

C.13.2 *Exhibition Reserve*

Known works to the Exhibition Reserve and elements within it have generally related to repair and maintenance. Having said that, the Western Forecourt was subject to a substantial reconstruction project, which reconstructed the garden arrangement, installed a new underground water tank amongst other works.

- refurbishment of the French Fountain (mid-1990s), subsequent maintenance works to the fountain c. 2015-2016
- works in western forecourt including reinstatement of circular drive, garden beds, walkways and installation of a water harvesting system, c. 2001-2010
- reinstate an original emu head and installation of a replica emu head to the Westgarth Fountain c. 2019

C.13.3 *South Garden*

- Restoration of parterre and scroll garden beds, c. 2006-2009
- conservation and hydraulic works to the Hochgürtel Fountain c. 2012
- restoration of early path layout and island planting beds at south-west entrance, 2012
- repair works to the Hochgürtel Fountain c. 2018

C.13.4 *North Garden*

- Relocation of works depot from a previous location north-west of the tennis courts, with operations moving to a small works area behind the Curator's Lodge as well as off-site
- Removal of Bhutan Cypress hedge row along Carlton Street boundary of Curator's Lodge garden and repair of remnant section of iron boundary fence, c. 2008
- Removal of willow specimen in Curator's Lodge front garden, c. 2008; replaced with native Willow Myrtle c. 2016
- Renewal of tennis court playing surfaces, c. 2017

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ENDNOTES

1 UNESCO World Heritage, 'Justification for inscription'.

1 Lovell Chen, Additional Investigation Royal Exhibition Building: Protection and Promotion Project, May 2017 pp. 11-17.

2 Swanson, op. cit., p. 61.

3 Willis, op.cit., p. 11.

4 Correspondence to Heritage Victoria regarding works to the French Fountain, prepared by Lovell Chen, 30 September 2015 and endorsed under P23613, 9 October 2015

5 Royal Exhibition Reserve East Forecourt Upgrade Scoping Report, prepared for Museum Victoria by Lovell Chen, 2010, p. 11

6 Correspondence to Heritage Victoria regarding works to the French Fountain, prepared by Lovell Chen, 30 September 2015 and endorsed under P23613, 9 October 2015

7 http://www.emelbourne.net.au/biogs/EM02027b.htm, accessed 3 March 2020.

8 http://www.emelbourne.net.au/biogs/EM02027b.htm, accessed 3 March 2020

9 Heritage Victoria VHR H1501 Royal Exhibition Building and Carlton Gardens, All permit Events report, 16 December 2019.

10 Elizabeth Willis. *The REB: A Guide*¸ p. 11.

11 Refer to similar comment in Meredith Gould, 2000, p. 38.

12 *Official Record of the Centennial International Exhibition, Melbourne, 1888-1889, Sands & McDougall, 1890*, pp. 134, 147-148, 211-212.

13 D Dunstan. Op cit. p 91.

14 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019

15 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019

16 http://citycollection.melbourne.vic.gov.au/exhibition-fountain/ accessed 19 December, 2019

17 The Australasian Sketcher, 5 June 1880, p. 127

18 Dunstan, ibid., p. 91.

19 https://architectureau.com/articles/melbourne-museum/ accessed 16 December 2019

20 ArborSafe, 'PICUS Sonic Tomogram Report,' 13 February 2018; Treelogic Pty Ltd, 'Arboricultural Assessment and Report, Melbourne Museum,' 14 February 2019

21 https://collections.museumvictoria.com.au/articles/16557 accessed 16 December 2019

22 https://collections.museumvictoria.com.au/articles/16557 accessed 16 December 2019

23 Unpublished previous analysis by City of Melbourne, reported in Lovell Chen, 2008.

24 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 71.

25 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 74.

26 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens*: *Tree Conservation Strategy*, 2006, p. 102.

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27 Information provided by City of Melbourne and CMP Steering Committee.

28 Undertaken by Allom Lovell and Associates with Kane Constructions as contractors.

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APPENDIX D HERITAGE VALUES

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Introduction

This appendix addresses the heritage assessment criteria to which the various WHL, NHL and VHR statements of significance refer, and in referencing these criteria, it is recognised that the different listings for a single heritage place describe values at different levels (world, national and state). It is also recognised that assessment criteria may be modified over time.

In the case of the Royal Exhibition Building and Carlton Gardens, the World Heritage values as described in the 2004 inscription are pre-eminent, however values at the national and state levels are also important and are of relevance to the management of the place.

A contextual and comparative analysis follows the assessment criteria, and precedes the various statements of significance as reproduced at the end of this appendix.

PLACE HOLDER The potential for Indigenous cultural heritage values associated with the place was also considered and this was explored through a process of consultation.

Heritage assessment criteria

World Heritage Convention & World Heritage List Criteria for inscription

The World Heritage Convention is the common name given to the international treaty called the *Convention concerning the Protection of the World Cultural and Natural Heritage*, which was adopted by The United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972. The purpose of the Convention is to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.[1]

The World Heritage Convention sets out criteria, which must be addressed when considering whether a place is worthy of inclusion on the World Heritage List.

The Royal Exhibition Building and Carlton Gardens was inscribed in the list on 1 July 2004. The place was inscribed on the World Heritage List for Criterion (ii) alone.

> *Criterion (ii): exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.*

The World Heritage List justification for inscription against Criterion ii is as follows:

> *Criterion (ii) The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.*

National Heritage List criteria

The Australian Heritage Council considers nine criteria for inclusion in the National Heritage List under the EPBC Act. The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in July 2004, meeting five criteria, Criterion A, Criterion B, Criterion D, Criterion E and Criterion F:

> Criterion A - the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history

Criterion B - the place has outstanding heritage value to the nation because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history

Criterion D - the place has outstanding heritage value to the nation because of the place's importance in demonstrating the principal characteristics of:

- a class of Australia's natural or cultural places; or
- a class of Australia's natural or cultural environments

Criterion E - the place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group

Criterion F - the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.

Victorian Heritage Register criteria

The Royal Exhibition Building and Carlton Gardens is included on the VHR, to the extent of all of the buildings and structures including the Royal Exhibition Building, Curator's Cottage, Hochgürtel Fountain, French Fountain, Westgarth Drinking Fountain, Stawell Sandstone Sample, palisade fence and gate, remnants of bluestone base to palisade fence and the iron rod fence, and a series of landscape features including the pathways in the North and South Gardens, and the lakes and islands in the South Garden. The Royal Exhibition Building, designated as building H1501, was gazetted on 28 May 1998 and in 2002 the registration was extended to include the Carlton Gardens.

Following inscription on the World Heritage List in 2004, the Royal Exhibition Building and Carlton Gardens was recorded as a World Heritage Place in the VHR. While referencing the World Heritage values, the VHR statement of significance describes the significance of the place to the State of Victoria.

The VHR statement of significance concludes that the place is of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria. While the specific VHR assessment criteria are not identified in the body of the statement of significance, the following criteria are identified in the 'Additional Place Information' attachment, as included in the Victorian Heritage Database:[2]

Criterion A Importance to the course, or pattern, of Victoria's cultural history.

Criterion B Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

Criterion C Potential to yield information that will contribute to an understanding of Victoria's cultural history.

Criterion D Importance in demonstrating the principal characteristics of a class of cultural places and objects.

Criterion E Importance in exhibiting particular aesthetic characteristics.

Criterion F Importance in demonstrating a high degree of creative or technical achievement at a particular period.

Criterion G Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.

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Criterion H Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

Contextual and comparative analysis

Introduction

The Royal Exhibition Building and Carlton Gardens may be compared with only very few extant similar exhibition sites in garden settings in Australia or the world. Aspects of particular significance to the site include the garden setting, appropriate for the mid-nineteenth century when gardens were considered an essential aid to the health and welfare of society. The gardens retain historical associations with the original designer, Edward La Trobe Bateman, as well as Clement Hodgkinson, William Sangster and John Guilfoyle. These notable Australian garden designers, and their particular philosophies, have also left their mark on the Carlton Gardens. The location of the already established gardens met the needs of the Commissioners of the Exhibition who wished to emulate certain aspects of the London Exhibition of 1851. Victoria's ongoing rise to wealth and prosperity, and its recognised status as an emerging and powerful modern metropolis, were pivotal to the decision to employ one of the foremost architects of the period to build the monument to prosperity and to the exhibition age that the Royal Exhibition Building has become famous for.

Creation of Melbourne parks & gardens

The Carlton Gardens form part of the ring of public reserves that surrounds the City of Melbourne. This parks system was devised from the early 1850s,[3] and follows a pattern popular elsewhere in developing cities of the world at this time (for example, such as in the USA). These parks are considered the greatest surviving public gardens in both Victoria and Australia.[4] The inner parks include the Flagstaff, Carlton, Treasury, Fitzroy, Alexandra and Queen Victoria Gardens, in addition to the Royal Botanic Gardens and Kings Domain. These gardens all cater primarily for passive recreation. An outer group of parks includes Royal Park, Yarra Park, Princes Park, Fawkner Park and Albert Park, all of which cater for both passive and active recreation.

In design and layout, the Carlton Gardens is one of the more formally executed of the parks around Melbourne, together with the Fitzroy and Treasury Gardens. The Gardens has the most dominant built structure in terms of landscape design apart from the Shrine of Remembrance and its environs, which has an impact at a larger scale due to the length of its visual axis that extends along Swanston Street across the extent of the CBD and along St Kilda Road. Other parks and gardens are characterised in their visual framework and approach by picturesque models of landscape, such as at Government House in the Domain.

All of Melbourne's major parks are characterised by mature trees and avenues in a predominantly lawn setting. The Fitzroy, Treasury and Carlton Gardens in particular are considered the most visually impressive for their dominant avenues. In terms of notable tree plantings and species, the Carlton Gardens has the largest and probably oldest major avenue plantings of London Planes (*Platanus acerifolia*) in Victoria (c.1879); London Planes elsewhere (e.g. Alexandra Avenue and St Kilda Road avenues) tend to date from the late nineteenth or early twentieth century. Other public avenue plantings (both parks and streetscapes, and including the northern Gardens) are generally dominated by Melbourne's better known landscape plantings of Dutch Elms.

Bedding-out floral displays are also a component of many of Melbourne's parks, albeit at an increasingly limited scale. These are notable as significant remnants of an increasingly rare horticultural practice.[5] Historically, the gardens' large scale *parterre du broderie* at the southern façade of the Royal Exhibition Building are not replicated in any other Victorian (or Australian) designs. They can be read as the ultimate execution of floral display associated with nineteenth century bedding-out planting practices.

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A nineteenth century tongue-in-cheek report of the first Exhibition describes the gardens' planting as one which '... puts one in mind of so many jam tarts or loud-patterned hearthrugs fastened together. But they suit the fountain admirably, and the fountain suits them. Indeed, we think the laying out of the grounds and the fountain one of the chief 'exhibitions' of the Carlton show'.[6]

Australian gardens

In Australia, the Carlton Gardens are comparable primarily by type, in the Australian Heritage Council category of 'Public Parks, Gardens, Domains and Public Reserves'. To a lesser extent, they are also comparable as 'Institutional Grounds/Campuses and Gardens of Civic/Administrative Buildings,'[7] although the second description relates much more directly at an international level as already discussed.

Parks and gardens are common to the central city areas of all the major cities in Australia, most being laid out by State and municipal authorities at the time of the city's early colonial settlement, then subsequently developed during the nineteenth century for public recreation, and as venues for public events. The establishment of such reserves was closely linked to regional wealth. Common features of nineteenth and early twentieth century parks included conservatories, bandstands, elaborate fences and gates, a curator's lodge, ornaments, fountains, flowerbeds and facilities. Public reserves were also venues for memorials. Many of these elements have existed at the Carlton Gardens at various times throughout its history.[8]

Predominantly, the nineteenth century garden design styles drew on landscape and *Gardenesque* design principles, especially in terms of layout and path systems. Apart from perimeter paths and plantings such as avenues, layout was often guided by serpentine paths, individual specimen tree plantings in lawn, and shrubbery beds.

Design-wise, throughout Australia, the Carlton Gardens is notable as the only major park designed explicitly along French classical lines, with a strict geometrical layout and strong axial path system and planting pattern (that overlaid and incorporate an earlier layout) developed to maximise vistas and views to key built elements – the Hochgürtel Fountain and the Royal Exhibition Building. Its *patte d'oie* ('crows' foot' or 'goose-foot') path system and major avenues create allusions to the style so closely associated with European palaces and chateaux derived from the formal landscape of Versailles.[9] While other city parks across Australia may be geometrical (and symmetrical) in their layout, they do not function at the same scale nor have large focal buildings at their heart. For example, Hyde Park in Sydney is a symmetrical design dominated by an avenue of Port Jackson Figs (*Ficus rubiginosa*) and a central plaza, but its built structures of the central fountain and war memorial are of a much smaller scale and impact.

The Carlton Gardens remain one of few examples in Australia of the traditional nineteenth century design of a pleasure garden, designed as a *picturesque* setting for major international exhibitions.

Garden designers[10]

Edward La Trobe Bateman prepared plans for the Carlton Gardens and Fitzroy Gardens, however, the Carlton Gardens plan was the only one of the two implemented to any great extent. The Carlton Gardens also have common links with the Flagstaff, Fitzroy and Treasury Gardens in that they were subject to major input by Clement Hodgkinson, who initially modified the Bateman plan prior to the 1880s, and then is credited with the layout of the North Garden following the 1888 Exhibition. While there were differences in site conditions and topography for each reserve, there were a number of design features that were common to all:

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- Path layouts as implemented by Hodgkinson were utilitarian responses to surrounding street patterns or natural features and would have followed pedestrian desire lines.
- Path alignments often had subtle curves to provide a natural appearance, although the curves were nothing like the flowing lines of Bateman's original design for the Carlton Gardens.
- Hodgkinson's paths were lined with avenues of trees including conifers, oaks, elms and poplars. While Hodgkinson had a strong interest in the size and preservation of indigenous trees, he shared the Victorian passion for conifers and Australian rainforest trees with dark foliage.

The alignments of these elements can be discovered in the North Garden especially, with some original alignments (from the pre-Exhibition Building history of the site) also evident in the layout of paths in the South Garden (see site development plans at Appendix H).

Hodgkinson's input at the Carlton Gardens is most obvious in the North Garden, particularly in the layout of the path system, which is reminiscent of that in the Fitzroy Gardens. It is likely that John Guilfoyle selected many of the trees in this section, though it appears the two designers shared similar tastes. The extensive use of elms in the North Garden is common to all of Melbourne's inner ring of nineteenth century parks.

Choosing the site for the Exhibition

From the time of the very first international trade and manufacturing exhibition, held at the Crystal Palace in Hyde Park, London in 1851, the pattern for exhibition sites was quickly established. Major exhibition buildings were constructed in park settings, and in a prominent location, preferably close to the city centre.

The Royal Exhibition Building was actually preceded by two previous exhibition venues in Melbourne: the cast-iron and prefabricated exhibition hall in William Street (1854) on the present Royal Mint site; and Joseph Reed's own extension to his Public Library and Art Gallery, where three Intercolonial Exhibitions were held between 1866 and 1875, when it was decided to build a specialist exhibition building from scratch.[11]

The Carlton Gardens site was ideal because it satisfied all the selection criteria: it was close to the city, on high land, and the gardens could be remodelled to provide a parkland setting. Negotiations with the City of Melbourne for the use of this gazetted public park were somewhat protracted, however, and resulted in an agreement in which public access rights were traded for an upgrade to the park landscape. The Council forfeited use of the whole park for the year-long period of the International Exhibition, and the central portion was permanently excised for continuing exhibition purposes. In return, the Government undertook to substantially upgrade the park around the perimeter, in the south as part of the Exhibition and after its completion, would restore the parkland in the north.

Reed's design for the Melbourne Exhibition Building

Examples of exhibition buildings constructed in Europe and the United States were plentiful by the time Joseph Reed came to design an exhibition building for Melbourne in 1879. Reed, who was known to be an eclectic architect, drew from a number of overseas precedents in his design for the building.

The ultimate prototype for exhibition buildings was, of course, Joseph Paxton's Crystal Palace, built for the London Great Exhibition of 1851, and widely recognised as an icon of early Modern architecture for its direct expression of internal space, its prefabrication and use of industrial materials. While the Royal Exhibition Building in Melbourne used its prefabrication less conspicuously in a timber structure, its use of cast iron and glass, and its dimensions, scale and park setting, corresponded to the Crystal Palace. The design also made a moderate expression of structural repetition and rational production. In the opening chapter to David Dunstan's compilation and survey of the Royal Exhibition Building in 1996, the

Crystal Palace connection was reiterated.[12] The ecclesiastical cruciform organisation in the Crystal Palace was noted (later followed emphatically in the Melbourne building) as was the looming presence of a huge pipe organ, and the use of great fanlight windows – an element found not only in the Crystal Palace, but also in Paxton's contemporaneous design, an exercise annexe at the London Hospital of Diseases of the Chest. The Royal Exhibition Building additionally drew on the programmatic model established at the Crystal Palace, in which the exhibits were shown in a regionalised 'atlas'.

However, in terms of antecedents, in most other respects, there is little in common between the physical form of the Crystal Palace in London and the Exhibition Building in Melbourne. The template for a substantial masonry exhibition building with many architectural embellishments, as opposed to a demonstrably temporary structure of iron and glass, can be traced to the Palace of Industry erected in Paris in 1855 for the Exposition Universelle, which was the first exhibition building to be conceived as a permanent structure. The Palace of Industry was a huge rectangular building, constructed of steel with a limestone veneer, and a square pavilion at each corner; entry was by a porch in the form of a triumphal arch. Both of these details can be seen, in a less grand scale, in the Melbourne Exhibition Building.

The influence of the Palace of Industry had been seen in buildings for International Exhibitions well before the Melbourne International Exhibition of 1880. The use of masonry construction, and the composition of central porches and corner pavilions, was deftly adapted by Francis Fowke in his design for the venue for the 1862 London Exhibition. The building erected for the 1873 Vienna Exhibition also adopted a similar elevation composition to that of the Palace of Industry in Paris. Designed by the architects van der Nöll and Siccardsburg, the central porch was expressed in the form of a triumphal arch motif. In this iteration, however, there was only one pavilion, rather than a pair, at the extremities of the principal façade.

The most distinctive element of Melbourne's Exhibition Building is the vaulted dome, and this design is drawn from a number of specific precedents. While there was no dome on Paxton's Crystal Palace, domes began to appear on the exhibition buildings that were erected in imitation of it, including those at Dublin (1853) and New York (1855). A pair of vaulted domes also appeared atop Francis Fowke's buildings for the 1862 London exhibition. Reed's dome in Melbourne, however, bears little actual resemblance to Fowke's; its specific form is derived from the Duomo (the Cathedral of S. Maria del Fiore) in Florence, designed by Fillippo Brunelleschi in the early fifteenth century. It is significant that when Reed toured Europe in the early 1860s, during which time he saw Fowke's Exhibition Building in London, he also travelled through the Lombardy region of Northern Italy, where he would have encountered the Duomo first hand.

Historical design influences

Gothic Revival components

Victorian Gothic currents in the design of the Royal Exhibition Building are evident in the cruciform layout, dramatised central crossing, lapped barrel vault timber bracing in the main Exhibition Hall ceiling and in Reed's use of Brunelleschi's part-Gothic pointed arch profile in the dome structure.

The links between Reed and Gothic Revivalism date from his design of the Wesley Church in Lonsdale Street (1857). His enthusiasm was reinvigorated by his travels in Europe, including Italy, in the early 1860s, and his embrace of High Victorian Medievalist architecture, particularly variants of the round-arched Romanesque.[13] In the Royal Exhibition Building this inheritance is also seen in Reed's use of accentuated external pilasters. This contrasts with his contemporary, James Barnet's use of more consistently classicist and Italianate sources for his Garden Palace Exhibition Building in Hyde Park, Sydney, 1878 (burnt down on 22 September 1882). In discussing his Royal Exhibition Building design,

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Reed specifically cited several examples of later Gothic design from Normandy (Caen), Lake Constance and Paris (St Stephen's).[14]

Florentine Romanesque sources

Alan Willingham observes that the oldest pervasive Italian or Classicising references in the Royal Exhibition Building stem from the Florentine Romanesque of the twelfth and fourteenth centuries.[15] This was close, in chronology and formal territory, to the High Victorian values embraced by Reed in the 1860s, and later Medieval Florentine work such as San Miniato al Monte, Florence Baptistery and the early portions of Florence Cathedral.[16] These buildings are often referred to as the Florentine 'proto-Renaissance' because of their resemblance to fifteenth and sixteenth century buildings.[17] This Florentine work was also accepted in High Victorian Gothic circles as being responsive to materials and colour. In Florence this architecture also alluded to Roman basilicas and aqueducts in its use of repeated semicircular arches, and this connection, both to icons of Roman engineering and the main type of large imperial public building, was appropriate enough in a World Exhibition building in 1879. The other advantage of this Florentine round-arched mode was that it could be painted on the surface in vivid colour, satisfying both the contemporary fondness for systematically layered colour[18] and the budgetary restrictions on a more intensely sculpted or physically articulated surface. Florentine Romanesque later enjoyed a concerted revival in Austria and Germany in the 1900s, by architects such as Josef Hoffmann and Peter Behrens.

Early Renaissance sources – Brunelleschi and Alberti

The Royal Exhibition Building also drew widely on forms now heavily associated with architecture of the early Italian Renaissance, particularly that of Filippo Brunelleschi and Leoni Battista Alberti. In the Renaissance, repeated rhythmic arcading appeared first with Brunelleschi's Ospedale degli Innocenti or Foundling Hospital in Florence(1421-45), which used an open (and potentially extendable) arcade. An even more conspicuous Brunelleschi form in the Royal Exhibition Building, however, was the central dome, eight-sided on a substantial drum, and shaped in the pointed arch profile, all elements seen in Brunelleschi's dome for Florence Cathedral, his most famous design (1421-45). There are differences in the lantern, base and collar details, and in the half-columns intended to flank the drum. The half-columns were left off in the end as an economy measure, so in this treatment a connection to Brunelleschi is more distinct than to Michelangelo (see below). The significance of the Florence dome as a wonder of the world, and as an architectural summit embodying 'Florentine Genius,' appears apposite for the Royal Exhibition Building's role as central building for two world exhibitions and Melbourne's face to the world in 1880 and 1888.

Alberti's presence can be seen particularly in the north and south entrances. The double-height entry arch, with heavy flanking towers forms the equivalent of a stretched triumphal arch, as in Alberti's San Andrea at Mantua (1470). The extensive blind arcading was again developed by Alberti in the Tempio Malatestiano at Rimini, again in 1446.

The Sansovinesque – Victorian architecture's recourse to Renaissance Venice

Reed was familiar with a range of classical and Renaissance imagery and had shown this in many secular and commercial buildings completed since his arrival in Australia in 1854. Much of this was fifteenth and sixteenth century in derivation; the Royal Exhibition Building is no exception. Reed's London work for Charles Barry and his circle informed his early classicist undertakings in Melbourne, such as the Public Library, but the sophistication and range of his Renaissance-classical designs shows quite early, as in his Collins Street Bank of New South Wales, rebuilt at the University of Melbourne. This was an impressive essay in Jacopo Sansovino's Venetian palace mode of the 1520s and 1530s, and predated better-known revivals such as George Gilbert Scott's Foreign Office at Whitehall, London (1863-5).

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Sansovinesque elements became widespread in Australia, where their use of developed arcade-based architecture was quickly seen as suited to Australian climate and urban circumstances.

By 1878 Sansovinesque upper level panelling and balustrading in superstructures and parapets, often topped with finials, was almost a Melbourne signature, appearing in J J Clark's Lands Office (1878), the superstructure of Kerr and Knight's Parliament of Victoria (1856-91), the upper levels of Reed's own Melbourne Town Hall (1867-70, portico 1887), Smith and Johnson's General Post Office arcading and parapets (1859-1903) and Law Courts (1874-84), and Reed's own Trades Hall and Eastern Market (1878), these last two being designed at the same time as the Royal Exhibition Building.[19] The Sansovinesque in the Royal Exhibition Building was a logical usage by Reed although the Royal Exhibition Building arcading was blind and not used for promenading. The Royal Exhibition Building still carried a strong association with arcaded architecture around St Mark's Square in Venice with the Great Market arcading of the fifteenth century, Sansovino's *Loggetta* pavilion and St Mark's Library of the 1530s. In the Royal Exhibition Building it is seen in the repeated blind arches at third level of the north south elevations, which were then surmounted with recessed oblong panels the width of the arches themselves. These were then topped with balustrading. The panelled superstructure was repeated in the towers on each side of the building's north and south entrances, rather as in the Trades Hall, and the squat corner towers, with similar detailing, reprised Reed's use of them in both the recent Eastern Market and his earlier Menzies Hotel.[20]

Michelangelo

Originally, Reed intended a more rounded dome in plan and section, closer to the 16-sided dome by Michelangelo and Giacomo Della Porta's for St Peters' Basilica in Rome (1588-93). The break-fronted level below the drum also recalls Michelangelo's stepped east end of St Peter's, though the Royal Exhibition Building design is rectilinear not rounded in shape. Michelangelo was a well-established source in mid-nineteenth century design, but primarily for palazzo form in the wake of his completion of the Farnese Palace. Most commercial palazzo forms in Australia derived from his Palazzo Farnese modifications, as they did in Britain. Although he omits it at the Royal Exhibition Building, Reed consistently utilised the giant order, another device identified with Michelangelo through his use of it on the new St Peter's Basilica designs of the 1549-58 and taken up enthusiastically by the French.

St Peter's has another important role in relation to the Royal Exhibition Building. It was quite vertical in proportion, at least as Michelangelo intended it, and the Royal Exhibition Building dome, despite the length of the overall building, is proportionally higher and far more centralising and vertical in its emphasis than the roofscape architecture of any previous International Exhibition building. It is also much more vertical in emphasis than Barnet's dome was to the Garden Palace massing in Sydney. The next logical step after the Royal Exhibition Building was to go to a smaller and more specifically 'gateway' building that would denote entry through highly sculpted verticality. And this is precisely what happened in Paris in 1889 and Chicago in 1893.

Earlier nineteenth century modes - Rundbogenstil

Equally interesting was Reed's use of Rundbogenstil (German institutional round-arched style) elements in the Royal Exhibition Building.21 The polychrome patterning and 'diaperwork' (a decorative masonry pattern formed by brick headers having a dark glazed finish exposed on one end) seen in Reed's houses and churches from 1865 on recalls not just North Italian polychrome but German usage of it, as at the Palais Durkheim in Munich (c.1830). Schinkel's 1830s folio shows other related designs. During Ludwig I's time Munich embarked on a huge program of large buildings in a plain, cuboid form with repeated round arches, seen in the Ludwigstrasse and Koenigsbau areas, and in central Munich. The architects were Leo von Klenze, Friedrich von Gaertner and Karl von Fischer. This mode owed much to Brunelleschi's Palazzo Pitti of 1445 (as in the Munich Residenz) and Brunelleschi's Ospedale of 1415-26

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(as in Fischer's Munich Post Office). These Munich buildings represent an early form of nineteenth century Renaissance Revivalism, rather in parallel to the contemporary Nazarene movement in German painting.

For the Royal Exhibition Building the most direct Munich parallels are the Residenz (1803-6), the Pinakothek (1822-30) and Staatsbibliothek (c.1825-40), all large rectangular cubes with long fronts, punctuated by numerous arched windows. Vienna University gained a palazzo building on the Ring in this mode in the 1860s. In the Royal Exhibition Building, this Rundbogenstil component may have been mixed with arcaded architecture from the 1855 Paris Exhibition buildings, in particular the Palace of Industry, eventually demolished in 1897, by Viel, Bridel and Barrault.[22] The latter was an important example as it included a central pavilion with a double-height entrance arch and a squared, Sansovinesque panelled superstructure above that, rather like the Royal Exhibition Building's main south and north entrances. What also made this primarily German source useful here was its role in being the only contemporary recasting of Venetian arcaded and Sansovinesque architecture other than in more direct revivalism. Open-arcade variants of the Rundbogenstil were used by K F Schinkel and Alexis de Chateauneuf in waterfront architecture in the 1820s-40s, as in Schinkel's Museum Island water gates in Berlin and de Chateauneuf's canal front buildings in the rebuilding of Hamburg after its 1846 fire.

Buildings of the International Exhibition Movement

London 1851

In its long cross-axial shape the Royal Exhibition Building 'core building' (as it stands now) has links to Paxton's Crystal Palace, which retained its original cruciform plan as rebuilt at Sydenham in southeast London, where Reed saw it in 1862.[23] The Royal Exhibition Building's use of aisles, long arcades and vaulted ceilings also related to Paxton's design, both in its 1851 version and its rebuilt (and altered) form at Sydenham, but the timber structure related more to the timber barrel vaulting then appearing in churches. The Crystal Palace system of iron and glass was not repeated in the Royal Exhibition Building, with Reed opting for an opaque roof on a more conventional framing of part timber, and using timber flor and structure and plaster walling inside.

Paris 1855

The Royal Exhibition Building displays direct connections to the Palace of Industry by Barrault and the Art Exhibition building by Hector Lefuel, architect of the New Louvre extensions. Both were dominated by repeated arches that broadly followed both Alberti's *Tempio* at Rimini and its Parisian recasting by Henri Labrouste in the Bibliotheque Ste Genevieve in 1840. As Reed would later, Lefuel made the decision to use timber in the Art Exhibition building,[24] coupling it to a Renaissance external expression that would normally have been in masonry. This material combination was directly repeated in the Royal Exhibition Building. The Palace of Industry was also cross-axial, but again had an iron and glass roof behind its Renaissance exterior. That element, though it recurs in later International Exhibitions in Europe and America, was not repeated in the Royal Exhibition Building.

London 1862

Architectural historian Allan Willingham notes the Royal Exhibition Building's immediate connection with the London Exhibition Building at Kensington Gardens of 1862, designed by Captain Francis Fowke, the British Government Engineer. Fowke, who is principally remembered for the Albert Hall in Kensington, London, designed this exhibition building in timber, using Renaissance bays, repeated arch windows, and a long hall-axis framed with two domes, rounded in profile and in plan recalling the 16-faceted St Peter's Basilica in Rome, a building to which a series of major nineteenth-century buildings aspired.[25] Willingham notes that Reed saw Fowke's building on his trip to London and Europe in 1862-3.[26] As a result the Royal Exhibition Building reads in some ways as a fusion of the London 1851 and

1862 Exhibition Buildings. It had the nave, transepts, aisles and crossing of Paxton's Crystal Palace, with its ecclesiastical overtones, while its central dome was related to Fowke's evocation of St Peter's in the 1862 building, although Reed gravitated towards Brunelleschi's Florence dome of 1415-45 in the eight-sided and pointed arch section of his dome at the Royal Exhibition Building.[27]

Francis Fowke's main building used a masonry exterior and was intended as retaining a permanent core, as was the Royal Exhibition Building. It was dominated by two end domes instead of the one central dome seen at Melbourne. Fowke's domes were hemispherical in elevation and polygonal in plan. The renderings suggest the drums on Fowke's main building were ten-sided over square octagonal entry areas. A possible influence on Reed's design was the paired towers at each end of Fowke's long elevations, which recur as entry flankers in Melbourne. Each had a curved mansard roof, topped by a belvedere with flat pyramidal roof. An elongated version of this mansard was placed above the main entrance, similarly positioned to that on the Royal Exhibition Building. The basis for Fowke's design is certainly in the *Rundbogenstil*, but is dissipated by the squat domes and tentative pavilions. Reed dispensed with Fowke's belvederes on his corner towers, but the curved pyramidal roofs recur at eight points around the Royal Exhibition Building. What predominantly separates Reed's design from Fowke's, however, was the verticality of Reed's north and south elevations at their centre, in the combination of entry arch and soaring dome. Fowke's design, by comparison, is emphatically horizontal, and his domes were hemispherical and settled rather than pointed, as the main dome at the Royal Exhibition Building.

Paris 1867

The Exposition Universelle building of 1867 is not directly comparable to the Royal Exhibition Building as the design was dominated by a huge, low-level oval exhibition hall, surrounded by a series of exotic and picturesque 'theme' buildings and promenades recorded by contemporary painters such as Manet. The main hall had most to do with J N L Durand's ideal geometries in its abstract oval plan, and with Victor Baltard's Les Halles Markets in its repeated truss structure when viewed in section. The large bow-fronted *Trocadero* palace built opposite this complex across the Seine was part of the exhibition buildings. It related to new churches appearing in Paris such as Sacre Ceour Montmartre; but apart from two flanking mansards[28] it had little else in common with the Royal Exhibition Building. It was, however, set in a formally elaborate symmetrical garden approach on a substantial hill.

Vienna 1873

The Vienna Exhibition of 1873 was also housed in a huge central building, iron-framed with a masonry exterior and colonnading, combined with lunette windows and a zinc-sheeted roof. It was attached to several ancillary buildings and used a broad 'rotunda' as a centralising device. It had a central entry pavilion area and two large flanking pavilions at each end, but the plan was in simple rectangles rather than in the triumphal arch forms seen in the Royal Exhibition Building. In some respects it was closer to the simpler block and hemisphere massing that James Barnet used on the Sydney Garden Palace in 1878-9.

Philadelphia 1876

This was the US centennial exhibition and interestingly, used the exhibits shown in Melbourne's 1875 Intercolonial Exhibition, which had been crated to the United States. Philadelphia's Exhibition Building, based in the gently rolling hills of Fairmount Park, relied on an open cruciform arrangement coupled with an added diagonal axis, and an irregular group of smaller halls each symmetrical in itself, behind a screen of two great halls, the Palace of Industry and the machinery hall. These were built up in alternating trussed naves and lower 'aisle' levels, a variant of the Les Halles system used in Paris' 1867 exhibition. This Exhibition relied on experiencing the major buildings as a series of 'surprise' encounters

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in Fairmount Park: a general plan and circulation system that was quite dissimilar to Melbourne's. The 1876 buildings were not highly regarded, for the most part, but the plan, with its park setting, railway network and free disposition of ancillary buildings through the park, had more in common with the later nineteenth century Exhibitions than did Melbourne (see below Paris 1889, 1900, and Chicago 1893). In contrast the Royal Exhibition Building comes at the very end of an overlapping period when the ancillary or temporary buildings were linked simply and axially to a large central building or hall, as with Fowke's 1862 design and, in a different way, Paris in 1878.

