

**HUSKISSON PICTURES
(FORMER HUSKISSON LITERARY INSTITUTE)**
19 Sydney Street, Huskisson NSW

CONSERVATION MANAGEMENT PLAN

PREPARED FOR

SHOALHAVEN CITY COUNCIL
BRIDGE ROAD NOWRA NSW



June 2003
REF: 0262: CMP

TROPMAN & TROPMAN ARCHITECTS

Architecture Conservation Landscape Interiors Urban Design Interpretation
55 LOWER FORT STREET SYDNEY NSW 2000 FAX (02) 9251 6109 PHONE (02) 9251 3250

Tropman Australia Pty Ltd ABN 71 088 542 885 ACN 088 542 885 Incorporated in New South Wales

Contents

1.0	Executive Summary	1
2.0	Introduction	2
2.1	Brief	2
2.2	Study Area	2
2.3	Methodology	5
2.4	Limitations	5
2.5	Author Identification	5
3.0	Documentary Evidence	6
3.1	Acknowledgements	6
3.2	Location	6
3.3	Brief Historical Background – Huskisson	6
3.4	School of Arts, Literary Institutes and Mechanic’s Institutes	8
3.5	The Land	8
3.6	The Literary Institute Building	8
3.7	Projection and Sound Equipment	14
4.0	Physical Evidence	15
4.1	Streetscape	15
4.2	Subject Site	16
4.3	Subject Building Exterior	17
4.4	Subject Building Interior	19
5.0	Analysis of Documentary and Physical Evidence	26
5.1	Analysis of Documentary Evidence	26
5.2	Analysis of Physical Evidence	26
5.3	Comparative Analysis	26
6.0	Assessment of Cultural Significance	33
6.1	NSW Heritage Assessment Criteria	33
6.2	Statement of heritage significance	34
6.3	Nature of significance	35
6.4	Items of significance	35
6.5	Heritage Assessment Matrix	35
6.6	Grading of significance	36
6.7	Definition of curtilage	40
7.0	Constraints and Opportunities	41
7.1	Physical constraints and requirements arising from the statement of significance	41
7.2	Procedural requirements (conservation methodology)	41
7.3	Constraints and requirements arising from the physical and documentary evidence	42
7.4	Constraints and requirements arising from the physical condition	42
7.5	External constraints	44
7.6	Opportunities and constraints arising out of ownership and use	44
8.0	Conservation Policy	45
8.1	Definitions	45
8.2	Conservation procedures at the site	46
8.3	Subject site	47
8.4	Subject building	48
9.0	Implementation Strategy	50
9.1	Immediate works	50
9.2	Immediate Desires	50
9.3	Future Works	50
9.4	Landscaping	51
9.5	Options for future use	54
9.6	Management	54
9.7	Funding opportunities	54

Appendices

Appendix A:	Historical Figures and Documentation
Appendix B:	Photographic Survey
Appendix C:	Schedule of Maintenance Works
Appendix D:	Proposed Colour Scheme
Appendix E:	Copy of the Burra Charter
Appendix F:	Consultant Brief

List of Figures

Figure No.1:	Location Plan
Figure No.2:	Subject Site
Figure No.3:	Huskisson Literary Institute 1988. (Source: Shoalhaven City Council)
Figure No.4:	Huskisson Pictures 1991. (Source: Shoalhaven City Council)
Figure No.5:	Huskisson Picture Theatre 1996. (Source: Shoalhaven City Council)
Figure No.6:	Huskisson Pictures. (Source: Huskisson Pictures Website)
Figure No.7:	Projection Room. (Source: Huskisson Pictures Website)
Figure No.8:	Huskisson Pictures and residence to the north.
Figure No.9:	View of town centre from corner of Sydney and Owen Streets.
Figure No.10:	Huskisson Fire Station.
Figure No.11:	Toilet block to rear of subject building.
Figure No.12:	Front elevation of subject building.
Figure No.13:	Rear elevation of subject building.
Figure No.14:	South elevation of building and landscaping.
Figure No.15:	Northern side of subject site.
Figure No.16:	The foyer – snack and ticket counter.
Figure No.17:	The foyer showing door to projection room, with the front entrance doors to the right of the picture.
Figure No.18:	Subject Building.
Figure No.19:	Stairs leading to the projection room from entry vestibule.
Figure No.20:	Projection Room looking north.
Figure No.21:	Projection Room looking south.
Figure No.22:	Entrance to toilets from foyer (looking west).
Figure No.23:	Toilet.
Figure No.24:	Auditorium looking east.
Figure No.25:	Theatre looking towards stage (west).
Figure No.26:	Disabled Access/exit along northern elevation.
Figure No.27:	Southern exit.
Figure No.28:	Detail of auditorium wall (behind curtain). Windows have been boarded up to prevent entrance of light.
Figure No.29:	Detail of original theatre light.
Figure No.30:	Preschool from Owen Street.
Figure No.31:	Playground adjoining preschool.
Figure No.32:	Undated survey showing location of theatre, fire shed and tennis courts.
Figure No.33:	Undated plan of supper room addition.
Figure No.34:	Plan of subject site and building from 1973.
Figure No.35:	Part of plan from 1990 showing proposed changes (refer also Figure Nos.36 &37).
Figure No.36:	Part of plan from 1990 showing proposed changes (refer also Figure Nos.35 &37).
Figure No.37:	Part of plan from 1990 showing proposed changes (refer also Figure Nos.35 &36).
Figure No.38:	Levels of Significance - Subject Site
Figure No.39:	Levels of Significance - Subject Building.
Figure No.40:	Future development planning.
Figure No.41:	Future possibilities for development of the site.

1.0 EXECUTIVE SUMMARY

Conservation Management Plan for the Former Huskisson Literary Institute (now known as Huskisson Pictures), Huskisson

The overall aim of this Conservation Management Plan is to investigate and analyse the documentary and physical evidence available to formulate a statement of cultural significance, and to provide management guidelines to enable this significance to be retained in future use and development. It has been prepared for the Huskisson Pictures (Former Huskisson Literary Institute), 19 Sydney Street, Huskisson for Shoalhaven City Council.

The main points of this study can be understood by reading the following sections.

- **Analysis of Documentary and Physical Evidence (Section 5.0)**

This study in brief concludes that the Huskisson Pictures (Former Huskisson Literary Institute) is in good condition. The building's original form and interior configuration can be clearly understood.

It is critical that any works at the site be documented and implemented in a way that allows for the retention in-situ of the maximum amount of existing significant fabric.

- **Statement of Cultural Significance (Section 6.0)**

The Huskisson Pictures (Former Huskisson Literary Institute) has historical, aesthetic, social and technical/research significance at a local level.

- **Constraints and Opportunities (Section 7.0)**
- **Conservation Policy (Section 8.0)**

This study suggests appropriate uses for the site, as well as various recommended actions which should be taken to conserve the existing site and structures.

Any present and/or future design proposals should be evaluated and reviewed in association with the conservation policies and recommendations provided in this report to ensure that the significant heritage values of the site and structures are retained and fully interpreted by the community.

In summary, we believe that if the site is carefully developed and regular maintenance is undertaken the site can retain its heritage significance, be able to be interpreted as a theatre and play an important function for the local community.

2.0 INTRODUCTION

2.1 Brief

The aim of this Conservation Management Plan is to assess the heritage significance of the subject site and use the findings of this assessment to provide conservation management guidelines to enable this significance to be retained in future use and development. The report has been prepared for Huskisson Pictures, Huskisson, for Shoalhaven City Council.

This report includes the following.

Documentary Research

- Of the site/institutions/families/people associated with the site.
- Of the development of the site over time ie. Dates of construction and past additions/alterations.

Physical Investigation

- Description of site and building (internal and external) and its setting.

Assessment of Significance

- Heritage assessment using Heritage Office guidelines.
- Significance ratings of building's fabric and setting.

Conservation Policy

- Conservation approach.
- Future development of the site.
- Physical conservation action recommended and other relevant issues such as use; investigation; etc.

Implementation Strategy

- Identification of immediate works required.
- Identification of future works recommended for the site.
- Identification of landscaping works required and recommended for the site.
- Options for future use of the site.

2.2 Study Area

For the purposes of this report the *place*, as defined in the Burra Charter (please refer to Section 8.1 of this report), is to be known as the study area.

2.2.1 Subject Site

The subject site consists of Lot 7 Sec 19 D.P. 758530, located at 19 Sydney Street, Huskisson.

Please refer to Figure No. 1.

2.2.2 Subject Building

The subject building consists of the Huskisson Pictures weatherboard building.

2.2.3 Ancillary Structures

Other structures located on the site include a brick toilet block, the Huskisson Fire Station and tennis courts.