Paris 1878

The premises of the 1878 Exposition Universelle formed an axial front to the Trocadero Palace site used in the 1867 exhibition. The composition spanned the Seine on axis, linking the Trocadero Palace with curved flanking wings to a great square layout of repeated gables on the Champ de Mars site opposite, largely enclosed by a perimeter building with corner pavilions capped by mansard domes. This was the Palace of Industry, a basically trabeated structure with the largest amount of open glass walling seen since the Crystal Palace.[29] Its proportions, central entry and twin domes at each end recalled Fowke's 1862 London Building. This exhibition was the immediate predecessor to the Sydney and Melbourne exhibition buildings and its more extensive use of baroque – in the mansarded pavilions and the symmetrically patterned gardens – was significant given the pronounced usage of such elements in Melbourne.

Sydney 1879-80

The immediate predecessor to Melbourne's first major International Exhibition was a Sydney counterpart, of which the centrepiece was the massive Garden Palace Exhibition Building constructed in Sydney's Domain to a design by James Barnet, the Government architect. Barnet's design differed from Reed's Royal Exhibition Building in being more distinctly classical in appearance rather than laced with contemporary inflexions and revivals such as Sansovinesque or French Renaissance. Rather, Barnet's design was strikingly simple in massing and in the sense that the Palace was a set of blocks with detail carved out around their edges. This is clearly seen in the four colonnaded belvederes at each axial point, which appear drained of all massing. In some ways it was atypical of Barnet, who was no stranger to either the Sansovinesque or to French Renaissance, but he submerged both for his Sydney Exhibition design. The Sydney Exhibition Palace is perhaps best remembered for burning to the ground soon after the Exhibition ended.

Generally Contemporary Exhibition Buildings – Successors

Adelaide 1881 & 1887

These buildings did not have the International Exhibition status accorded Melbourne and Sydney, but they were a substantial incursion into the great exhibition genre.[30] Little of the buildings remain; they were in a precinct of buildings now used for the public library and museum. Designed variously by Robert Thomas, William McMinn and finally William Woods, the initial permanent structures were of polychrome stone and built between 1877 and 1884, to be used as the Public Library and Museum. In 1883 C T Owen-Smyth, the incoming Colonial Architect, proposed to take the buildings a step further with a remarkable 'great dome' design, for the second Intercolonial Exhibition. If it had been built it would have been one of Colonial Australia's wonders. Adelaide's affinity for the Romanesque and High Victorian polychrome were both characteristics shared with Reed, but manifested here in a quite different way. Adelaide also has more formal links, arguably, with the Free Style seen in Addison's Brisbane Exhibition of 1891 (see below). At a more general level, Adelaide is interesting for the gate it opened onto more recent forms of Free Romanesque, and for its links with the wave of American-influenced free Romanesque that soon followed in Australia.

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Paris 1889

This followed the Melbourne Centennial Exhibition by a year. Its plan, however, was a direct change to the Melbourne Royal Exhibition Building layout. The largest building mass was Dutert and Contamin's new Gallerie des Machines at the far end, a clear span structure resting on pin joints, and the main entrance was through a *court d'honneur* linked to a central entry with tower. This entry mass was far smaller in general bulk than the Gallerie des Machines and reads on the plan more as a gate-pavilion. It was also much more vertical in proportions than previous Paris Exhibition buildings had been, and in many ways appears as an extension of the verticality seen in the central dome and pavilion of the Royal Exhibition Building. The centrepiece building was Eiffel's Entrance Hall, newly compressed in dimensions to form a roughly equilateral triangle, compositionally including a massive central dome, gabled breakfront and two gabled flanking pavilions butted up next to the dome and set back marginally. It was a startling explosion of festive Baroque composition and surfacing, published and admired in America and reflected fairly directly in the central buildings of the Chicago and St Louis Exhibitions of 1893 and 1904. These Paris buildings were built substantially in cast and wrought iron and steel, possibly as a demonstration of French industrial capacity. Structurally, the main 1889 buildings were far in advance of their Australian counterparts, which read essentially as large mid-nineteenth-century timber structures.

Brisbane 1888

As with Adelaide, G H M Addison's Brisbane Exhibition buildings were Intercolonial rather than international, but they survive and are arguably the most notable Australian buildings of this type outside of Melbourne. The displays were concentrated in a main building that later became the Brisbane Museum. In general planning the complex appears close to Melbourne, but the similarities end there. Addison, well aware of changes in the wind in British Free Style and Arts and Crafts modes, opted for a bold and freely Byzantine-Gothic polychrome design that predated William Lethaby, Beresford Pite and J F Bentley's much better known designs in London. Rather than the amalgam of middle Victorian elements seen in the Royal Exhibition Building in Melbourne, Addison's Brisbane buildings read as a major new direction in free style, much more turn of the century in spirit, coming at the outset of a wider Free Style tendency that would translate in Australia as Federation architecture.

Chicago 1893

Celebrating the 400th anniversary of Columbus' arrival in the Carribean, the World's Columbian Exposition of 1893 was coupled with an extensive scheme of urban improvement including a 'white city' within Chicago's increasingly ghetto-like south side. Chicago had the opportunity to build on a large scale – the Exhibition grounds were almost ten times the area of Melbourne's 1880 Exhibition. Richard Morris Hunt's central building was related in verticality and contained proportions to Eiffel's Entrance Hall at the 1889 Paris Exhibition, and the Industrial Building was again the largest in ground area, and spread lower as at Paris in 1889. As at Melbourne, the architects – who included Daniel Burnham, Charles Attwood and McKim, Mead and White – emphasised triumphal arches, but their largest buildings all eschewed the central dome that had marked Melbourne's Royal Exhibition Building. The pilastered and lunette-windowed elements of the Electrical Building recalled Melbourne, as did the flanking towers around the triumphal arched entries, topped by curved pyramidal roofing. The grain of the American buildings was also far more sumptuous, consisting of stone cladding and conspicuously 'scholarly' application of classicised massing and detail. The High Victorian elements that still floated through Reed's design had been well and truly banished, not least in the way the central complex at Chicago was configured in a homogeneous white. Interestingly the exception to this rule was Louis Sullivan's richly coloured Transport Building, the only large hall at this exhibition to include a central dome and set-back clerestory, as at the Royal Exhibition Building.

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The vast scale of Chicago's exhibition allowed a massive lake around which a series of monumental buildings were gathered. The area also allowed a fairly free and varied scattering of theme buildings outside the main precinct. To a degree this juxtaposition reworked the Philadelphia 1876 planning, in contrast to the simple and linear arrangement of the 'additional' buildings at Melbourne. As at Philadelphia the whole complex was fed by an extensive network of converging rail and tramlines, more extensive than the two cable tram routes that passed Melbourne's Royal Exhibition Building.

Paris 1900

The vastness of Chicago was reworked in the 1900 Paris Exhibition, which, though using the 1878 and 1889 Trocadero-Eiffel Tower site, compressed into it buildings which in sheer energy, presence and exuberance compensated for what they gave away to Chicago in general area. The fantasy imagery in the 1900 Paris Exhibition, already indicated in the 1889 buildings, was quite different from the imposing accumulation stressed in the Melbourne Royal Exhibition Building. That was still much closer to the Crystal Palace and the two 'Prince Albert' London Exhibitions of 1851 and 1862 in its orderly and progressively layered patterning. As at Chicago, very few of the 1900 buildings are left: in this case the Grand and Petit Palais along with the Nicholas II bridge. By this time the iron and glass architecture of the two art 'Palais', though in part clad in stone, was matched by a new use of reinforced concrete, treated as a fluid material in the now-vanished Hygiene Castle and the Water Chateau. The similarly exuberant Festival Salon was a baroque precinct in iron that 'colonised' the earlier Gallerie des Machines, left over from 1889 and later completely demolished. The Salon's vast theatre-hall function – it accommodated 25,000 – was echoed in the huge assembly for Australian Federation in the Royal Exhibition Building the following year. But by that time the scale, transport, circulation, formal themes, general planning, materials usage and engineering of International Exhibition buildings had largely moved away from the dominant central building and trailing annexes embodied in the Royal Exhibition Building.

In this context the Royal Exhibition Building stands right at the turn from a great central, 'encyclopaedic' building to the vertically dramatised entrance building, a prelude to separate structures that house the exhibits proper.

A major public building: Federation & the first Australian Parliament

In addition to its use for international exhibitions, the Royal Exhibition Building in Melbourne was the location in which the Duke of York presided over the opening of the nation's first Federal Parliament on 9 May 1901. The opening was able to be accommodated in the grand structure, one of Australia's largest nineteenth century buildings, and specifically within the Great Hall, Australia's then largest indoor venue. The interior decoration of the Great Hall was also updated to accommodate the event; the decorative painting scheme, the third since the building's construction, utilised themes and allegories to represent the building as a seat of government and legislative power.

This was one of the defining events of the first year of Federation, and accordingly had great symbolic significance. The other earlier defining moment, and similarly of symbolic significance, was the proclamation of the Commonwealth of Australia at Centennial Park, Sydney, on 1 January 1901. Lord Hopetoun was sworn in as the first Governor-General of Australia and Edmund Barton as the nation's first Prime Minister. The ceremony also included the swearing in of the first Federal cabinet. The site is now marked by the Commonwealth Stone, and a new and permanent Federation Pavilion was built over the spot in 1988, the Bicentennial Year of European Settlement.[31]

Other Federation-related buildings and structures throughout Australia are predominantly associated with the lead up to 1901, and were the venue for many conferences, meetings and gatherings of Federation proponents, politicians and Colonial officials. These meetings took place in numerous town

halls, public halls, court houses and in some cases, hotels. The buildings include a very significant collection known as the 'Corowa Federation Places Group' comprising the Court House, Oddfellows Hall, Hotel Australia, Globe Hotel, Royal Hotel, Lethbridge and McGowan Solicitors' Building, and the School of Arts, all in Corowa and all associated with the town's key role in the successful public agitation for Federation during the 1880s and 1890s.[32] Other Australian places, at which significant decisions were made and agreements reached, include the Town Hall, Melbourne; Chief Secretary's Building, Sydney; and former Australasian Federation League Headquarters (Youngs Chambers), Pitt Street, Sydney.

From 1901 to 1927 the Western Annexe was also used as a temporary State Parliament for Victoria, while the new Federal Parliament occupied the Victorian Houses of Parliament in Spring Street.

Carlton Gardens – Exhibition-related landscape designs

At an international level, the Carlton Gardens are comparable with other buildings and landscapes as intact exhibition-related places. Landscape design associated with the great exhibitions is known to have been both elaborate and expansive.[33] Of the approximately seventy exhibitions held between 1851-1915 the events and their supporting infrastructure varied in size and scale, as well as in the breadth of representation of countries.[34] Of these, however, very few exhibition-related places remain where the site is comparatively intact, including the key built structure (which displayed 'the new manufactured goods and exhibits of technological progress of the era' [35] – that is, the 'Great Hall' such as that of Melbourne) within the original landscape/garden setting.

Only the Philadelphia Memorial Hall, located in its original parkland setting of Fairmount Park, is comparable in its authenticity and setting to the Royal Exhibition Building in the Carlton Gardens. Both the buildings are in their original, if somewhat altered, setting of pleasure gardens.[36]

One of the better known landscapes associated with World Exhibitions was the amusement gardens at Sydenham (London) developed around Joseph Paxton's Crystal Palace design from the London Exhibition of 1851. The landscape scheme incorporated convoluted path systems, formal waterways, as well as life-size dinosaur models throughout the site,[37] however the Palace itself no longer survives. Furthermore, the site was not associated with the Exhibition, which had been held at London's Hyde Park.

The Carlton Gardens also reflect major design input by the architects of the Exhibition Building, Reed and Barnes, who overlaid the *patte d'oie* over the southern remnant of Bateman's original scheme. This is the only known landscape design attributed to a firm more commonly associated with a number of landmark nineteenth century public buildings. This input differentiates the Carlton Gardens from other Melbourne Parks as a setting for a building, rather than solely as a public open space. Indeed, the closure of the site to general public access effectively created a private domain only for paying visitors for lengthy periods during the 1880s.

The work of William Sangster at the Carlton Gardens is also a significant differentiating character from the other inner ring parks. Sangster's work was primarily focussed on private gardens; his only other major input into public parks in Melbourne was at a much smaller scale, for example Victoria Gardens, Prahran; and also the Daylesford Botanic Gardens in central Victoria. Here he was given a freer reign, responsible for the picturesque layout of the site as well as the planting selections. This is contrasted with his work at Carlton Gardens, which ran against his picturesque principles, particularly the formality of the path system laid out by Reed and Barnes, and the highly contrived bedding displays in front of the Baroque inspired Exhibition Building. The large numbers of conifers in the South Garden are testament to his planting style, which draws comparisons to his extensive use of conifers at the South Yarra residence, Como.

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The redesign and landscaping of the Carlton Gardens by the firm Taylor and Sangster for the 1880 International Exhibition is considered to be one of their best known works.[38]

Statement of significance

World significance - World Heritage List

The Royal Exhibition Building and Carlton Gardens was inscribed in the World Heritage List in 2004, under Criterion (ii).[39] UNESCO'S World Heritage website includes the following components for the WHL entry.

> The Royal Exhibition Building and its surrounding Carlton Gardens were designed for the great international exhibitions of 1880 and 1888 in Melbourne. The building and grounds were designed by Joseph Reed. The building is constructed of brick and timber, steel and slate. It combines elements from the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The property is typical of the International Exhibition movement which saw over 50 exhibitions staged between 1851 and 1915 in venues including Paris, New York, Vienna, Calcutta, Kingston (Jamaica) and Santiago (Chile). All shared a common theme and aims: to chart material and moral progress through displays of industry from all nations.

Under 'Outstanding Universal Value':

> *Brief Synthesis*
>
> The Royal Exhibition Building and Carlton Gardens are a surviving manifestation of the international exhibition movement which blossomed in the late 19th and early 20th centuries. The exhibition building was constructed as a Great Hall, a permanent building initially intended to house the Melbourne International Exhibition of 1880 and the subsequent 1888 Melbourne Centennial International Exhibition. These were the largest events staged in colonial Australia and helped to introduce the world to Australian industry and technology.
>
> The site comprises three parcels of Crown Land in the City of Melbourne, being two Crown Land Reserves for Public Recreation (Carlton Gardens) and one dedicated to the exhibition building and the recently-constructed museum (Exhibition Reserve). The inscribed property consists of a rectangular block of 26 hectares bounded by four city streets with an additional 55.26 hectares in the surrounding buffer zone.
>
> Positioned in the Exhibition Reserve, with the Carlton Gardens to the north and the south, is the Great Hall. This building is cruciform in plan and incorporates the typical architectural template of earlier exhibition buildings: namely a dome, great portal entries, viewing platforms, towers, and fanlight windows. The formal Carlton Gardens, with its tree-lined pathways, fountains and lakes, is an integral part of the overall site design and also characteristic of exhibition buildings of this period.
>
> **[Reason for inscription]**
>
> *Criterion (ii)*
>
> The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the nineteenth and early twentieth centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.
>
> *Integrity*

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The completeness of the inscribed property has been retained with the same boundaries as set out in 1879. The Melbourne Museum was constructed in 1998-2000 to the north of the Royal Exhibition Building.

The present state of the conservation of the Great Hall is very good. Conservation work has recently been undertaken on the building's dome and structure, the external joinery and stonework, and timber floors. Additionally, upgrades to building services have been completed. The scroll and parterre gardens on the southern side of the exhibition building, which were part of the 1880 Melbourne International Exhibition, have been restored. As part of the restoration of the 1880 German Garden, an extensive water harvesting and storage system has been installed that involved the installation of underground water tanks in the western forecourt to capture roof and surface runoff. The formal ornamental palace garden, being the southern part of the Carlton Gardens, provided the context for the Palace of Industry and is substantially intact in form including its treed avenues. These works contribute to maintaining the integrity of the Royal Exhibition Building and Carlton Gardens.

Authenticity

The property of the Royal Exhibition Building and Carlton Gardens has retained high authenticity of setting, maintaining its original form on the international exhibition site defined in 1879. The site is still surrounded by city streets and is edged by the bluestone plinth, the base of the iron railings that bounded the 1880 exhibition grounds.

The 1880 Great Hall survives substantially intact in its form and design, internally and externally. Authenticity of form is manifest in its survival as the only Great Hall from a major industrial exhibition of the late 19th and early 20th century. The east and west annexes, not part of the original design and intended to be of temporary use only, were demolished in the mid 20th century. Some modern interventions have been reversed including two structures attached to the north elevation in the 1960s and 1970s which were removed and the original structure repaired. Recent restoration works have included the reinstatement of missing ornamentation around the parapet line.

Interior spaces have been largely retained and are once again used for large-scale exhibitions demonstrating a relatively high authenticity of function within the Great Hall. Prompted by fire safety concerns, most of the original timber staircases were replaced by concrete early in the 20th century, an acceptable risk-sensitive reduction in material authenticity. In 1994, major restoration work included the reworking of the interior colour scheme to the documented era of 1901. The ornate internal paintings have mostly been replaced by the third decorative scheme of 1901, however, parts of the 1880 murals are still intact.

The museum's construction removed part of the north garden although the surviving garden has retained its late 19th century layout. The original axial layout of the south garden survives with its formal paths, tree clumps and central avenues, lawn areas and two lakes (although reduced in size) and fountains. One fountain, the 1888 Westgarth Fountain, has been relocated. A high number of the trees extant on the site are from the 1880s and 1890s layout. Restoration of garden pathways and plantings are based on research.

Protection and management arrangements

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The property has effective legal protection and a sound planning framework. The management system takes into account a wide range of measures provided under planning and heritage legislation and policies of both the Australian Government and the Victorian Government. The Burra Charter principles support the Conservation Management Plan for the Royal Exhibition Building and Carlton Gardens and the World Heritage Environs Area Strategy Plan. Together these documents provide the policy framework for conservation and management. The property is maintained and preserved through regular and rigorous repair and conservation programs undertaken at all levels of government.

The Royal Exhibition Building is managed as an integral part of Museum Victoria, the state museum. The Carlton Gardens are managed by the City of Melbourne.

The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in 2004 under the Commonwealth *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) and on the State Heritage Register of Victoria in 1998 under the *Heritage Act 1995*. Inclusion in the National Heritage List requires that any proposed action to be taken inside or outside the boundaries of a National Heritage place or a World Heritage property that may have a significant impact on the heritage values is prohibited without the approval of the Federal Minister. Inclusion in the Victorian Heritage Register means that works inside the boundaries of the registered place are prohibited without approval under the *Heritage Act 1995*.

A Conservation Management Plan for the whole site was finalised in 2009. A buffer zone, the World Heritage Environs Area, covering an additional 55.26 hectares, was established in 2010 and has been supplemented by the World Heritage Environs Area Strategy Plan. Changes to local government heritage overlays have been made to give effect to this plan. Any future developments immediately outside the World Heritage Environs Area, which are likely to have a significant impact on the World Heritage values of the Royal Exhibition Building and Carlton Gardens, are subject to the provisions of the EPBC Act.

1.1.1 *Australian Heritage Database entry*

The Commonwealth Department of Agriculture, Water and the Environment's Australian Heritage Database has a comprehensive entry for the Royal Exhibition Building and Carlton Gardens, as per Place Id 105143, and Place File 2/11/033/0235. This includes a description, history, location and bibliography. It does not include a statement of significance, official values, or description of condition and integrity. For the statement of significance, the database directs users to the 'official statement of Outstanding Universal Value' on the UNESCO site, as per above at http://whc.unesco.org/en/list/1131. This full WHL entry or citation is not reproduced here, but is included in Appendix A.

1.1.2 *National significance – National Heritage List*

The Commonwealth Department of Agriculture, Water and the Environment's Australian Heritage Database includes the entry for the Royal Exhibition Building National Historic Place, as per Place Id 105708, and Place File 2/11/033/0235. The entry includes the following 'summary statement of significance':

> The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the nation's first Parliament was commissioned and sworn in, on 9 May 1901 (Criterion a).

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. The Royal Exhibition Building and its garden setting has outstanding historic value as the most significant extant nineteenth century exhibition building in Australia (Criterion a).

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth century international exhibition building and gardens complex in Australia (Criterion b).

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement (Criterion b).

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide, and the only one where the original purpose of the building, as an exhibition hall, is maintained. It represents a rare example of the nineteenth century international exhibition movement's belief in the benefits of industrialisation, the transmission of ideas and social progress, and the development of an extensive international economy (Criterion b).

The Royal Exhibition Building and its garden setting forms one of the major surviving nineteenth century exhibition precincts in the world (Criterion b).

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden. These classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ponds, the diagonal tree-lined pathways in the north garden and the mature nineteenth century specimen trees, some of which are rare, also contribute to the garden's values (Criterion b).

The Royal Exhibition Building together with its garden setting, the Carlton Gardens, demonstrates an outstanding achievement in design. They are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German Rundbogenstil and Italian Renaissance style for which its designer Joseph Reed, won the competition for the building design. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting (Criterion f).

Gardenesque and formal classical garden elements have been used in the design of the Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the

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planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c 1879-1880. These Gardenesque and classical elements are integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values (Criterion f).

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).

The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained (Criterion d).

The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).

The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

The entry also includes a 'Summary statement':

The site comprising the Royal Exhibition Building and its Carlton Gardens setting, is a purpose designed assemblage. The boundary of the site is defined by the bluestone plinth of the perimeter fence constructed for the 1880-81 Melbourne International Exhibition. The Exhibition Building comprises a timber framed Great Hall, cruciform in plan, with a pair of elongated rectangular wings, a transept to the north and a truncated transept to the south, cement rendered brickwork walls, timber framed roof, soaring octagonal dome, naves, aisles, continuous galleries, towers, corner pavilions, great portal entries, fanlights and clerestory lighting.

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The Carlton Gardens as a whole comprises the setting for the Royal Exhibition Building.

The entire site of the Royal Exhibition Building and Carlton Gardens encompass the values of the place.

In addition to the above, the full NHL entry includes further analysis of the relevant National Heritage criteria, incorporating reference to context and attributes, together with a detailed description, history, comparative assessment, condition and integrity, location and bibliography. This full NHL entry or citation is not reproduced here, but is included in Appendix A.

1.1.3 *State significance - Victorian Heritage Register*

The state level heritage values are expressed in the VHR statement of significance:

What is significant?

The Royal Exhibition Building was constructed in 1879-1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining world wide. It is set within the Carlton Gardens, one of Melbourne's finest public parks. The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events staged in Victoria's history. By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the western annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the Great Hall on the main east-west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13 metre wide semi-circular fanlight and is flanked by two towers, forms the main entrance. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List.

Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain.

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The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features. As well as the Royal Exhibition Building and the 1891 Curator's Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant?

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant?

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens, the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among the finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. The landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome, Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, and a landscape character which features plantings of Pines, Cedar,

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Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, that display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the 'Grand Allee' lined with Plane trees is integral to the setting of the Royal Exhibition Building.

The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, evergreen and deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and *U. x hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens* (only five other specimens are known), an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria [Removed Sept 2010], *Taxodium distichum*, and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*, south west of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

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ENDNOTES

1 UNESCO World Heritage Convention Website (http://whc.unesco.org)

2 https://vhd.heritagecouncil.vic.gov.au/places/228, accessed 17 December 2019.

3 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p.51.

4 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 164.

5 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 165.

6 *Melbourne Punch*, September 1880, cited in Watts, p. 172.

7 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd.

8 This paragraph was sourced from Carlton Gardens Conservation Analysis, John Patrick Pty Ltd,

9 For example, Het Loo (Netherlands, c.1693), Schönbrunn (Austria c.1693), Hampton Court Palace (England, 1689), Drottingholm (Sweden, c1680), Peterhof (Russia, 1713) all derive their main landscape design from the French style.

10 This section was sourced from Carlton Gardens Conservation Analysis by John Patrick Pty Ltd.

11 Allan Willingham. 'A permanent and extensive Exhibition Building', in David Dunstan (ed.), *Victorian icon: The Royal Exhibition Building*, Melbourne, Exhibition Building Trustees, Melbourne, 1996, p. 52.

12 Graeme Davison. 'The Culture of the International Exhibitions', in David Dunstan, ed., *Victorian Icon: the Royal Exhibition Building*, Melbourne, Exhibition Trustees, Australian Scholarly Publishing, Melbourne, 1996, p. 11-14.

13 'High Victorian' is used here in its ecclesiological and visual sense rather than as a chronological term. The sensibility is explored in George L Hersey's *High Victorian Architecture*, Johns Hopkins, Baltimore, 1974.

14 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.

15 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.

16 Pevsner discusses the Florentine 'proto-renaissance' in *An Outline of European Architecture*, Penguin, Harmondsworth, 1943 ff., p. 178 (1970 edition).

17 As by Nikolaus Pevsner in *An Outline of European Architecture*, p. 178 (1970 edition).

18 The colourist sensibility at this time has been seen as stemming from the multiple, graded pastels used in Owen Jones' *The Grammar of Ornament*, London, 1856, reprinted by van Nostrand Reinhold, New York, 1982. Suzanne Forge makes this point in *Victorian Splendour: Australian Interior Decoration 1837-1901*, Oxford, Melbourne, 1981, p. 11-13. Jones' systems came in the context of other theorizations on colour, in both France and Britain.

19 The Reed and Barnes buildings of this period are all illustrated and discussed in George Tibbits' Part 1 of Philip Goad (ed., contrib.) *Bates Smart: 150 years of Australian Architecture*, Thames and Hudson, Melbourne, 2004.

20 See Tibbits/Goad, p. 39 (Menzies Hotel), 49 (Trades Hall), 52-3 (Eastern Market).

21 This was first discussed at length in Hitchcock's *Architecture* (1957) and again in Watkin's *Western Architecture*, p. 412-422.

22 Discussed by Wofgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 56-61.

23 Reed was still in England at the time of the Great Exhibition; he did not move to Melbourne until 1853. See Willingham, p. 51. Willingham notes that Reed saw Fowke's 1862 Exhibition building and the relocated Crystal Palace when he visited London in 1862. See Allan Willingham, 'A Permanent and Extensive Exhibition Building', in Dunstan, *Victorian Icon*, p. 53.

24 See Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 36-7, 57.

25 Including Garnier's Paris Opera of 1861-74. St Peter's Dome was designed by Michelangelo and constructed between 1588 and 1593, supervised by Giacomo della Porta. Dating by Watkin, *Western Architecture*, p. 198.

26 Allan Willingham, 'A permanent and extensive Exhibition Building', p. 53.

27 Conrad Hamann, 'Melbourne; the Architectural Context', in *Apollo*, 32, 1, March 1983.

28 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 77.

29 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 78.

30 Graeme Davison, 'The Culture of the International Exhibitions', in Dunstan, p. 11.

31 Australian Heritage Places Inventory, identifier 1757.

32 Australian Heritage Places Inventory, identifier 102506.

33 For example, see http://www.bl.uk/collections/westeuropean/frenchexhibitions.html on the extent of the sites for Paris exhibitions in 1855 and 1867.

34 Government of Australia *Nomination*, p. 9.

35 Government of Australia *Nomination*, p. 9.

36 Government of Australia, *Nomination*, p. 12.

37 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd, p. 62.

38 Peter Watts, *Historic Gardens of Victoria: A Reconaissance* , 1983, p. 43.

39 See http://whc.unesco.org/en/list/1131, accessed 10 February 2016.

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft

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APPENDIX E EPBC ACT REGULATIONS COMPLIANCE TABLES

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Table 1 General Principles

General Principles	HMP response
1.01 The primary purpose of management of natural heritage and cultural heritage of a declared World Heritage property must be, in accordance with Australia's obligations under the World Heritage Convention, to identify, protect, conserve, present, transmit to future generations and, if appropriate, rehabilitate the World Heritage values of the property.	The identification of the World Heritage values is addressed at length in this HMP (see Chapter 2 and Appendix A). The HMP also addresses the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage values (Chapters 3 and 4). The transmission of the values to future generations is addressed in the policy relating to interpretation (see Section 3.11).
1.02 The management should provide for public consultation on decisions and actions that may have a significant impact on the property.	As outlined in Chapter 1, the WHMP 2013 incorporates community feedback from an extensive public consultation programme, and this has been drawn on in preparation of this HMP. Further public consultation will also occur as part of the public comment period for the draft HMP. The HMP also contains a specific policy for consultation as an ongoing input to the management of the place (see Section 4.12).
1.03 The management should make special provision, if appropriate, for the involvement in managing the property of people who: *(a) have a particular interest in the property; and* *(b) may be affected by the management of the property*	See above.
1.04 The management should provide for continuing community and technical input in managing the property.	See above. Note also that a World Heritage Working Group has been convened, to report to the World Heritage Steering Committee and monitor World Heritage management issues

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Table 2 Management Planning

Management Planning	**HMP response**
2.01 At least one management plan should be prepared for each declared World Heritage property.	Complies
A management plan for a declared World Heritage property should:	
(a) state the World Heritage values of the property for which it is prepared; and	The plan 'states' the World Heritage values of the REB and Carlton Gardens.
(b) include adequate processes for public consultation on proposed elements of the plan; and	See Table 1 above.
(c) state what must be done to ensure that the World Heritage values of the property are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and	This HMP includes policies to direct and guide the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage values. Refer to Chapters 3 and 4.
(d) state mechanisms to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the World Heritage values of the property; and	Actions that can potentially or directly 'degrade, or threaten to degrade' the World Heritage values of the place are identified in this report, with guidance provided on how to avoid or ameliorate such actions. Refer to Chapter 3 generally and also to the sections on Code and statutory compliance (Section 4.6), Managing use (Section 4.8) and Risk preparedness (Section 4.13).
(e) provide that management actions for values, that are not World Heritage values, are consistent with the management of the World Heritage values of the property; and	In addition to World Heritage values, Local and State heritage values are considered in this HMP (see Chapter 2). No actions for State and Local heritage values are identified that would be inconsistent with the management of World Heritage values.
(f) promote the integration of Commonwealth, State or Territory and local government responsibilities for the property; and	Integrated Commonwealth, State and local government responsibilities for the property are canvassed in a number of areas of the HMP, specifically: • Management arrangements and responsibilities (Section 4.1) • Statutory heritage requirements, including assessment and approval processes (Section 4.2).

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Management Planning	HMP response
(g) provide for continuing monitoring and reporting on the state of the World Heritage values of the property; and	Monitoring and reporting on the state of the World Heritage values of the property is addressed at Section 4.9.
(h) be reviewed at intervals of not more than 7 years.	The recommendation relating to review of the HMP is at Section 4.9.

Table 3 Criteria for Accreditation of Management Plans for World Heritage Properties and National Heritage Places Management Planning

Accreditation criteria	HMP response
Development of the management plan must have included consultation with:	
(a) the Australian community generally; and	As noted, the WHMP 2013 (which included the earlier CMP as an attachment) incorporates community feedback from an extensive public consultation programme, and this been drawn on in preparation of this HMP.
(b) any particular groups having a special interest in the property or place, or likely to be especially affected by a management plan for the property or place.	Museums Victoria and the City of Melbourne intend to undertake a program of consultation in 2020 associated with the WHMP review project.
(c) The public consultation...must have included the release of a draft management plan for public comment and the allowing of at least 20 business days for the receipt of comment by the State or Territory organisation that is responsible for developing the plan.	The draft HMP will be subject to public consultation as required under the EPBC Act prior to finalisation.

Table 4 Content of Management Plans for World Heritage and National Heritage places

Management plan content	HMP policies
A management plan:	
(a) must outline the process of public consultation that was undertaken in the development of the plan; and	Refer to Section 1.6.
(b) must state the law under which the plan is in force; and	See Section 1.3 and Section 4.2, also note the recommendation for joint adoption at Section 4.9.
(c) must include a description of the property or place, including its boundary and the relevant World Heritage or National Heritage values; and	See Chapter2 and Appendix C.