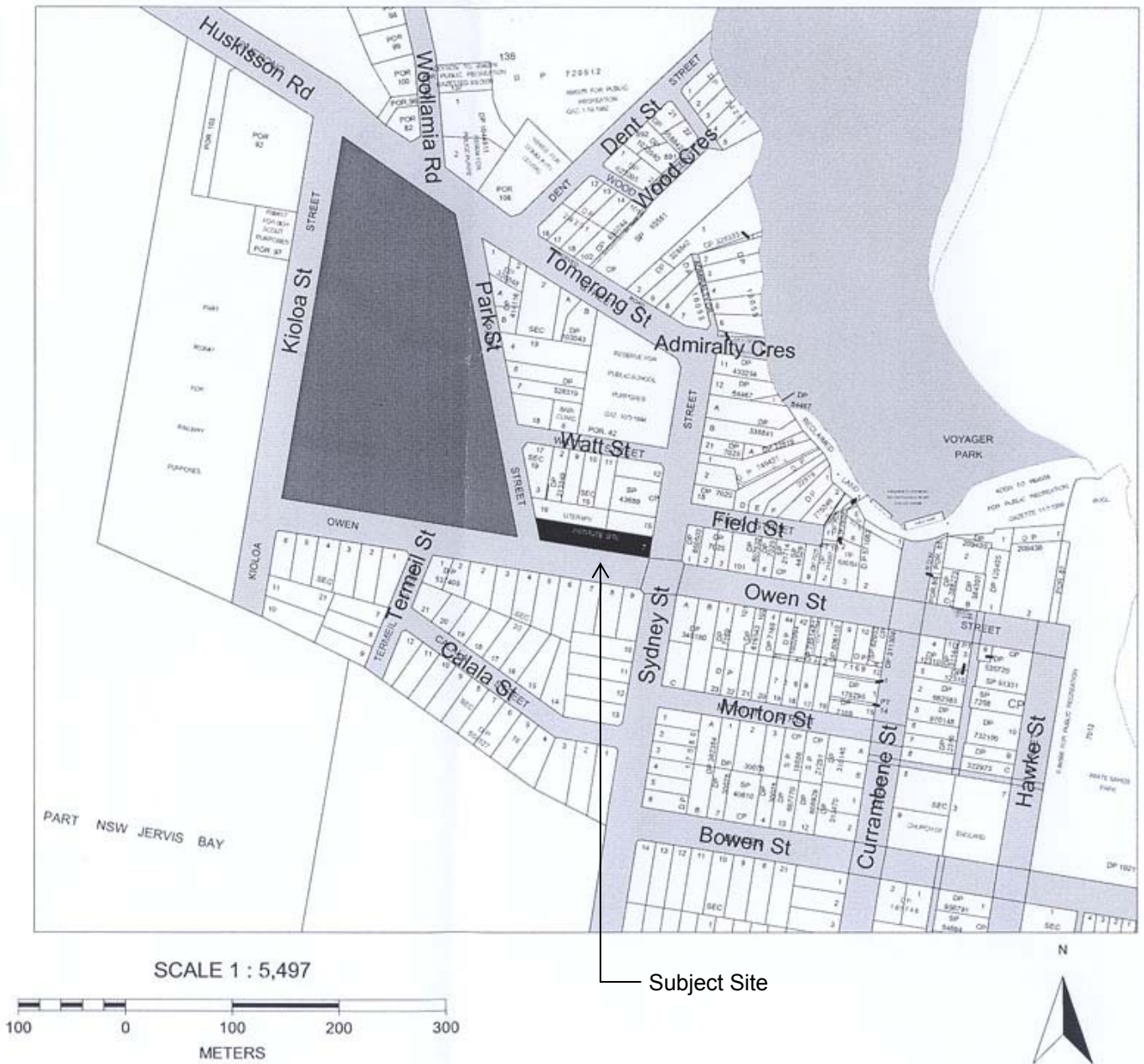
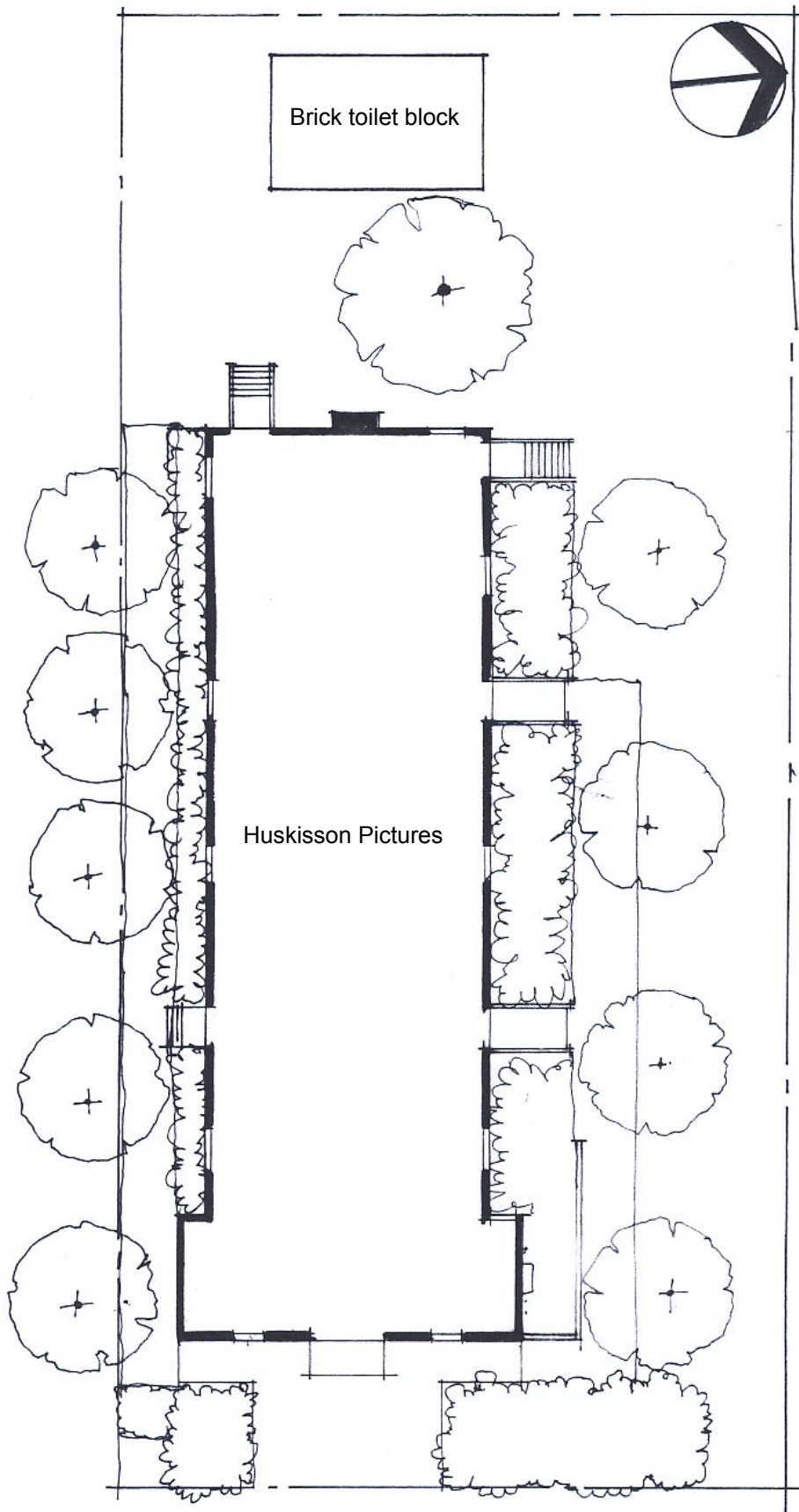


Figure No.1: Location Plan



Not to scale



Figure No.2: Subject Site

2.3 Methodology

The method follows that set out in the NSW Heritage Manual provided by the NSW Heritage Office and NSW Department of Urban Affairs and Planning and is in accordance with the ICOMOS *Burra Charter*. The method is outlined below.

Investigate the significance

- Investigate the historical context of the item of study area
- Investigate the community's understanding of the item
- Investigate the history of the item
- Investigate the fabric of the item

Assess the significance

- Summarise your knowledge of the item or study area
- Describe the previous and current uses of the item, its associations with individuals or groups and its meaning for those people
- Assess significance using the NSW heritage assessment criteria
- Check whether you can make a sound analysis of the item to support the statement of heritage significance (use the identified historical themes, and the inclusion and exclusion guidelines provided in *Heritage Assessments* as a guide)
- Determine the items level of significance (local or state)
- Prepare a succinct statement of heritage significance
- Get feedback
- Write up all your information

Manage the significance

- Analyse the management implications of the item's level of significance
- Analyse the constraints and opportunities arising out of the item's significance (including appropriate uses)
- Analyse owner and user requirements
- Prepare conservation and management recommendations
- If any obvious options are not suitable, explain why
- Get feedback from the community
- Analyse statutory controls and their relationship to the items significance
- Recommend a process for carrying out the conservation and management strategies

2.4 Limitations

No intervention to fabric was undertaken.

2.5 Author Identification

TROPMAN & TROPMAN ARCHITECTS:

John Tropman	Director, Heritage Conservation Architect
Joanne Singh	Professional Assistant
Monique Quinlan	Architect

SUB-CONSULTANTS:

RF Historical Research Service	
Robyn Florance	Historian

3.0 DOCUMENTARY EVIDENCE

The following historical background has been prepared by historian Robyn Florance.

3.1 Acknowledgements

Information relating to the Huskisson Literary Institute – the building and improvements has been gleaned from the Minute Books – Huskisson School of Arts – held by the Shoalhaven City Council and thanks to Shoalhaven City Council staff; John Flett, Senior Planner -Urban Design and Heritage for his assistance in accessing these books and to Lorraine McCarthy, Property Services and Rob McLean and records staff for their assistance in accessing files relating the Huskisson Hall. I acknowledge the assistance given by State Records NSW (Kingswood) in helping to locate records relating to the Huskisson Institute and permission to copy plans. Thanks also to the Shoalhaven Historical Society for allowing me access to their archives collection.

3.2 Location

Huskisson Pictures is located in the town of Huskisson, which is on the shores of Jervis Bay, approximately 180 km south of Sydney and about 200 km north east of Canberra.

3.3 Brief Historical Background – Huskisson

Located about 32km from Nowra and approximately 180 km south of Sydney, in the Parish of Currumbene, in the County of St Vincent, Huskisson is situated on the foreshores of Jervis Bay with Currumbene Creek running through it.

Land was selected and farmed on Currumbene Creek in the early 1830s, and before the end of the decade, blocks were offered for sale in the private township of South Huskisson (Vincentia).¹

The site of the town was surveyed by Assistant Surveyor Burnett, and his plan for the 'Township of Huskisson' was approved by the Governor, Sir George Gipps, on 3rd December 1840. The town was gazetted on 20th March 1845. The township was named after William Huskisson (1770-1830) who was Colonial Secretary between 1827 and 1829.²

During the 1860s timber cut commercially, between the sea and the escarpment, was sent by sailing vessels from Huskisson to Sydney and Huskisson became a favoured place for shipping.

There was no village of Huskisson when George Richard Dent arrived in 1861. He had spent some years involved with the timber industry in the Cooks River and Canterbury areas. He brought with 5 young sons who were to follow him in his work in the timber and shipbuilding industry. Two other sons born at Huskisson also helped in the industry.

He also brought with him sawyers and shipwrights and other tradesmen from Sydney, with their families, to work with local tradesmen gathered from the Tomerong area.³ A sawmill and slipway were built and other shipbuilders followed. The mouth of the Currumbene Creek being the centre of these activities.

Education came to the district in 1871, with North Huskisson being a half time school with New Bristol (opened for children of lighthouse keepers), some 12 miles away. It became a provisional school in 1881 and later a public school the name being changed to Huskisson in 1918.⁴

¹ Clark Alan, *Villages of Shoalhaven*, Shoalhaven Tourism Board, 2nd Edition, Nowra, 1994, p. 20

² Clark Alan, *Historical Tales of Jervis Bay*, The Author, Nowra, 1993, p. 21

³ The Lady Denman Heritage Complex Archives

⁴ Florance Robyn, *Schools in the Shoalhaven District*, Shoalhaven Family History Society, Nowra, 1993

By 1874 the township had two shipyards, both involved in shipbuilding and repairs of vessels (whalers and others) were carried out. The increased trade in timber between Huskisson and Sydney brought corresponding demands for horse fodder, meat and other produce. The increase in population required the establishment of a Post Office at Huskisson in 1875.⁵

The first Hotel in the area was the Travellers Rest at Tomerong, owned by John Parnell, who had obtained the hotel licence in 1856. It became custom that after a ship launching at Huskisson, refreshments and celebrations took place at this hotel.⁶ It was not until 1894 that the first hotel in Huskisson was built and the licensee was George Dent.⁷

In the early 1900s tourism was an important part of the local economy. Good fishing, swimming, beautiful scenery and comfortable guesthouses brought people. Initially by horse drawn carriages, and later they journeyed by train to Bomaderry and then by motor coach or hire car, over the bush roads.

Huskisson had many fine Guest Houses providing accommodation to the holidaymakers. "The Avoca" built by James Dent, in Owen Street, demolished in the 1990s, was run by Miss Bessie Dent for many years. "Stromness" built in 1902 for Frederick Dent was also known as 'Cranes Guest House' and at one time 'Kingley Lodge'. 'Federal Villa built by John Hawken in 1910 and managed by Isabella Hawken, later known as 'Tambara' then 'Sea View Guest House'. Ted Kennedy built 'Australia House' on the corner of Bowen and Hawke Street. When it was purchased by Aub Rees the name was changed to 'The Cecil'. This guesthouse was burnt down in 1959.⁸

The name of Dent was always associated with Huskisson, so much so, that it became popular to ask a riddle: 'Why is Huskisson like an old tin bucket?' and the answer was: "Because it had so many dents". It was the Dents who in one way or another met the needs of the Huskisson population, from running a mail car to and from Huskisson and Nowra each day, to conducting a guesthouse, or engaging in some form of retail activity.

Huskisson has not always been serviced by a bitumen road; it was for the most part of gravel construction, with approximately 5 kms of corduroy corrugations. In the days of the T Model Ford, a trip to Huskisson from Nowra would be of almost one hour's duration, with a stop at Falls Creek to let the car cool down and to enjoy a cool drink.

Huskisson was sparsely populated, with a few houses permanently occupied and only a handful owned as 'holiday cottages'. In those days there was no electricity, water or sanitary services. For the day visitors to Huskisson, there were no dressing sheds or public toilets and for the children of Nowra a picnic at Huskisson was the ultimate in pleasure and family picnics were a regular part of life.

The founding of the R.A.N. College in 1913 and an upsurge in tourists to Jervis Bay required additional Guest House accommodation to be provided. Richard Dent built 'Arundel Guest House' in Owen Street, whilst in the 1930s was changed to 'Ingleburn'. In 1932 shark proof nets were erected at Hawkens Beach to cater for the influx of tourists. During the summer month's dances and euchre nights were held in the School of Arts hall and 'talking pictures' were a feature of the holiday season.

Improved sanitary services and electricity and water brought new holidaymakers to not only the guesthouses but also to the primitive camping and picnic areas on the shores of Jervis Bay. Various sporting clubs such as tennis and lawn bowls were established and the R.S.L. Club was erected in the late 1950s.

The development of Vincentia as the new holiday centre for Jervis Bay limited further expansion in Huskisson, and, as a result of the reduction in growth, many houses built in the early days of Huskisson still remain. It is only through the Gazettal of the Jervis Bay National

⁵ Huskisson Post Office, *The Shoalhaven Chronograph*, Journal of the Shoalhaven Historical Society Inc. July 1976, Number 5 Volume 6, p. 1

⁶ Windley Val, *Wandrawandian – A History of Wandandian*, The Author, Bay & Basin Printing, 1986

⁷ Sanders Ross, *No Way to Treat a Lady*

⁸ The Lady Denman Heritage Complex Archives

Park in 1995 that renewed interest is being placed on Huskisson. The town is now described as the gateway to Jervis Bay.

3.4 School of Arts, Literary Institutes and Mechanic's Institutes.

School of Arts or Mechanics' Institutes were established throughout New South Wales as centres of 'moral and mental improvement' for working people. 'Mechanic' originally meant worker, tradesman or artisan. British migrants brought with them a strong tradition of Mechanics' Institutes.

The character of an institution developed according to the community it served. The School of Arts or Mechanics' Institutes were particularly popular in rural communities where their role often went far beyond education and their "library" function to a general focus for the community's cultural activities.

Buildings were generally erected by the local community from locally raised funds and with the aid of small government grants. Through time they were used as libraries, museums, art galleries, theatres, meeting rooms and lecture halls, and were also the first adult education Centres.⁹

The first such movement in Huskisson was in the early 1920s when a School of Arts Literary Institute Committee was established.

3.5 The Land

Whereas by Notice in the Gazette the 7th November 1924 land described as Lot 7 Section 19 in the Town of Huskisson was granted to the Trustees for a Literary Institute Site.¹⁰

Lot 7 - The land Lot 7 Section 19 in the Town of Huskisson was an original Crown Grant to Trustees in 1925 and "was dedicated as a site for a Literary Institute". The registered proprietor of the land in fee simple is the Council of the Shire of Shoalhaven. Following a request from the Trustees of the Huskisson Literary Institute in 1960 for Council to take over the Institute, action was taken to transfer the land and building to Council under Section 357A of the Local Government Act. The NSW Governor consented to this action on 20th March 1963 and the title of the land was vested in Council on 5th October 1965.¹¹

Lot 16 – In 1944 the Trustees of the Literary Institute requested the Crown to provide an additional adjacent area for the use of the Literary Institute. In response to this request, the Crown notified Reserve No. 70855 from Sale of Literary Institute (Addition) being Lot 16 Section 19. The Trustees of the original site (Lot 7) were authorised to occupy and use Lot 16.

3.6 The Literary Institute Building

Information gleaned from the Huskisson Picture Theatre web site states the building was constructed in 1913 by the Dent family (local ship builders) as a community hall for their employees. This information has not been substantiated.

The original Trustees were Joseph Dent, Frederick Dent, Edward Kennedy, Harold Christian Christianson and Thomas Marriott.

In 1921 the Clyde Shire Council approved additions to the hall. It was probably at this time that the supper room was added.

Mrs Dahlstrom's Orchestra, Alf Courtney's Orchestras, Frew's Orchestra of Nowra and Walshes Orchestra of Far Meadow, played regularly at dances and euchre nights held in the hall from the early 1930s. The Roman Catholic Church held regular fund-raising Dances and Balls as did the Golf Club, Currumbene Cricket Club and the Public School.

⁹ Biskup Peter, *Libraries in Australia*, NSW, 1994

¹⁰ LPO Certificate of Title (Volume 3740 Folio 119) NO. 1925/1625 (Trustees of School of Arts enabling Act 1902)

¹¹ Shoalhaven City Council File 72/3181 Part 2 Huskisson School of Arts - (by Transfer No.K12385)

The Trustees and the School of Arts raised funds for the maintenance of the hall by arranging Dances and Euchre nights. Fund raising events were held for the War Effort, the Red Cross and the Ambulance service as well as the local church.

A Library was established where members of the Institute could borrow books. New books were purchased and forwarded via W Lymbery C/- Nowra Railway Station who delivered them to the hall. Books were occasionally swapped with other Literary Institutes such as Nowra, Berry and Brooklyn. Mr L McVertly was elected as librarian and took on the role for many years.

L A Downey, a Milton jeweller, was the travelling picture showman and screened movies during the holiday season, from 1934 until April 1935.

We took our talkies up and down the coast to Huskisson, Jervis Bay, Ulladulla, Mogo, Nelligen, Bodalla, Tilba Tilba, Bermagui, Cobargo, Tathra, Candelo, Bemboka, Wolumla, Merimbula, Towomba, Cathcart, Nimmitabel and Wyndham. In the early stages we would plan our tour so that we could be back in Milton for the Saturday night show. Later on we managed to have permanent regular shows in Bermagui, Cobargo and Candelo on Thursdays, Fridays and Saturday's respectively.¹²

Mr A W Sterry and Fred H Sterry of Regal Pictures also showed films during the holiday season.¹³ Approval to screen films on nominated days would be gained from the Literary Institute Committee. The date requested was not always approved. Sometimes the hall had already been booked for another function. The hall was used as a Church, School, Library, Public Hall, Dance & Concert venue and Picture Theatre. In September 1938 Mr Wood of Huskisson installed electric lights in the hall.

Patrons for the School of Arts during 1939-1940 were Honourable J A Perkins, MLA. E J Spooner, MLA and H J Bate MLA.

In the early days of the Institute a tennis court was built adjacent to the building and the local tennis club used the facilities. Access to the court was made available to members and non-members for a fee and provided funds for the Institute. Maintenance of the court was often mentioned in the Committee Minutes. The court became so popular that a new court was built and officially opened on Saturday 13th July 1940. A Dance was held at night in conjunction with the opening.