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Management plan content	HMP policies
(d) must state what must be done to ensure that the relevant World Heritage or National Heritage values are identified, conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and	This HMP includes policies to direct and guide the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage values. Refer to Chapters 3 and 4.
(e) must set out the means by which risk management of the property or place will be addressed, including: (i) identifying the risks to the relevant World Heritage or National Heritage values; and (ii) providing an analysis of the potential effect of each identified risk on the relevant World Heritage or National Heritage values, including an estimation of the nature, extent and likelihood of the risk; and (iii) setting out risk management strategies to protect and conserve the relevant World Heritage or National Heritage values; and	Risk management and risk assessment are covered at Section 4.13 of the HMP.
(f) must provide that adequate assessment of the impacts, on the relevant World Heritage or National Heritage values, of any proposed actions provided for under the plan, or that may arise during the life of the plan, has been, or will be, undertaken by means specified in the plan; and	The Conservation Policies and Management sections of the HMP provide a framework within which future proposed actions can be assessed for their impact on the World and National Heritage values. The HMP also sets out a suggested approach to the consideration of proposed actions in a manner which ensures the primacy of the World and National Heritage values in project planning and management in general (See section 4.4, Integrating heritage to decision-making and project planning).
(g) must set out the means, any legislation other than the plan, and the processes, that: (i) were used in assessing the impacts of actions that are provided for under the plan; and (ii) are to be used in assessing the impacts of actions that may arise during the life of the plan; and	See Section 4.2 (Statutory heritage requirements) and Section 4.6 (Code and statutory compliance).
(h) must require that the impacts of any actions likely to have a significant impact on the relevant World Heritage or National Heritage values have been, or will be, assessed by means that provide environmental assessment processes that meet	There are requirements in both the Heritage Act (permit applications and permit decisions publicly advertised) and the EPBC Act (referrals and decisions publicly advertised) for public access to documentation about the relevant

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Management plan content	HMP policies
the recommendations of regulations 3.03 and 3.04 and Schedule 1; and	environmental assessments (refer to Section 4.2).
(i) must provide that actions in relation to the property or place may be approved only in accordance with the plan; and	Refer to the policy at Section 4.3.
(j) must require a decision-maker to take account of the precautionary principle in making a decision in relation to the property or place; and	Refer to Section 4.2.5 Precautionary principle in decision-making.
(k) must set out the means, and any legislation other than the plan, that: (i) enable the setting of enforceable conditions to ensure that the relevant World Heritage or National Heritage values are conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and (ii) provide for any subsequent monitoring, auditing and enforcement of approvals and any conditions attached to an approval; and	In the context of approvals processes and the triggers for these, the setting of enforceable conditions including appropriate monitoring, auditing and enforcement occurs generally covered through the relevant statutory protection regime as outlined at Section 4.2.
(l) must set out means by which the plan will seek to prevent, or minimise the impacts of, any actions likely to degrade the relevant World Heritage or National Heritage values, including actions leading to cumulative degradation; and	Actions that can potentially or directly 'degrade, or threaten to degrade' the World Heritage values of the place are identified in this report, with guidance provided on how to avoid or ameliorate such actions. Refer to Chapter 3 generally and also to the sections on Code and statutory compliance (Section 4.6), Managing use (Section 4.8) and Risk preparedness (Section 4.13).
(m) must state that actions that will have unacceptable or unsustainable impacts (in particular, actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the plan and cannot be approved; and	Refer to the policy at Section 4.3.
(n) must set out means for the plan to be enforced, including, in appropriate circumstances, the imposition of penalties upon a person taking an action that is inconsistent with the plan; and	The HMP does not 'set out means for the plan to be enforced, including...the imposition of penalties upon a person taking an action that is inconsistent with the plan'. Notwithstanding, there are robust statutory approval requirements under the EPBC Act and the Heritage Act which require the assessment of any action that would have a significant impact on the World and National Heritage values (in the case of the EPBC

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Management plan content	HMP policies
	Act) or which has a physical impact in the place (in the case of the Heritage Act). There are enforcement provisions in both acts.
(o) must ensure that management actions for values that are not the relevant World Heritage or National Heritage values are consistent with the management of the relevant World Heritage or National Heritage values; and	The Conservation Policies and Management sections of the HMP provide a framework within which future proposed actions can be assessed for their impact on the World and National Heritage values. The HMP also sets out a suggested approach to the consideration of proposed actions in a manner which ensures the primacy of the World and National Heritage values in project planning and management in general (See section 4.4, Integrating heritage to decision-making and project planning).
(p) must promote the integration of Commonwealth, State or Territory, and local government responsibilities for the property or place; and	Integrated Commonwealth, State and local government responsibilities for the property are canvassed in a number of areas of the HMP, specifically: • Management arrangements and responsibilities (Section 4.1) Statutory heritage requirements, including assessment and approval processes (Section 4.2).
(q) must provide for continuing monitoring and reporting on the state of the relevant World Heritage or National Heritage values; and	Monitoring and reporting on the state of the World Heritage values of the property is addressed at Section 4.9.
(r) must provide that the plan is to be reviewed at intervals of not more than 5 years.	The recommendation relating to review of the HMP is at Section 4.9.

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Attachment 3 - Attachment 3 - REB and Carlton Gardens HMP Draft



Attachment 4 - Attachment 4 - YCC Response to the draft HMP for REB&CG

Yarra City Council's response to the draft Heritage Management Plan for Royal Exhibition Building and Carlton Gardens:

Yarra City Council (YCC) appreciates the opportunity to provide a feedback to the draft Heritage Management Plan for the Royal Exhibition Building and Carlton Gardens (REB&CG) and includes feedback from Council's Heritage Advisory Committee, in making this response.

YCC recognises that the draft HMP currently on consultation is an improved version of the earlier Conservation Management Plan (CMP) for the REB &CG. It incorporates more up-to-date statutory and descriptive/physical information about works which have occurred, or are underway, and includes additional historical information, graphics and an updated Bibliography.

YCC notes that this review process proposes a separate consultation with the Aboriginal community and preparation of an independent document post that consultation which would identify the cultural values of the Aboriginal community to the world heritage site of REB&CG. YCC, recognises that this approach has resulted in an area of gap in the proposed draft HMP which needs to be addressed and the HMP should be updated based on the findings of the consultation before a revised WHMP is prepared.

It is understood that the WHEA Strategy Plan is currently being reviewed and a revised document would make recommendations on an appropriate framework (including planning tools/instruments) for future protection of significant views to and from REB&CG that affect World Heritage Environs Area (WHEA). The recommendations in section 3.8 of the current draft HMP respond to the existing WHEA Strategy Plan and the current planning framework. It would be important that management recommendations and policies on views and vistas to and from WHEA in Section 3.8 of the HMP are consistent with the recommendations of revised WHEA Strategy Plan and the two documents, the HMP and the WHEA Strategy Plan, complement each other. YCC therefore recommends review and revision of section 3.8 of the draft HMP when the WHEA Strategy Plan has been revised.

YCC, in general supports other aspects of the draft HMP as it provides a more direct and specific guidance on various elements within the world heritage site - REB&CG and includes rationale behind that, however, YCC also raises following points as general suggestions for improving the document:

1. Section 3.10 on interpretation appears limited in scope. The rationale can also elaborate on educational values of interpretation and implementation actions or strategies can include use of latest technology and media. Further, this section should have a discussion on opportunities for the interpretation of the site within the broader setting of WHEA and its 19 century context.
2. Section 4.8.6 is limited to vehicle movement and car parking only. There is a need to look into aspects of bicycle access, movement or bicycle parking.
3. There are a number of recommendations relating to risk and preparedness. It is not clear whether this is based on the historical data and costs for risk mitigation in the past.
4. The headings and structure of the report can be rationalised and the duplication can be removed. For example:

(a) The overview description such as under item 2.0 – *Heritage Place* can also be included for other chapters;

(b) The subheading *Introduction* (item 3.1), under chapter 3- Conservation Policy, could be changed or removed completely as the document already has a main heading as *Introduction* (item 1.0); and

(c) The subheading 3.1.4 chapter 4 can be renamed and description under this is reframed.

Further, YCC also identifies that there is a need that the WHMP illustrate relationship between its various component documents including HMP clearly, possibly through a diagram (flow chart) and also briefly describe what these documents contain so that the reader of the document can understand what type of information is available in documents such as the HMP.

11.2 Peacemaking Project in North Richmond

Executive Summary

Purpose

The purpose of this report is to advise Council of the intent to commence a community engagement project in the North Richmond precinct, aimed at ensuring that the community is better engaged, heard and supported to appropriately discuss issues relating to amenity, safety and lived experiences.

Key Issues

At a meeting of Council on 23 June, Council resolved that officers bring forward a report to the July cycle of meetings outlining:

(a) The progress of the Neighbourhood Justice Centre Peacemaking Project in North Richmond and its relationship to other community development and capacity building initiatives in the area; and

(b) The role to be played by Yarra Council in these initiatives and the benefits to Yarra citizens.

Given the divergent and passionate views of members of the community, it is clear that a different approach to community engagement is required, one that enables community based conversations to occur respectfully amongst individuals and groups that have divergent views and high levels of emotion about the issues.

In late 2019, Council commenced discussions with the Neighbourhood Justice Centre's (NJC) Peacemaking Service to explore whether a specific Peacemaking project could assist with the issues and concerns in the North Richmond precinct.

Financial Implications

In order to support the implementation of the project, officers intend to allocate a part time role to provide the necessary logistical, relationship building and secretariat support to the project. It is expected that this role will be re-directed from existing resources and within the current operational budget.

PROPOSAL

1. That Council:

(a) notes and supports the intent of the Neighbourhood Peacemaking project;

(b) endorses the temporary allocation of staffing resources to support the project; and

(c) request officers provide further reports to Council on the progress and outcomes of the project.

11.2 Peacemaking Project in North Richmond

Reference: D20/104713
Authoriser: Director Community Wellbeing

Purpose

1. The purpose of this report is to advise Council of the intent to commence a community engagement project in the North Richmond precinct, aimed at ensuring that the community is better engaged, heard and supported to appropriately discuss issues relating to amenity, safety and lived experiences.

Background

2. At a meeting of Council on 23rd June, Council resolved that officers bring forward a report to the July cycle of meetings outlining:

   (a) The progress of the Neighbourhood Justice Centre Peacemaking Project in North Richmond and its relationship to other community development and capacity building initiatives in the area; and

   (b) The role to be played by Yarra Council in these initiatives and the benefits to Yarra citizens.

3. The further intent of this report is to meet the requirements of the resolution.

4. Safety and amenity issues in North Richmond continue to be a challenge for many residents in the area.

5. Council's recent community satisfaction survey indicated that for residents of South Abbotsford and North Richmond, issues related to drug use are the number one safety concern.

6. Much of the public discourse on these matters has related to the presence and location of the Medically Supervised Injecting Room (MSIR), with strong but disparate views held by many of the individuals and groups in the community.

7. Some residents have expressed strong support for the MSIR and have campaigned for its continuation and expansion, whilst others have argued strongly that the presence of the room has significantly exacerbated safety and amenity concerns.

8. Some in the community have expressed support for the concept of the room, but don't believe the location is appropriate, whilst others argue the room should be removed from the precinct altogether.

9. Council has consistently resolved to support the MSIR, and recognises that the presence of the room is a needed health response to a challenging community issue that is saving the lives of users of injecting drugs.

10. Following the external review of the MSIR by Professor Margaret Hamilton and the independent review panel, the Minster for Health, the Hon. Martin Foley has announced that the room will continue to operate for a further three years and that an additional injecting facility will open in the City of Melbourne.

11. Throughout the last two years of the trial, significant collaborative work was undertaken by a range of government departments, including the Department of Health and Human Services (DHHS), Department of Justice and Community Services (DJCS), Department of Premier and Cabinet (DPC), alongside other key stakeholders such as Victoria Police and North Richmond Community Health.

12. A series of communication and engagement activities has occurred across this time, with varying degrees of success.

13. However, on-going deep community engagement has yet to materialise, and in its absence a number of advocacy groups have attempted to fill the void in an attempt to garner broader community support for the various positions expressed.

14. At times, the publicly expressed exchange of views by individuals and groups has been less than ideal. Some community members have expressed anger, frustration and range of other deeply emotive responses to the situation, both to the relevant authorities and towards each other as residents. In some cases residents have spoken of the emotional and psychological trauma they have experienced. Given the depth of feeling, some of this has manifested in exchanges both in person and over various media that has been perceived as often disrespectful and in some cases even threatening. Attempts to engage meaningfully across the range of views has not led to better discourse, as the lived experience of residents, traders and visitors is highly varied.

15. Council officers have engaged extensively with individuals and groups alike to understand the various perspectives and support improvement actions where possible. However, despite the large number of professional forums and meetings that have occurred, formal community engagement is low, apart from some representation on the MSIR community reference group being facilitated by NRCH.

16. As the lead agencies, both DHHS and NRCH are committed to improving the level and breadth of community engagement across the precinct in an attempt to ensure that community sentiment, including those that do not support the room can be heard, validated and respected.

17. However, the specific mechanism to achieve this outcome has not previously been fully finalised and agreed.

18. Council officers have advocated consistently for the need for a better approach to engaging with residents. Whilst engagement of those residents who live directly on the Richmond Housing estate is clearly important, further work with residents who do live in the broader precinct is also required.

19. Over the last year, there has been some attempts to meaningfully engage with the community. A community forum conducted at Belgium Avenue Neighbourhood House, facilitated by DHHS, with high level representation from Council officers, Victoria Police and North Richmond Community Health. The forum attracted more than 300 local residents, who were able to share and express their views, as well as identify any issues that required action. However, since that event, communication and engagement has been sporadic, and has contributed to at least some feelings of mistrust and suspicion within the community.

20. Victoria Police has also conducted a precinct wide Crime Prevention Through Environmental Design (CPTED) assessment, which identified more than 40 actions to improve safety and amenity outcomes. Almost all of these actions have now been implemented with much of the responsibility falling to DHHS.

21. Given the extension of operations of the MSIR, officers are keen to ensure that all stakeholders are given the opportunity to better engage in respectful, constructive dialogue about the precinct and the associated issues, as well as continue to create pathways for meaningful actions to improve safety and amenity.

22. To support that outcome, DHHS has made significant investments in the precinct. This includes capital investment of the development of a youth hub (noting Councils initial $185k commitment to this project). The Hub works are underway and it is hoped they will be completed by August 2020

23. Furthermore DHHS has invested in the development of the North Richmond Community Capacity Building Initiative. This program aims to build socially, economically and environmentally sustainable neighbourhood where residents can learn, work, be connected and have a say in their community. The Initiative is led by a Project Manager within the Department of Health and Human Services and supported by two Community Development

Officers and staff based at Belgium Avenue Neighbourhood House (BANH). The program works closely with residents who live on the public housing estates and key partners.

24. In addition, DHHS has also employed a further senior officer to assist with the development of responses to issues focused on the surrounding precinct.

25. Following the announcement of the continuation of the MSIR, the State Government also announced that an additional $9M of funding will be available for the broader precinct, and that the community will play a central role in helping to determine how some of this resource is allocated.

26. To assist with those future decisions, DHHS has committed to the development and implementation of a new governance structure to manage the various issues, with a further commitment to community collaboration and co-facilitation of a range of working groups. Whilst the final structure is yet to be realised the new arrangements will place community leadership more at the centre of discussions around four key areas including:

    (a) Safety and Security;

    (b) Amenity and Neighbourhood;

    (c) Health, opportunity and Economic inclusion; and

    (d) Pride and Participation.

27. In order for a more permanent role for Yarra community members to be effective in the long term, it is likely that some form of initial additional community development and engagement intervention will be required to ensure the success of the planned outcome.

Neighbourhood Justice Centre – Peacemaking Project

28. Given the divergent and passionate views of members of the community, it is clear that a different approach to community engagement is required, one that enables community based conversations to occur respectfully amongst individuals and groups that have divergent views and high levels of emotion about the issues.

29. In late 2019, Council commenced discussions with the Neighbourhood Justice Centre's (NJC) Peacemaking Service to explore whether a specific Peacemaking project could assist with the issues and concerns in the North Richmond precinct.

30. NJC has considerable experience and specialist expertise in the development and implementation of programs of this kind, and is a well-respected and essential part of the broader service system in Yarra. The NJC is uniquely placed to lead the project, with support from a range of key stakeholders including Council.

31. The planned approach seeks to ensure that each community voice and perspective is heard, validated and respected. Whilst the decision about the location and operation of the MSIR rests with the responsible Minister and is therefore outside the authority of any stakeholder, it is nonetheless important and incumbent upon those involved to deeply understand the effect of that decision and to seek to mitigate its impact through education and shared understanding.

32. The approach uses principles of both restorative and community justice, which view community members as partners, and seek to address issues collaboratively, by decentralising authority and accountability to a local level. Community perspectives on lived experience and injustice are acknowledged and validated, using processes such as community conferencing, which can lead to a greater and shared understanding of community harm.

33. The planned project aims to support local community members to "*transform conflict into cooperation*", through the use of the facilitated process called community conferencing. This approach has a considerable evidence base of efficacy and has been widely used in Australasia, Europe and North America.

34. A key dynamic at the heart of Peacemaking processes is that a group of people make sense of a complex situation together, by each contributing their own experience to the bigger picture.

35. Members of any community of people who share some common interest or goal need to establish, maintain and deepen relationships. From time to time, they may need to re-set or restore relationships. A range of processes supports this work of managing relationships. The need for formal processes is usually most pronounced where conflict is associated with a breakdown in relationships, which some formal process can help re-set or *restore*. This is the meaning of the terminology of "restorative practices".

36. In practice, with support from Council, facilitators from NJC will hold a series of one on one preparatory interviews in the first instance, followed by at least one group meeting, often using some version of the community conference. The number and format of group meetings held during an exercise of Peacemaking is determined by the specific issues that need to be addressed, and by the preferences of the participants.

37. An exercise in Peacemaking may continue over an extended period of time (in some cases for as long as 18 months, or even longer if necessary). Again, the length of time involved is determined by progress on reaching agreement and the preferences of participants.

38. A properly prepared and facilitated community conference can:

    (a) expand the network of people who can provide insight, support & oversight;

    (b) involve that network of people in "truth-telling" & "problem-solving";

    (c) through truth-telling: transform conflict into cooperation;

    (d) harness that cooperation for problem-solving & then developing a pragmatic plan to:

        (i) respond with authority to harm, &/or

        (ii) prevent further harm, &/or

        (iii) promote well-being;

    (e) coordinate "community" & "official" resources to provide ongoing support & oversight.

39. There are *at least* four formats of the Community Conference, all of which can be used as part of Peacemaking, in combination with other decision-making and dispute resolution processes such as mediation. The combination of processes used in any Peacemaking exercise will be determined by the presenting situation.

Different Applications for a Community Conference in Peacemaking			
A single incident **of undisputed harm**	***A sequence of poorly resolved incidents***	**An issue of common concern**	**A legacy of betrayal trauma**
What happened and how were people affected? What now needs to be done to: (a) repair harm, (b) reduce the risk of further harm (c) restore relations	1. Things were good (enough) 2. Things turned bad 3. Things went from bad to worse 4. Now something *really* needs to be done	We have different *specific* experiences of the same *general* situation: (a) Specific e**xamples** (b) General **Issues (***prioritised)* (c) General **Options** (d) Specific **Actions**	An historic abusive situation that has caused trauma: (a) A narrative of the incident or patterned behaviour (b) Official or formal response (c) Shared lessons (d) Plans of action & support © D. B. Moore & A. Vernon

40. It is Council officer's view that a successful Peacemaking project will deliver the requisite levels of investment in community engagement, whilst also providing the necessary support to the development of DHHS' new community governance arrangements.

41. DHHS has indicated it's in principle support for the project and it is expected that they will have the opportunity to play an active role to ensure that there is no duplication or confusion about the intent of the Peacemaking project, whilst also implementing improved community governance arrangements to manage local issues.

42. An exact commencement date for the project is yet to be determined. A date will be determined whilst considering the resourcing capacities of each of the stakeholders currently focused on both COVID response and emergency management planning. However, each agency is very supportive of the program and the project will commence as soon as is practical, within the parameters of current health priorities.

External Consultation

43. Council officers have been working with NJC, North Richmond Community Health and DHHS on the development of the project.

44. Elements of the intent to the project have also been socialised with a number of professional networks within Yarra, containing a broad range of Yarra's existing service providers.

Internal Consultation (One Yarra)

45. The project has been socialised within the Community Wellbeing Division and will be managed with the support of staff from the Social Strategy and Community Development branch. Additional support will be sought through the communications branch where possible.

Financial Implications

46. In order to support the implementation of the project, officers intend to allocate a part time role to provide the necessary logistical, relationship building and secretariat support to the project. It is expected that this role will be re-directed from existing resources and within the current operational budget.

Economic Implications

47. The Peacemaking project has the potential to engage with a diverse group of stakeholders, including traders within the broader precinct.

48. The work of the project is intended to be compatible with work already undertaken by DWELP and the 'Victoria St and Bridge Rd Revitalisation project, aimed at improving economic outcomes in these respective activity centres.

Sustainability Implications

49. There are no specific sustainability implications to this report

Climate Emergency Implications

50. There are no specific climate emergency implications to this report

Social Implications

51. Community amenity and safety relating to drug issues has bene one of the biggest areas of concern for residents within the North Richmond and South Abbotsford area for a number of years.

52. Meaningful change, regardless of which strategy is employed will require more community engagement from all of the relevant authorities than has been evident to date.

Human Rights Implications

53. The project in broadly in line United Nations *Declaration of Human Rights article 19* which states:

"Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."

Communications with CALD Communities Implications

54. The success of the project will rely heavily on the capacity of the stakeholders to engage widely with the community. NJC, along with Council staff and support from the existing DHHS and BANH community development workers will be important to ensure that communication and engagement occurs with a range of culturally diverse residents.

Council Plan, Strategy and Policy Implications

55. The objectives of the Peacemaking project are consistent with the Vison set out in the Council Plan (2017-2021) which aims to create "*a vibrant, liveable and sustainable inner city that the community can be proud of."*

56. The project is also compatible with a number of key Council objectives in the plan including

    (a) Promote a community that is inclusive, resilient, connected and enjoys strong mental and physical health and wellbeing;

    (b) Assist to reduce the harms from alcohol and drugs on individuals and the community in partnership with state agencies and key service providers; and

    (c) Provide opportunities for people to be involved in and connect with their community

Legal Implications

57. There are no specific legal implications for this report

Other Issues

58. There are no other issues presented as part of this report.

Options

59. There are no options presented as part of this report.

Conclusion

60. There is a clear need for a better approach to community engagement in North Richmond. Whilst DHHS and NRCH will continue to play a lead role in the medium to long term, the planned Peacemaking project, to be led by NJC in partnership with Council and NRCH has the potential to fill an important gap in the public discourse.

61. Significant investments by the State Government through DHHS, such as the North Richmond Community Capacity Building Initiative, increased staffing and $9M of further funding each present a unique opportunity to affect major step change within North Richmond.

62. The implementation of the Peacemaking project, led by NJC is a positive step toward achieving a significantly greater outcome for residents, traders and visitors to North Richmond.

RECOMMENDATION

1. That Council:

    (a) notes and supports the intent of the Neighbourhood Peacemaking project'

    (b) endorses the temporary allocation of staffing resources to support the project; and

    (c) request officers provide further reports to Council on the progress and outcomes of the project.

CONTACT OFFICER: **Lucas Gosling**
TITLE: **Director Community Wellbeing**
TEL: **9205 5440**

Attachments
There are no attachments for this report.

11.3 Community Grants 2020-2021 Initiation Report

Executive Summary

Purpose

The purpose of this report is to provide an overview and seek endorsement of the process, objectives, priority areas and assessment procedures for the Annual Grants 2021, the Investing in Communities Grants 2021-23, Small Project Grants 2020/2021 and the Room to Create Responsive Grants 2020/2021.

Key Issues

Community Grants aim to support community initiatives and projects that address local issues, increase community resilience, build social capital and enhance the wellbeing of Yarra residents. Due to the administration of the COVID-19 Quick Response Grants, it was necessary to postpone the opening of the regular Yarra grants program (normally opening in June/July each year). The grants program is one of the key strategies by which Council promotes social cohesion and supports projects which aim to strengthen the community.

Financial Implications

The amounts of $983,888 for the Annual Grants 2021, $301,790 per annum for three years (+CPI) for the Investing in Communities Grants 2021-23, $75,863 for the Small Project Grants 2020/21 and $25,000 for the Room to Create Responsive Grants 2020/21 have been allocated in the draft budget and are subject to the approval of the 2020/2021 budget at the 8 August Council Meeting.

PROPOSAL

That Council endorses the process, objectives, priority areas and assessment procedures for the Annual Grants 2021, the Investing in Communities Grants 2021-23, Small Project Grants 2020/2021 and the Room to Create Responsive Grants 2020/2021 and the guidelines, assessment, monitoring and evaluation processes for each of the programs.

11.3 Community Grants 2020-2021 Initiation Report

Reference: D20/111531
Authoriser: Senior Coordinator Community Development

Purpose

1. This report provide an overview and seek endorsement of the process, objectives, priority areas and assessment procedures for the Annual Grants 2021, the Investing in Communities Grants 2021-23, Small Project Grants 2020/2021 and the Room to Create Responsive Grants 2020/2021.

Background

2. Due to the administration of the COVID-19 Quick Response Grants, it was necessary to postpone the opening of the regular Yarra Grants Program (normally opening in June/July each year) and communicating with current grant recipients regarding acquittals, varying funding agreements, and advising numerous community members making enquiries.

3. The April 2 resolution on the COVID-19 Community and Economic Support Package recorded that the Investing in Community Grants, Annual Grants, Small Project and Room to Create grants were to be suspended and that an alternate social investment be made through grant making with criteria to promote resilience and recovery. Given the significant funds allocated through the COVID-19 Community and Economic Support Package, both awarded and remaining, it was established that there was no need to make material changes to these grants and they can proceed as normal.

4. The Annual Grants provide financial and in-kind support for community initiatives and projects. The annual grants are split into a number of different streams, some of which also have sub-categories, and these are: Arts and Culture, Community Development, Community Housing, Family, Youth and Children, Sports and Recreation, Sustainability and Youth-Led Grants. The total budget for 2020/21 is $983,888.

5. The Investing in Community Grants provide three years of funding (from 2021-23) for projects that benefit people from disadvantaged backgrounds, increase community participation and support the health, wellbeing and connectedness of Yarra residents. The per annum budget in 2020/21 is $301,790 and the grants run over three years.

6. The Small Project Grants are quick response grants for community groups and artists running projects in Yarra. Funds are split, with 40 percent allocated to Arts and Culture and 60 percent for Community Projects. The total budget in 2020/21 is $75,863.

7. The Room to Create Responsive Grant Program is a Council initiative that is intended to help creative spaces and live music venues remain in Yarra. The total budget in 2020/21 is $25,000.

8. The Annual Grants priorities, streams and objectives are similar to those of last year with minor updates. One of the changes is to encourage schools and not-for-profit organisations apply for the costs of street closures through the Community Celebrations grant stream. The Youth-Led Grants (up to $3,000) have been moved from the Annual Grants to the Small Project Grants program with $12,000 budgeted. The Sustainability grant stream is now known as the Climate Action stream to reflect its new focus. The grants will open for applications in October and close in November for projects delivered in 2021.The revised Annual Grants guidelines are provided in Attachment One.

9. The $35,000 that was originally earmarked for The Village in the Celebrate Yarra triennial program for 2021 will be reallocated towards the Arts and Culture stream of the Annual Grants. The Village were not successful in their application for triennial funding under the Celebrate Yarra program for 2019-2021. As a result, the 2020 funds were reallocated to the Arts and Culture stream of the Annual Grants, and it is proposed the same arrangement be made in 2021 due to strong demand for Annual Grants in this stream.

10. The Investing in Communities Grants 2021-23 (ICG) are a competitive grant round of larger grants aimed at making substantial impact in the community over three years. In the previous round there were 10 successful recipients receiving an average of $30,000 per annum. The grants focus on 27 funding priorities that have been drawn from key strategic plans, namely: Access & Inclusion Plan, Active Ageing Plan, 0-25 Years Plan, Yana Ngargna Community Plan, Reconciliation Action Plan, Multicultural Partnerships Plan, Social and Affordable Housing Strategy, new Homelessness Strategy (which has already been exhibited for community consultation and will be presented to Council for adoption in August), and Yarra Environment Strategy. The ICG guidelines are provided in Attachment Two.

11. The Small Project Grants (SPG) continue to be popular receiving 125 applications in the past year. Eighty grants totalling $73,700 were awarded in 2019-2020. The SPGs allow organisations and individual artists to gain access to small amounts of funding quickly (up to $1,000 within four weeks). The funding pool is split $30,000 for Arts and Culture and $45,000 for Community Development. The grants will open in August 2020 and close in May 2021 or when the funding pool is exhausted. The SPG 2020/21 guidelines are provided in Attachment Three.

12. The Room to Create Responsive Grants (RTC) were launched in 2015 as a Council response to issues related to noise and patron behaviour complaints experienced by venues. The program has been extended to help creative spaces as well as live music venues to stay in Yarra. $25,000 has been allocated to the program for 2020/21. The RTC 2020/21 grant guidelines are provided in Attachment Four.

13. The assessment process for the grants is dependent on the size of the grants. The SPGs are assessed internally by Council Officers. However the ICG, RTC and Annual Grants are assessed by community panels, derived from external community representatives and Council Officers.

14. Community panels conduct an assessment process based on the grant guidelines, objectives, criteria and knowledge of stream priorities and community needs. After reviewing the applications, the panel meet to make their recommendations for approval by Council.

15. Council has established a selection criteria for community representation on the panels. Panel members are required to possess:

    (a) a strong working knowledge of the Yarra community;

    (b) expertise in, and representative of, a program area relevant to the Annual Grants; and

    (c) a commitment to complying with the ethical requirements of the process, including confidentiality and declaration of any conflict of interest.

16. Members of the panels will be identified in the confidential recommendations report to Council. The Yarra Arts Advisory Committee (excluding Councillors) will form the Arts and Culture Community Panel. The Yarra Environment Advisory Committee (excluding Councillors) will make up the Sustainability Community Panel. The Community Development panel will have at least one representative from the Disability Advisory Committee.

External Consultation

17. Extensive feedback was gathered at both the application stage and through the acquittal process from grant applicants and recipients. This feedback was collated, and where practical, incorporated into the guidelines and application process for 2021.

Internal Consultation (One Yarra)

18. We surveyed internal (council officers) and external assessors on their views on the grants process. The feedback was overwhelmingly positive about how the grants program is run. The guidelines and application form are subject to annual review and minor changes are made to improve useability and make the grants process clear as possible. The grants team works throughout the year to improve our governance, accountability and transparency.

19. The Community Grants are a cross-organisational program. The grants team regularly engages and consults with stream managers and internal assessors who are integral to the effective running of the grants program. Stream managers and internal assessors come from the following branches and units: Community Development; Family, Youth and Children Services; Arts, Culture and Venues; Aged and Disability Services, Sustainability and Strategic Transport; and Sports and Recreation.

Financial Implications

20. The amounts of $983,888 for the Annual Grants 2021, $301,790 per annum for three years (+CPI) for the Investing in Communities Grants 2021-23, $75,863 for the Small Project Grants 2020/21 and $25,000 for the Room to Create Responsive Grants 2020/21 have been allocated in the draft budget and are subject to the approval of the 2020/2021 budget at the 8 August Council Meeting.

21. The proposed budget for the Annual Grants 2021 is shown in this table alongside the budgets in 2019 and 2020:

Funding Streams	2018 Allocation	2020 Allocation	Proposed 2021 Allocation
Community Development	$341,500	$351,570	$379,388
Family, Children and Youth	$161,000	$162,000	$163,000
Climate Change	$40,000	$42,000	$50,000
Arts and Culture	$214,000	$229,030	$270,000
Sports	$56,000	$56,000	$56,000
Yarra Housing Grant	$52,500	$53,500	$53,500
Youth-Led Grants	$9,000	$9,000	$12,000
Total	**$874,000**	**$903,100**	**$983,888**

Economic Implications

22. Community Grants strengthen the community sector through providing a flexible and responsive source of funds to community-based Not-for-Profit organisations. Funding is used to support projects that deliver the outcomes outlined within the Council Plan, target the areas of highest need within the community, and ultimately aim to improve the long term economic outlook for local individuals, families and businesses through strengthening the capacity of local organisations.

23. Grants redistribute funds to those less advantaged in the community. Projects that are funded to support new arrivals, young people and families through skills development or projects that support service coordination also have an indirect economic benefit.

Sustainability Implications

24. All grant applicants are encouraged to consider the environmental impact of their projects and ways in which to minimise their ecological footprint. All applicants, regardless of which grant round they are applying for, are asked to consider ways of reducing and/or re-using resources

25. All applicants are encouraged to submit their applications online, reducing the need for printed forms. The Guidelines will also be available online. The assessments, both internal and external, will also take place online.

Climate Emergency Implications

26. The Sustainability grant stream is now known as the Climate Action stream in recognition of the climate emergency. The sum of $50,000 has been set aside towards this stream; an increase of 19 per cent to last year. This funding will help community organisations lead the fight against climate change through grassroots projects.

Social Implications

27. The Annual Grants Program aims to address social needs across various areas: arts and culture, environment, community development, sport and recreation, family, children and youth. Social objectives addressed within the grants program are:

    (a) building a sense of community through:

        (i) cultural activities: community celebrations, observance of traditional celebration days, cultural festivals and events;

        (ii) recognition of diversity: projects that strengthen Yarra's diverse community or celebrate and recognise diversity; and

        (iii) social cohesion: projects which seek to bring people together and support the development of communities with shared aims and aspirations; and

    (b) promoting and improving community health and wellbeing through:

        (i) recreation opportunities: sports, social recreation, walking and improving access to recreational activities;

        (ii) improving health and wellbeing: food security, nutrition, skills development, health information, social engagement and support; and

        (iii) promoting the participation of people with a disability in cultural, social and civic activities: encouraging organisers to increase the accessibility of their events and programs.

28. These grants, along with the resources provided through the COVID-19 Community and Economic Support Package, will help community organisations to regroup from the detrimental social effects of COVID-19 when Government restrictions ease.

Human Rights Implications

29. The Community Grants Guidelines are in alignment with the Victorian Charter of Human Rights and Responsibilities Act 2006 and actively support people to participate in and contribute to their community.

Communications with CALD Communities Implications

30. The grants are one of the most visible ways in which the Council interacts with local CALD community organisations who are encouraged and supported to apply. Interpreters are available upon request at information sessions and meetings with the grants team. More than 30 CALD organisations were directly helped with their applications in last year's grants.

Council Plan, Strategy and Policy Implications

31. The 2017 - 2021 Council Plan closely guides the Community Grants objectives. Community Grants are intended to support the delivery of the Council Plan and are a key way in which those objectives can be achieved in partnership with the community.