Ted Thistleton of Milton, owner of Southern Talkies leased the Hall for motion picture screenings from January 1936 and continued showing films through to 1940. During 1938 the local policeman was requested to attend functions to deter smoking in the Hall.

F V West of West's Theatre Nowra began screen films from October 1939. It appears that Southern Talkies, Sterry and West's shared the lease of the Hall up to May 1946 when the Hall was used for dancing and screening of pictures. At this time the Boy Scouts met in the supper room for their activities and the Anglican Church rented the Hall for Church Services.

In April 1941 A E Westeider, builder, of Kinghorne Street, Nowra was requested to accepted tender of £85/15/6 for lining of ceiling, the committee requested a further tender omitting, cornices and to have a dado of 4ft 3" to conform to the window height.

On the 3rd May 1946 Albert Crowe, of Duncan Street Huskisson, Picture Show Proprietor and the Trustees of the School of Arts for a period of five years. This agreement was extended for a further 5 years on the 30th June 1951.¹⁴

¹² Alex McAndrew op. cit. p. 263

¹³ Fred Sterry 50 Pezknail Street Bondi and A W Sterry Regal Picture Proprietor

¹⁴ Memorandum of Agreement between The Trustees of Huskisson School of Arts and Albert Crow of Huskisson – Extension of Agreement dated 30th June 1951.

*A large crowd of local residents attended the hall on Friday night last, August 2nd, to be present at the opening of the local picture show conducted by Mr B Crowe. On entering the hall one was tempted to believe that they were entering a large suburban picture theatre – windows tastefully curtained with blue and cream and blue stage screen, due to the efforts and good taste of Mr and Mrs Crowe. Added to this the padded seats looked very inviting. Cr F W O'Brien performed the opening ceremony, and in the course of his remarks said that this was yet another step to progress for Huskisson.*¹⁵

Albert Crowe sold his interest in the Picture Show business to George Kitchener Malcolm, a Picture Show Proprietor of Huskisson and his wife Mary who leased the School of Arts Hall from 1st May 1957 for ten years at an annual rental of £218. The Supper Room was not included in the lease agreement.¹⁶ The screenings were only two or three nights a week leaving the hall vacant for other entertainment.

George Malcolm altered the projection room and widened the screen area to take the new Cinematograph film. The stage was altered at this time. He also built a kiosk at the front of the hall.

In 1961 the value of the building was so high that the Committee requested that Shoalhaven Shire Council take over the School of Arts, as the committee could no longer raise sufficient funds to cover the cost of the rates. The Shoalhaven Shire Council took over the School of Arts site in 1965.

R & R Theatres Pty Ltd (Mrs Bowden) 43 Pauls Street, Randwick – leased the premises and screen films during the summer months.¹⁷ Council's Day Care Centre operated for two days a week for approximately three hours per day from the rear section of the hall.

On 13th September 1976 approval for the construction of a new toilet block adjacent to the Literary Institute Hall. It was another two years before the new toilet block was completed on 10th March 1978.

Council at its meeting held on the 15th December 1987 resolved to not reappoint the Huskisson School of Arts Management Committee. Mr Darwon operated the picture theatre in the Hall along with casual use by Council's Day Care Service.¹⁸

Mr Darwon indicated that he has occupied the premises for almost 20 years and has operated a picture theatre during this time. He advised that he had spent \$7,000 on upgrading the building in order to meet the Local Government requirements in regard to the Public Halls Act.

Erected on the land is an approximately 80 year old ex School of Arts or Literary Institute building of weatherboard construction with a corrugated galvanised iron roof and timber floor erected on concrete piers. The rear 3.6m building is occupied as a Pre School Kindergarten.

It is understood that the subject premises have been occupied as a Picture Theatre for approximately the last 17 years and have been fitted out as such, with, I understand the present Lessee, Mr Darwin, (sic) having undertaken various works to comply with Ordinance 70.

The Theatre presently has a seating capacity of approximately 213 and the Lessee has replaced some of the seats in recent times. Additionally, the sound equipment, lighting, fans, carpet, curtains, screen, air conditioner, display cases, refrigerator etc have been provided by the Lessee.

¹⁵ Shoalhaven & Nowra News 7th August 1946

¹⁶ Agreement for Lease – Between Robert Power, George Vost, Frederick Duncan, Harold Bower and Frederick Tetley and Gordon Kitchener Malcolm and Mary Malcolm - Morton & Harris, Solicitors Nowra

¹⁷ State Records NSW 20/12/1976 Drapery (owned by R & R Theatre) at hall fireproofed. The labels bearing the name Brakelite attached and stamped with the date.

¹⁸ Shoalhaven City Council File 88/1653

The Theatre is used at irregular times being fairly fully used during major holiday periods and then operating on a Friday evening, Saturday evening, and Sunday afternoon but closing from Easter through the winter period. Attendances are said to be meagre because of the current decline in the Theatre industry associated with videos and television.¹⁹



Figure No.3: Huskisson Literary Institute 1988 (Source: Shoalhaven City Council)

Council at its meeting on 19th April 1988 recommended that Council agree in principle, to Mr Darwon using the Huskisson School of Arts as a Cinema and the Town Clerk be authorised to negotiate an appropriate lease for confirmation by Council. Mark Darwon leased the premises as a picture theatre on an annual basis from 1st December 1988.

In January 1990 Mark Darwon sold his business to Patricia Rook of Sussex Inlet who had previously leased the Sussex Inlet Hall and operated the Sussex Inlet Cinema and business partners Gregory Allan Rooke, Carol Anne Holmes and Claude Bruce Holmes. Mark Darwon then took over the running of the Sussex Inlet Cinema.

At the time of taking over the licence of the premises they were in a poor condition. *Council gave consideration to pulling the building down. The building was in poor condition, had limited use and the tenant was not able to make 'a go of the cinema'.* The hall underwent major renovations in August 1990 to make the building into a permanent cinema. The interior was a completely refurbished, with new foyer, toilets, carpet, seats, curtains and sound and projection equipment.

The exterior was left as original as possible with only a new roof, new entrance & exit doors and a coat of paint. Council spent an estimated \$5,300 to supply materials for repair to Huskisson Public Hall at its meeting on 18th September 1990.²⁰

¹⁹ Valuation by Walsh & Monaghan dated 10th March 1988 - Huskisson Picture Theatre

²⁰ Council Minutes 18th September 1990



Figure No.4: Huskiison Pictures – 1991 (Source: Shoalhaven City Council)

The lessees undertook a five-year program of maintenance and succeeded in creating a modern cinema in an historic building. The building and surrounds are now one of the attractions of the Bay & Basin area and probably the most photographed building in the district.

The five-year program included

- Replaced many external rotting wood panels
- Installed quality projection equipment and sound equipment
- Installed screen, masking, pullies
- Put in two toilets inside the building
- Fully carpeted cinema
- Curtained all cinema walls
- Fitted out shop area and installed freezers, fridges, popcorn machine and post mix equipment
- Made and paved courtyard area in front of Cinema
- Put in permanent bench seating in courtyard area
- Replaced stairs on car park side of building (as they had become unsafe)
- Put cement paths around Cinema
- Planted trees and made gardens around Cinema
- Installed garden lighting
- Replaced old electrical wiring within the building
- Cemented garbage bin area and fenced around bins for aesthetic reasons
- Installed fully ducted air conditioning to building

The surrounding grounds were completely landscaped with trees, garden beds, courtyard, paths and seating. In 1995 the garden won the "best commercial Garden" both in local and district garden competition.

In March 1997 the business was sold and the Council lease was transferred to lessees Derek Paul Varley, Jennifer Anne Varley, Ronald Richmond Marks and June Clarice Marks, the new proprietors.



Figure No.5: Huskisson Picture Theatre 1996 (Source: Shoalhaven City Council)

Huskisson Pictures opens every day (except Christmas Day) showing the latest releases and has a modest price structure of \$7.00 before 6pm and \$8.00 from 6pm for everyone.



Figure No.6: Huskisson Pictures (Source: Huskisson Pictures Web Site)

3.7 Projection and Sound Equipment

The projection and sound equipment is the finest available. The Projectors, Film Platers and Lamp houses are from Kinoton in Germany. The sound equipment features Altec Lansing amplifiers, Panastereo Processor with Dolby Spectral Recording and the Speakers are from JBL, Electro-Voice and Krix.

The sound system features over 2,000 watts of amplification. The 3 main channels and 2 Sub-Woofers behind the screen are mounted in an Infinite Baffle, each channel comprises of 2 x 15 inch JBL in a Krix enclosure, 1 x Electro-Voice DH1A driver & 9040 horn. The Sub-Woofers are comprised of 2 x 18 inch JBL's in a Krix enclosure. The auditorium has 8 Krix Surround speakers. The acoustic treatment of the auditorium results in an excellent listening environment. The end result at Huskisson Pictures is great sight and sound.



Figure No.7:
Projection Equipment (Source:
Huskisson Pictures Web Site)

4.0 PHYSICAL EVIDENCE

The physical evidence of the subject site was investigated through non-intrusive observation of the fabric.

4.1 Streetscape

The subject site is located along the main road into Huskisson, next door to private residences and near the public school, on the corner of Sydney and Owen Streets, close to the retail centre of Huskisson. Parking for cinema patrons is provided on Owen Street.



Figure No.8:
Huskisson Pictures
and residence to
the north.



Figure No.9:
View of town centre
from corner of
Sydney and Owen
Streets.

4.2 Subject Site

The subject site consists of a rectangular block of land on the corner of Sydney Street and Owen Street. The site contains the Former Huskisson Literary Institute (the subject building), a brick toilet block, Huskisson Fire Station (fronting Owen Street) and Tennis courts. The rear room and yard of the picture theatre is used as a preschool which operates 1 day a week during school terms.



Figure No.10:
Huskisson Fire
Station.



Figure No.11:
Toilet block to rear
of subject building.

4.3 Subject Building Exterior

The Huskisson Pictures (Former Huskisson Literary Institute) is an Inter-War weatherboard community hall of symmetrical design and rectangular plan. The building is constructed upon concrete footings and has a corrugated metal gable roof with minor lateral gables flanking the entrance. The gable ends are infilled with fibre cement sheets and have timber finials. A small corrugated metal skillion awning is located above the glass panelled timber framed double entrance doors. Timber framed glass display panels are located either side of the entrance doors.

The area to the front of the subject building is paved and a single concrete step leads up to the entrance doors. This area also contains a garden and seating. A concrete path runs down both sides of the building for pedestrian access to the side doors. The northern and southern areas of the site have also been landscaped.



Figure No.12:
Front elevation of
subject building.



Figure No.13:
Rear elevation of
subject building.



Figure No.14:
South elevation of
building and
landscaping.



Figure No.15:
Northern side of
subject site.

4.4 Subject Building Interior

The interior of the subject building consists of a foyer (S1), projection room (S2), toilets (S3 & S4), auditorium (S5), and preschool (former kitchen) (S6). Refer to Figure No.16.

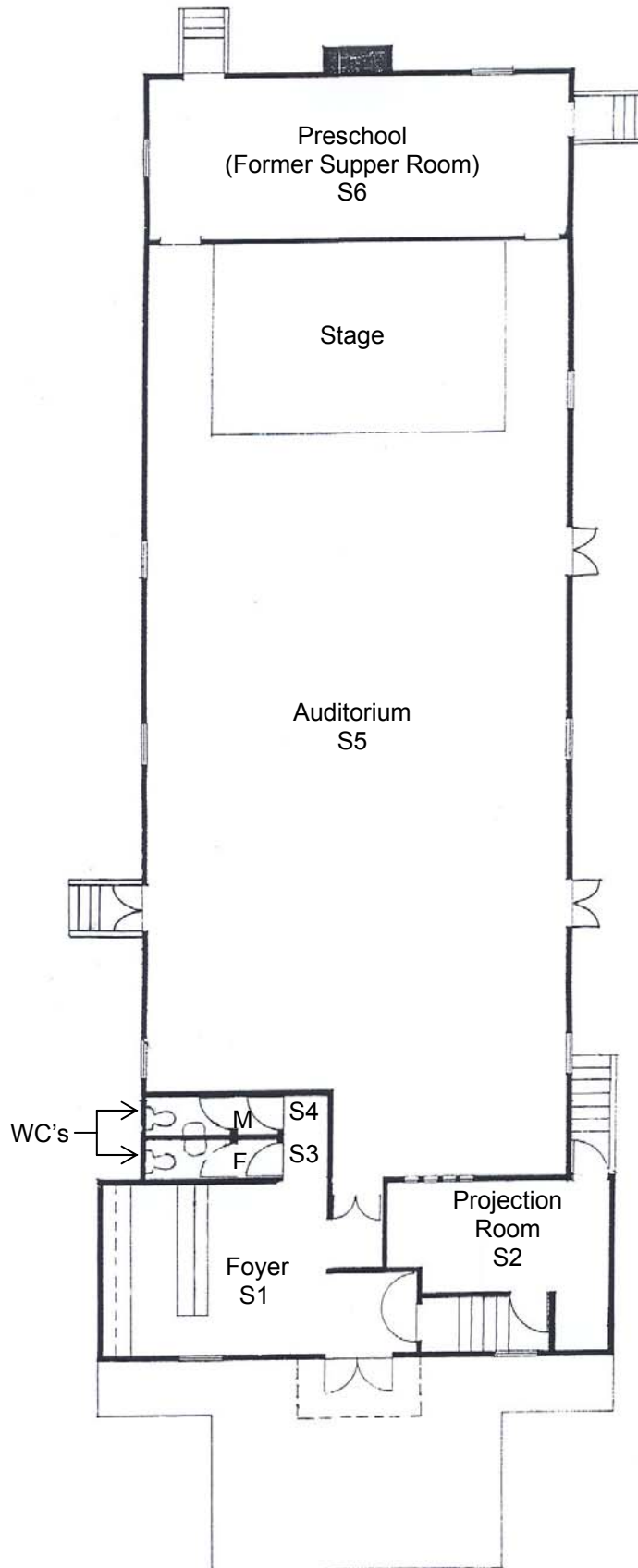
The foyer (S1) has a carpeted floor, painted fibre cement walls and original timber panelled ceiling. It contains a counter for ticket and refreshment sales on the southern wall.



Figure No.16:
The foyer – snack
and ticket counter.



Figure No.17:
The foyer showing
door to projection
room, with the front
entrance doors to
the right of the
picture.



Not to scale



Figure No.18: Subject Building.

The projection room (S2) is accessed via a set of stairs leading up from the foyer. The floor is carpeted, and the walls and ceiling are plasterboard.



Figure No.19:
Stairs leading to the projection room from
entry vestibule.



Figure No.20:
Projection Room looking north.



Figure No.21:
Projection Room
looking south.

The toilets (one male and one female toilet, S3 & S4) are accessed via the entry foyer. They have tiled floors and contain a small hand basin and mirror.



Figure No.22:
Entrance to toilets from foyer (looking west).



Figure No.23:
Toilet.

The auditorium (S5) has a carpeted timber floor with painted fibre cement walls covered by curtains. A carpeted stage and a movie screen are located at the western end of the building. Egress doors are located on either side of the auditorium. The exit door on the northern wall leads out onto a concrete ramp and is the disabled access entrance to the cinema. The exit door on the southern wall leads onto a set of timber stairs down to a concrete path. The windows have been boarded up and covered with the curtains to prevent light from entering the theatre. The auditorium also contains the original theatre lighting.



Figure No.24:
Auditorium looking east.



Figure No.25:
Theatre looking
towards stage
(west).



Figure No.26:
Disabled Access/exit along northern elevation.



Figure No.27:
Southern exit.



Figure No.28:
Detail of auditorium wall (behind curtain).
Windows have been boarded up to prevent
entrance of light.



Figure No.29:
Detail of original theatre light.

The former supper room, now used as a preschool (S6) was not available for inspection. This section of the building was a later lean-to addition to the theatre, probably added in 1921. There is an entrance to the building from the western and northern sides of the building via timber stairs.



Figure No.30:
Preschool from Owen Street.



Figure No.31:
Playground
adjoining
preschool.

Please refer to Appendix B for a photographic survey of the subject building.

5.0 ANALYSIS OF DOCUMENTARY AND PHYSICAL EVIDENCE

5.1 Analysis of Documentary Evidence

A substantial amount of documentary evidence has been discovered as a result of research undertaken for the purposes of this report. Information has been discovered which identifies that the property was an original Crown grant and was dedicated as a site for a literary institute. The hall was built by a local family as a community hall in 1913. A supper room was added in the 1920s, and the front section of the building was built in the 1930s.

5.2 Analysis of Physical Evidence

The interior of the subject building was completely refurbished in 1990 to upgrade the building to a permanent cinema. However, some confirmation of the documentary evidence is still possible. The exterior of the building has remained largely the same since the building's construction in 1913. A supper room was added around 1921, and the grounds were landscaped with the interior works in 1990.

The following figures document the changes to the site since construction of the theatre.

Figure No.32 is undated. However, it gives an indication of the location of the buildings on the site.

The plan for the supper room extension is contained in Figure No.33 and is also undated.

Figure No.34 is a plan of the site from 1973. It shows the Bush Fire Equipment Storage building, as well as a ladies and gents toilet to the rear of the subject building. The internal layout of the theatre is also evident.

Figures 35-37 show the changes made to the hall in the 1990 renovations. The site plan in Figure No.35 shows that the Bush Fire Equipment Storage building and the toilets to the rear of the subject building have been replaced by a single toilet block.

5.3 Comparative Analysis

Few early cinemas and community halls exist in the Huskisson area.

However, in the South Coast region a reasonable number of these buildings were constructed but few remain today and very few remain in operation.

Generally, small picture theatres that are still operating in regional New South Wales and Australia are rare. This is the result of economic pressures, caused by other entertainment media such as the internet, television and large entertainment complexes associated with the development of regional centres, closing many theatres.