32. Six of the seven key objectives of the Council Plan relate to the Grants Program:

    (a) *Community health, safety and wellbeing are a focus in everything we do:* The Community Grants Program provides a flexible and responsive source of funds to support projects and initiatives within the not for profit community sector. The program supports Council's commitment to social justice and social inclusion principles, and provides support to communities living in Yarra's public housing estates. Many of the grants address social issues which improve community health and safety by seeking to resolve some of the urban problems of poverty, drug addiction and family violence;

(b) *Inclusion, diversity and uniqueness are welcomed, respected and celebrated:* The program provides support for community groups to offer inclusive and diverse activities, services, information and cultural celebrations, particularly in the arts and cultural and community development stream;

(c) *Council leads on sustainability and protects and enhances its natural environment:* The provision of a Climate Action stream which provides support to local community groups through community education and engagement in environmental sustainability. All applicants are asked to consider the environmental impact of their project;

(d) *Local businesses prosper and creative and knowledge industries thrive:* The Social Enterprise Grants have helped numerous local small businesses over the years to provide support to the community;

(e) *Connectivity and travel options are environmentally sustainable, integrated and well-designed:* Bicycle projects have been prioritised through the grants which incorporate the City of Yarra Bike Strategy; and

(f) *Transparency, performance and community participation drive the way we operate:* Yarra City Council's Community Grants Program is a recognised leader among Local Government in Victoria. As well as having a diverse grants program, Yarra's grants have been an innovative means of connecting with and supporting local communities and involving them in the decision making process.

Legal Implications

33. The grants program enables Council to achieve some of the basic tenets of the *Local Government Act* 1989:

    (a) Section 3C to promote the social, economic and environmental viability and sustainability of the municipal district;

    (b) Section 3D fostering community cohesion and encouraging active participation in civic life; and,

    (c) Section 3E planning for and providing services and facilities for the local community.

34. Council has not sought legal advice in relation to the grants program this year.

Other Issues

35. There are no other issues.

Options

36. There are no options provided.

Conclusion

37. The Community Grants remains a key way for Council to invest in community through a responsive community-focused program. A significant investment of resources is allocated for this purpose with strong outcomes in the community.

RECOMMENDATION

1. That Council:

   (a) endorses the guidelines for the Annual Grants 2021, Investing in Communities Grant Program 2021-2023, Small Project Grants 2020/2021 and Room to Create Responsive Grants 2020/2021;

   (b) appoint the Yarra Arts Advisory Committee (excluding Councillors) as the community panel for the Arts and Culture grants stream;

   (c) endorses the proposal to appoint community representatives to serve on the ICG and Annual Grant assessment panels; and,

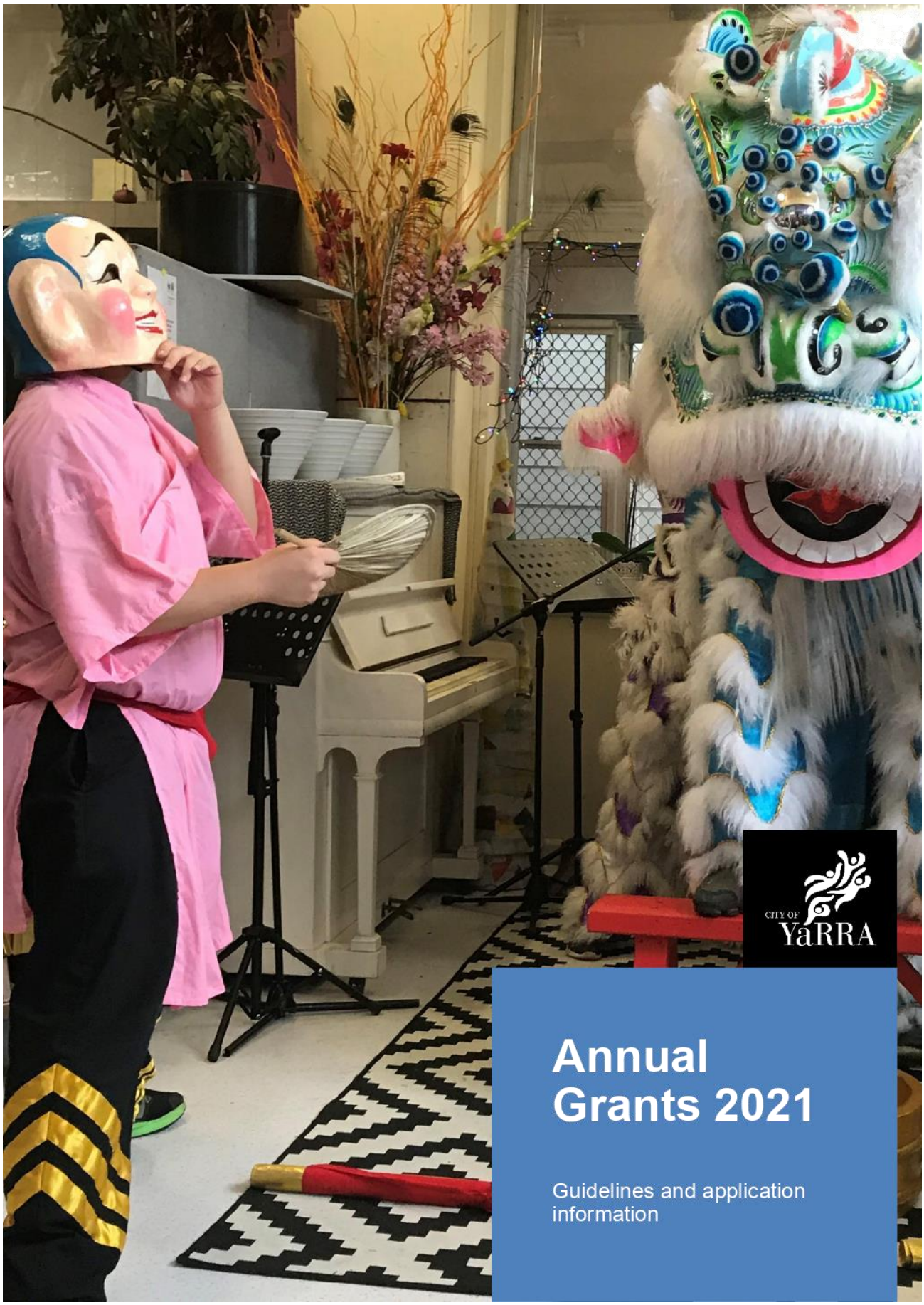
   (d) notes the amounts of $983,888 for the Annual Grants 2021, $301,790 per annum for three years (+CPI) for the Investing in Communities Grants 2021-23, $75,863 for the Small Project Grants 2020/21 and $25,000 for the Room to Create Responsive Grants 2020/21 have been allocated in the draft budget and are subject to the approval of the 2020/2021 budget at the 8 August Council Meeting.

CONTACT OFFICER: **Michael Van Vliet**
TITLE: **Team Leader Community Grants**
TEL: **9205 5146**

Attachments

1⇩ Attachment 1 - Annual Grant Guidelines 2021 FINAL
2⇩ Attachment 2 - Investing in Communities 2021-2023 Grant Guidelines
3⇩ Attachment 3 - Small Project Grant Guidelines 2020-2021
4⇩ Attachment 4 - Room to Create Responsive Grant Guidelines 2020-2021

Attachment 1 - Attachment 1 - Annual Grant Guidelines 2021 FINAL



Attachment 1 - Attachment 1 - Annual Grant Guidelines 2021 FINAL

Annual Grants 2021 - Guidelines

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Cover image: Lunar New Year 2020 (CANH TÝ) Year of the Rat Celebrations at Collingwood Neighbourhood House.

Photographer: Michael van Vliet

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Ref: 18321

Annual Grants 2021 - Guidelines

Why do we provide these grants?

The Community Grants Program is one of the ways in which Council supports the strategies presented in the Council Plan. The Council Plan guides how Council responds to the opportunities and challenges the municipality faces. The Council Plan can be found at: https://www.yarracity.vic.gov.au/about-us/council-information/council-plan

The Community Grants Program aims to:

a) develop partnerships between Council and community groups to achieve Council's strategic directives;
b) direct resources to the emerging and specific needs of disadvantaged groups;
c) develop a positive approach to the resolution of local social issues;
d) support local groups, activities and community connectedness; and
e) support community organisations to develop skills and increase participation.

The annual grants provide funding towards small to medium-sized projects that respond to the social, cultural, recreational, economic and sustainability needs of Yarra residents.

Key dates for Annual Grants 2021

Preview applications available in SmartyGrants	1 October 2020
Grant round opens	**9am, Thursday 15 October 2020**
Grants Information Sessions	To be announced. Possibly online in October
Applications close	**11:59pm, Sunday 29 November 2020**
Announcement of grant outcomes	January 2021
Projects commence	From February 2021

Annual Grants Streams and Categories

The Annual Grants program has seven funding streams:

- Community Development;
- Climate Action;
- Family, Youth and Children;
- Sports and Recreation;
- Arts and Culture; and
- Community Housing.

Each stream has its own priorities and these are listed in the relevant fact sheets in these guidelines.

Annual Grants 2021 - Guidelines

Eligibility Criteria

Applicants for Annual Grants **must** meet the following eligibility requirements. Ineligible applications will not be assessed.

Eligible Applicants

- Applicants must have an active ABN*.
    - Not-for-profit community groups that meet all other eligibility criteria but do not have an ABN can have their applications auspiced by an eligible incorporated organisation or neighbourhood house.
- Applicants must be a not-for-profit, incorporated community group (that is a group with a voluntary membership who come together to pursue a common goal)† **OR** meet one of the following specific exceptions:
    - be a registered charity, public benevolent institution or have DGR status;
    - be a state government entity seeking funding for activities beyond those considered the responsibility of State or Federal Government;
    - unincorporated not-for-profit community groups can have their applications auspiced by an eligible incorporated organisation or Neighbourhood House;
    - individual artists or arts-related businesses operating under an active sole-trader ABN* can apply as individuals under the Arts Development or Community Arts categories in the Arts and Culture Stream;
    - Arts-related businesses with active ABNs* registered as other than sole-trader entities can apply under the Arts Development or Community Arts categories in the Arts and Culture Stream. These applications are contingent on successfully demonstrating that the project being funded will run on a not-for-profit basis. This will require detailed financial reporting;
    - Social enterprise businesses can apply to the Social Enterprise Category in the Community Development Stream.
- Applicants must have acquitted previous Council grants and have no outstanding debts to Yarra City Council.
- Applicants must provide a financial statement.
- Applicants must have public liability insurance with a suitable level of coverage, working with children checks, WorkCover and superannuation coverage.
- Relevant applicants must, as required by law, implement and adhere to the *Victorian Child Safe Standards*: https://ccyp.vic.gov.au/child-safety/being-a-child-safe-organisation/.
- Applicants must meet any other specific requirements outlined in the individual stream fact sheets.

*Applicant names must match the entity (legal) name for the ABN, or a registered business name or trading name associated with the ABN and the name on the bank account provided for payment. The ABN Entity name can be checked when entering your ABN into the application form. Applications with an active sole-trader ABN listed on their application, except for those submitted under the Arts and Culture Stream, will be deemed ineligible and not assessed.

† For further information on the kinds of groups we deem eligible please see the definition provided by the Fitzroy Legal Service at:
https://www.lawhandbook.org.au/2020_06_06_03_types_of_community_organisations/

Applicants that are not eligible

- Neighbourhood houses are funded through Council's Neighbourhood House Funding Program and are therefore are not eligible for Annual Grants.
    - As above, neighbourhood houses can act as an auspice for other community groups.
- Businesses or for-profit organisations, unless exempted above.
- Individuals and sole-traders, unless exempted above.

Attachment 1 - Attachment 1 - Annual Grant Guidelines 2021 FINAL

Annual Grants 2021 - Guidelines

Eligible Projects

- Applicants must be locally based and/or applying for a program, service or activity that is of benefit to the Yarra community.
- Applicants can submit multiple applications for **different** projects; however only one application per project will be considered. Do not submit applications:
  - for the same project to different categories/streams. If you believe your application crosses multiple streams, please contact the grants team for advice; and/or
  - for the same project from multiple organisations.
- The following applications are **only** eligible in the streams and categories specified:

Eligible Stream(s)	Category	Application Type
Community Development	Community Strengthening	Projects which may include funding for specialised equipment or materials that facilitate new and innovative accessibility programs, provided they address priorities of the *Access and Inclusion Strategy*.
	Community Support	Solely for the purchase of an approved Australian portable defibrillator.
Sports and Recreation	Sports and Recreation Equipment	Solely for the purchase of an approved Australian portable defibrillator; or Solely for projects covering the cost of purchasing specific equipment.
	Coach/Volunteer Training & Education	Applications to cover the cost of training volunteers in club relevant skills.

- Projects must meet any other specific requirements outlined in the individual stream fact sheets.
- Projects must be completed by 31 December 2021, unless otherwise agreed through a project variation.

Projects that are not eligible

- A program that is considered the responsibility of State or Federal Government, e.g. Core school curriculum activities.
- Activities that take place outside the City of Yarra (including touring costs), unless part of a larger project with a proven and public benefit to the Yarra community.
- Building, renovation works, capital works*, upgrading of permanent fixtures, or facility maintenance works, unless exempted above.
- Ongoing staff salaries or administration costs not specific to the project.
- The purchase of equipment only, unless exempted above.
- Activities that are sponsored by gambling businesses or take place at inappropriate venues.
- Projects with the singular purpose of promoting religion or that may be perceived as for the purpose of proselytizing.
- Individual training, study or academic research in Australia or overseas, unless exempted above.
- Applications that are solely for attending forums, workshops and conferences.
- Competitions (other than one-off sporting events).
- Prize-events, award exhibitions or exclusively fundraising events.
- School fetes and other similar events.
- Covering the deposit or bond associated with hiring a Council Town Hall.
- Applications to fund projects retrospectively.

** Capital works are defined as projects undertaken to create a new permanent asset or space, or to permanently change the use, function or layout of an existing asset or space.*

Annual Grants 2021 - Guidelines

Annual Grants Assessment Criteria

All applications will be assessed against the following criteria:

- capacity of the applicant to deliver on project outcomes;
- clearly defined project aims;
- clearly identified target group;
- alignment with stream funding priorities;
- evidence of community need;
- well defined intended outcomes;
- clear evaluation methods;
- community participation and consultation where appropriate; and
- a complete, balanced, and realistic budget.

Before Submitting your Application

Information and Training Sessions

Council will hold **information sessions** (either online or in person depending on COVID-19 restrictions) for applicants seeking further information on this grant program and how to apply. Each session will include time for one-on-one discussions about your project. Please let Council know if you require an interpreter for these sessions. For further details please visit https://www.yarracity.vic.gov.au/about-us/grants/annual-grants.

Having trouble writing your application?

The Grants Team are available to help all applicants with preparing their application. You can call us on 9205 5170 or 9205 5146 to talk about your project and your application. We can also help in person with completing your application form to submit it online. This needs to be **by appointment** (to make sure we are available). Interpreters can be booked if requested.

Applicants should also call the Council Contact listed for the stream they are applying to.

Video pitches can be included as supporting documentation to your application. However, you will still need to complete the written application form. Please ensure any videos are kept short (to a maximum 5 minutes) as assessors have a large number of applications to review. SmartyGrants recommends keeping attachments to 5 MB, so you may need to provide a link to an external video-hosting site instead.

If you are having trouble accessing your SmartyGrants user account, please contact SmartyGrants directly via service@smartygrants.com.au.

Auspiced Applications

Auspicing helps small or new organisations who are not incorporated or who do not have an ABN access grant funds. They accept legal and financial responsibility for the grant if successful.

An auspice organisation must be incorporated and have an ABN.

Applications can be submitted directly by groups being auspiced. However, the funding agreement for successful grants will be made between the auspice organisation and Council, and grant money will be paid directly to the auspice organisation. You will need to provide information from the auspice organisation including: their contact details, ABN, and most recent financial report.

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Speak to a Council Officer

Contact details of the Council Officers responsible for each Funding Stream are detailed in the Fact Sheets. **It is important that you talk through your project ideas with the officer responsible for the Funding Stream before applying.** The Council Officer can give you advice on how to shape your application to give it every chance of success.

Aboriginal Consultation

If your project relates to the local Aboriginal community, or you are planning on working with Aboriginal community, you should demonstrate that you have undertaken consultation in your grant application.

Council recognises the Wurundjeri people as the Traditional Owners of the land on which the City of Yarra now stands. Consultation and cultural requests such as cultural awareness training, Welcome to Country ceremonies or smoking ceremonies must be directed to the Wurundjeri Council. If your project relates to specific issues you may wish to consult with other Aboriginal organisations such as the Victorian Aboriginal Health Service or the Melbourne Aboriginal Youth Sport and Recreation Co-operative (MAYSAR).

When planning a project relating to or with the Aboriginal community, consultation should happen at the beginning, when the project is being developed. Do not present your proposed plans or projects to the Aboriginal community when they are half and/or already complete.

You should also ensure you allow time for consultation processes. Many decisions require Aboriginal people to consult their Elders. Bear in mind that cultural knowledge and advice from Wurundjeri Council is in high demand and, like any specialised advice, may come at a fee.

The Wurundjeri Council can be reached at www.wurundjeri.com.au, or by phone on 9416 2905.

Accessibility

All applicants are encouraged to consider how their organisation and project will be accessible and inclusive of people with a disability. For ideas on how to make your program, project, or event more flexible please see the Accessibility Guide on the Annual Grants website at: https://www.yarracity.vic.gov.au/about-us/grants/annual-grants. For more information contact Cheryle Gray, Coordinator Community Planning on 9205 5175.

Environmental Impact

All applicants are encouraged to incorporate activities that improve the sustainable outcomes of their projects. For more information contact Kelly Heffer, Sustainability Engagement Officer, on 9205 5769.

Last year's grants

Applicants are encouraged to view last year's successful grants to see the range of projects funded and realistic grant allocation amounts. A list of successful grants is available at: https://www.yarracity.vic.gov.au/about-us/grants/annual-grants.

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Prepare your Grant Application

When preparing your grant application, please consider the following:

- Begin your application as early as possible. We strongly recommend you submit your application before the due date. **The grant round closes strictly at 11:59pm on Sunday 29 November**. We are unable to accept late applications for any reason.
- Ensure that you state explicitly what your project is. Describe the event/activity/program, so that it is clear what you want to do, how you want to do it, and why it is worth doing.
- Bear in mind that the assessors change each year and presume that they are not familiar with your organisation or your previous projects. Assessors are not given access to your grant history.
- Be as precise as possible. The assessors are aware that your project may still be in the planning stage, and that definite plans are not always possible until funding is secured. However, you can still clearly state what your intentions are and, if needed, adjust the project plan through a project variation if your grant is successful.
- If your project involves partnering with another organisation, it is useful to show some evidence of that partnership, such as a letter of support.
- All questions marked 'response required' must be completed for the application to be eligible.

Prepare your Project Budget

When preparing a budget for your project, please consider the following:

- It is important that all costs are realistic and justified/explained within your application.
- Ensuring that your budget is as detailed as possible helps the assessors understand the amount requested and demonstrates what the impact of reduced funding might be.
- If you have applied for other funding for your project, please note this in your budget and ensure it is clear if the funding is confirmed or unconfirmed.
- If you have applied for the Annual Grant Council Facility Subsidy please make sure you include this as both a budget income and budget expenditure item. Do **not** include this additional subsidy as part of the total cash amount requested for the grant.

Choosing which Stream and Category to apply under

Only one application per project will be considered, therefore it is important to consider which stream and category is the best fit for your project. If your project covers a range of issues and you are not sure which category to apply under we suggest speaking to the Council Contacts for each of the different streams that you are considering so that you can make an informed decision.

Things to bear in mind when choosing which stream to apply under are:

- What is the primary outcome of this project: what is the main thing you are trying to do or achieve?
- Who are the primary beneficiaries: which group of people do you want to reach most of all?

The Grants Team reserves the right to move your application from one stream to another. If this occurs, you will be advised by email. Stream changes are only made to ensure applications are in the most appropriate category for their project and eligibility, and thus give applications the best chance at success.

In this competitive grant round, fitting in with the category priorities is essential to success. So choose your stream based on the priorities of your project rather than on the amount of funding available in any given stream.

Why do we ask for a minimum grant amount?

While we strive to fund the grants to the amount requested, with limited funds available that is not always possible. Sometimes, successful applicants are offered a lower amount than requested when the full funding is not available and the assessors believe the project will still be viable and worthwhile. This is why we ask what the minimum funding is required for the project to run, and give the space for you to describe the impact a lower funding amount would have on your project. We strongly encourage applicants to make use of these questions when appropriate, so that the assessors can make informed decisions.

If your project is successful but you did not receive the full amount of funding, the Grants Team will be happy to discuss any changes you may need to make to the project.

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Attachments and Support Material

You may wish to include supporting material with your application. Some items that might be appropriate include:

- letters of support from partner organisations, confirming their intention to work with you on this project;
- letters of support from organisations consulted;
- evaluations or assessments of previous programs or projects;
- Links to short videos about your project

If you are applying under the Arts and Culture Stream, please also see the Arts and Culture fact sheet for a list of specific support materials requested.

Please note, the maximum attachment size in SmartyGrants is 25MB. To avoid technical difficulties which may prevent you being able to submit your application, we recommend keeping files to a maximum of 5MB. Files can only be uploaded one at a time and upload speeds will vary depending on your computer's specifications, your internet connection and the amount of traffic on the SmartyGrants server. If you do have concerns or encounter any issues, consider providing links to specific website pages or online/cloud file transfer service in the space provided instead.

Financial Statements

All those applying as an organisation must upload a copy of the organisation's (or auspicing organisation's) most recent annual financial statement to their Annual Grant application. For most applicants, this will be the previous year's Financial Statement. Alternatively, you can upload the organisation's most recent profit and loss statement.

Applicants who do not provide a financial statement will be ineligible.

All incorporated organisations are required by Consumer Affairs to have a financial statement every year, and to present this to their AGM, even smaller organisations who are not required to send this to Consumer Affairs.

More information on financial statements can be found at www.consumer.vic.gov.au/clubs-and-fundraising/incorporated-associations/running-an-incorporated-association/annual-statement/financial-statements-and-auditing. If you need help with your financial statement, please contact the Grants Team.

Child Safe Standards

Victorian organisations that provide services or facilities for children (anyone under 18 years old) are required by law to implement Child Safe Standards to protect children from harm. Therefore, if you project/program will engage children as either participants or audience members you will be required to demonstrate that you are complying with the Child Safe Standards by uploading a copy of your organisation's Child Safe Policy or Statement of Commitment to Child Safety.

If your organisation does not yet have a Child Safe Policy or Statement of Commitment to Child Safety, a template document is available on the Small Project Grants website: https://www.yarracity.vic.gov.au/about-us/grants/small-project-grants. Tailor this document to suit your organisation and activities, then attach the document to your application as evidence. Remember to make sure a copy is distributed to your members.

Individual artists, will need to upload a copy of your current working with children check and/or your exhibition space's Child Safe Policy or Statement of Commitment to Child Safety.

For further information on the Child Safe Standards see: https://ccyp.vic.gov.au/child-safety/resources/

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Public Liability Insurance

Applicants are not required to include a copy of their public liability insurance with their Annual Grant application. However, if the application is successful, Council requires that all grant recipients provide evidence of public liability insurance, with an adequate coverage level, before payments can be processed. In most cases this will be a copy of your public liability insurance certificate of currency. If you do not have public liability insurance, you will need to provide a copy of the public liability insurance certificate of the venue where your project will take place. Organisations that are being auspiced may be covered by the auspice body's public liability insurance, and so will need to provide a copy of their certificate of currency.

Successful applications

What will happen if your application is successful?

If you are successful, a funding agreement which outlines the conditions of your grant will be sent to you (or your auspice organisation). You will need to sign and return **two original** copies of the funding agreement. You will also need to provide a copy of your organisation's bank statement showing the account number, BSB number and name. All payments will be made by electronic transfer.

What to do if your grant is not fully funded?

If your application is successful but you did not receive the full amount of funding requested, and you would like to proceed with the grant, the Grants Team are happy to discuss any changes you need to make to the project. The Grants Team can also advise you whether you need to submit a project variation form outlining the changes being made.

Acquittal

Each grant recipient is required to submit an Acquittal Form within two months of completion of the project. The acquittal includes questions about how many people and Yarra residents participated in the event/program, what adjustments were made to the project as it unfolded, and whether the aims and objectives outlined in the application were met. The acquittal also includes a financial report, which shows how the funding was spent. You are required to keep accurate and up-to-date records including itemised receipts issued when funding is spent.

The required acquittal form is attached to each successful application. Links to the acquittal forms are listed under each application in the "My submissions" area of SmartyGrants. To access an acquittal form, please log onto https://cityofyarra.smartygrants.com.au/, click on the "My Submissions" tab and scroll down to the specific grant. You can then complete and submit the acquittal in the same way you submitted your grant application.

Please keep receipts for expenditure items over $200 to upload into your online acquittal.

To be eligible for a grant, organisations and/or individuals must have successfully acquitted all completed grants from Yarra City Council. Applications from applicants with outstanding acquittals will **not** be assessed.

Small Project Grants

If you require funding of $1,000 or less, you may wish to consider applying for a Small Project Grant (SPG) instead of an Annual Grant. SPGs allow grant recipients access to small amounts of funding quickly with the assessment process taking around four weeks. Applicants can apply for one Small Project Grant per financial year. Applications open in July each year and remain open until all funds are distributed. For more information see: https://www.yarracity.vic.gov.au/about-us/grants/small-project-grants.

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Submitting Your Application Online

Applicants are encouraged to submit their application and supporting materials using the online grants form at cityofyarra.smartygrants.com.au.

A preview version of the application form will be available at this address in October 2020.

Please note that applications are not submitted online until you hit the **submit** button. After submitting your application you will receive an email acknowledging receipt of your application – it will have a PDF copy of your application attached for your records. This will be sent to the email address you used to register. *If you do not receive this email your application has not been submitted.* City of Yarra staff cannot view applications that have not been submitted.

Applications and all supporting material are due by **11:59pm on Sunday 29 November 2020** and any additional materials will **not** be accepted after this time.

If you cannot access the online application form, Council will accept handwritten applications. Please contact the Grants Team on 9205 5170 to request a printed version of the application form. Typed, emailed or faxed applications will not be accepted.

For further information please call Community Grants on 9205 5170 or email yarragrants@yarracity.vic.gov.au.

Stream Fact Sheets

Community Development Stream 11
Climate Action Stream 13
Family, Youth & Children's Stream 15
Sports and Recreation Stream 17
Arts and Culture Stream 19
Community Housing Stream 21

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Community Development Stream Fact Sheet (Page 1 of 2)

The Community Development Stream is designed to strengthen the social and cultural diversity of the City of Yarra, and encourage people from all backgrounds to participate in community life. This stream supports the valuable work undertaken by the diverse range of not-for-profit organisations and community groups in Yarra who run projects building social inclusion, supporting social justice and strengthening our local communities. This stream primarily focuses on projects that address strategies from the Council Plans listed in the table below. There are four categories to choose from:

Community Strengthening

The Community Strengthening Category will suit local community-run groups seeking to hold activities in Yarra which will address the following priority areas:

- develop partnerships between Council and community groups to achieve shared strategic outcomes;
- direct resources to the emerging and specific needs of disadvantaged groups;
- develop a positive approach to the resolution of local social issues;
- foster the increased connectedness of people by supporting local groups and activities;
- reduce social isolation in multi-unit housing developments;
- foster the development of healthy and respectful relationships within communities;
- support and strengthen community organisations;
- develop skills and increase participation in the community.

Maximum grant: $4,000. Forty-five projects were funded for 2020 and the average grant was $3,000.

Community Support

The Community Support Category will suit non-profit organisations offering services and programs for the benefit of the Yarra community and will address the following priority areas:

- develop partnerships between Council and professional organisations working within the Yarra community to achieve shared strategic outcomes;
- direct specialised resources to the emerging and specific needs of disadvantaged groups;
- develop a positive approach to the resolution of local social issues;
- foster the development of healthy and respectful relationships within communities;
- develop skills and increase participation in the community:
- the purchase of a defibrillator.

Maximum grant: $10,000. Twenty projects were funded for 2020 and the average grant was $7,750.

Community Celebrations

The Community Celebrations Category supports a diverse range of smaller events that showcase, celebrate and support Yarra's diverse communities and build community connectedness. Applications for street closures as well as multicultural celebrations are encouraged to apply here.

Maximum grant: $3,000. Twelve events were funded for 2020 and the average grant was $2,500.

Social Enterprise

The Social Enterprise Category supports not-for-profit organisations and businesses to build or establish innovative revenue generating projects, while also creating community benefits. Priority will be given to social businesses with a mission aimed at the creation of employment opportunities for people facing barriers to workforce participation. Funds should be directed towards building employment opportunities and not primarily to wages. In addition, priority will be given to applications which provide a service or product that addresses an identified social, environmental or cultural need that is not being met by the commercial market, and/or develop income streams that allow social businesses to become self- sustaining and independent.

Maximum grant: $15,000. Two projects were funded for 2020 and the average grant was $13,750.

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Community Development Stream (Page 2 of 2)

Is your project:	**Contact Council Officer:**
Relating to the Yana Ngargna Plan: • From the local Aboriginal community • For services targeted to the Aboriginal Community • Recognising the local Aboriginal Community • Responding to the needs and addressing emerging issues from the Aboriginal community in Yarra	**Colin Hunter** (Community Planner - Aboriginal Partnerships) 9205 5014 Colin.Hunter@yarracity.vic.gov.au or **Daniel Ducrou** (Special Projects Officer) 9205 5107 Daniel.Ducrou@yarracity.vic.gov.au
Relating to the Access and Inclusion Strategy: • Supporting people with disabilities • Increasing the representation and/or participation of people with disabilities in the community • Responding to the needs and addressing emerging issues of people with disabilities in Yarra	**Cheryle Gray** (Metro Access Project Officer) 9205 5175 Cheryle.Gray@yarracity.vic.gov.au
Relating to the Multicultural Partnerships Plan: • Creating opportunities for people from multicultural backgrounds to make connections and share traditions • Providing opportunities for cultural exchange between community groups • Responding to the needs and addressing emerging issues from multicultural communities in Yarra • Addressing racism in the community	**Kathy Vrettas** (Community Planner - Multicultural Affairs & Neighbourhood Houses) 9205 5566 Katherine.Vrettas@yarracity.vic.gov.au or **Cristina Del Frate** (Community Partnerships Team Leader) 9205 5174 Cristina.DelFrate @yarracity.vic.gov.au
Relating to Council Plan - Objective 1 "A Healthy Yarra": • Addressing health and safety issues in Yarra • Promoting mental health and wellbeing • Reducing the Harm from alcohol, tobacco and other drugs	**Julia Bennett-Mitrovski** (Senior Planner - Community Health and Safety) 9205 5093 Julia.Bennett-Mitrovski@yarracity.vic.gov.au
Addressing issues of women's health: • Targeting the prevention of violence against women and children • Responding to the needs and addressing emerging issues from women in Yarra	**Laura Duncan** (Community Grants Officer) 9205 5170 Laura.Duncan@yarracity.vic.gov.au
• From and/or supporting the LGBTIQ+ (Lesbian, Gay, Bisexual, Transgender, Intersex and Queer) community • Responding to the needs and addressing emerging issues of the LGBTIQ+ community in Yarra • Increasing the representation and/or participation of the LGBTIQ+ community	**Sarah Jaggard** (Community Advocacy Team Leader) 9205 5160 Sarah.Jaggard@yarracity.vic.gov.au
Relating to the Active and Healthy Ageing Strategy: • Providing accessible and inclusive recreational and social activities • Increasing the representation and/or participation of older people in the community • Responding to the needs and addressing emerging issues of older people in Yarra	**Fran Moloney** (Coordinator Positive Ageing) 9205 5595 Frances.Moloney@yarracity.vic.gov.au
Relating to the Gambling Policy: • Providing education on the risks of poker machine gambling for Yarra residents, businesses and visitors	**Julia Bennett-Mitrovski** (Senior Planner Social Strategy) 9205 5490 Julia.Bennett-Mitrovski@yarracity.vic.gov.au
• Developing a local social enterprise in Yarra (applicants to the Social Enterprise category)	**Michael van Vliet** (Community Grants Team Leader) 9205 5146 Michael.VanVliet@yarracity.vic.gov.au

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Climate Action Stream Fact Sheet (Page 1 of 2)

The Climate Action Stream seeks to support initiatives that accelerate community-led climate action at a local level. This stream places a priority on funding projects that:

- Mobilise the community to take climate action, including advocating for change
- Support the most vulnerable in our community to cope with climate impacts (e.g. extreme weather, energy and food insecurity)
- Build stronger social connections to increase resilience to future climate-related shocks and stresses
- Present replicable models to reduce carbon emissions; support local food systems; care for local natural environments; actively avoid and reduce waste and promote conscious consumption; and foster sustainable transport behaviours in the community

This is in line with the strategic directions and actions in Yarra Council's strategic documents:

- Draft Climate Emergency Plan 2020 – 2024
- Waste Minimisation and Resource Recovery Strategy 2018 – 2022
- Urban Agriculture Strategy 2019 – 2023
- Draft Nature Strategy 2020 – 2024

Prior to submission, applicants are encouraged to discuss their proposed projects with the relevant Council Officers (see below). There are two tiers for Climate Action Grants:

Climate Action Grant – Tier 1

The Climate Action Grant – Tier 1 supports smaller projects that accelerate community-led climate action focusing on the priorities listed at the top of this page.

Project management, promotional, on-ground works and educational or capacity building activities are all eligible. Infrastructure, equipment or permanent fixtures may be funded as long as they directly contribute to a broader program involving community engagement/education around climate action. If you have an idea that will contribute to climate action in your local community, we're very happy to discuss it with you – see contact details below.

Maximum grant: $5,000. Two projects were funded for 2020, and the average grant was $2,939.

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Climate Action Stream Fact Sheet (Page 2 of 2)

Climate Action Grant – Tier 2

The Climate Action Grant – Tier 2 seeks to support more substantial community projects that accelerate community-led climate action focusing on the priorities listed at the start of Page 1. In addition to the assessment criteria for all grant applications (on page 6), this tier of funding is seeking projects that focus on:

- Partnerships – what partnerships will be built or enhanced through this project, and how will that add value to the outcomes and the ongoing work of the partners?
- Legacy – how will the project lead to long-lasting change? What capacity building outcomes will live on after the project? Can it be replicated, scaled up or expanded?
- Reach – will you engage with new audiences or deepen engagement with existing audiences? How will diverse sectors of the community be empowered through the project? How many people will you reach?
- Innovation – will you be trialing an approach that is new to Yarra or to you? How will the learning from this project be shared?

Maximum grant: $10,000. Four projects were funded for 2020, and the average grant was $9,030.

If a scaled-back version of your project could be implemented within the $5,000 limit of the Climate Action Grant – Tier 1 grants**, please indicate this in the Project Budget Summary section of the SmartyGrants online form.** If your project is scalable, please indicate what you could do at different levels of funding (e.g. $8,000/$5,000/$3,000).

It is a requirement that you discuss your proposal with the relevant Council Officer:	
General Climate Action Grants contact, including climate and energy	Kelly Heffer – 9205 5769 Kelly.Heffer@yarracity.vic.gov.au
Urban agriculture	Lucy Derum – 9205 5137 Lucy.Derum@yarracity.vic.gov.au
Waste minimisation and recycling	Sophie Green – 9205 5725 Sophie.Green@yarracity.vic.gov.au
Sustainable transport	Julian Wearne – 9205 5734 Julian.Wearne@yarracity.vic.gov.au
Biodiversity and urban greening	Craig Lupton – 9205 5727 Craig.Lupton@yarracity.vic.gov.au

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Family, Youth & Children's Stream Fact Sheet (Page 1 of 2)

The Family, Youth & Children Stream is aligned to Council's 0 – 25 Years Plan for children, young people and their families. Our vision is that *"all children and young people are loved and safe, have material basics, are healthy, are learning and participating, and have a strong sense of culture and identity"*. This stream applies to projects that support families, children and young people from all backgrounds who live, work, study, or have a strong connection to Yarra, with a particular focus on:

- Vulnerable families, children and young people;
- Aboriginal and Torres Strait Islanders families, children and young people;
- Culturally and linguistically diverse families, children and young people;
- Socioeconomically diverse families, children and young people; and
- Gender diverse families, children and young people.

There are two categories within the Family, Youth & Children Stream: the *Family & Early Years* Category, and the *Youth & Middle Years* Category.

Family & Early Years

This category is for evidence-based or innovative programs that support children from birth to 8 years and their families. Proposed projects need to clearly articulate the need; demonstrate strong community engagement and support (including the voices of children); and highlight how they will positively impact the local community. Funding priorities include:

- Prevention and early intervention programs that respond to identified needs, particularly focused on early learning and attachment (e.g. playgroups, toy libraries, homework clubs)
- Evidence based information and support for parents (e.g. parenting sessions and programs)
- Adventurous play, physical activity and health development (e.g. recreational programs)
- Specialist services or programs that met a high risk need (e.g. family and domestic violence support, child safety)
- Projects or programs that create opportunities to enhance parental engagement
- Research or evaluation or consultation that investigates barriers and potential innovative options for families or young children experiencing disadvantage and vulnerability regarding active participation, engagement and leadership

Maximum grant: $10,000. Nine projects were funded for 2020, and the average grant was $5,934

Youth & Middle Years

This category is for evidence-based or innovative programs that support children and young people aged 8 – 12 years (middle years) and 12 – 25 years (youth). Proposed projects need to clearly articulate the need; demonstrate strong community engagement and support (including youth participation); and highlight how they will positively impact the local community. Funding priorities include:

Middle Years funding priorities:

- to support and enhance the safety, health and wellbeing of middle years children and young people, and their families;
- to support the development and delivery of activities, programs, and events that meet the diverse needs and interests of middle years children and young people;
- to plan and deliver targeted engagement programs that provide positive role models and enhance connections to peers, families and communities; and
- to strengthen school and community connectedness, increase student aspiration and enhance parent engagement in all aspects of learning.

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Family, Youth & Children's Stream Fact Sheet (Page 2 of 2)

Youth funding priorities:

- to develop targeted prevention and early intervention programs in response to emerging themes for young people such as alcohol and other drugs, sexual health, mental health, safety, bullying, racism and discrimination;
- to provide opportunities for young people to lead programs, activities and events in their community;
- to support young people to access appropriate education, training and/or employment pathways responsive to their needs;
- to work with young people and media outlets to provide proactive and positive media representations that showcase talents, culture and identity of young people; and
- to undertake research and develop tools that enable the measurement and evaluation of service and program outcomes and impacts for young people and their families.

Maximum grant: $10,000. Thirteen projects were funded for 2020, and the average grant was $8,407

To discuss how your project supports the relevant Council Plan or Policy, and to meet application requirements please contact the relevant Council Officer:	
Family & Early Years 0 – 8 years	Melissa Eastwood - 9205 5411 Melissa.Eastwood@yarracity.vic.gov.au
Middle Years 8 - 12 years	Rupert North – 9426 1544 Rupert.North@yarracity.vic.gov.au
Young People 12 - 25 years	

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Sports and Recreation Stream Fact Sheet (Page 1 of 2)

The City of Yarra recognises the value of participation in sport, physical activity and recreation, and the related health benefits to the individual, and the Yarra community. The Sport and Recreation Funding Stream supports a wide range of accessible opportunities for the diverse Yarra community. Projects will be prioritised if they cater for the following unrepresented populations and/or physically inactive communities:

- Women and Girls;
- All abilities;
- LBGTIQ+;
- Culturally & Linguistically Diverse;
- Social Housing Tenants; and
- Older Adults.

To submit a compliant and competitive application, make sure quotes are provided.

Funding Categories

1. Participation Initiatives

Council is seeking to fund programs and projects that increase inclusion, diversity and access to opportunities that increase physical activity levels. Programs should address local community needs, be environmentally sustainable, enhance local neighbourhoods, and contribute to health and wellbeing outcomes. Priority will be given to initiatives which facilitate sustainability of local clubs and community organisations. New initiatives will be given priority over those that have received funding previously. For this funding stream, applicants must advise if and how they plan to continue at the conclusion of the initial funding period.

Examples may include:

- Programs or projects targeted at priority population participation e.g. programs for people with disabilities, social housing scholarships
- Programs or projects promoting LGBTIQ+ inclusion at the club
- Programs or projects that enhance the club's capacity to provide ongoing opportunities for participation e.g. starting a women's fitness program that develops into a new sports team
- Modified programs or projects outside traditional structures, with the objective of promoting health and wellbeing not necessarily growing club numbers e.g. couch to 5k (9 week running program) to take place the same time as juniors training sessions

Examples of community group initiatives may include:

- Partnerships between local community groups and physical activity providers
- Alternative recreation activities that do not have a big representation in Yarra e.g. touch rugby

Please contact the Recreation team to discuss other participation initiative ideas.

2. Sport and Recreation Equipment

Groups can apply for:

- Up to 75% of the total cost of an approved Australian portable defibrillator, specifically for clubs who use venues which do not contain defibrillators. Funding may include training in the use of equipment. Council recommends Defib for Life or St John's Ambulance as suppliers.
- Up to 50% of the total cost (maximum of $1,000) towards specific equipment to enable or enhance the participation of underrepresented populations. Equipment can be for club based activities beyond the normal core business of the club or community programs run by not-for-profit groups. The make and model of equipment must be identified in your application. Examples of equipment can include specialised first aid equipment, portable access ramps, modified equipment, equipment to assist getting a new priority population program up and running. Council facilities do not accommodate storage of additional equipment so this needs to be factored in to proposals.

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Sport and Recreation Stream Fact Sheet (Page 2 of 2)

- Up to 50% of the total cost (maximum of $2,000) for the purchase of portable soccer goals that conform to Australian Standard AS 4866.1-2007. Council facilities do not accommodate storage of portable soccer goals so this needs to be factored in to proposals.
- Up to 50% of the total cost (maximum of $2,000) for the purchase of cricket roll out synthetic pitches to assist with junior participation on grounds. Council facilities do not accommodate storage of cricket roll out synthetic pitches so this needs to be factored in to proposals.

Please contact the Recreation team to discuss other equipment that may be funded and storage spaces.

3. Coach / Volunteer Training & Education

To increase the skills, knowledge and understanding of clubs including coaches, committee members, parents, team managers etc. around general club operations and governance. The training and education should promote and support leadership and skill development within the club. Examples may include:

- Up to 50% of the total cost of coach development and training for new and established coaches, for grassroots, junior accreditation, female specific coaching programs, coaching athletes with a disability and coaching people from culturally and linguistically diverse communities (CALD).
- Up to 75% of the total cost (max $1,000) of training required to deliver or support physical activity classes for a community group or not-for-profit organisation e.g. yoga / group fitness instructing.
- Up to 75% of the total cost (maximum of $1,000 per club) for Sports Community membership and training. Examples of training can include: accredited skill or mentor training programs for existing or new committee members.
- Up to 50% of the total cost (maximum of $1,000) for club volunteers to undertake practical training such as:
    - Child safe practices
    - Drugs and alcohol in sport
    - Mental health awareness
    - Diversity and inclusion
    - Business administration

Funding Restrictions

The following will **NOT** be funded:

- Ongoing funding for club core business e.g. coaching fees, social events & activities, mandatory equipment, uniforms, travel expenses to matches, club functions, membership drives and promotional activities for the purpose of attracting and retaining members. Membership subsidies, concession fees, and team registrations are considered core business unless part of an initiative targeting a priority population as outlined above.
- Equipment: Standard team and individual equipment e.g. balls, bats, first aid kits, coaches boards, stretchers, uniforms, tracksuits, hoodies, specialised equipment that is for the sole use of individual athletes (equipment may be funded if it relates to underrepresented populations as outlined above).
- All score boards (portable or fixed, electronic or manual), timers, stop watches, massage tables.
- Higher level coach licences and courses including: FFA/AFC Advanced Coaching Courses, AFL Level 3, Cricket Victoria Level 3, Swimming Silver Licence or equivalent in other sports.
- Any program that a sport club claims as part of the seasonal allocation discount process. Programs directed at underrepresented groups are to be supported by either the annual discount, or a community grant, not both.

All funding applications will be assessed on applicants demonstrated need basis including clubs financial statements and ability to self-fund activities.

Maximum grant: $5,000. Twelve projects were funded for 2020 and the average grant was $4,416.

To discuss how your project supports the relevant Council Plan or Policy, and to meet application requirements please contact the Recreation Unit via email (recreation@yarracity.vic.gov.au) **or phone 03 9205 5555.**

Annual Grants 2021 - Guidelines

Arts and Culture Stream Fact Sheet (Page 3 of 2)

This Stream supports the creation and presentation of arts and cultural projects, activities and works within the City of Yarra. Our vision is for arts and culture to be integrated into our City so that it can be an everyday experience and be enjoyed by all of our community, whether as makers, audience members or participants. Creativity can exist anywhere and its pursuit is open to everyone.

Funding Categories

There are three different categories of funding available in the Arts and Culture stream.
It is strongly advised that you discuss your project with the relevant project officer before applying.

Funding Categories	Total Funding Pool	Contact Details	
Arts Development	$ 70,000	Brona Keenan Lizzy Sampson	9205 5212 9205 5232
Festivals & Events	$135,000	Penny Kyprianou	9205 5109
Community Arts	$ 50,000	Olivia Allen	9205 5038

Arts Development supports professional artists and art organisations to produce and present new* work in any medium.

Funding priorities for this category are:

- high artistic merit;
- innovative and contemporary approaches to the production and presentation of the art form and the project;
- attracts new audiences; and
- creative use of public spaces and places in the municipality.

**Work which is newly created as part of the grant proposal or work which has not previously been shown in the City of Yarra and requires further development before presentation.*

Eight projects were funded for 2020 and the average Arts Development grant was $8,437. These can be found online at arts.yarracity.vic.gov.au

Festivals and Events supports one off or a series of events taking place in Yarra that showcase, celebrate and promote creativity, culture, people, places and the arts. Within Festivals and Events there are two sub-categories:

Festivals and Events - Arts

Funding priorities for this category are:

- high artistic and/or cultural merit;
- showcase arts practice;
- attracts new audiences;
- creates new presentation opportunities for artists; and
- creative use of public spaces and places in the municipality.

Festivals and Events – Community Participation

Funding priorities for this category are:

- events with a strong arts and/or cultural focus;
- showcases local arts and/or cultural practice;
- increases community participation in arts and culture;
- celebrates local communities, places, history and/or neighbourhoods;
- promotes partnerships between organisations and communities; and
- creative use of public spaces and places in the municipality.

Annual Grants 2021 - Guidelines

• Arts and Culture Stream Fact Sheet (Page 2 of 2)

Festivals and Events – Arts (continued)

There is no set funding amount that is awarded for each of these two sub-categories. The total funding pool across both categories is $135,000.

Eleven events were funded for 2020 and the average Festivals and Events grant was $11,812. These can be found online at arts.yarracity.vic.gov.au

Community Arts supports projects that enhance community participation and engagement in arts and culture within Yarra.

Funding priorities for this category are:

- includes authentic partnerships between community members, artists and arts organisations in planning, development and/or outcomes;
- high artistic merit;
- celebrate diversity and/or address contemporary issues;
- increase awareness, appreciation and participation in arts;
- engages new audiences;
- develop community and connectedness; and
- creative use of public spaces and places in the municipality.

Seven projects were funded for 2020 and the average Community Arts grant was $9,514. These can be found online at arts.yarracity.vic.gov.au

All Arts and Culture Stream applicants are encouraged to submit the following materials:

- resume or short biography of applicant/s (maximum 3 pages)
- examples of relevant completed or in development projects– this could include images (maximum of 10), scripts, plans, sound files or website links to specific projects or sites. If submitting electronically all files must be Windows compatible
- letters of support – if your project requires the support of another organisation to develop or proceed then a letter acknowledging this support is recommended
- confirmation of venue booking (if applicable)

Annual Grants 2021 - Guidelines

Community Housing Stream Fact Sheet

The City of Yarra is home to a high proportion of residents living with socio-economic disadvantage in what is otherwise a relatively affluent municipality. The distribution of household earnings in Yarra shows great disparity between high and low income households. This brings specific challenges for inclusion and participation.

Through the Community Housing Stream, Council seeks to promote those initiatives that help sustain tenancies, build more cohesive and resilient communities, and address social and cultural impacts for tenants of community housing and those at risk of homelessness in Yarra.

While the maximum grant available is $50,000, we would welcome both large and small scale projects being submitted for consideration.

Funding Priorities

The program objectives are to:

- maintain community diversity;
- increase stability of community housing tenancies; and
- build resilience and local connectedness for community housing tenants.

Eligible initiatives include, but are not limited to those that:

- address the impacts of complex multiple issues on vulnerable tenants;
- sustain tenancies of low income households that are at risk of homelessness;
- explore development of packages that support new community housing tenancies to access local supports; and
- explore local partnerships that increase the resilience and connectedness of community housing tenants

Funds available: $53,500. Maximum grant: $50,000. Two projects were funded for 2020.

Please note, the Community Housing Stream has the following additional eligibility requirements:

To be eligible applicants must:

- be a private or non-government organisation whose operations either directly or indirectly improve the availability, quality and security of affordable rental tenancies for households on income support from Centrelink or for people on low incomes. Affordable rental rates are defined as rents fixed at a rate no greater than 30 per cent of household income. Low income households are defined as at the bottom 40 per cent of the income range.

Applications will also be ineligible if funding is intended for:

- reducing ongoing operating costs; and
- paying for standard maintenance of current residential stock.

To discuss how your project supports the relevant Council Plan or Policy, and to meet application requirements please contact the relevant Council Officer	
Social Strategy and Community Development	**Michael Ward** (Homelessness and Rough Sleeping) 9205 5410 Michael.Ward@yarracity.vic.gov.au

Attachment 2 - Attachment 2 - Investing in Communities 2021-2023 Grant Guidelines



Introduction

Yarra City Council runs a number of Programs and Grant Rounds to help achieve the Strategic Objectives of the Council Plan.

Investing in Community Grants (ICG) 2021-2023 is a competitive grant round which provides three years of funding to not-for-profit organisations that run programs which serve the community and align with Council's funding priorities. The total pool of funding available is $280,000 per year over three years.

ICG will focus on twenty-five Funding Priorities that represent priority elements of nine of Council's key strategic plans. These priority objectives are listed in a table at the end of this document. Each successful application will directly address at least one of these priority areas. Council's strategic plans are available in full on Council's website. Visit https://www.yarracity.vic.gov.au/about-us/council-information/council-plan to view a full copy of the current Council Plan or see the table at the end of this document for links to individual Strategic Plans.

ICG recipients will work on their projects over three years (2021-2023), keeping in regular contact with Council's Contacts and maintaining an ongoing evaluation of their work.

Key dates for ICG 2021-2023

Preview application form available in SmartyGrants	October 2020
Grant round opens	**9am, Thursday 15 October, 2020**
Grants Information Session	Yet to be confirmed
Council Contacts available for consultation	Until Friday 27 November, 2020
Applications close	**11:59pm, Sunday 29 November, 2020**
Announcement of grant outcomes	February 2021
Funding agreements to be returned by successful applicants	From February 2021
Grants paid by Electronic Funds Transfer	From February 2021
Projects commence	From February 2021

Assessment Criteria

All applications will be assessed on their ability to meet the following criteria:

- capacity of the applicant to deliver on project outcomes;
- clearly defined project aims;
- clearly defined project plan;
- clearly defined measures of success;
- alignment with funding priorities;
- evidence of community need;
- expected community benefit;
- community participation and consultation where appropriate; and
- a complete and realistic budget.

Eligibility Criteria

Applicants for Investing in Community Grants **must** meet the following eligibility requirements. Ineligible applications will not be assessed.

Eligible Applicants

- Applicants must have an active ABN*;
- Applicants must be a not-for-profit, incorporated community group (that is a group with a voluntary membership who come together to pursue a common goal)† **OR** meet one of the following specific exceptions:
  - be a registered charity, public benevolent institution or have DGR status;
  - be a state government entity seeking funding for activities beyond those considered the responsibility of State or Federal Government;
- Applicants must have acquitted previous Council grants and have no outstanding debts to Yarra City Council;
- Applicants must provide a financial statement;
- Adequate public liability insurance, working with children checks, WorkCover and superannuation coverage are required to be held by all funding recipients;
- Relevant applicants must, as required by law, implement and adhere to the Victorian Child Safe Standards: https://ccyp.vic.gov.au/child-safety/being-a-child-safe-organisation/

Eligible Projects

- Applicants must demonstrate how the proposed project will meet at least one listed Council Funding Priority listed in the table at the end of this document;
- Applicants must be locally based and/or applying for a program, service or activity that is of benefit to the Yarra community;
- All projects must have a public outcome within the City of Yarra;
- The project must take place across the three year period from 1 January 2021 and 31 December 2023.

** Applicant names must match the entity (legal) name for the ABN, or a registered buriness name or trading name associated with the ABN,* ***and*** *the name on the bank account provided for payment. The ABN Entity name can be checked when entering your ABN into the application form.* ***Applications with an active sole-trader ABN listed on their application, will be deemed ineligible and not assessed.***

† For further information on the kinds of groups we deem eligible please see the definition provided by the Fitzroy Legal Service at: https://www.lawhandbook.org.au/2020_06_06_03_types_of_community_organisations/

Applicants that are not eligible

- Neighbourhood Houses are funded through Council's Neighbourhood House Funding Program and are therefore are not eligible for Investing in Community Grants;
- Businesses or for-profit organisations;
- Individuals;
- Auspiced applications will not be accepted in this grant round

Projects that are not eligible

- A program that is considered the responsibility of State or Federal Government, e.g. Core school curriculum activities;
- Activities that take place outside the City of Yarra (including touring costs), unless part of an ongoing project with a proven and direct benefit to the Yarra community;
- Building, renovation works, capital works**, upgrading or permanent fixtures, or facility maintenance works;
- Ongoing staff salaries or administration costs not specific to the project;
- The purchase of equipment only. Equipment may be purchased as part of a project;
- Activities that are sponsored by gambling businesses or take place at inappropriate venues;

Projects that are not eligible (cont.)

- Projects with the singular purpose of promoting religion or that may be perceived as for the purpose of proselytizing;
- Individual training, study or academic research in Australia or overseas;
- A project that will be offered for assessment in the above training courses;
- Applications that are solely for attending forums, workshops and conferences;
- Competitions; Prize-events, award exhibitions or exclusively fundraising events;
- Applications to fund projects retrospectively.

*** Capital works are defined as projects undertaken to create a new permanent asset or space, or to permanently change the use, function or layout of an existing asset or space.*

Before Submitting your Application

Information and Training Sessions

Council is holding an **information session** for applicants seeking further information on the grants and the application process. There is no need to RSVP, however please let Council know if you require an interpreter for these sessions. Please see the table of Key Dates on Page 1 for times and locations. Should social distancing measures remain in place in response to the COVID-19 pandemic, these information sessions will be delivered online. For further details please visit https://www.yarracity.vic.gov.au/about-us/grants/investing-in-community-grants.

Council is also offering grant writing sessions through our Skills and Training Program. For details and to register please visit https://www.yarracity.vic.gov.au/about-us/grants/community-training

Having trouble writing your application?

The Grants Team are available to help all applicants with preparing their application. You can call us on 9205 5170 or 9205 5146 to talk about your project and your application. Applicants should also call the Council Contact listed against the Funding Priority they are applying to.

Video pitches can be included as supporting documentation to your application. However, you will still need to complete the written application form. Please ensure any videos are kept short (to a maximum 5 minutes) as assessors have a large number of applications to review. SmartyGrants recommends keeping attachments to 5 MB, so you may need to provide a link to an external video-hosting site instead.

If you are having difficulty with your SmartyGrants user account or accessing an application, please contact SmartyGrants via email at: service@smartygrants.com.au

Speak to a Council Contact

Contact details of the Council Officers responsible for each Funding Priority are detailed in the table at the end of this document. **It is important that you talk through your project ideas with the officer responsible for the Funding Priority before applying**. The Council Officer can provide you with advice on how to shape your program and application to give it every chance of success.

If you would like to request a meeting with the Council Contact or a member of the Grants team, please contact the Council Contact for the appropriate Funding Priority as listed in the table at the end of this document to arrange a suitable time.

Collaborative Approaches

Council encourages all applicants to consider collaborating on projects that work towards a common goal or support a common target group. We encourage groups to work together, learn from each other's experience and avoid unnecessary duplication. Additional supporting documentation for collaborative projects can be attached to the application via the upload link in the application.

Aboriginal Consultation

If your project relates to the local Aboriginal community, or you are planning on working with Aboriginal community, you should demonstrate that you have undertaken consultation in your grant application.

Council recognises the Wurundjeri people as the Traditional Owners of the land on which the City of Yarra now stands. Consultation and cultural requests such as cultural awareness training, Welcome to Country ceremonies or smoking ceremonies must be directed to the Wurundjeri Council. If your project relates to specific issues you may wish to consult with other Aboriginal organisations such as the Victorian Aboriginal Health Service or the Melbourne Aboriginal Youth Sport and Recreation Co-operative (MAYSAR).

When planning a project relating to or with the Aboriginal community, consultation should happen at the beginning, when the project is being developed. Do not present your proposed plans or projects to the Aboriginal community when they are half and/or already complete.

You should also ensure you allow time for consultation processes. Many decisions require Aboriginal people to consult their Elders. Bear in mind that cultural knowledge and advice from Wurundjeri Council is in high demand and, like any specialised advice, may come at a fee.

The Wurundjeri Council can be reached at www.wurundjeri.com.au, or by phone on 9416 2905.

Accessibility

Council encourages all applicants to consider how their organisation and project will be accessible and inclusive of people with a disability. For ideas on how to make your program, project, or event more flexible please see the accessibility guide on the Yarra Grants website at: https://www.yarracity.vic.gov.au/about-us/grants/investing-in-community-grants
For more information contact Cheryle Gray, Coordinator Community Planning on 9205 5175.

Environmental Impact

All applicants are encouraged to incorporate activities that improve the sustainable outcomes of their projects. For more information contact Kelly Heffer, Sustainability Engagement Officer on 9205 5769.

Last round of grants

Applicants are encouraged to view the successful grants from the 2018-2020 round to see the range of projects funded and realistic grant allocation amounts. A list of successful grants is available at:

https://www.yarracity.vic.gov.au/about-us/grants/investing-in-community-grants

Preparing your Grant Application

When preparing your grant application, please consider the following:

- Begin your application as early as possible. We strongly recommend you submit your application before the due date. **The grant round closes strictly at 11:59pm, Sunday 29 November 2020**, and technical support will not be available after 5pm on the closing date. We are unable to accept late applications for any reason.
- Ensure that you state explicitly what your project is. Describe the event/activity/program, so that it is clear what you want to do, how you want to do it, and why it is worth doing.
- Bear in mind that the assessors change each year and presume that they are not familiar with your organisation or your previous projects. Assessors are not given access to your grant history.
- Be as precise as possible. The assessors are aware that your project may still be in the planning stage, and that definite plans are not always possible until funding is secured. However, you can still clearly state what your intentions are and, if needed, adjust the project plan through a project variation if your grant is successful.
- If your project involves partnering with another organisation, it is useful to show some evidence of that partnership, such as a letter of support.
- All questions marked 'response required' must be completed for the application to be eligible.

Prepare your Project Budget

When preparing a budget for your project, please consider the following:

- Due to the competitive nature of ICG, successful applicants may not be granted the full amount they request. A smaller amount may be recommended if the project will still be viable. Therefore it is important to ensure that your budget is as detailed as possible so that the assessment officers can be clear which items they are supporting;
- The average Investing in Community Grant in 2018-2020 was $32,000 per annum;
- Staff costs and equipment must be part of an overall budget to help demonstrates the capacity to achieve the outcomes for the project;
- Applications may be strengthened by applying for and securing other funding for your project. Please include all funding in your budget and ensure it is clear if the funding is confirmed or unconfirmed; and
- It is important that all costs are realistic and justified within your application.

Why do we ask for a minimum grant amount?

While we strive to fund the grants to the amount requested, with limited funds available that is not always possible. Sometimes, successful applicants are offered a lower amount than requested when the full funding is not available and the assessors believe the project will still be viable and worthwhile. This is why we ask what the minimum funding is required for the project to run, and give the space for you to describe the impact a lower funding amount would have on your project. We strongly encourage applicants to make use of these questions when appropriate, so that the assessors can make informed decisions.

If your project is successful but you did not receive the full amount of funding, the Grants Team will be happy to discuss any changes you may need to make to the project.

Attachments and Support Material

You may wish to include support material with your application. Some items that might be appropriate include:

- letters of support from partner organisations, confirming their intention to work with you on this project;
- letters of support from organisations consulted, or that you have previously worked with;
- links to short videos about your project;
- examples of previous work or projects;
- evaluation report from previous iterations of the program

Financial Statements

All those applying as an organisation must upload a copy of the organisation's most recent annual financial statement to their application. For most applicants, this will be the previous year's Financial Statement. Alternatively, you can upload the organisation's most recent profit and loss statement.

Applicants who do not provide a financial statement will be ineligible.

All incorporated organisations are required by Consumer Affairs to have a financial statement every year, and to present this to their AGM, even smaller organisations who are not required to send this to Consumer Affairs.

More information on financial statements can be found at https://www.consumer.vic.gov.au/clubs-and-fundraising/incorporated-associations/running-an-incorporated-association/annual-statement/financial-statements-and-auditing. If you need help with your financial statement, please contact the Grants Team.

Child Safe Standards

Victorian organisations that provide services or facilities for children (anyone under 18 years old) are required by law to implement Child Safe Standards to protect children from harm. Therefore, if you project/program will engage children as either participants or audience members you will be required to demonstrate that you are complying with the Child Safe Standards by uploading a copy of your organisation's Child Safe Policy or Statement of Commitment to Child Safety.

If your organisation does not yet have a Child Safe Policy or Statement of Commitment to Child Safety, a template document is available on the Small Project Grants website: https://www.yarracity.vic.gov.au/about-us/grants/small-project-grants. Tailor this document to suit your organisation and activities, then attach the document to your application as evidence. Remember to make sure a copy is distributed to your members.

Individual artists, will need to upload a copy of your current working with children check and/or your exhibition space's Child Safe Policy or Statement of Commitment to Child Safety.

For further information on the Child Safe Standards see: https://ccyp.vic.gov.au/child-safety/resources/

Public Liability Insurance

Applicants are not required to include a copy of their public liability insurance with their Investing in Community Grant application. However, if the application is successful, Council requires that all grant recipients provide evidence of public liability insurance, with an adequate coverage level, before payments can be processed. In most cases this will be a copy of your public liability insurance certificate of currency. If you do not have public liability insurance, you will need to provide a copy of the public liability insurance certificate of the venue where your project will take place.

Successful applications

What will happen if your application is successful?

If you are successful, a funding agreement which outlines the conditions of your grant will be sent to you (or your auspice organisation). You will need to sign and return two original copies of the funding agreement. You will also need to provide a copy of your organisation's bank statement showing the account number, BSB number and name. All payments will be made by electronic transfer.

What to do if your grant is not fully funded?

If your application is successful but you did not receive the full amount of funding requested, and you would like to proceed with the grant, the Grants Team are happy to discuss any changes you need to make to the project. The Grants Team can also advise you whether you need to submit a project variation form outlining the changes being made.

Acquittal

Each grant recipient is required to submit an Acquittal Form within two months of completion of the project. The acquittal includes questions about how many people and Yarra residents participated in the event/program, what adjustments were made to the project as it unfolded, and whether the aims and objectives outlined in the application were met. The acquittal also includes a financial report, which shows how the funding was spent. You are required to keep accurate and up-to-date records including itemised receipts issued when funding is spent.

The required acquittal form is attached to each successful application. Links to the acquittal forms are listed under each application in the "My submissions" area of SmartyGrants. To access an acquittal form, please log onto https://cityofyarra.smartygrants.com.au/, click on the "My Submissions" tab and scroll down to the specific grant. You can then complete and submit the acquittal in the same way you submitted your grant application.

Please keep receipts for expenditure items over $200 to upload into your online acquittal.

To be eligible for a grant, organisations and/or individuals must have successfully acquitted all completed grants from Yarra City Council. Applications from applicants with outstanding acquittals will not be assessed.

Submitting Your Application Online

Applicants are required to submit their application and supporting materials using the online grants form available via: cityofyarra.smartygrants.com.au

A preview version of the application form will be available from this website from October 2020.

Please note that applications are not submitted online until you hit the **submit** button. After submitting your application you will receive an email acknowledging receipt of your application which will include a PDF copy for your records. This will be sent to the email address you logged into SmartyGrants with. *If you do not receive this email your application has not been submitted successfully.* City of Yarra staff cannot view applications that have not been submitted, so please make sure you hit the submit button at the end of the application process.

Applications and all supporting material are due by **11:59pm, Sunday 29 November 2020,** and any additional information or materials will not be accepted after this date.

Smartygrants support will not be available after 5pm, and as such, we recommend submitting before this time. Typed, emailed or faxed applications will not be accepted. Ineligible applications will not be assessed.

For further information please call Community Grants on 9205 5170 or email yarragrants@yarracity.vic.gov.au.

Yarra Annual Grants 2021

Applications for Yarra's Annual Grants 2021 program will also be open from 15 October to 29 November, 2020. As the Annual Grants close at the same time you are able to submit an application to both the Investing in Community Grants and the Annual Grants for the same project. If your application is recommended in the ICG, it will be withdrawn from consideration for an Annual Grant.

It is highly recommended that you submit an application to both programs, so that your project can still be considered for funding in 2021 if it is not successful in the ICG program. Council cannot move an application to the Annual Grants on your behalf.

Applications to be submitted by 11:59pm, Monday 29 November, 2020.

No late applications will be accepted

Technical support will not be available after 5pm. As such, we recommend submitting before this time.

Applicants will be notified of outcomes in February 2021.

You can save and return to http://cityofyarra.smartygrants.com.au/ at any time. Once submitted, the application can still be viewed, but can only be changed with the Grant Team's assistance. Please call the Grants Team on 9205 5170. Changes will not be possible after the application closing date.

Funding Priorities for Investing in Community Grants 2021-2023

It is important that you talk through your project with the relevant Council Contact for the Funding Priority before applying for a grant.