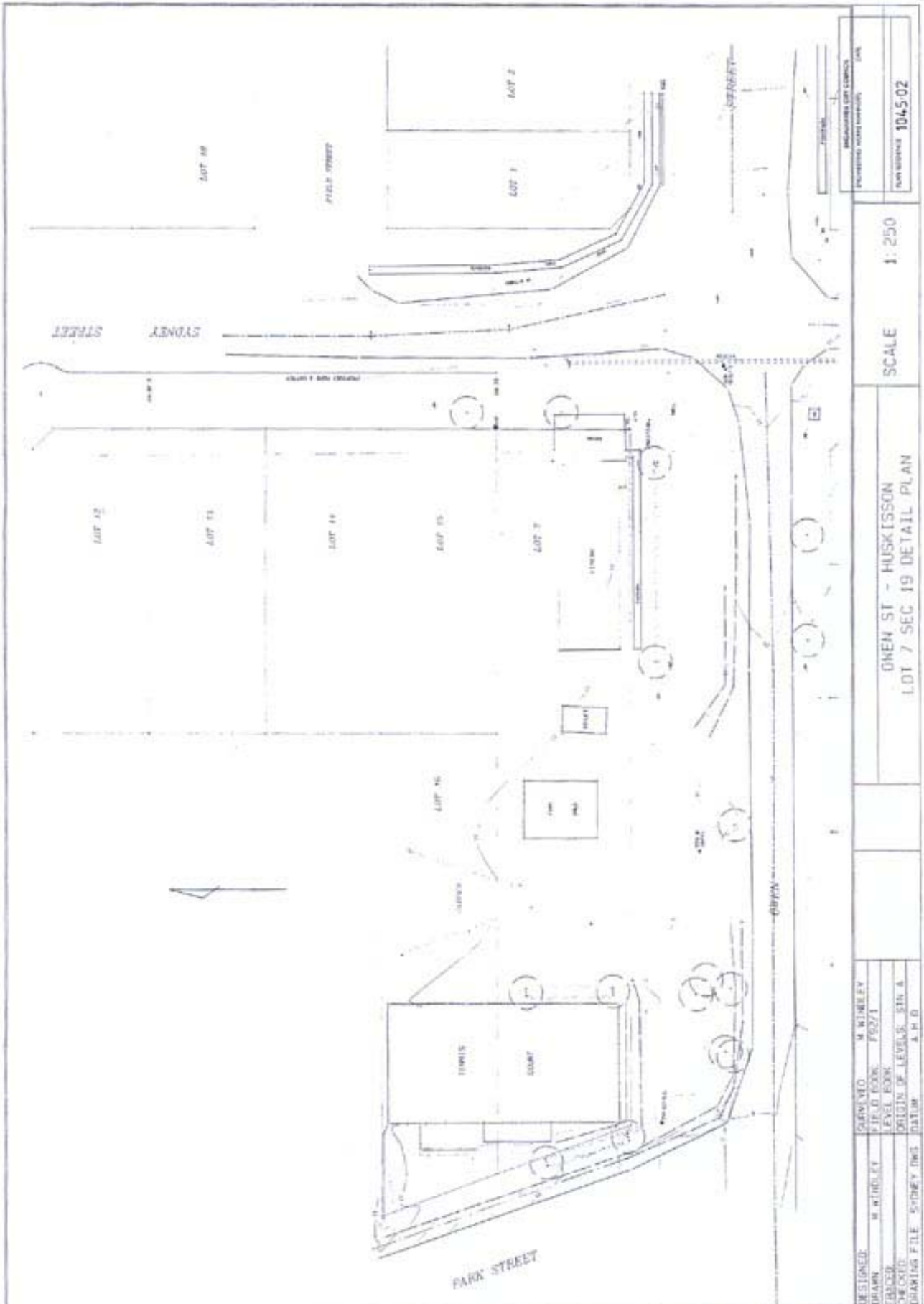


Figure No.32: Undated survey showing location of theatre, fire shed and tennis courts.

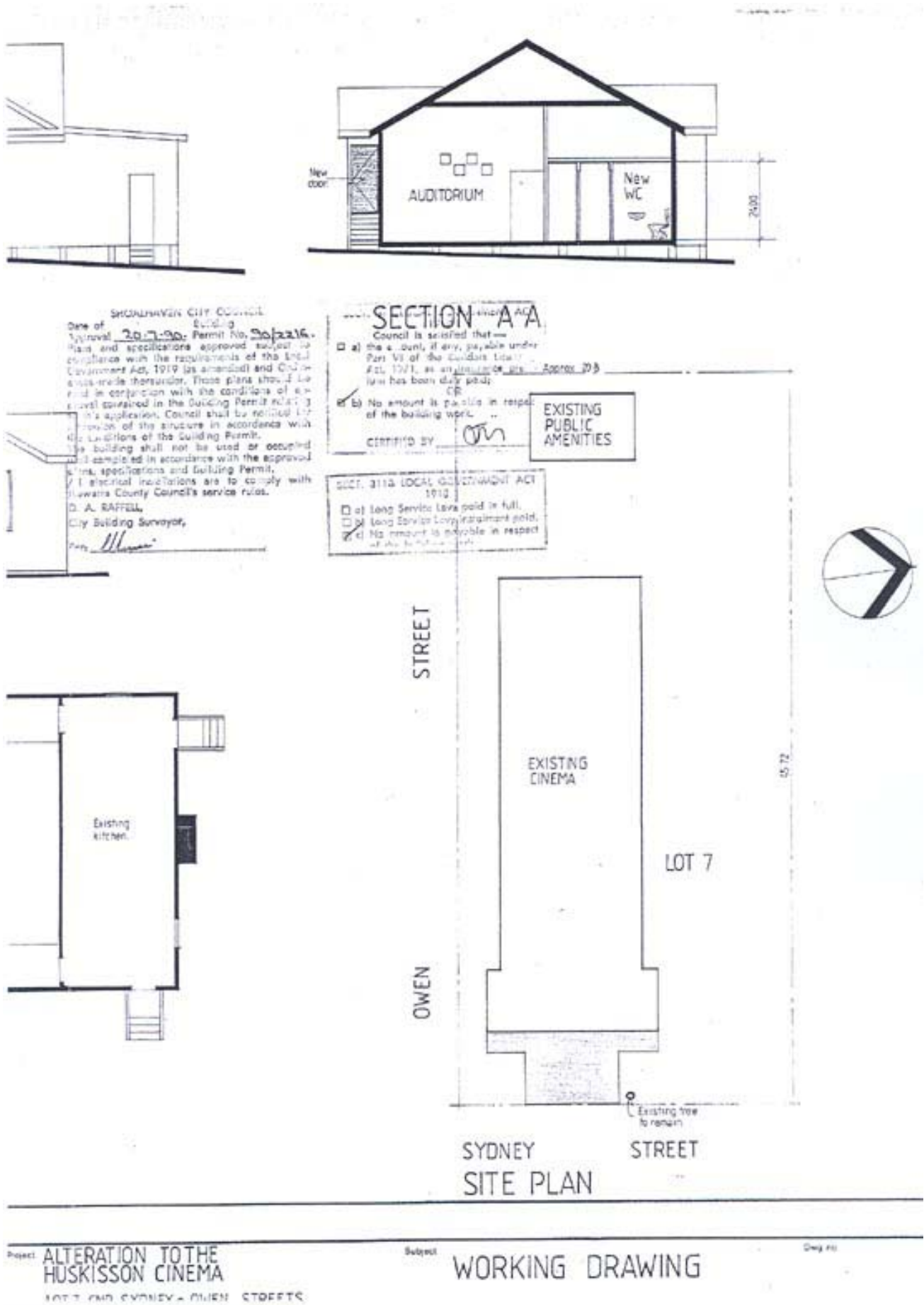


Figure No.35: Part of plan from 1990 showing proposed changes (refer also Figure Nos.36 &37).



Figure No.36: Part of plan from 1990 showing proposed changes (refer also Figure Nos.35 &37).

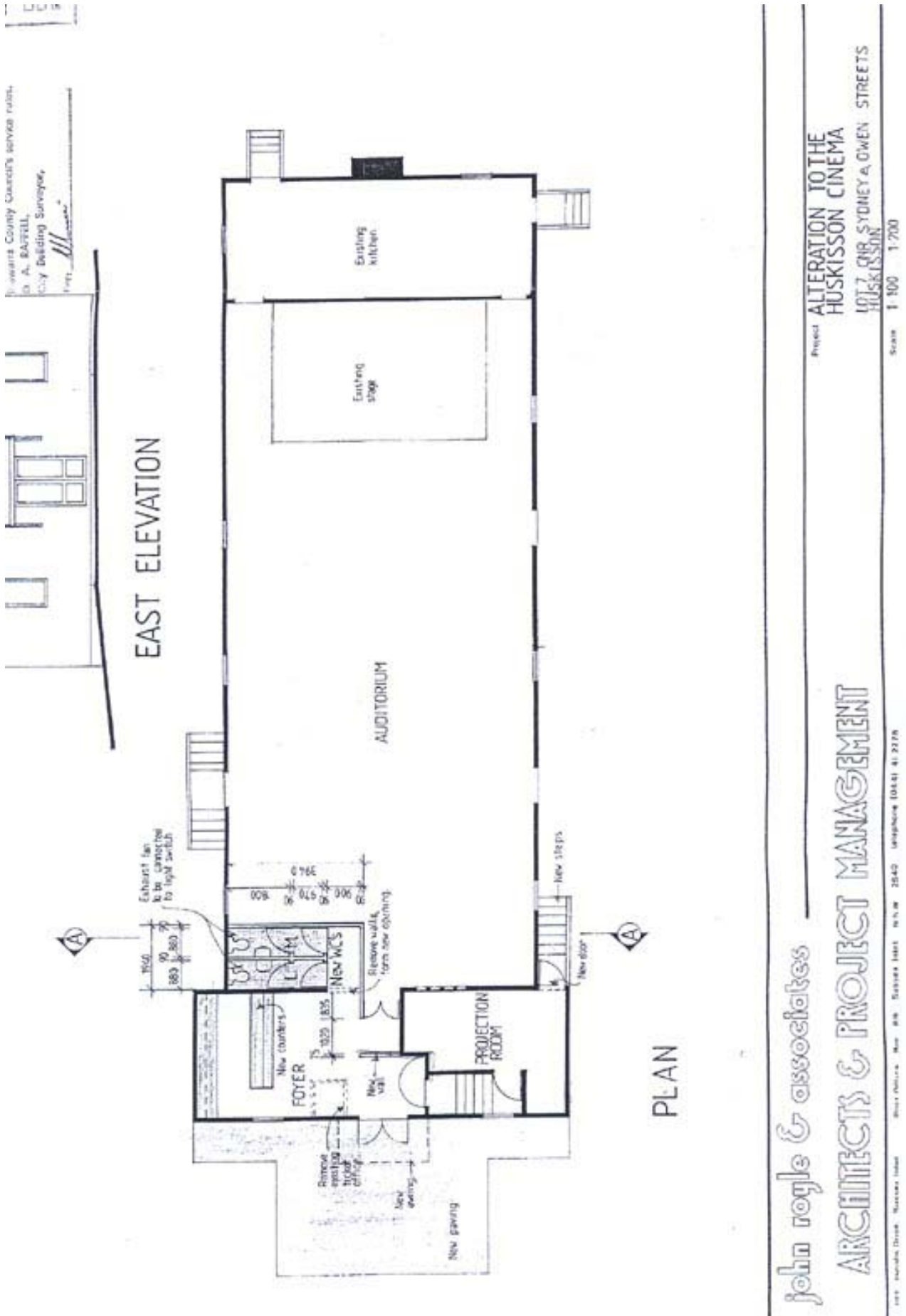


Figure No.37: Part of plan from 1990 showing proposed changes (refer also Figure Nos.35 &36).