	Funding Priorities	Council Contact
1	**0-25 Years Plan 2018-2022 – Early Years** **Priority 1:** The voices of young children in Yarra are listened to along with those of their families (principles of respect and participation) **Priority 2:** Young children and their families in Yarra are resilient (principles of inclusive and accessible and valuing diversity)	Melissa Eastwood 9205 5411
2	**0-25 Years Plan 2018-2022 – Middle Years** **Priority 1:** Support and enhance the health and wellbeing of middle years children and young people, and their families **Priority 2:** Design and deliver activities, programs, and events that meet the diverse needs and interests of middle years children and young people **Priority 3:** Link middle years children and young people to positive role models and enhance connections to peers, families and communities	Rupert North 9426 1544
3	**0-25 Years Plan 2018-2022 – Youth** **Priority 1:** Develop targeted prevention and early intervention programs in response to emerging themes for young people such as mental health; safety; bullying, racism and discrimination; youth justice; and the climate emergency **Priority 2:** Support young people to access appropriate education, training and/or employment pathways responsive to their needs **Priority 3:** Work with young people and media outlets to provide proactive and positive media representations that showcase talents, culture and identity of young people	Rupert North 9426 1544
4	**Access and Inclusion Strategy 2018-2024** **Priority 1:** Provide equitable and accessible opportunities for people with disability to engage in cultural and social activities and events and in civic and community decision making. **Priority 2:** Create and promote resources, information and communication that are responsive to the needs of people with disability. **Priority 3:** Increase community awareness regarding practices that are inclusive of people with disability.	Cheryle Gray 9205 5175
5	**Active and Healthy Ageing Strategy 2018-2024** **Priority 1:** Ensuring residents 50yrs+ have access to a wide range of opportunities for all aspects of healthy living, including recreational, mental, emotional and social. **Priority 2:** Ensuring accessibility and mobility for residents 50yrs+ throughout Yarra. Providing safe access to open space, parks, local shopping centres and neighbourhood precincts. **Priority 3:** To provide opportunities for residents 50yrs+ to be involved in lifelong learning activities and engage in active roles through intergenerational learning opportunities and mentoring between students and residents 50yrs+.	Frances Moloney 9205 5595

6	**Multicultural Partnerships Plan 2019-2023** **Priority 1:** Create opportunities for people from multicultural backgrounds to make connections and share traditions, encouraging a stronger sense of belonging to the broader Yarra community. **Priority 2:** Support programs and services that target groups from multicultural backgrounds at risk of disadvantage (e.g. people seeking asylum, women, people with disabilities, international students, LGBTIQ+). **Priority 3:** Support opportunities which promote intercultural relations, combat racism, celebrate diversity and acknowledge the multicultural heritage of Yarra.	Cristina Del Frate 9205 5174
7	**Yana Ngargna Plan** **Priority 1 (Relationships):** supporting community connections, promoting culture, and protecting important places. **Priority 2 (A Visible Culture):** increasing the visibility of Wurundjeri Woi Wurrung, Aboriginal and Torres Strait Islander people, culture, issues and achievements in Yarra. **Priority 3 (Community Health and Wellbeing):** working towards improved health and wellbeing outcomes for Wurundjeri Woi Wurrung, Aboriginal and Torres Strait Islander people in Yarra. **Priority 4 (Organisational Development):** increasing Council's capacity, confidence and connection through improved Wurundjeri Woi Wurrung, Aboriginal and Torres Strait Islander employment pathways, cultural awareness and internal coordination.	Colin Hunter 9205 5014
8	**Climate Emergency Plan 2020-2024** **Priority 1:** Mobilise the community to take climate action, including advocating for change. **Priority 2:** Support the most vulnerable in our community to cope with climate impacts (e.g. extreme weather, energy and food insecurity). **Priority 3:** Build stronger social connections to increase resilience to future climate-related shocks and stresses. **Priority 4:** Present replicable models to reduce carbon emissions; support local food systems; care for local natural environments; avoid waste and enable more conscious consumption; and foster sustainable transport behaviours in the community.	Kelly Heffer 9205 5769
9	**Yarra Volunteering Strategy 2019-2023** **Priority 1:** Encourage volunteering, across a range of cohorts, as a way for people to connect with and participate in the Yarra community. **Priority 2:** Support and create pathways to help people into employment opportunities within the Yarra community via volunteering. **Priority 3:** Recognise and celebrate the valuable contributions made by volunteers.	Elly Murrell 9205 5106

Cover photo courtesy of Kids Space in Yarra

FOR INFORMATION IN YOUR LANGUAGE ABOUT THIS DOCUMENT OR ABOUT COUNCIL, PLEASE CALL 9280 1940 AND QUOTE THE **REF** NUMBER BELOW.

ARABIC

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SIMPLIFIED CHINESE

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欲知有關本文檔或議會的粵語版本資訊，請致電9280 1932並報上下列**REF**號碼。

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ITALIAN

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SPANISH

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VIETNAMESE

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REF 17081

Attachment 3 - Attachment 3 - Small Project Grant Guidelines 2020-2021



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Cover image: Gala Ball at Collingwood Town Hall 2019
Photo by Jorge De Araujo

Small Project Grant Guidelines 2020/2021

The Small Project Grants (SPG) respond to funding requests throughout the year, providing an opportunity for new applicants to engage with Council and gain an understanding of the grants process. The grants allow organisations and individual artists to access small amounts of funding quickly, (usually within four weeks from the grant submission).

There are two categories in the SPG program: Community Projects and Arts & Culture Projects.

Community Projects is a broad category encompassing the many programs and events run by not-for-profit community groups within Yarra. Eligible community projects include cultural celebrations, sporting events and programs which promote and support communities, such as social involvement, community connectedness, environmental sustainability, health, well-being and cultural diversity.

Only incorporated not-for-profit community groups are eligible to apply for grants under this category. However, community groups that are not incorporated or do not have their own ABN can be auspiced by an eligible incorporated organisation. Individuals are not eligible.

Arts & Culture Projects funds projects and events run by professional artists, arts organisations and community groups. Eligible arts and culture projects include the development, production and showing of new art works or performances, or community arts festivals, events or arts projects.

Eligible applicants may be: individual artists with an ABN, incorporated not-for-profit artistic groups and organisations, and commercial galleries running not-for-profit events. Individual artists and organisations without an ABN may be auspiced.

It is strongly recommended that applicants for the Arts and Culture Projects category provide supporting documentation as part of their application. This can be uploaded through the online application form.

The SPG 2020-2021 grants open on 1 August 2020.
Applications will be accepted until 31 May 2021
or until the funding pool for the relevant category is exhausted.

If you have previously had a grant from Yarra City Council for a project which is now complete, this grant must be acquitted before any new applications can be assessed. Acquittals can be submitted via: https://cityofyarra.smartygrants.com.au.

Program Objectives

Each project/activity funded as part of the SPG Program is expected to address one or more of Council's strategic objectives as stated in the current Council Plan. These are:

1. A HEALTHY YARRA: Focus on community health, safety and wellbeing;
2. AN INCLUSIVE YARRA: Supporting and celebrating inclusion, diversity and uniqueness;
3. A SUSTAINABLE YARRA: leading sustainability and protecting and enhancing the natural environment;
4. A LIVEABLE YARRA: Maintain and enhance the character of the city;
5. A PROSPEROUS YARRA: Helping creative communities thrive;
6. A LEADING YARRA: Enhancing and facilitating community participation.

Eligibility Criteria

Eligible Applicants

- Applicants must have an active ABN*.
  - Not-for-profit community groups that meet all other eligibility criteria but do not have an ABN can have their applications auspiced by an eligible incorporated organisation or Neighbourhood House.
- Applicants must be a not-for-profit, incorporated community group (that is a group with a voluntary membership who come together to pursue a common goal)† **OR** meet one of the following specific exceptions:
  - be a registered charity, public benevolent institution or have DGR status;
  - be a state government entity seeking funding for activities beyond those considered the responsibility of State or Federal Government;
  - unincorporated not-for-profit community groups can have their applications auspiced by an eligible incorporated organisation or Neighbourhood House;
  - individual artists or Arts-related businesses operating under an active sole-trader ABN* can apply as individuals under the Arts and Cultural Projects Category;
  - Arts-related businesses with active ABNs* registered as other than sole-trader entities can apply under the Arts and Cultural Projects Category. These applications are contingent on successfully demonstrating that the project being funded will run on a not-for-profit basis. This will require detailed financial reporting.
- Applicants can only receive one SPG per financial year and the maximum grant is $1,000.
- Applicants must have acquitted previous Council grants and have no outstanding debts to Yarra City Council.
- Applicants must have public liability insurance with a suitable level of coverage, working with children checks, WorkCover and superannuation coverage are required to be held by recipients of funding.
- Relevant applicants must, as required by law, implement and adhere to the Victorian Child Safe Standards. https://ccyp.vic.gov.au/child-safety/being-a-child-safe-organisation/.

*The applicant names must match the entity (legal) name for the ABN, or a registered business name associated with the ABN **and** the name on the bank account provided for payment. The ABN Entity name can be checked when entering your ABN into the application form.

† For further information on the kinds of groups we deem eligible please see the definition provided by the Fitzroy Legal Service at:

http://www.lawhandbook.org.au/2017_06_06_03_types_of_community_organisations/.

Eligible Projects

- Council will support a maximum of three exhibitions per grant round at any one art gallery.
- All applicants must be locally based and/or be applying for a program, service or activity that is of benefit to the Yarra community.
- Projects must have a public outcome within the City of Yarra boundaries.
- Projects and programs will only be eligible for both SPG and Annual Grants if applications are for distinct activities or stages of development.
- Sport and Recreation groups can apply for the purchase of specialised equipment including defibrillators.
- Applications to the Community Strengthening category addressing priorities of the Access and Inclusion Strategy may include funding for specialised equipment or materials that facilitate new and innovative accessibility programs. Renovation works or the upgrading of permanent fixtures remain ineligible.
- All questions marked 'response required' must be completed for the application to be eligible.

Applicants that are not eligible

- Neighbourhood Houses are funded through Council's Neighbourhood House Funding Program and are therefore are not eligible for SPGs.
  - As above, Neighbourhood Houses can act as an auspice for other community groups;
- Businesses or for-profit organisations, unless exempted above.
- Individuals, unless exempted above.
- Previous grant recipients with overdue acquittals.
- Applicants who have already received an SPG in the current round.

Projects that are not eligible

- A program that is considered the responsibility of State or Federal Government e.g. core school curriculum activities.
- Activities that take place outside the City of Yarra (including touring costs),
  unless part of a larger project with a proven and public benefit to the Yarra community.
- A new building, capital works or facility maintenance works.
- Ongoing staff salaries or administration costs not specific to the project.
- The purchase of equipment only, unless exempted above.
- Projects with the singular purpose of promoting religion or that may be perceived as for the purpose of proselytizing.
- Training, study or academic research in Australia or overseas.
- A project that will be offered for assessment in the above training courses.
- Applications that are solely for attending forums, workshops and conferences.
- Competitions (excluding one-off sporting events).
- Prizes and award exhibitions or exclusively fundraising events.
- School fetes and other similar events.
- Covering the deposit or bond associated with hiring a Council Town Hall.
- Applications to fund projects retrospectively.

Assessment

Assessment Criteria

All applications will be assessed on the following criteria:

- Does the project have clearly defined aims?
- Does the project clearly meet the program objectives?
- Does the local community benefit from this project?
- Does the organisation have the capacity to successfully complete the project?
- Is the budget for this project realistic, balanced and complete?
- Arts and Cultural Projects – Does the project have high artistic merit?

Assessment Process

Small Grants are assessed on a competitive basis. Being successful one year does not automatically mean success in subsequent years. Small Grant applications are checked for eligibility, internally assessed by two Council Officers and then the recommendations are reported to Council on a quarterly basis.

Timelines

Applications should be received a minimum of 4 weeks before a project starts. Applications for projects that have already taken place will not be assessed. Assessment and payment of grants usually takes 4-6 weeks provided all necessary documentation is provided in a timely fashion.

Auspiced Applications

Auspicing is a practice which enables small or new organisations who are not incorporated or who do not have an ABN access grant funds.

An auspice organisation must be incorporated and have an ABN. They accept legal and financial responsibility for the grant if successful.

Applications can be submitted directly by groups being auspiced. However, as the funding agreement for successful grants will be made between the auspice organisation and Council, any financial transactions must be made through the auspice organisation. Be advised that you will need to provide information from the auspice organisation including: their contact details, ABN, and most recent financial report.

What you need for your application

Public Liability Insurance

All applicants need to provide a certificate of currency for the public liability insurance policy that will cover the funded project. Depending the nature of the funded activities, the relevant policy may be in the applicant's name, the auspicing organisation's name or the activities may be covered by the public liability insurance of the venue being used.

Financial Statements

All those applying as an organisation must upload a copy of the organisation's (or auspicing organisation's) most recent annual financial statement to their Annual Grant application. For most applicants, this will be the previous year's Financial Statement. Alternatively, you can upload the organisation's most recent profit and loss statement. Applicants who do not provide a financial statement will be ineligible.

Child Safe Standards

Victorian organisations that provide services or facilities for children (anyone under 18 years old) are required by law to implement Child Safe Standards to protect children from harm. Therefore, if you project/program will engage children as either participants or audience members you will be required to demonstrate that you are complying with the Child Safe Standards by uploading a copy of your organisation's Child Safe Policy or Statement of Commitment to Child Safety.

If your organisation does not yet have a Child Safe Policy or Statement of Commitment to Child Safety, a template document is available on the Small Project Grants website: https://www.yarracity.vic.gov.au/about-us/grants/small-project-grants. Tailor this document to suit your organisation and activities, then attach the document to your application as evidence. Remember to make sure a copy is distributed to your members.

Individual artists, will need to upload a copy of your current working with children check and/or your exhibition space's Child Safe Policy or Statement of Commitment to Child Safety.

For further information on the Child Safe Standards see: https://ccyp.vic.gov.au/child-safety/resources/

Arts & Culture applicants

Arts & Culture applicants should also provide a CV and relevant artistic documentation.

Having trouble writing your application?

The Grants Team are available to help all applicants with preparing their application. Call us on 9205 5170 or 9205 5146 to talk about your project and application or to make an appointment for help submitting your application online. Interpreters can be booked if requested.

Video pitches can be included as supporting documentation to your application, however, you will still need to complete the written application form. Please ensure any videos are kept short to a maximum 5 minutes as assessors have a large number of applications to review. SmartyGrants recommends keeping attachments to 5 MB, so you may need to provide a link to an external video-hosting site instead.

If you are having trouble accessing your SmartyGrants user account, please contact SmartyGrants directly on 03 9320 6888 or via service@smartygrants.com.au.

Successful applications

If you are successful, a funding agreement which outlines the conditions of your grant will be sent to you (or your auspice organisation). You will need to sign and return **two original** copies of the funding agreement. You will alsoneed to provide a copy of your organisation's bank statement showing the account number, BSB number and name. All payments will be made by electronic transfer.

Acquittal

Each grant recipient is required to submit an acquittal form within two months of completion of the project. The acquittal includes questions about how many people and Yarra residents participated in the event/program, what adjustments were made to the project as it unfolded, and whether the aims and objectives outlined in the application were met. The acquittal also includes a financial report in which you are required to demonstrate that the funds were spent in accordance with the budget submitted. You are required to keep accurate, up-to-date records in relation to the project including, but not limited to, itemised receipts issued when funding is spent. We request that you include receipts for items/services over $200 in your acquittal.

The required acquittal form will be linked to your application in the My Submissions area of SmartyGrants. When you are ready to submit the acquittal form please log onto https://cityofyarra.smartygrants.com.au and submit it in the same way you submitted your grant application. Applications from past grant recipients will not be considered while they have overdue acquittals.

Council may also require organisations to fully participate in any audit of the program/activity by making readily available all income/expenditure records, correspondence, meeting notes, promotional material, and any other document relating to the funded program/activity. This may include site visits and the collection of documents relating to the funded program/activity.

Submitting Your Application

SPG applications will be accepted at any time until 31 May 2021 or until the funding for each category has been exhausted. Funding is renewed each financial year on 1 July.

Applicants are required to submit their application and supporting documentation using the online form on https://cityofyarra.smartygrants.com.au/.

Attachment 4 - Attachment 4 - Room to Create Responsive Grant Guidelines 2020-2021



Cover image:
SK!N by TerryandTheCuz was a contemporary performance based around true stories about human trafficking, forced migration and asylum seeking. The work was developed in collaboration with Australian artist Ashley Dyer and human rights NGO TENAGANITA. The season in Melbourne was presented at The Abbotsford Convent.

Image courtesy of Govin Ruben.

Photographer: ThoughtShots Photography

National Relay Service
TTY 133 677 then (03) 9205 5055

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Ref: 18323

City of Yarra Grant Guidelines
Room to Create Responsive Grant Program

BACKGROUND

Yarra is often referred to as an 'engine room' for the arts because of the many small to medium sized arts organisations that make up much of our creative footprint. There are over 50 live music venues, more than 60 galleries and artist run spaces, and numerous creative hubs and studios. The creative sector has been identified as an important, emerging industry which is associated with innovation and facilitating economic growth.

The Room to Create Responsive Grant Program is a Council initiative that is intended to help creative spaces and live music venues stay in Yarra. The program is incentivized and designed to be quick response.

The program pool is $25,000 per annum and funding is capped at $2,000 for a standalone grant or at $5,000 for a matching grant – when the applicant is able to make a matching contribution towards the project.

The funds may be used for goods and/or services that will assist the creative space to operate in Yarra. For example, funds can be used for:

- infrastructure works (such as fit out of a studio) and purchase of built-in equipment (such as data projectors, lighting, built-in speakers);
- acoustic treatment or related works (such as installing insulation, air locks, sound absorbing materials, gap seals etc);
- town planning consultants to obtain advice relevant to maintaining a creative space in Yarra, including advocacy where a nearby development is proposed;
- consultant fees related to improving accessibility of the space;
- acoustic consultant fees and measuring devices/equipment;
- building surveyors fees related to assessment of an existing building;
- other materials and/or services that may assist with the venue's management of noise and patron behavior related complaints.

TIMELINES

Applications open on 1 August 2020 and remain open until 11:59 pm 31 May 2021, or until the funding pool is exhausted.

Applicants should expect to be notified of the outcome within three weeks. If you are successful, you (or your auspice organisation) will be sent a funding agreement. Once you have returned this, along with any other required paperwork such as a bank statement, we aim to have the grant paid within two weeks of receipt of the necessary documents.

ASSESSMENT CRITERIA

- Does the project have clearly defined aims?
- Does the project clearly meet the intention of the program to help creative spaces and live music venues operate in Yarra?
- Does the local community benefit from this project?
- Does the organisation have the capacity to successfully complete the project?
- Can the organisation demonstrate an ongoing viability?
- Is the budget for this project realistic?

ELIGIBLITY

Eligible Applicants

Room to Create Responsive Grant Applicants must:

- Have an active ABN*
- Be an incorporated organisation or business entity managing and/or occupying a creative space (eg. gallery, performance venue, artist studio, live music venue) that is located in the City of Yarra; **OR** meet one of the following specific exceptions:
    - An individual applicant who can demonstrate that the space is a dedicated creative space that contributes to the creative footprint of Yarra;
    - An individual applicant operating as a business entity that occupies or manages a creative space in Yarra;
    - An unincorporated not-for-profit community group managing a space in Yarra, auspiced by an eligible incorporated organisation or Neighbourhood House for this application;
- Have acquitted previous Council grants and have no outstanding debts to Yarra City Council;
- Have adequate public liability insurance, working with children checks, WorkCover and superannuation coverage;
- If the application is a live music venue, the applicant must agree to adopt the Best Practice Guidelines for Live Music Venues developed by the Live Music Roundtable with the Victorian Government. Download the guidelines here: https://www.musicvictoria.com.au/reports/best-practice-guidelines#article546
- Relevant applicants must, as required by law, implement and adhere to the Victorian Child Safe Standards. https://ccyp.vic.gov.au/child-safety/being-a-child-safe-organisation/

*The applicant names must match the entity (legal) name for the ABN, or a registered business name associated with the ABN **and** the name on the bank account provided for payment. The ABN Entity name can be checked when entering your ABN into the application form.

Applicants that are not eligible

- Neighbourhood Houses are funded through Council's Neighbourhood House Funding Program and are therefore are not eligible for the Room to Create Responsive Grant Program. Neighbourhood Houses can act as an auspice for other community groups;
- Individuals and sole-traders who do not meet the requirements listed above.
- Individuals or organisations who have already received a Room to Create Responsive Grant within the annual cycle.

Eligible Projects

- Applications must be for creative spaces or live music venues in Yarra;
- Applications cannot be submitted for the same project from multiple tenants/organisations.

Projects that are not eligible

- Activities that are part of the creative output of the applicant such as exhibitions, performances, workshops, events or other creative projects;
- Applications to fund projects retrospectively, for works that have already been completed;
- A studio space in a private dwelling/home;
- Expenses that are clearly related to the daily operations of the business including rent, furniture, ongoing staff salaries, or administration costs not specific to the project;
- Works that would be the responsibility of the property owner if the space/building is leased;
- A program that is considered the responsibility of State or Federal Government;

- Activities that are sponsored by gambling businesses or take place at inappropriate venues;
- Projects with the singular purpose of promoting religion or that may be perceived as for the purpose of proselytizing;
- Individual training, study or academic research in Australia or overseas;
- A project that will be offered for assessment in the above training courses;
- Applications that are solely for attending forums, workshops and conferences;
- School fetes and other similar events;
- Competitions (other than one-off sporting events);
- Prize-events, award exhibitions or exclusively fundraising events;

HOW TO APPLY

Applications can be made online through Council's website, at cityofyarra.smartygrants.com.au.

Please note that applications are not submitted online until you hit the submit button. After submitting your application you will receive an email acknowledging receipt of your application which will include a PDF copy for your records. This will be sent to the email address you used to register on SmartyGrants. If you do not receive this email your application has not been submitted successfully. City of Yarra staff cannot view applications that have not been submitted, so please make sure you hit the submit button at the end of the application process.

ATTACHMENTS AND SUPPORT MATERIAL

- Applicants are required to include a quote/s for the proposed works in this application.
- Applicants are encouraged to provide further information about the venue and activities undertaken by the applicant.
- All those applying as an organisation must upload a copy of the organisation's most recent annual financial statement to their Room to Create Responsive Grant application. This could be the Financial Statement that all incorporated organisations are required to send to Consumer Affairs Victoria, or the organisation's most recent profit and loss statement. Please do not send your full Annual Report.
- All applicants need to provide a certificate of currency for the public liability insurance policy that will cover the funded project. Depending the nature of the funded activities, the relevant policy may be in the applicant's name, the auspicing organisation's name or the activities may be covered by the public liability insurance of the venue being used.
- Applicants can also include any other support material that may be required to support their project.

Please note, the maximum attachment size in SmartyGrants is 25MB. To avoid technical difficulties which may prevent you being able to submit your application, we recommend keeping files to a maximum of 5MB. Files can only be uploaded one at a time and upload speeds will vary depending on your computer's specifications, your internet connection and the amount of traffic on the SmartyGrants server. If you do have concerns or encounter any issues, consider providing links to specific website pages or online/cloud file transfer service in the space provided instead.

CHILD SAFE STANDARDS

Victorian organisations that provide services or facilities for children (anyone under 18 years old) are required by law to implement Child Safe Standards to protect children from harm. Therefore, if you project/program will engage children as either participants or audience members you will be required to demonstrate that you are complying with the Child Safe Standards by uploading a copy of your organisation's Child Safe Policy or Statement of Commitment to Child Safety.

If your organisation does not yet have a Child Safe Policy or Statement of Commitment to Child Safety, a template document is available on the Room to Create Responsive Grants website: https://www.yarracity.vic.gov.au/about-us/grants/room-to-create-responsive-grants. Tailor this document to suit your organisation and activities, then attach the document to your application as evidence. Remember to make sure a copy is distributed to your members.

Individual artists, will need to upload a copy of your current working with children check and/or your exhibition space's Child Safe Policy or Statement of Commitment to Child Safety.

For further information on the Child Safe Standards see: https://ccyp.vic.gov.au/child-safety/resources/.

ACQUITTAL

Each grant recipient is required to submit an Acquittal Form and financial report within two months of completion of the project. Throughout the project funds must be spent in accordance with the budget submitted. You are required to keep accurate, up-to-date records in relation to the project including, but not limited to, itemised receipts issued when funding is spent and relevant account records to submit as part of the acquittal.

The required acquittal form will be linked to your Room to Create Responsive Grant application, when you are ready to submit the acquittal form please log onto cityofyarra.smartygrants.com.au and submit it in the same way you submitted your grant application.

Please keep receipts for expenditure items over $200 to upload into your online acquittal.

FOR MORE INFORMATION

Contact Arts and Culture on 9205 5089 debra.kunda@yarracity.vic.gov.au or 9205 5212 brona.keenan@yarracity.vic.gov.au

For issues with the application form, or administrative questions, contact the Grants Team on 9205 5170 and 9205 5146, or email yarragrants@yarracity.vic.gov.au.

National Relay Service
TTY 133 677 then (03) 9205 5055

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Ref: 18323

11.4 Governance Rules

Reference: D20/122295
Authoriser: Group Manager Chief Executive's Office

Purpose

1. To endorse Proposed Governance Rules and place them on exhibition ahead of their anticipated presentation to Council for adoption ahead of the 1 September 2020 deadline in the *Local Government Act* 2020.

Background

2. On 24 March 2020, the *Local Government Act* 2020 received Royal Assent, marking the end of a reform process that has taken place over the past three years.
3. Background information, including a link to the Act itself can be found at https://www.localgovernment.vic.gov.au/our-programs/local-government-act-2020
4. One feature of the Act is that implementation will take place progressively, with a number of milestones triggering specific provisions of the 2020 Act, while simultaneously rescinding the equivalent provisions of the 1989 Act.
5. On 6 April 2020, Stage 1 took effect, which included:
   (a) new definitions of 'confidential information' for Council reports (narrower definitions);
   (b) new provisions for the closure of meetings to the public (can be closed where people are disrupting the meeting); and
   (c) completely restructured electoral provisions (requiring postal votes, compulsory voting for over 70s and the eventual move to single member wards).
6. On 1 May 2020, Stage 2 took effect, and requires the delivery of a number of specific matters on or before 1 September 2020:
   (a) Governance Rules;
   (b) Expenses Policy;
   (c) Delegated Committees;
   (d) Asset Committees;
   (e) Audit and Risk Committee Charter; and
   (f) Public Transparency Policy.
7. This report responds to point (a) above and presents a draft set of Governance Rules and accompanying Council Meetings Operations Policy and recommends that Council endorse these documents and place them on public exhibition in order to receive community feedback ahead of their further consideration by Council in August.

Governance Rules

8. The Draft Governance Rules at **Attachment One** have been developed based on a template provided by Council's solicitors.
9. In developing the draft rules, officers have sought to follow the template where possible, but have made a number of adjustments to ensure that Yarra City Council's public meeting retain their characteristic of being open, transparent and inclusive.
10. The review of the rules (and a number of changes in the Local Government Act itself) has provided an opportunity to make a number of changes to the current arrangements. The key changes are:

(a) the right to make a submission on every matter that comes to a Council meeting will now be enshrined in our rules for the first time. This has been a long standing feature of our meetings, but was never formally part of our meeting procedures;

(b) it will no longer be possible to elect a Mayor or Deputy Mayor by 'pulling a name from a hat' in the event of a tie. Our rules now require that both roles be elected by an absolute majority;

(c) we're requiring that notices of meetings, agendas and minutes all have to be published on our website, as well as the timetable for the annual meeting schedule. That has been the practice for many years at Yarra, but it hasn't been required by our rules until now;

(d) we're removing a provision which allowed motions to be carried automatically and without a vote of the Council in certain circumstances and requiring that resolutions can only be carried following a formal vote; and

(e) we're removing the requirement to use gender specific pronouns when addressing the Mayor and staff in meetings.

11. Our review and examination of what other jurisdictions are doing, shows us that in many ways, Yarra's meetings demonstrate best practice in inclusivity and accessibility. To that end, the following provisions are not proposed to change:

(a) we will continue to live stream our Council Meetings, and publish recordings on our website;

(b) we will conduct all of our voting by show of hands – so you can see exactly who voted for each motion;

(c) we will retain Public Question Time at Council meetings, and not require people to register in advance or submit their question in writing (although we will make it possible for people to do so if they wish); and

(d) we will continue to make sure all conflicts of interest are openly and transparently declared and recorded.

Council Meetings Operations Policy

12. The Draft Council Meetings Operations Policy at **Attachment Two** has been developed following a review of the existing policy adopted by Council in September 2019 which set out, for the first time, the processes for public question time, public submissions, live streaming and publication of certain matters on Council's website.

13. The review was limited to making only those changes necessary to ensure compliance with the Local Government Act 2020 and the Draft Governance Rules. The proposed changes are shown in the marked up document attached and are limited to:

(a) adjusting references to section 223 of the Local Government Act 1989 to also include references to consultations conducted under our soon to be adopted Community Engagement Policy;

(b) incorporating processes for the receipt of petitions in the policy, rather than a standalone procedure;

(c) removing references to "Special Meetings" (which have not been carried over to the 2020 Act);

(d) removing provisions for the conclusion of meetings at 11.00pm which are intended to be included in the Governance Rules; and

(e) updating references to the 1989 Act to the equivalent provisions in the 2020 Act throughout.

External Consultation

14. There has been no direct external consultation in the development of the draft Governance Rules.

15. Following Council's endorsement of the proposed rules, they will be placed on exhibition via the YourSayYarra page from 22 July to 9 August 2020. This exhibition period will enable the community to provide feedback on both the proposed Governance Rules and the Council Meetings Operations Policy.

16. Following the exhibition period, submissions will be considered and a further draft will be brought back to Council for consideration at its meeting on 18 August 2020. Submitters will be invited to attend this meeting.

17. This exhibition process is modelled on section 223 of the Local Government Act 1989 and follows advice from our solicitors that this is the most appropriate mechanism. That process will be launched on YourSayYarra as soon as the proposed Governance Rules are endorsed by Council.

18. Council's solicitors have provided significant advice in the development of the Governance Rules, and provided a template upon which our (and much of the Victorian Local Government sector's) rules are based.

19. Benchmarking has taken place with IMAP and neighbouring Councils in respect of two matters arising from the review of the Instruments of Delegation.

Internal Consultation (One Yarra)

20. Internal consultation has taken place primarily at the Executive level, including a discussion at the Executive Team Meeting on 15 June and 13 July 2020 and the facilitation of a Governance Workshop with Councillors on 13 July 2020.

21. A number of specific consultations have taken place internally with subject matter experts.

Financial Implications

22. There are no financial implications arising from this report.

Economic Implications

23. There are no economic implications arising from this report.

Sustainability Implications

24. There are no sustainability implications arising from this report.

Climate Emergency Implications

25. There are no climate emergency implications arising from this report.

Social Implications

26. There are no social implications arising from this report.

Human Rights Implications

27. There are no financial implications arising from this report.

Communications with CALD Communities Implications

28. It is not proposed to undertake targeted communication with CALD communities in the consideration of the Governance Rules, although the YourSayYarra page contains relevant multilingual messaging and access to translation services.

Council Plan, Strategy and Policy Implications

29. Aside from the matters directly addressed in the discussion paper, there are no other Council Plan, Strategy and Policy implications arising from this report.

Legal Implications

30. Council is obligated to meet the 1 September 2020 deadline in the Local Government Act 2020.

Other Issues

31. There are no other issues identified in the development of this report.

Options

32. In order to meet the legislative timelines for the Adoption of Governance Rules, Council must adopt a set of proposed rules at this meeting. It is open to Council to make modifications to the draft rules (and policy) by alternate resolution.

33. Council will have a further opportunity make changes to the rules and policy at the Council meeting on 18 August 2020.

Conclusion

34. Officers recommend that Council place the draft Governance Rules and Draft Council Meetings Operations Policy on exhibition in order to receive feedback in time to adopt its Governance Rules in accordance with the Local Government Act 2020.

RECOMMENDATION

1. That Council:

   (a) endorse the Draft Governance Rules at **Attachment One**;

   (b) endorse the Draft Council Meetings Operations Policy at **Attachment Two**;

   (c) place both the Proposed Governance Rules and Proposed Council Meetings Operations Policy on exhibition from 22 July to 9 August 2020; and

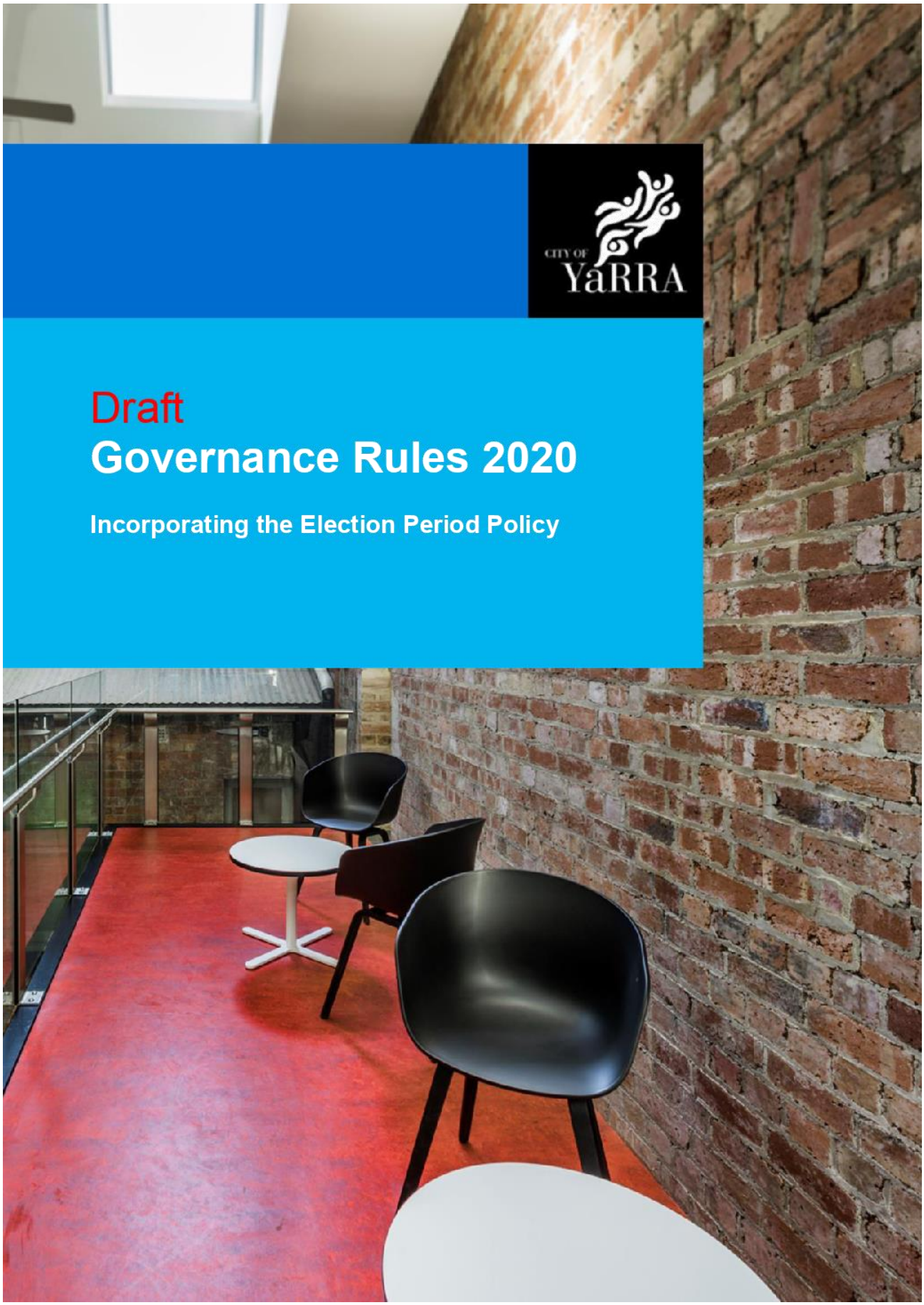
   (d) receive a further report on the outcomes of the consultation process at its meeting on 18 August 2020, and invite submitters to present to Council if they would like.