6.0 ASSESSMENT OF CULTURAL SIGNIFICANCE

6.1 NSW Heritage Assessment Criteria

This assessment of cultural significance for the Sussex Inlet Picture Theatre has been based on the following criteria and guidelines contained in the NSW Heritage Manual produced by the NSW Heritage Office and NSW Department of Urban Affairs and Planning.

State significance means significance to the people of NSW.

Local significance means significance within the local government area.

An item will be considered to be of state (or local) heritage significance if, in the opinion of the Heritage Council of NSW, it meets **one or more** of the following criteria.

- Criterion (a)** - an item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural and natural history of the local area);
- Criterion (b)** - an item has strong or special association with the life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural and natural history of the local area);
- Criterion (c)** - an item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area);
- Criterion (d)** - an item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons;
- Criterion (e)** - an item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area);
- Criterion (f)** - an item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area);
- Criterion (g)** - an item is important in demonstrating the principal characteristics of a class of NSW's
 - cultural or natural places; or
 - cultural or natural environments.(or a class of the local area's
 - cultural or natural places; or
 - cultural or natural environments.)

An item is not to be excluded from the Register on the ground that items with similar characteristics have already been listed on the Register

6.2 Statement of heritage significance

The Huskisson Pictures (Former Huskisson Literary Institute) has historical, social, aesthetic and technical significance at a local level in the Huskisson area for the following reasons:

- 6.2.1 The subject site is significant to the Huskisson area as the hall was built by the Dent family for their employees as a community hall.
- 6.2.2 The Huskisson Pictures (Former Huskisson Literary Institute) is significant to the Huskisson area as a community hall and recreational facility that has been and continues to be used by locals and visitors to the area since its time of construction in 1913.
- 6.2.3 The Huskisson Pictures (Former Huskisson Literary Institute) retains enough of its fabric to be a good example of an Inter-War public hall constructed of weatherboard and fibro sheeting and corrugated metal roof. The building is relatively intact, retains good integrity and is in good condition.
- 6.2.4 The Huskisson Pictures (Former Huskisson Literary Institute) is significant to the Huskisson area as it is illustrative of typical construction techniques for the Inter-War period.

6.3 Nature of significance

6.3.1 Historical Significance

The subject site and building has historical significance because of its association with the Dent family who were well known in the Huskisson area and played an integral part in its development.

At the time the Huskisson Pictures (Former Huskisson Literary Institute) was constructed, Huskisson was predominantly a tourist destination. The building was used for dances, concerts, euchre nights, fund raising events, church services, a school, a library, and as a picture theatre. Pictures were generally screened during the holiday season (ie the summer months and holiday weekends). The building (except for the former supper room) is now leased as a permanent cinema. The Theatre has historical significance because it is reflective of development in the Inter-War period in the Huskisson area.

6.3.2 Aesthetic Significance

The Huskisson Pictures (Former Huskisson Literary Institute) has aesthetic significance as a good example of an Inter-War weatherboard community hall that is relatively intact.

6.3.3 Social Significance

The Huskisson Pictures (Former Huskisson Literary Institute) has social significance because it has been used by the local community since its construction in 1913. The building was originally a public hall used for a variety of community purposes before it was licensed as a cinema (part time) in 1934. The building has been licensed as a cinema (full time) since 1988. The supper room for the theatre is used as a preschool.

6.3.4 Technical/Research Significance

Huskisson Pictures (Former Huskisson Literary Institute) has technical/research significance as it is illustrative of representative construction techniques from the Inter-War period.

6.4 Items of significance

6.4.1 Following are individual elements located on the subject site which are considered to be of heritage significance:

- Huskisson Pictures (Former Huskisson Literary Institute)

6.4.2 Following are individual elements of the subject building which are considered to be of heritage significance:

- footings
- walls
- ceilings
- windows (including projection windows)
- timber flooring
- original theatre lighting
- projection equipment

6.5 Heritage Assessment Matrix

Value	Representative	Rare
Historical	Local	Local
Aesthetic	Local	
Social	Local	
Technical/Research	Local	

6.6 Grading of Significance

Considering the physical and documentary evidence gathered, the Statement of Significance and various constraints, requirements and opportunities, the grading of significance is possible.

This grading of significance has been based on the NSW Heritage Manual provided by the NSW Heritage Office and NSW Department of Urban Affairs and Planning.

Exceptional significance (Fulfil criteria for local or State listing)

Rare or outstanding item of local or State significance.
High degree of intactness.
Item can be interpreted relatively easily.

High significance (Fulfil criteria for local or State listing)

High degree of original fabric.
Demonstrates a key element of the item's significance.
Alterations do not detract from significance.

Moderate significance (Fulfil criteria for local or State listing)

Altered or modified elements.
Elements with little heritage value, but which contribute to the overall significance of the item.

Little significance (Does not fulfil criteria for local or State listing)

Alterations detract from significance.
Difficult to interpret.

Intrusive (Does not fulfil criteria for local or State listing)

Damaging to the item's heritage significance.

6.6.1 Subject Site

The zones of significance are indicated on the site plan and are rated according to intactness from the highest level, one (1), down to the lowest, five (5).

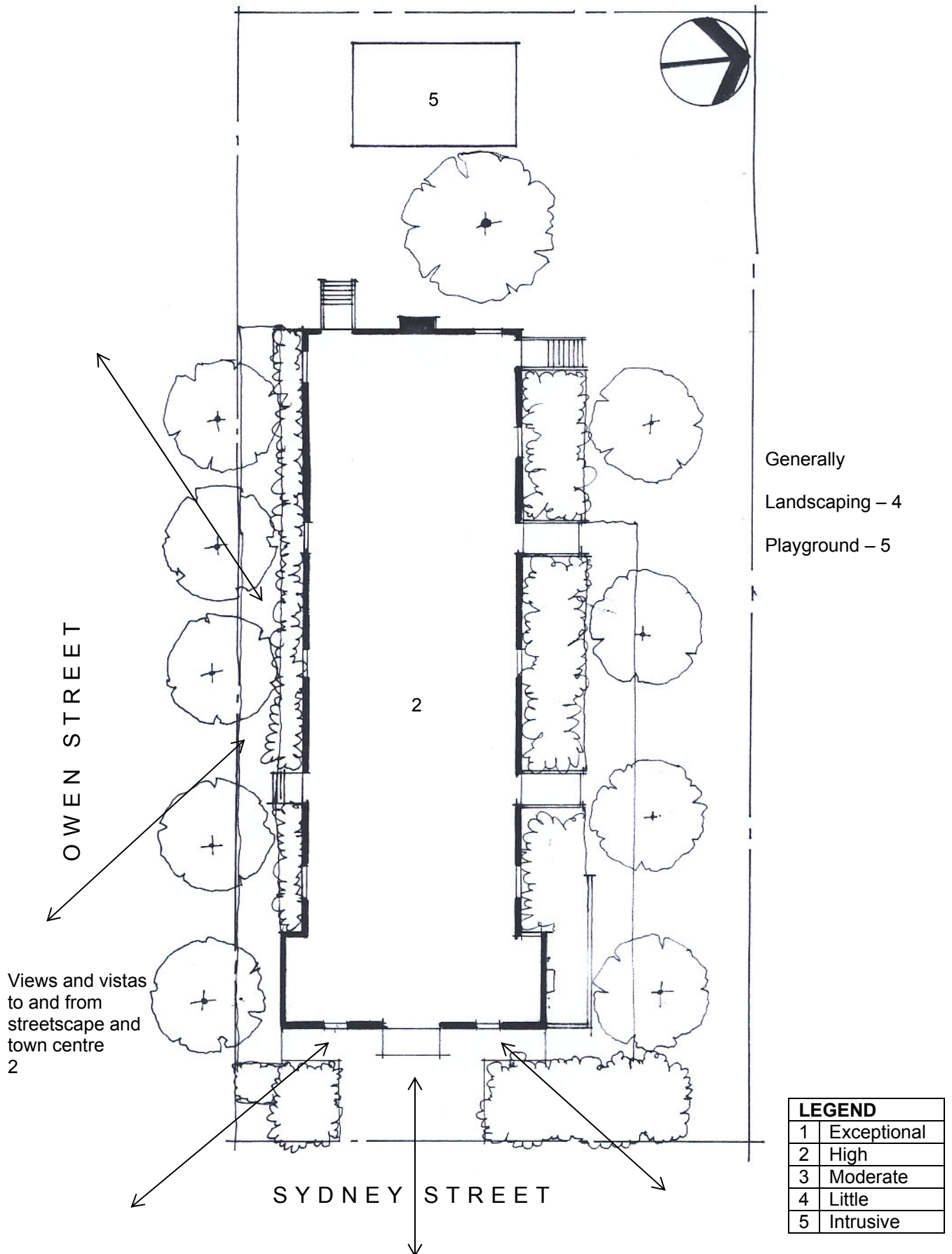
6.6.1.1 EXCEPTIONAL SIGNIFICANCE (CATEGORY 1)

6.6.1.2 HIGH SIGNIFICANCE (CATEGORY 2)

6.6.1.3 MODERATE SIGNIFICANCE (CATEGORY 3)

6.6.1.4 LITTLE SIGNIFICANCE (CATEGORY 4)

6.6.1.5 INTRUSIVE (CATEGORY 5)



Not to scale



Figure No.38: Levels of Significance – Subject Site

6.6.2 Subject Building

The zones of significance are indicated on the floor plan and are rated according to intactness from the highest level, one (1) down to the lowest, five (5).

Because of the limited nature of this assessment, this grading of significance is only an approximate based on the following considerations.