CONTACT OFFICER: **Rhys Thomas**
TITLE: **Senior Governance Advisor**
TEL: **9205 5302**

Attachments

1⇩ Attachment 1 - Draft Governance Rules 2020 (including Election Period Policy)
2⇩ Attachment 2 - Draft Council Meetings Operations Policy (showing markups)

Attachment 1 - Attachment 1 - Draft Governance Rules 2020 (including Election Period Policy)



Attachment 1 - Attachment 1 - Draft Governance Rules 2020 (including Election Period Policy)

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Title	Governance Rules 2020
Description	This policy constitutes the Governance Rules required by section 60 of the Local Government Act 2020 and is to be read in addition to the requirements of that Act.
Category	Governance
Type	Policy
Approval authority	Council
Responsible officer	Senior Governance Advisor
Approval date	18 August 2020
Review cycle	Every ten years
Review date	18 August 2030
Document Reference	tba
Human Rights compatibility	This policy has been assessed and is compatible with the Victorian Charter of Human Rights and Responsibilities

Attachment 1 - Attachment 1 - Draft Governance Rules 2020 (including Election Period Policy)

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CHAPTER ONE - INTRODUCTION

PART A - PRELIMINARY

1. Nature of Rules

1.1 These are the Governance Rules of **Yarra City** Council, made in accordance with section 60 of the *Local Government Act 2020*.

2. Date of Commencement

2.1 These Governance Rules commence on 1 September 2020.

3. Contents

3.1 These Governance Rules are divided into the following Chapters:

3.1.1 Chapter 1 - Introduction

3.1.2 Chapter 2 - Council Meetings

3.1.3 Chapter 3 - Delegated Committee Meetings

3.1.4 Chapter 4 - Disclosure of Conflicts Of Interest

3.1.5 Chapter 5 – Confidential Information

3.1.6 Chapter 6 – Election Period Policy

4. Definitions

4.1 In these Governance Rules, unless the context suggests otherwise the following words and phrases mean:

4.1.1 *'Act'* means the *Local Government Act 2020*.

4.1.2 '*agenda*' means the notice of a meeting setting out the business to be transacted at the meeting;

4.1.3 '*Chair*" means the Chairperson of a meeting and includes a Councillor who is appointed by resolution to chair a meeting under section 61(3) of the *Act*;

4.1.4 *'Chief Executive Officer'* includes an Acting Chief Executive Officer.

4.1.5 *'confidential information'* has the same meaning as in the *Act*.

4.1.6 *'Council meeting'* has the same meaning as in the *Act*.

4.1.7 *'Council Meetings Operations Policy*' means the policy adopted by Council to guide the operation of certain aspects of Council and committee meetings.

4.1.8 *'Council'* means Yarra City Council.

4.1.9 *'Delegated Committee'* means a Delegated Committee established under section 63 of the *Act* or a Joint Delegated Committee established under section 64 of the *Act*.

4.1.10 '*election day*' has the same meaning as in the *Act*.

4.1.11 '*election period*' has the same meaning as in the *Act*.

4.1.12 '*electoral material*' has the same meaning as in the *Act*.

4.1.13 '*electoral matter*' has the same meaning as in the *Act*.

4.1.14 *'Mayor'* means the Mayor of *Council*.

4.1.15 *'meeting conducted under the auspices of Council'* means a meeting of the kind described in section 131(1) of the Act (whether such a meeting is known as a 'Councillor Briefing' or by some other name), and includes a meeting which:

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(a) is scheduled or planned for the purpose of discussing the business of Council or briefing Councillors;

(b) is attended by a majority of Councillors;

(c) is attended by at least one member of Council staff; and

(d) is not a Council meeting or Delegated Committee meeting.

4.1.16 *'meeting rules'* means the rules for the conduct of Council Meetings set out at Chapter Two of *these Rules*.

4.1.17 *'member of a Delegated Committee'* includes a Councillor.

4.1.18 '*minute book*' means the collective record of proceedings of *Council*;

4.1.19 '*municipal district*' means the municipal district of *Council*;

4.1.20 '*notice of motion'* means a notice setting out the text of a motion, which it is proposed to move at the next relevant meeting;

4.1.21 '*notice of rescission*' means a *notice of motion* to rescind a resolution made by *Council*; and

4.1.22 *'these Rules'* means these Governance Rules.

4.1.23 '*written*' includes duplicated, lithographed, photocopied, printed and typed, and extends to both hard copy and soft copy form, and *writing* has a corresponding meaning.

4.2 Introductions to parts, headings and notes are explanatory notes and do not form part of *these rules*. They are provided to assist understanding.

5. Context

5.1 *These Rules* should be read in the context of and in conjunction with:

5.1.1 the overarching governance principles specified in section 9(2) of the *Act*; and

5.1.2 the *Council Meetings Operations Policy* and any other relevant policies adopted or approved by *Council*:

6. Decision Making

6.1 In any matter in which a decision must be made by *Council* (including persons acting with the delegated authority of *Council*), *Council* must consider the matter and make a decision:

6.1.1 fairly, by giving consideration and making a decision which is balanced, ethical and impartial; and

6.1.2 on the merits, free from favouritism or self-interest and without regard to irrelevant or unauthorised considerations

6.2 *Council* must, when making any decision to which the principles of natural justice apply, adhere to the principles of natural justice (including, without limitation, ensuring that any person whose rights will be directly affected by a decision of *Council* is entitled to communicate their views and have their interests considered).

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CHAPTER TWO - COUNCIL MEETINGS

The purpose of this Chapter is to provide for the election of the Mayor and Deputy Mayor, provide for the appointment of any Acting Mayor; and provide for the procedures governing the conduct of Council meetings.

PART A – ELECTION OF MAYOR

This Part is concerned with the annual election of the Mayor. It describes how the Mayor is to be elected.

1. Election of the Mayor

1.1 The *Chief Executive Officer* must facilitate the election of the *Mayor* in accordance with the provisions of the *Act*.

2. Method of Voting

2.1 The election of the *Mayor* must be carried out by a show of hands.

3. Determining the election of the Mayor

3.1 The *Chief Executive Officer* must open the meeting at which the *Mayor* is to be elected, and invite nominations for the office of *Mayor*.

3.2 Any nominations for the office of *Mayor* must be:

3.2.1 moved by a Councillor, and

3.2.2 accepted by the nominee, either in person at the meeting or in writing.

3.3 Once nominations for the office of *Mayor* have been received, the following provisions will govern the election of the *Mayor:*

3.3.1 if there is only one nomination, the candidate nominated must be declared to be duly elected;

3.3.2 if there is more than one nomination, the Councillors present at the meeting must vote for one of the candidates;

3.3.3 in the event of a candidate receiving an absolute majority of the votes, that candidate is declared to have been elected;

3.3.4 in the event that no candidate receives an absolute majority of the votes, and it is not resolved to conduct a new election at a later date and time, the candidate with the fewest number of votes must be declared to be a defeated candidate. The Councillors present at the meeting must then vote for one of the remaining candidates;

3.3.5 if one of the remaining candidates receives an absolute majority of the votes, they are duly elected. If none of the remaining candidates receives an absolute majority of the votes, the process of declaring the candidates with the fewest number of votes a defeated candidate and voting for the remaining candidates must be repeated until one of the candidates receives an absolute majority of the votes. That candidate must then be declared to have been duly elected;

3.3.6 in the event of two or more candidates having an equality of votes and one of them having to be declared a defeated candidate, the declaration will be determined by lot.

3.3.7 if a lot is conducted, the Chief Executive Officer will have the conduct of the lot and the following provisions will apply:

(a) the name of each candidate shall be placed in a receptacle.

(b) the Chief Executive Officer shall draw one name from the receptacle.

(c) the candidate whose name is drawn shall be declared a defeated candidate.

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3.3.8 If there are two candidates remaining and neither of them receives an absolute majority of votes, the election is declared invalid and the Council may resolve to:

(a) conduct a further election immediately; or

(b) conduct the election at a later time or date.

4. Election of Deputy Mayor and Chairs of Delegated Committees

4.1 Any election for:

4.1.1 any office of Deputy Mayor; or

4.1.2 the Chair of a Delegated Committee

4.2 will be regulated by Rules 1 to 3 (inclusive) of this Chapter, as if the reference to the:

4.2.1 Chief Executive Officer is a reference to the Mayor; and

4.2.2 *Mayor* is a reference to the Deputy Mayor or the Chair of the *Delegated Committee* (as the case may be).

5. Appointment of Acting Mayor

5.1 If it becomes required to appoint an Acting Mayor, *Council* can do so by:

5.1.1 resolving that a specified Councillor be so appointed; or

5.1.2 following the procedure set out in Rules 1 to 3 (inclusive) of this Chapter,

5.2 at its discretion.

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PART B – MEETINGS PROCEDURE

This Part is divided into a number of Divisions. Each Division addresses a distinct aspect of the holding of a meeting. Collectively, the Divisions describe how and when a meeting is convened, when and how business may be transacted at a meeting.

Division 1 – Notices of Meetings and Delivery of Agendas

6. Dates and Times of Meetings Fixed by Council

6.1 Subject to Rule 8, *Council* must from time to time fix the date, time and place of all *Council meetings*.

7. Council May Alter Meeting Dates

7.1 *Council* may change the date, time and place of any *Council meeting* which has been fixed by it and must provide reasonable notice of the change to the public.

8. Meetings Not Fixed by Council

8.1 The *Mayor* or at least three Councillors may by a *written* notice call a *Council meeting*.

8.2 The notice must specify the date and time of the *Council meeting* and the business to be transacted.

8.3 The *Chief Executive Officer* must convene the *Council meeting* as specified in the notice.

8.4 Unless all Councillors are present and unanimously agree to deal with any other matter, only the business specified in the written notice can be transacted at the *Council meeting*.

9. Notice Of Meeting

9.1 A notice of meeting, incorporating or accompanied by an *agenda* of the business to be dealt with, must be delivered or sent electronically to every Councillor for all *Council meetings* at least 24 hours before the meeting.

9.2 Notwithstanding sub-Rule 9.1, a notice of meeting need not be delivered or sent electronically to any Councillor who has been granted leave of absence unless the Councillor has requested the *Chief Executive Officer* in *writing* to continue to give notice of any meeting during the period of his or her absence.

9.3 Reasonable notice of each *Council meeting* must be provided to the public. *Council* may do this by publishing details of the meeting on its website as soon as practicable after the meeting has been scheduled.

Division 2 – Quorums

10. Inability To Obtain A Quorum

10.1 If after 30 minutes from the scheduled starting time of any *Council meeting*, a quorum cannot be obtained:

10.1.1 the meeting will be deemed to have lapsed;

10.1.2 the *Mayor* must convene another *Council meeting*, the *agenda* for which will be identical to the *agenda* for the lapsed meeting; and

10.1.3 the *Chief Executive Officer* must give all Councillors *written* notice of the meeting convened by the *Mayor*.

11. Inability To Maintain A Quorum

11.1 If during any *Council meeting*, a quorum cannot be maintained then Rule 10 will apply as if the reference to the meeting is a reference to so much of the meeting as remains.

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11.2 Sub-Rule 11.1 does not apply if the inability to maintain a quorum is because of the number of Councillors who have a conflict of interest in the matter to be considered.

12. Adjourned Meetings

12.1 *Council* may adjourn any meeting to another date, time or place.

12.2 The *Chief Executive Officer* must give *written* notice to each Councillor of the date, time and place to which the meeting stands adjourned and of the business remaining to be considered.

12.3 If it is impracticable for the notice given under sub-Rule 12.2 to be in *writing*, the *Chief Executive Officer* must give notice to each Councillor by telephone or in person.

13. Time limits for Meetings

13.1 A *Council meeting* must not continue after 11.00pm unless a majority of Councillors present vote in favour of it continuing.

13.2 A meeting cannot be continued for more than 30 minutes (or a further 30 minutes, if a majority of Councillors has already voted to continue it for 30 minutes).

13.3 In the absence of such continuance, the meeting must stand adjourned to a time, date and place announced by the *Chair* immediately prior to the meeting standing adjourned. In that event, the provisions of sub-Rules 12.2 and 12.3 apply.

14. Cancellation or Postponement of a Meeting

14.1 The *Chief Executive Officer* may, in the case of an emergency necessitating the cancellation or postponement of a *Council meeting*, cancel or postpone a *Council meeting*.

Division 3 – Business of Meetings

15. Agenda and the Order Of Business

15.1 The *agenda* for and the order of business for a *Council meeting* is to be determined by the *Chief Executive Officer* so as to facilitate and maintain open, efficient and effective processes of government.

16. Change To Order Of Business

16.1 Once an *agenda* has been sent to Councillors, the order of business for that *Council meeting* may be altered with the consent of *Council*.

17. Urgent Business

17.1 If the *agenda* for a *Council meeting* makes provision for urgent business, business can only be admitted as urgent business if the *Chair* has been given written notice and portent of the proposed matter to be raised and has approved the admittance of the item and only then if it:

17.1.1 relates to or arises out of a matter which has arisen since distribution of the *agenda;* and

17.1.2 cannot safely or conveniently be deferred until the next *Council meeting*.

Division 4 – Motions and Debate

18. Councillors May Propose Notices Of Motion

18.1 Councillors may ensure that an issue is listed on an *agenda* by lodging a *Notice of Motion*.

19. Notice Of Motion

19.1 A notice of motion must be in writing signed by a Councillor, and be lodged with or sent to the Chief Executive Officer five clear days before the scheduled commencement of the meeting.

19.2 The Chief Executive Officer may reject any notice of motion which:

19.2.1 is vague or unclear in intention

19.2.2 it is beyond *Council's* power to pass; or

19.2.3 if passed would result in *Council* otherwise acting invalidly

19.3 but must:

19.3.1 give the Councillor who lodged it an opportunity to amend it prior to rejection, if it is practicable to do so; and

19.3.2 notify in *writing* the Councillor who lodged it of the rejection and reasons for the rejection.

19.4 The full text of any *notice of motion* accepted by the *Chief Executive Officer* must be included in the *agenda*.

19.5 The *Chief Executive Officer* must cause all notices of motion to be dated and numbered in the order in which they were received.

19.6 Except by leave of *Council*, each *notice of motion* before any meeting must be considered in the order in which they were received.

19.7 If a Councillor who has given a *notice of motion* is absent from the meeting or fails to move the motion when called upon by the *Chair*, any other Councillor may move the motion.

19.8 If a *notice of motion* is not moved at the *Council meeting* at which it is listed, it lapses.

20. Chair's Duty

20.1 Any motion which is determined by the *Chair* to be:

20.1.1 defamatory;

20.1.2 objectionable in language or nature;

20.1.3 vague or unclear in intention;

20.1.4 outside the powers of *Council*; or

20.1.5 irrelevant to the item of business on the *agenda* and has not been admitted as urgent, or purports to be an amendment but is not,

must not be accepted by the *Chair*.

21. Introducing a Report

21.1 Before a *written* report is considered by *Council* and any motion moved in relation to such report, a member of Council staff may introduce the report by indicating in not more than two minutes:

21.1.1 its background; or

21.1.2 the reasons for any recommendation which appears.

21.2 Unless *Council* resolves otherwise, a member of Council staff need not read any written report to *Council* in full.

22. Introducing A Motion or an Amendment

22.1 The procedure for moving any motion or amendment is:

22.1.1 the mover must state the motion without speaking to it;

22.1.2 the motion must be seconded and the seconder must be a Councillor other than the mover. If a motion is not seconded, the motion lapses for want of a seconder;

22.1.3 if a motion or an amendment is moved and seconded the *Chair* must ask:
"Is the motion or amendment opposed? Does any Councillor wish to speak to the motion or amendment?"

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22.1.4 if no Councillor indicates opposition or a desire to speak to it, the *Chair* may put the motion to the vote without discussion;

22.2 if a Councillor indicates opposition or a desire to speak to it, then the *Chair* must call on the mover to address the meeting;

22.3 after the mover has addressed the meeting, the seconder may address the meeting;

22.4 after the seconder has addressed the meeting (or after the mover has addressed the meeting if the seconder does not address the meeting,) the *Chair* must invite debate by calling on any Councillor who wishes to speak to the motion, providing an opportunity to alternate between those wishing to speak against the motion and those wishing to speak for the motion; and

22.5 if, after the mover has addressed the meeting, the *Chair* has invited debate and no Councillor speaks to the motion, then the *Chair* must put the motion to the vote.

23. Right Of Reply

23.1 The mover of a motion, including an amendment, has a right of reply to matters raised during debate.

23.2 After the right of reply has been taken but subject to any Councillor exercising his or her right to ask any question concerning or arising out of the motion, the motion must immediately be put to the vote without any further discussion or debate.

24. Moving An Amendment

24.1 Subject to sub-Rule 24.2 a motion which has been moved and seconded may be amended by leaving out or adding words. Any added words must be relevant to the subject of the motion.

24.2 A motion to confirm a previous resolution of *Council* cannot be amended.

24.3 An amendment must not be directly opposite to the motion.

25. Who May Propose An Amendment

25.1 An amendment may be proposed or seconded by any Councillor, except the mover or seconder of the original motion.

25.2 Any one Councillor cannot move more than two amendments in succession.

26. How Many Amendments May Be Proposed

26.1 Any number of amendments may be proposed to a motion but only one amendment may be accepted by the *Chair* at any one time.

26.2 No second or subsequent amendment, whether to the motion or an amendment of it, may be taken into consideration until the previous amendment has been dealt with.

27. An Amendment Once Carried

27.1 If the amendment is carried, the motion as amended then becomes the motion before the meeting.

27.2 The mover of the original motion retains the right of reply to that motion.

28. Foreshadowing Motions

28.1 At any time during debate a Councillor may foreshadow a motion so as to inform *Council* of his or her intention to move a motion at a later stage in the meeting, but this does not extend any special right to the foreshadowed motion.

28.2 A motion foreshadowed may be prefaced with a statement that in the event of a particular motion before the *Chair* being resolved in a certain way, a Councillor intends to move an alternative or additional motion.

28.3 The *Chief Executive Officer* or person taking the minutes of the meeting is not expected to record foreshadowed motions in the minutes until the foreshadowed motion is formally moved.

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28.4 The *Chair* is not obliged to accept foreshadowed motions.

29. Withdrawal Of Motions

29.1 Before any motion is put to the vote, it may be withdrawn by the mover or seconder.

29.2 If a motion is withdrawn, the *Chair* may invite another Councillor to move or second the motion, as the case requires.

29.3 If a Councillor moves or seconds the motion, then debate resumes.

29.4 If no Councillor moves or seconds the motion, then it lapses.

30. Separation Of Motions

30.1 Where a motion contains more than one part, a Councillor may request the *Chair* to put the motion to the vote in separate parts.

31. Chair May Separate Motions

31.1 The *Chair* may decide to put any motion to the vote in several parts.

32. Priority of address

32.1 In the case of competition for the right of speak, the *Chair* must decide the order in which the Councillors concerned will be heard.

33. Motions In Writing

33.1 The *Chair* may require that a complex or detailed motion be in writing.

33.2 *Council* may adjourn the meeting while the motion is being *written* or *Council* may defer the matter until the motion has been *written*, allowing the meeting to proceed uninterrupted.

34. Repeating Motion and/or Amendment

34.1 The *Chair* may request the person taking the minutes of the *Council meeting* to read the motion or amendment to the meeting before the vote is taken.

35. Debate Must Be Relevant To The Motion

35.1 Debate must always be relevant to the motion before the Chair, and, if not, the *Chair* must request the speaker to confine debate to the motion.

35.2 If after being requested to confine debate to the motion before the Chair, the speaker continues to debate irrelevant matters, the *Chair* may direct the speaker not to speak further in respect of the motion then before the Chair.

35.3 A speaker to whom a direction has been given under sub-Rule 35.2 must comply with that direction.

36. Speaking Times

36.1 A Councillor must not speak longer than the time set out below, unless granted an extension by the *Chair*:

36.1.1	the mover of a motion or an amendment:	five minutes;
36.1.2	any other Councillor:	three minutes;
36.1.3	the mover of a motion exercising a right of reply:	two minutes.

37. Addressing the Meeting

37.1 If the *Chair* so determines:

37.1.1 any person addressing the *Chair* must refer to the *Chair* as:

(a) Mayor; or

(b) Deputy Mayor; or

(c) Acting Mayor; or

(d) Chair

37.1.2 as the case may be;

37.2 all Councillors, other than the *Mayor and Deputy Mayor*, must be addressed as:

37.2.1 Cr …….. (name).

37.3 all members of Council staff, must be addressed by name as appropriate or by their official title.

38. Right to Ask Questions

38.1 A Councillor may, when no other Councillor is speaking, ask any question concerning or arising out of the motion or amendment before the Chair.

38.2 The *Chair* has the right to limit questions and direct that debate be commenced or resumed.

Division 5 – Procedural Motions

39. Procedural Motions

39.1 Unless otherwise prohibited, a procedural motion may be moved at any time and must be dealt with immediately by the *Chair*.

39.2 Procedural motions require a seconder.

39.3 Notwithstanding any other provision in this Chapter, procedural motions must be dealt with in accordance with the following table:

Procedural Motion	**Adjournment of debate to later hour and/or date**	**Adjournment of debate indefinitely**	**The closure**
Form	That this matter be adjourned to *am/pm and/or *date	That this matter be adjourned until further notice	That the motion be now put
Mover and Seconder	Any Councillor who has not moved or seconded the original motion or otherwise spoken to the original motion	Any Councillor who has not moved or seconded the original motion or otherwise spoken to the original motion	Any Councillor who has not moved or seconded the original motion or otherwise spoken to the original motion
When Motion Prohibited	(a) During the election of a *Chair*; (b) When another Councillor is speaking	(a) During the election of a *Chair*; (b) When another Councillor is speaking; or (c)When the motion would have the effect of causing *Council* to be in breach of a legislative requirement	During nominations for a *Chair*
Effect if Carried	Motion and amendment is postponed to the stated time and/or date	Motion and any amendment postponed but may be resumed at any later meeting if on the agenda	Motion or amendment in respect of which the closure is carried is put to the vote immediately without debate of this motion, subject to any Councillor exercising

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			his or her right to ask any question concerning or arising out of the motion
Effect if Lost	Debate continues unaffected	Debate continues unaffected	Debate continues unaffected
Debate Permitted on Motion	Yes	Yes	No

Division 6 – Rescission Motions

40. Notice of Rescission

It should be remembered that a notice of rescission is a form of notice of motion. Accordingly, all provisions in this Chapter regulating notices of motion equally apply to notices of rescission

40.1 A Councillor may propose a *notice of rescission* provided:

40.1.1 it has been signed and dated;

40.1.2 the resolution proposed to be rescinded has not been acted on; and

40.1.3 the *notice of rescission* is delivered to the *Chief Executive Officer* by 11.00am on the day after the meeting at which the resolution was made setting out -

(a) the resolution to be rescinded; and

(b) the meeting and date when the resolution was carried.

40.2 A resolution will be deemed to have been acted on if:

40.2.1 its contents have or substance has been communicated in *writing* to a person whose interests are materially affected by it; or

40.2.2 a statutory process has been commenced

so as to vest enforceable rights in or obligations on *Council* or any other person.

40.3 The *Chief Executive Officer* or an appropriate member of Council staff must defer implementing a resolution which:

40.3.1 has not been acted on; and

40.3.2 is the subject of a *notice of rescission* which has been delivered to the *Chief Executive Officer* in accordance with sub-Rule 40.1.3,

unless deferring implementation of the resolution would have the effect of depriving the resolution of efficacy.

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By way of example, assume that, on a Monday evening, Council resolves to have legal representation at a planning appeal to be heard on the following Monday. Assume also that, immediately after that resolution is made, a Councillor lodges a notice of motion to rescind that resolution. Finally, assume that the notice of rescission would not be dealt with until the next Monday evening (being the evening of the day on which the planning appeal is to be heard).

In these circumstances, deferring implementation of the resolution would have the effect of depriving the resolution of efficacy. This is because the notice of rescission would not be debated until after the very thing contemplated by the resolution had come and gone. In other words, by the time the notice of rescission was dealt with the opportunity for legal representation at the planning appeal would have been lost.

Sub-Rule 40.3 would, in such circumstances, justify the Chief Executive Officer or an appropriate member of Council staff actioning the resolution rather than deferring implementation of it.

41. If Lost

41.1 If a motion for rescission is lost, a similar motion may not be put before *Council* for at least three months from the date it was last lost, unless *Council* resolves that the *notice of motion* be re-listed at a future meeting.

42. If Not Moved

42.1 If a motion for rescission is not moved at the meeting at which it is listed, it lapses.

43. May Be Moved By Any Councillor

43.1 A motion for rescission listed on an *agenda* may be moved by any Councillor present but may not be amended.

44. When Not Required

44.1 Unless sub-Rule 44.2 applies, a motion for rescission is not required where *Council* wishes to change policy.

44.2 The following standards apply if *Council* wishes to change policy:

44.2.1 if the policy has been in force in its original or amended form for less than 12 months, a *notice of rescission* must be presented to *Council*; and

44.2.2 any intention to change a *Council* policy, which may result in a significant impact on any person, should be communicated to those affected and this may include publication and consultation, either formally or informally.

Division 7 – Points of Order

45. Chair To Decide

45.1 The *Chair* must decide all points of order by stating the provision, rule, practice or precedent which they considers applicable to the point raised without entering into any discussion or comment.

46. Chair May Adjourn To Consider

46.1 The *Chair* may adjourn the meeting to consider a point of order but otherwise must rule on it as soon as it is raised.

46.2 All other questions before the meeting are suspended until the point of order is decided.

47. Procedure For Point Of Order

47.1 A Councillor raising a point of order must:

47.1.1 state the point of order; and

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47.1.2 state any section, Rule, paragraph or provision relevant to the point of order.

48. Valid Points Of Order

Expressing a difference of opinion or to contradict a speaker is not a point of order

48.1 A point of order may be raised in relation to:

48.1.1 a motion, which, under Rule 20, or a question which, under Rule 49, should not be accepted by the *Chair*;

48.1.2 a question of procedure; or

48.1.3 any act of disorder.

Division 8 – Public Question Time and Public Submissions

49. Question Time

49.1 There must be a public question time at every *Council meeting* fixed under Rule 6 to enable members of the public to submit questions to *Council*.

49.2 There must be an opportunity for members of the public to make a submission to *Council* in relation to every matter presented for consideration at a *Council meeting*.

49.3 Nothing in sub-Rule 49.2 requires *Council* to hear submissions from a member of the public at a *Council meeting* or part of a Council meeting closed to members of the public in accordance with section 66 of the *Act*.

49.4 If the *Chair* is of the opinion that the number of questions or submissions makes it desirable to limit the number of questions or submissions taken or reduce the time available to each submitter, they may make such reasonable adjustments to the process as may be necessary.

49.5 A question may be disallowed by the *Chair* if the *Chair* determines that it:

49.5.1 relates to a matter outside the duties, functions and powers of *Council*;

49.5.2 is defamatory, indecent, abusive, offensive, irrelevant, trivial or objectionable in language or substance;

49.5.3 deals with a subject matter already answered;

49.5.4 is aimed at embarrassing a Councillor or a member of Council staff; or

49.5.5 relates to *confidential information*;

Division 9 – Petitions and Joint Letters

50. Petitions and Joint Letters

50.1 Unless *Council* determines to consider it as an item of urgent business, no motion (other than a motion to receive the same) may be made on any petition, joint letter, memorial or other like application until the next *Council meeting* after that at which it has been presented.

50.2 It is incumbent on every Councillor presenting a petition or joint letter to acquaint themselves with the contents of that petition or joint letter, and to ascertain that it does not contain language disrespectful to *Council*.

50.3 Every Councillor presenting a petition or joint letter to *Council* must:

50.3.1 write or otherwise record his or her name at the beginning of the petition or joint letter; and

50.3.2 confine themself to a statement of the persons from whom it comes, the number of signatories to it, the material matters expressed in it and the text of the prayer or request.

50.4 Every petition or joint letter presented to *Council* must be in *writing* (other than pencil), typing or printing, contain the request of the petitioners or signatories and be signed by at least 12 people.

50.5 Every petition or joint letter must be signed by the persons whose names are appended to it by their names or marks, and, except in cases of incapacity or sickness, by no one else and the address of every petitioner or signatory must be clearly stated.

50.6 Any signature appearing on a page which does not bear the text of the whole of the petition or request may not be considered by *Council*.

50.7 Every page of a petition or joint letter must be a single page of paper and not be posted, stapled, pinned or otherwise affixed or attached to any piece of paper other than another page of the petition or joint letter.

50.8 If a petition, joint letter, memorial or other like application relates to an operational matter, *Council* must refer it to the *Chief Executive Officer* for consideration.

Division 10 – Voting

51. How Motion Determined

51.1 To determine a motion before a meeting, the *Chair* must call for those in favour of the motion and then declare the result to the meeting.

52. Silence

52.1 Voting must take place in silence.

53. Recount

53.1 The *Chair* may direct that a vote be recounted to satisfy themself of the result.

54. Casting Vote

54.1 In the event of a tied vote, the *Chair* must, unless the *Act* provides otherwise, exercise a casting vote.

55. By Show Of Hands

55.1 Voting on any matter is by show of hands.

56. Procedure For A Division

56.1 Immediately prior to, or immediately after any question is put to a meeting and before the next item of business has commenced, a Councillor may call for a division.

56.2 When a division is called for, any vote already taken must be treated as set aside and the division shall decide the question, motion or amendment.

56.3 When a division is called for, the *Chair* must:

56.3.1 first ask each Councillor wishing to vote in the affirmative to raise a hand and, upon such request being made, each Councillor wishing to vote in the affirmative must raise one of his or her hands. The Chair must then state, and the *Chief Executive Officer* or any *authorised officer* must record, the names of those Councillors voting in the affirmative; and

56.3.2 declare the result.

56.4 The *Chief Executive Officer* or any *authorised officer* must record the names of those Councillors present at the meeting during a division who, by virtue of section 61(5)(f) of *the Act*, are taken to have voted against the question.

57. No Discussion Once Declared

57.1 Once a vote on a question has been taken, no further discussion relating to the question is allowed unless the discussion involves:

57.2 a Councillor requesting, before the next item of business is considered, that his or her opposition to a resolution be recorded in the minutes or a register maintained for that purpose; or

57.3 foreshadowing a *notice of rescission* where a resolution has just been made, or a positive motion where a resolution has just been rescinded.

For example, Rule 57 would allow some discussion if, immediately after a resolution was made, a Councillor foreshadowed lodging a notice of rescission to rescind that resolution.

Equally, Rule 57 would permit discussion about a matter which would otherwise be left in limbo because a notice of rescission had been successful. For instance, assume that Council resolved to refuse a planning permit application. Assume further that this resolution was rescinded.

Without a positive resolution – to the effect that a planning permit now be granted – the planning permit application will be left in limbo. Hence the reference, in sub-Rule 57.3, to discussion about a positive motion were a resolution has just been rescinded.

Division 11 – Minutes

58. Confirmation of Minutes

58.1 At every *Council meeting* the minutes of the preceding meeting(s) must be dealt with as follows:

58.1.1 a copy of the minutes must be delivered to each Councillor no later than 24 hours before the meeting;

58.1.2 if no Councillor indicates opposition, the minutes must be declared to be confirmed;

58.1.3 if a Councillor indicates opposition to the minutes:

(a) they must specify the item(s) to which they objects;

(b) the objected item(s) must be considered separately and in the order in which they appear in the minutes;

(c) the Councillor objecting must move accordingly without speaking to the motion;

(d) the motion must be seconded;

(e) the *Chair* must ask:

"Is the motion opposed?"

(f) if no Councillor indicates opposition, then the *Chair* must declare the motion carried without discussion and then ask the second of the questions described in sub-Rule 58.1.3(k);

(g) if a Councillor indicates opposition, then the *Chair* must call on the mover to address the meeting;

(h) after the mover has addressed the meeting, the seconder may address the meeting;

(i) after the seconder has addressed the meeting (or after the mover has addressed the meeting if the seconder does not address the meeting), the *Chair* must invite debate by calling on any Councillor who wishes to speak to the motion, providing an opportunity to alternate between those wishing to speak against the motion and those wishing to speak for the motion;

(j) if, after the mover has addressed the meeting, the *Chair* invites debate and no Councillor speaks to the motion, the *Chair* must put the motion; and

(k) the *Chair* must, after all objections have been dealt with, ultimately ask:

"The question is that the minutes be confirmed" or

"The question is that the minutes, as amended, be confirmed",

and they must put the question to the vote accordingly;

58.1.4 a resolution of *Council* must confirm the minutes and the minutes must, if practicable, be signed by the *Chair* of the meeting at which they have been confirmed; and

58.1.5 the minutes must be entered in the *minute book* and each item in the *minute book* must be entered consecutively.

59. No Debate on Confirmation Of Minutes

59.1 No discussion or debate on the confirmation of minutes is permitted except where their accuracy as a record of the proceedings of the meeting to which they relate is questioned.

60. Deferral Of Confirmation Of Minutes

60.1 *Council* may defer the confirmation of minutes until later in the *Council meeting* or until the next meeting if considered appropriate.

61. Form and Availability of Minutes

61.1 The *Chief Executive Officer* (or other person authorised by the *Chief Executive Officer* to attend the meeting and to take the minutes of such meeting) must keep minutes of each *Council meeting*, and those minutes must record:

61.1.1 the date, place, time and nature of the meeting;

61.1.2 the names of the Councillors present and the names of any Councillors who apologised in advance for their non-attendance;

61.1.3 the names of the members of Council staff present;

61.1.4 any disclosure of a conflict of interest made by a Councillor, including the explanation given by the Councillor under Chapter 5;

61.1.5 arrivals and departures (including temporary departures) of Councillors during the course of the meeting;

61.1.6 each motion and amendment moved (including motions and amendments that lapse for the want of a seconder);

61.1.7 the vote cast by each Councillor upon a division and the names of all Councillors present during the division

61.1.8 the vote cast by any Councillor who has requested that his or her vote be recorded in the minutes;

61.1.9 questions upon notice;

61.1.10 the failure of a quorum;

61.1.11 any adjournment of the meeting and the reasons for that adjournment; and

61.1.12 the time at which standing orders were suspended and resumed.

61.2 The *Chief Executive Officer* must ensure that the minutes of any *Council meeting* are published on Council's website.

61.3 Nothing in sub-Rule 61.2 requires *Council* or the *Chief Executive Officer* to make public any minutes relating to a *Council meeting* or part of a *Council meeting* closed to members of the public in accordance with section 66 of the *Act*.

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Division 12 – Behaviour

62. Public Addressing The Meeting

62.1 Members of the public do not have a right to address *Council* and may only do so with the consent of the *Chair* or by prior arrangement.

62.2 Any member of the public addressing *Council* must extend due courtesy and respect to *Council* and the processes under which it operates and must take direction from the *Chair* whenever called on to do so.

62.3 A member of the public present at a *Council meeting* must not disrupt the meeting.

63. Chair May Remove

It is intended that this power be exercisable by the Chair, without the need for any Council resolution. The Chair may choose to order the removal of a person whose actions immediately threaten the stability of the meeting or wrongly threatens his or her authority in chairing the meeting.

63.1 The *Chair* may order and cause the removal of any person, other than a Councillor, who disrupts any meeting or fails to comply with a direction given under sub-Rule 62.2.

64. Chair may close a meeting

64.1 If the *Chair* considers it necessary to close the meeting to the public for security reasons or considers it is necessary to do so to enable the meeting to proceed in an orderly manner and the Council or delegated committee has made arrangements to enable the proceedings of the meeting to be viewed by members of the public as the meeting is being held, they may close the meeting to the public and may order and cause the removal of any person, other than a Councillor.

65. Chair may adjourn a meeting

65.1 If the *Chair* is of the opinion that disorder at the *Council* table or in the gallery makes it desirable to adjourn the *Council meeting*, they may adjourn the meeting to a later time on the same day or to some later day as they think proper. In that event, the provisions of sub-Rules 12.2 and 12.3 apply.

66. Removal from Chamber

66.1 The *Chair*, or *Council* in the case of a suspension, may ask the *Chief Executive Officer* or a member of the Victoria Police to remove from the Chamber any person who acts in breach of this Chapter and whom the *Chair* has ordered to be removed from the gallery under Rule 67.

Division 13 – Additional Duties of *Chair*

67. The Chair's Duties And Discretions

67.1 In addition to the duties and discretions provided in this Chapter, the *Chair*:

67.1.1 must not accept any motion, question or statement which is derogatory, or defamatory of any Councillor, member of Council staff, or member of the community; and

67.1.2 must call to order any person who is disruptive or unruly during any meeting.

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Division 14 – Suspension of Standing Orders

68. Suspension of Standing Orders

The suspension of standing orders should be used to enable full discussion of any issue without the constraints of formal meeting procedure.

Its purpose is to enable the formalities of meeting procedure to be temporarily disposed of while an issue is discussed.

68.1 To expedite the business of a meeting, *Council* may suspend standing orders.

68.2 The suspension of standing orders should not be used purely to dispense with the processes and protocol of the government of *Council*. An appropriate motion would be:

68.3 "That standing order be suspended to enable discussion on……"

68.4 No motion can be accepted by the *Chair* or lawfully be dealt with during any suspension of standing orders.

68.5 Once the discussion has taken place and before any motions can be put, the resumption of standing orders will be necessary. An appropriate motion would be:

68.6 "That standing orders be resumed."

Division 15 – Miscellaneous

69. Meetings Conducted Remotely

69.1 If:

69.1.1 by law a meeting may be conducted electronically; and

69.1.2 *Council* decides that a meeting is to be conducted electronically,

the *Chair* may, with the consent of the meeting, modify the application of any of the Rules in this Chapter to facilitate the more efficient and effective transaction of the business of the meeting.

70. Procedure not provided in this Chapter

70.1 In all cases not specifically provided for by this Chapter, resort must be had to the Standing Orders and Rules of Practice of the Upper House of the Victorian Parliament (so far as the same are capable of being applied to *Council* proceedings).

71. Criticism of members of Council staff

71.1 The *Chief Executive Officer* may make a brief statement at a *Council meeting* in respect of any statement by a Councillor made at the *Council meeting* criticising them or any member of Council staff.

71.2 A statement under sub-Rule 71.1 must be made by the *Chief Executive Officer*, through the *Chair*, as soon as it practicable after the Councillor who made the statement has completed speaking.

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CHAPTER THREE - DELEGATED COMMITTEE MEETINGS

1. Meeting Procedure Generally

1.1 If Council establishes a Delegated Committee:

1.1.1 all of the provisions of Chapter 2 apply to meetings of the *Delegated Committee*; and

1.1.2 any reference in Chapter 2 to:

(a) a *Council meeting* is to be read as a reference to a *Delegated Committee* meeting;

(b) a Councillor is to be read as a reference to a member of the *Delegated Committee*; and

(c) the Mayor is to be read as a reference to the Chair of the *Delegated Committee*.

2. Meeting Procedure Can Be Varied

2.1 Notwithstanding Rule 1, if *Council* establishes a *Delegated Committee* that is not composed solely of Councillors:

2.1.1 *Council* may; or

2.1.2 the *Delegated Committee* may, with the approval of *Council*

2.2 resolve that any or all of the provisions of Chapter 2 are not to apply to a meeting of the *Delegated Committee*, in which case the provision or those provisions will not apply until *Council* resolves, or the *Delegated Committee* with the approval of *Council* resolves, otherwise.

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CHAPTER FOUR - DISCLOSURE OF CONFLICTS OF INTEREST

1. Introduction

1.1 The following Rules in this Chapter apply only upon Division 1A of Part 4 of the *Local Government Act 1989* being repealed.

2. Disclosure of a Conflict of Interest at a Council Meeting

2.1 A Councillor who has a conflict of interest in a matter being considered at a *Council meeting* at which they are present must disclose that conflict of interest by explaining the nature of the conflict of interest to those present at the *Council meeting* before the matter is considered.; or

2.2 A Councillor who has a conflict of interest in a matter being considered at a Council meeting at which they intend to be present must disclose that conflict of interest by providing to the *Chief Executive Officer* before the *Council meeting* commences a written notice:

2.2.1 advising of the conflict of interest;

2.2.2 explaining the nature of the conflict of interest; and

2.2.3 detailing, if the nature of the conflict of interest involves a Councillor's relationship with or a gift from another person, the:

(a) name of the other person;

(b) nature of the relationship with that other person or the date of receipt, value and type of gift received from the other person; and

(c) nature of that other person's interest in the matter,

and then before the matter is considered at the meeting announcing to those present that they have a conflict of interest and that a written notice has been given to the *Chief Executive Officer* under this sub-Rule.

2.3 The Councillor must, in either event, leave the *Council meeting* before the matter is considered at the meeting and not return to the meeting until after the matter has been disposed of.

3. Disclosure of Conflict of Interest at a Delegated Committee Meeting

3.1 A member of a *Delegated Committee* who has a conflict of interest in a matter being considered at a *Delegated Committee* meeting at which they are present must disclose that conflict of interest by explaining the nature of the conflict of interest to those present at the *Delegated Committee* meeting before the matter is considered; or

3.2 A member of a *Delegated Committee* who has a conflict of interest in a matter being considered at a *Delegated Committee* meeting at which they intend to be present must disclose that conflict of interest by providing to the *Chief Executive Officer* before the Delegated Committee meeting commences a written notice:

3.2.1 advising of the conflict of interest;

3.2.2 explaining the nature of the conflict of interest; and

3.2.3 detailing, if the nature of the conflict of interest involves a member of a *Delegated Committee's* relationship with or a gift from another person the:

(a) name of the other person;

(b) nature of the relationship with that other person or the date of receipt, value and type of gift received from the other person; and

(c) nature of that other person's interest in the matter,

and then before the matter is considered at the meeting announcing to those present that they has a conflict of interest and that a written notice has been given to the *Chief Executive Officer* under this sub-Rule.

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3.2.4 The member of a *Delegated Committee* must, in either event, leave the *Delegated Committee* meeting before the matter is considered at the meeting and not return to the meeting until after the matter has been disposed of.

4. Disclosure at a Meeting Conducted Under the Auspices of Council

4.1 A Councillor who has a conflict of interest in a matter being considered by a *meeting held under the auspices of Council* at which they are present must:

4.1.1 disclose that conflict of interest by explaining the nature of the conflict of interest to those present at the meeting before the matter is considered;

4.1.2 absent themself from any discussion of the matter; and

4.1.3 as soon as practicable after the meeting concludes provide to the *Chief Executive Officer* a written notice recording that the disclosure was made and accurately summarising the explanation given to those present at the meeting.

5. Disclosure by Members of Council Staff Preparing Reports for Meetings

5.1 A member of Council staff who, in their capacity as a member of Council staff, has a conflict of interest in a matter in respect of which they are preparing or contributing to the preparation of a Report for the consideration of a:

5.1.1 *Council meeting*;

5.1.2 *Delegated Committee* meeting;

5.2 must, immediately upon becoming aware of the conflict of interest, provide a written notice to the *Chief Executive Officer* disclosing the conflict of interest and explaining the nature of the conflict of interest.

5.3 The *Chief Executive Officer* must ensure that the Report referred to in sub-Rule 7.1 records the fact that a member of Council staff disclosed a conflict of interest in the subject-matter of the Report.

5.4 If the member of Council staff referred to in sub-Rule 5.1is the *Chief Executive Officer*:

5.4.1 the written notice referred to in sub-Rule 5.1 must be given to the *Mayor*; and

5.4.2 the obligation imposed by sub-Rule 5.1 may be discharged by any other member of Council staff responsible for the preparation of the Report.

6. Disclosure of Conflict of Interest by Members of Council Staff in the Exercise of Delegated Power

6.1 A member of Council staff who has a conflict of interest in a matter requiring a decision to be made by the member of Council staff as delegate must, immediately upon becoming aware of the conflict of interest, provide a written notice to the *Chief Executive Officer* explaining the nature of the conflict of interest.

6.2 If the member of Council staff referred to in sub-Rule 6.1 is the *Chief Executive Officer* the written notice must be given to the *Mayor*.

7. Disclosure by a Member of Council Staff in the Exercise of a Statutory Function

7.1 A member of Council staff who has a conflict of interest in a matter requiring a statutory function to be performed under an Act by the member of Council staff must, upon becoming aware of the conflict of interest, immediately provide a written notice to the *Chief Executive Officer* explaining the nature of the conflict of interest.

7.2 If the member of Council staff referred to in sub-Rule 7.1 is the *Chief Executive Officer* the written notice must be given to the *Mayor*.

8. Retention of Written Notices

8.1 The *Chief Executive Officer* must retain all written notices received under this Chapter for a period of three years.

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CHAPTER FIVE – CONFIDENTIAL INFORMATION

This Chapter

1. Confidential Information

1.1 If, after the repeal of section 77(2)(c) of the *Local Government Act 1989*, the *Chief Executive Officer* is of the opinion that information relating to a meeting is confidential information within the meaning of the *Act*, they may designate the information as confidential and advise Councillors and/or members of Council staff in writing accordingly.

1.2 Information which has been designated by the *Chief Executive Officer* as confidential information within the meaning of the *Act*, and in respect of which advice has been given to Councillors and/or members of Council staff in writing accordingly, will be presumed to be confidential information.

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CHAPTER SIX – ELECTION PERIOD POLICY

PART A – PRELIMINARY

This Part

1. Policy objectives

1.1 The Objectives of the Election Period Policy are:

1.1.1 to ensure the highest standard of good governance is achieved by the incumbent Councillors and all Council staff; and

1.1.2 to ensure that Council elections are conducted in an environment that is open and fair to all candidates by outlining the use of Council resources, Council publications, functions and events, requests for information, liaisons with the media and Councillor expenditure in the lead up to an election; and

1.1.3 to supplement the requirements of the Act with additional measures to ensure that best practice is achieved in transparency and independence.

2. Definitions

2.1 For the avoidance of doubt, the election period in respect of:

2.1.1 the 2020 Council Election commences at 12 noon on Tuesday 22 September and concludes at 6.00pm on Saturday 24 October 2020.

2.1.2 the 2024 Council Election commences at 12 noon on Tuesday 24 September and concludes at 6.00pm on Saturday 26 October 2024.

2.1.3 the 2028 Council Election commences at 12 noon on Tuesday 26 September and concludes at 6.00pm on Saturday 28 October 2028.

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PART B – APPLICATION

This Part

3. Candidates for election

3.1 Councillors are expected to comply with this policy, regardless of whether or not they have nominated as candidates for election.

3.2 Members of Council committees and advisory groups (other than Councillors) who are candidates for election are expected to comply with this policy and in addition:

3.2.1 submit apologies for any committee meetings or other committee activities held during the election period;

3.2.2 return any council equipment, documents or information which is not available to the public for the duration of the election period; and

3.2.3 immediately resign from the committee upon election.

3.3 Council staff who are candidates for election are expected comply with this policy and in addition:

3.3.1 take leave from their duties for the duration of the election period (if not enough paid leave is accrued, unpaid leave will be available for this purpose);

3.3.2 return any Council equipment (including, but not limited to, motor vehicles, telephones, computers, swipe cards and keys), documents or information which is not available to the public for the duration of the election period; and

3.3.3 immediately resign upon election.

3.4 Other candidates for election are expected to voluntarily comply with the obligations of this policy where they apply.

4. Other persons

4.1 All Councillors, members of Council committees and Council staff are bound by this policy insofar as it relates to the provision of support for candidates for election.

5. Application of the Staff Code of Conduct

5.1 For the avoidance of doubt, the establishment of this policy does not abrogate from the obligation of Council Staff to adhere to the Staff Code of Conduct with respect to electoral activities. The Code of Conduct states that "a conflict of interest occurs where your personal, financial or other interest conflicts with the performance of your Council duties". The provision of support to a candidate at the Yarra City Council election would constitute a conflict of interest under this policy and is therefore prohibited.

5.2 Such support includes, but is not limited to:

5.2.1 providing advice to candidate

5.2.2 distributing or preparing campaign material

5.2.3 fundraising

5.2.4 making a cash or in kind campaign donation

5.2.5 permitting or placing electoral signage on their property

5.3 The Staff Code of Conduct does not limit the ability of a member of Council staff to support the candidature of a person in a different municipal election or in state or federal elections.

5.4 A staff member may not support or participate in any campaign activity for any candidate standing for election at the Yarra City Council election.

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PART C – POLICY

This Part

6. Council resources

6.1 In accordance with Section 69 of the Act, Council will ensure that probity is observed in the use of all Council resources during the election period, and Council staff are required to exercise appropriate discretion in that regard. In any circumstances where the use of Council resources might be construed as being related to a candidate's election campaign, advice will be sought from the Chief Executive Officer.

6.2 In determining whether the use of Council resources during the election period is appropriate, candidates will have regard to whether these same resources are available to other candidates at the election. These restrictions apply regardless of whether such use comes at no cost to Council and include, but are not limited to:

6.2.1 The use by a candidate of a Council provided computer for the preparation of campaign material is not permitted, apart from a publicly provided computer in a library or community facility.

6.2.2 The use of a Council provided mobile telephone for making campaign related calls, messages, emails, photographs or social media is not permitted. While it is acknowledged that the receipt of communications cannot be controlled, candidates shall not encourage campaign related communication by this means.

6.2.3 The use of a photograph in campaign materials that was taken by a member of Council staff or a photographer engaged by Council is not permitted.

6.2.4 The use of Council administrative facilities such as offices, meeting rooms, support staff, hospitality services, equipment and stationery in connection with any election campaign is not permitted.

6.3 Reimbursements of candidates' out-of-pocket expenses during the election period will only apply to costs that have been incurred in the performance of normal Council duties, and not for expenses that could be perceived as supporting or being connected with a candidate's election campaign.

6.4 No Council livery, including logos, publications, letterheads, or other Yarra City Council branding will be used for, or linked in any way to, a candidate's election campaign.

6.5 Council telephone numbers and email addresses are not to be used in candidate election material.

6.6 Officers will not assist in preparing candidate election material.

6.7 Officers will not provide candidates with access to databases, contact lists, property counts, email addresses or any other information that would assist in mailing or other distribution of election material. Any such Council information already in the possession of candidates is subject to the provisions of the Privacy and Data Protection Act 2014 and cannot be used for electoral purposes.

7. Information

7.1 The Council recognises that all election candidates have certain rights to information from the Council administration. However, it is important that sitting Councillors continue to receive information that is necessary to fulfil their elected roles. Neither Councillors nor candidates will receive information or advice from Council staff that might be perceived to support an election campaign.

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7.2 Information and briefing material prepared by staff or the Victorian Electoral Commission during the election period will relate only to factual matters or to existing Council services. Such information will not relate to policy development, new projects or matters that are the subject of public or election debate or that might be perceived to be connected with a candidate's election campaign.

7.3 Public consultation of a limited kind normally associated with the routine administration of planning, building, traffic, parking or other matters will continue through the election period. However significant community or ward-wide consultation on major strategy or policy issues will not occur, or if already commenced, will be suspended during the election period.

8. Council publications

8.1 Council must not print, publish or distribute or cause, permit or authorise to be printed, published or distributed, any electoral material during the election period.

8.2 Council will suspend the publication and distribution of Yarra News or any similar publication during the election period.

8.3 During the election period, Council will restrict Councillor details on the Council website to Councillor names, the ward they represent and their contact details.

8.4 For the avoidance of doubt, this policy does not prevent candidates from publishing their own campaign material from their own funds outside the Council, and not bearing any reference or inference that such material is from the Council, supported or endorsed by the Council and must not bear any Council identification such as logos or similar. Candidates must ensure that such publications comply with the requirements of the Act.

9. Publicity

9.1 It is recognised that Council publicity is intended to promote Council activities and services. Council publicity will not be used in any way that might influence the outcome of a Council election.

9.2 During the election period, no Council employee may make any public statement as a spokesperson for Council that could be construed as influencing the election. This does not include statements of clarification that are approved by the Chief Executive Officer.

9.3 During the election period, publicity campaigns, other than for the purpose of conducting the election, will be avoided wherever possible. Where a publicity campaign is deemed necessary for a Council service or function, it must be approved by the Chief Executive Officer. In any event, Council publicity during the election period will be restricted to promoting normal Council activities.

9.4 Any requests for media advice or assistance from Councillors during the election period will be channelled through the Chief Executive Officer, or the Chief Executive Officer's designated delegate. In any event, no media advice or assistance will be provided in relation to election campaign matters, or in regard to publicity that involves specific Councillors.

9.5 Councillors will not use their position as an elected representative or their access to Council staff and other Council resources to gain media attention in support of an election campaign.

10. Decisions

10.1 Council must not make any decision during the election period for a general election that:

10.1.1 relates to the appointment or remuneration of the Chief Executive Officer but not to the appointment or remuneration of an Acting Chief Executive Officer; or

10.1.2 commits the Council to expenditure exceeding one per cent of the Council's income from general rates, municipal charges and service rates and charges in the preceding financial year; or

10.1.3 the Council considers could be reasonably deferred until the next Council is in place; or

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10.1.4 the Council considers should not be made during an election period.

10.1.5 Council must not make any decision during the election period for a general election or a by-election that would enable the use of Council's resources in a way that is intended to influence, or is likely to influence, voting at the election.

10.2 Council notes that the restriction on the making of decisions is not intended to delay the routine making of administrative and operational decisions by Council officers under delegation.

11. Conduct of Council Meetings

11.1 The following modifications will be made to the conduct of Council Meetings during the election period:

11.1.1 Public question time will be suspended.

11.1.2 Submissions made by members of the public in relation to matter listed on the agenda shall be submitted in writing and in advance. Those submissions shall be presented at the Council meeting provided the submitter is present and the submission is limited in scope to a matter before Council and does not contain electoral matter.

11.1.3 Councillors will limit their discussion during debate to the topic under consideration and will avoid raising electoral matter where possible.

11.1.4 Councillors will not raise items of general business or questions without notice that contain or relate to electoral matter.

11.2 No officer report shall be presented to Council during the election period unless it contains an express statement by the Chief Executive Officer that a decision on that matter would not be contrary to this policy.

12. Events and Functions

12.1 Council will suspend its program of Ward Meetings during the election period.

12.2 Councillors are able to continue to attend meetings, events and functions during the election period which are relevant to the Council and the community.

12.3 Council's annual program of events will continue during the election period however speeches will be limited to a short welcome, and should not contain any express or implied reference to the election. Any publicity will be mindful of the controls on electoral material outlined in these guidelines.

12.4 Councillors are able to attend events or functions conducted by external bodies during the election period, however when attending as a representative of Council, Councillors must be mindful that they do not use that opportunity to promote their election campaign.

13. Assistance to Candidates

13.1 The Council affirms that all candidates for the Council election will be treated equally.

13.2 All election related inquiries from candidates will be directed to the Returning Officer or, where the matter is outside the responsibilities of the Returning Officer, to the Chief Executive Officer.

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Council Meeting Operations Policy

Title	**Council Meeting Operations Policy**
Description	A policy to regulate the operation of certain aspects of Council and Committee Meetings.
Category	Council
Type	Policy
Approval authority	Council
Responsible officer	Senior Governance Advisor
Approval date	~~24 September 2019~~
Review cycle	Every four years
Review date	~~24 September 2023~~
Document Reference	D19/175081
Human Rights compatibility	This policy has been assessed and is compatible with the Victorian Charter of Human Rights of Responsibilities

1. Purpose

This policy regulates the operation of meetings operated under the Yarra City Council Meeting Procedures Local Law, which includes Ordinary and Special Meetings of Council and Council's Internal Development Approvals Committee.

2. Policy

2.1. Public participation at meetings

Council welcomes the opportunity for members of the public to participate in meetings of the Council and the Internal Development Approvals Committee.

2.1.1. Public Question Time

Members of the public shall be invited to ask a maximum of two questions each during Public Question Time at Ordinary Council Meetings. In determining the order of questions, the Mayor shall first invite persons who have previously submitted their question the Council and then any other interested persons.

All questioners accepting the invitation to address the meeting shall ask their questions in accordance with these guidelines (or a variation of these guidelines as determined by the Mayor at their sole discretion).

Questioners shall:

- Speak for a maximum of five minutes;
- Direct their question to the Mayor;
- Refrain from making statements or engaging in debate;
- Not raise operational matters which have not previously been raised with the Council administration;
- Not ask questions about matter listed on the agenda for the current meeting.

- Refrain from repeating questions that have been previously asked;
- If asking a question on behalf of a group, explain the nature of the group and how the submitter is able to speak on their behalf.

Where any question is not answered at the meeting, the Mayor may take the question on notice, in which case a response will be provided within 10 working days.

Questioners who are unable to ask their question personally may submit it in writing beforehand. Such questions will not be addressed at the meeting, but will be taken on notice with a response provided within 10 working days.

2.1.2. Council Submissions

Prior to the consideration of any Council business reports at a Council Meeting, members of the public shall be invited by the Mayor to make an oral submission. In determining the order of submissions, the Chairperson shall first invite persons who have previously notified of their intention to address the Council and then any other interested persons.

All submitters accepting the invitation to address the meeting shall make submissions in accordance with these guidelines (or a variation of these guidelines as determined by the Mayor at their sole discretion).

Submitters shall:

- Speak for a maximum of five minutes;
- Direct their submission to the Mayor;
- Confine their submission to the subject under consideration;
- Avoid repetition and restating previous submitters;
- Refrain from asking questions or seeking comments from the Councillors or other submitters;
- If speaking on behalf of a group, explain the nature of the group and how the submitter is able to speak on their behalf.

Following public submissions, Councillors will have an opportunity to ask questions of submitters. Submitters may determine whether or not they wish to take these questions.

Once all submissions have been received, the formal debate may commence. Once the debate has commenced, no further submissions, questions or comments from submitters can be received.

2.1.3. Internal Development Approvals Committee Submissions

Prior to the consideration of any Committee Business Report at a meeting of the Internal Development Approvals Committee, members of the public shall be invited by the Chairperson to make a verbal submission. In determining the order of submissions, the Chairperson shall first invite the applicant or their representatives to submit, followed by formal objectors and finally any other interested persons.

All submitters accepting the invitation to address the meeting shall make submissions in accordance with these guidelines (or a variation of these guidelines as determined by the Chairperson at their sole discretion).

- Speak for a maximum of five minutes;
- Direct their submission to the Chairperson;
- Confine their submission to the planning permit under consideration;

- If possible, explain their preferred decision in relation to a permit application (refusing, granting or granting with conditions) and set out any requested permit conditions.
- Avoid repetition and restating previous submitters;
- Refrain from asking questions or seeking comments from the Councillors, applicants or other submitters;
- If speaking on behalf of a group, explain the nature of the group and how the submitter is able to speak on their behalf.

Following public submissions, the applicant or their representatives will be given a further opportunity of two minutes to exercise a right of reply in relation to matters raised by previous submitters. Applicants may not raise new matters during this right of reply.

Councillors will then have an opportunity to ask questions of submitters. Submitters may determine whether or not they wish to take these questions.

Once all submissions have been received, the formal debate may commence. Once the debate has commenced, no further submissions, questions or comments from submitters can be received.

2.1.4. Formal Submissions

Where Council is considering a matter where a person has a right to make a submission under Council's Community Engagement Policy or section 223 of the Local Government Act 1989, the provisions above applying to informal submissions shall apply, with the amendments below. All submitters accepting the invitation to address the meeting shall make submissions in accordance with these guidelines (or a variation of these guidelines as determined by the Chairperson at their sole discretion).

- Persons (or their representatives) who have notified of their intention to appear in person under Council's Community Engagement Policy or section 223(1)(a)(iv) shall be given the first opportunity to address the Council, and no time limit shall apply (although submitters are encouraged to limit their submission to five minutes).
- Submitters who have not notified Council of their intention to appear in person shall be given the next opportunity to address the Council, and a five minute time limit shall apply.

Following public submissions, Councillors will have an opportunity to ask questions of submitters. Submitters may determine whether or not they wish to take these questions.

Once all submissions have been received, the formal debate may commence. Once the debate has commenced, no further submissions, questions or comments from submitters can be received.

2.2. Petitions and joint letters

Council is committed to participatory democracy and will ensure that members of the public have convenient and practical means to contribute to Council's decision-making process.

The Group Manager, Chief Executive's Office will ensure ~~a procedure is maintained for receiving and responding to petitions and joint letters received by Council. The Petitions and Joint Letters Procedure maintained by the Group Manager, Chief Executive's Office shall~~that:

- ~~Adhere to the spirit of this policy;~~
- ~~Ensure that~~ a letter of acknowledgment is sent to the individual or relevant organisation within seven days;
- ~~Ensure that~~ the Mayor and relevant Ward Councillor(s), or where appropriate, all Councillors, are informed (formally or informally) of the receipt of petitions and joint letters promptly;

- ~~Ensure that~~ petitions and joint letters are responded to as quickly as appropriate having regard to their size, nature and complexity;
- ~~Ensure~~ Council is advised of any changes to the Petitions and Joint Letters Procedure, when made with the Chief Executive Officer's approval from time to time;
- ~~Provide~~ guidance is provided to community members and staff alike as to the procedure to be followed in preparing, submitting and responding to petitions and joint letters; and
- ~~Address any~~ other issues considered relevant by the Chief Executive Officer are addressed.

2.3. Access to meeting papers

2.3.1. Council Meetings

The agenda of each Council meeting and will be published on Council's website in advance of each meeting. Every endeavour shall be made to ensure the agenda and all accompanying documents are available for download at least four full days before the meeting (for Tuesday evening meetings, this is Friday evening). Where this is not possible, a note shall be placed on the website explaining when the agenda will be available.

In order to minimise paper use, hard copies of full meeting agendas will only be provided to members of the public on request. Attendees are encouraged to download relevant papers from Council's website but, if this is not practicable, hard copies may be requested by contacting Council's Governance department by midday on the day of the meeting. These hard copies will then be made available for collection at the meeting. Hard copies of papers for agenda items will be restricted to five copies and only provided for items for which multiple submissions are expected, as assessed by the Governance Officer or requested by a Councillor.

At each meeting, a summary document setting out the order of business will be available for attendees on a first come, first served basis.

The minutes of each Council meeting will be published on Council's website before the subsequent Council meeting. These minutes are to be considered a draft only, as they are still subject to ratification by Council. Where it is not possible to prepare the minutes prior to the subsequent meeting, a note shall be placed on the website explaining when the minutes will be available.

2.3.2. Internal Development Approvals Committee Meetings

The agenda of each Internal Development Approvals Committee meeting and will be published on Council's website in advance of each meeting. Every endeavour shall be made to ensure the agenda and all accompanying documents are available for download at least five full days before the meeting (for Wednesday evening meetings, this is Friday evening). Where this is not possible, a note shall be placed on the website explaining when the agenda will be available.

In order to minimise paper use and for copyright reasons, hard copies of meeting agendas will not be provided. Attendees are encouraged to download relevant papers from Council's website.

The minutes of each Internal Development Approvals Committee meeting will be published on Council's website before the subsequent committee meeting. These minutes are to be considered a draft only, as they are still subject to ratification by the committee. Where it is not possible to prepare the minutes prior to the subsequent meeting, a note shall be placed on the website explaining when the minutes will be available.

2.4. Officer presentations at meetings

Presentations of officer reports at Council and Committee meetings shall take place prior to consideration of the agenda item, and prior to the receipt of any public submissions.

An officer presenting a report to any meeting of the Council or a Committee shall provide a brief summary of the report being considered on the agenda when so requested by the Chairperson.

The purpose of the presentation is to bring the meeting's attention to critical issues pertinent to the matter being considered and any additional information, which has come to light subsequent to the circulation of the report. (It is not necessary to restate the recommendation contained in the report.)

Officer presentations shall be concise and take no longer than three minutes, except in circumstances where it is necessary for more detailed and complex information to be provided.

Officers shall be prepared to take questions from Councillors in regards their report in addition to providing such other relevant information as may be requested.

2.5. Transmission of meeting proceedings

It is Council's policy to support measures that increase transparency of Council's decision-making.

2.5.1. Council Meetings

The audio and video of Ordinary Council Meetings and Special Council Meetings shall be streamed live to Council's website and will be available to members of the public, without a need for pre-registration.

Following each Council meeting, these recordings shall be freely available for viewing for a period of at least twelve months.

Where necessary, redactions may be made to the recording to ensure that the recording is suitable for lawful publication including compliance with (but not limited to) the following legislation:

- Copyright Act 1968 (Cth)
- Defamation Act 2005 (Vic)
- Local Government Act ~~1989~~ 2020 (Vic)
- Privacy and Data Protection Act 2014 (Vic)

Determinations on the need for the redaction of meeting proceedings shall be made by the Group Manager Chief Executive's Office, with a view to keeping redactions to a minimum and ensuring the maximum amount of information is included.

Portions of a meeting which are closed to members of the public under section 66~~89(2)~~ of the Local Government Act ~~1989~~ 2020 shall not be transmitted or recorded.

A notation shall be placed in the minutes of the meeting to alert readers to the existence of the recording and how it may be obtained.

2.5.2. Internal Development Approvals Committee

The proceedings of the Internal Development Approvals Committee shall be audio recorded only for the purpose of assisting the minute clerk with the accurate recording of the minutes of meetings. Portions of a meeting which are closed to members of the public under section ~~89(2)~~66 of the Local Government Act ~~1989~~ 2020 shall not be recorded.

Audio recordings of meetings of the Internal Development Approvals Committee shall not be published and will not be available to members of the public, except where authorised under the Freedom of Information Act 1982.

The audio recording shall be retained only until Council has confirmed the minutes of that meeting.

2.6. Urgent Business

Urgent business shall only be admitted to an agenda if written notice setting out the proposed matter to be raised has been given to the Chairperson by 5pm prior to the meeting and the Chairperson has approved the admittance of the item.

The Chairperson shall advise the meeting of any matter(s) of urgent business that has been approved.

In regard to matters of urgent business that have been admitted to the meeting agenda, unless it is imperative that a decision be made on a particular item, the motion shall be that a further report be presented to the appropriate meeting at a future date.

~~In addition to the requirement above, urgent business may not be admitted to a Special Council Meeting unless section 84(4) of the Local Government Act 1989 has been complied with, namely that *"unless all Councillors are present and unanimously agree to deal with another matter, only the business specified in the notice or resolution is to be transacted."*~~

~~*2.7. Conclusion of meetings*~~

~~All meetings of Council and Special Committees of Council shall conclude not later than 11.00 pm unless the meeting is extended beyond that time by a resolution of the meeting.~~

3. Related Documents

- Yarra City Council ~~Meeting Procedures Local Law~~Governance Rules

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