- (i) Period of Construction
- (ii) Architectural and historical quality
- (iii) Architectural integrity

6.6.2.1 EXCEPTIONAL SIGNIFICANCE (CATEGORY 1)

6.6.2.2 HIGH SIGNIFICANCE (CATEGORY 2)

6.6.2.3 MODERATE SIGNIFICANCE (CATEGORY 3)

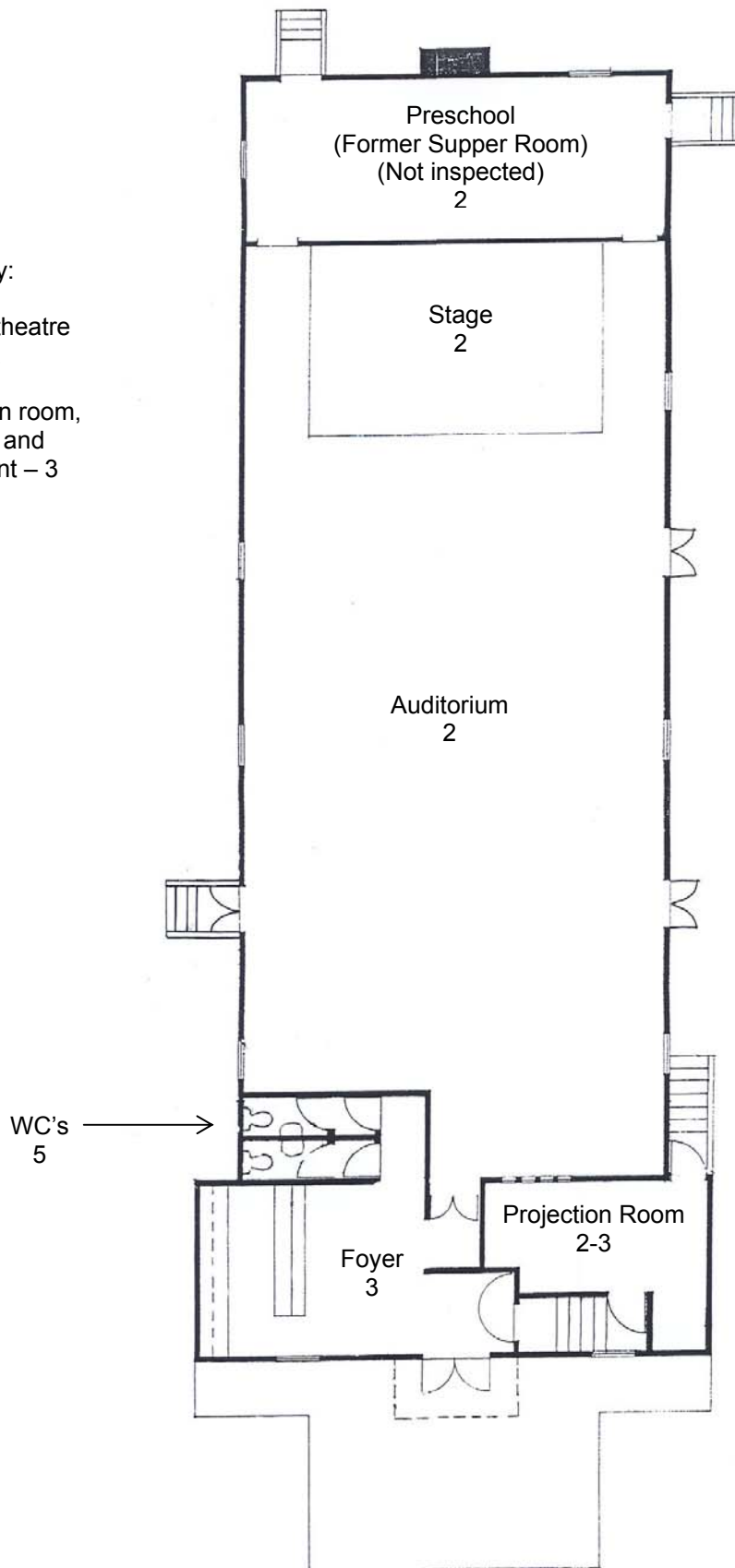
6.6.2.4 LITTLE SIGNIFICANCE (CATEGORY 4)

6.6.2.5 INTRUSIVE (CATEGORY 5)

Generally:

Original theatre
 lights – 2

Projection room,
 windows and
 equipment – 3



LEGEND	
1	Exceptional
2	High
3	Moderate
4	Little
5	Intrusive

Not to scale



Figure No.39: Levels of Significance - Subject Building

6.7 Definition of curtilage

An analysis of the documentary and physical evidence has determined that the existing boundaries of the subject site (please refer to Figure No.2: Subject site) form an appropriate curtilage for the subject building and other items of significance located on the site. The extended curtilage extends to the original allotment size, extending from Sydney Street to Park Street to the rear (refer Figure No.32).

The area along the boundary on the northern side of the building and the area to the rear (west) of the subject building is suitable for sympathetic development (refer Figure No.40).

Huskisson Pictures is located on a prominent corner on the road into town, and is a focal point for the town and the local community. The extended curtilage of the subject site extends to the town centre and the approach into Huskisson.

7.0 CONSTRAINTS AND OPPORTUNITIES

This section outlines the main constraints and opportunities which need to be addressed in the conservation management policy for the subject site and building.

7.1 Physical constraints and requirements arising from the statement of significance

- 7.1.1 No activity should be allowed that will confuse the fact that the Huskisson Pictures (Former Huskisson Literary Institute) constitutes an important component of the cultural development of the Huskisson area.
- 7.1.2 The subject site's early planning, detailing and design features that identify it as a School of Arts, community hall and picture theatre should be conserved. This includes but is not limited to walls, roof, windows, doors, etc.
- 7.1.3 The subject building should be conserved as an example of an Inter-War community hall building. No additions or alterations should be allowed which compromise this significance.
- 7.1.4 Significant fabric should be retained in-situ and conserved. Fabric may be removed to reveal fabric which is identified to be more significant however a sample should be retained in-situ for interpretation purposes.
- 7.1.5 Associated items of significance should be retained in-situ and conserved. This includes but is not limited to the original theatre lighting, and the projection equipment.
- 7.1.6 No activity should take place which could destroy a potential archaeological resource. This applies to the areas below and in the vicinity of the subject site to the rear (west) of the subject building.
- 7.1.7 Any new building, services, landscaping or activities on the site or in the vicinity of the site should have regard to the setting and design of the property and to the scale, style and character of adjacent development.

7.2 Procedural requirements (conservation methodology)

Since the subject site is of cultural significance, any work at the site or in the vicinity of the site should be done in accordance with the principles of the Australia ICOMOS Burra Charter. In particular the following procedural requirements (conservation methodology) should be noted.

Burra Charter

- Article 3-** *Conservation work should be based on a respect for existing fabric. It should not distort the evidence provided by the fabric.*
- Article 13-** *Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if returning the fabric reveals the cultural significance of the place.*
- Article 15-** *Restoration is limited to the reassembling of displaced components or removal of accretions in accordance with Article 16.*
- Article 16-** *Contributions of all periods must be respected.*
- Article 20-** *Adaptation is acceptable where the conservation of the site cannot otherwise be achieved, and where adaptation does not substantially detract from its cultural significance.*
- Article 23-** *Existing fabric should be recorded before any disturbance.*
- Article 24-** *Study of the site by any disturbance of the fabric or by archaeological excavation should be undertaken where necessary to provide data essential for decisions on the conservation of the place.*

7.3 Constraints and requirements arising from the physical and documentary evidence

It is reasonable to assume that more evidence, both physical and documentary may come to light as a result of further research or during the implementation of major conservation works at the site. This may include information on early decorative schemes, archaeological information, or further evidence revealed, for example, by intervention to the fabric or from other resources. This new information should be taken into account when making any decisions regarding the future of the item.

7.4 Constraints and requirements arising from the physical condition

7.4.1 Generally

Generally, the subject building retains sufficient of its fabric to allow interpretation of its early configuration. Many early design features remain in place.

7.4.2 Structural Stability

The general condition of the buildings located on the subject site appear to be sound. However, the bracing beams are in urgent need of repair/replacement. It should be noted that a detailed structural engineers study has not been prepared in conjunction with this study. Regular monitoring and repair of damaged structures as necessary is essential.

7.4.3 Water Damage

Water damage is not evident in the subject building.

7.4.4 Pest Infestation

No evidence of pest infestation has been able to be detected. It should be noted that a detailed pest infestation study has not been prepared in conjunction with this study.

7.4.5 Pedestrian Access

Pedestrian access to the site is currently available from Sydney Street and Owen Street.

7.4.6 Vehicle Access, Car Parking And Delivery

Vehicle and delivery access and car parking are currently available in Owen Street .

7.4.7 Access and Mobility

There is an accessible entry via a concrete ramp into the subject building through the eastern door of the auditorium on the northern side of the subject building. It should be noted that the existing access is not adequate and does not comply with Australian Standard D3 – Access for People with Disabilities (refer below extract). Consideration should be given to its improvement. The ideal solution would be to provide disabled access through the front entrance of the building.

The following is an extract from the Building Code of Australia.

D3.2 General building access requirements

- a) Buildings must be accessible as required by Table D3.2.*
- b) Parts of buildings required to be accessible must comply with this Part and AS 1428.1.*
- c) External access to a building required to be accessible must be in accordance with this Part and AS 1428.1, and must be provided –
 - i) from the allotment boundary at the main points of entry; and*
 - ii) from any accessible carparking space on the allotment in accordance with D3.5; and*
 - iii) from any adjacent and associated accessible building on the allotment;*
 - iv) through the principle public entrance.**

Table D3.2

Class of Building

Class 9b

An assembly building not being a school or an early childhood centre

Access Requirements

To and within—

- (i) every auditorium but not to every tier or platform; and*
 - a. the main entrance to the auditorium; and*
 - b. if fixed seating is provided, not less than 1 wheelchair space for each 100 persons or part thereof, with a minimum of 2 spaces, up to 200 persons, and an additional space for each additional 200 persons or part thereof by which the number of persons exceeds 200; and*
- (iv) all other areas normally used by the occupants.*

It should also be noted that the existing sanitary facilities do not comply with the Australian Standard 1428.1 as no accessible facility is provided. Consideration should be given to its improvement. The following is an extract from the Australian Standard 1428.1.

10.2 Accessible unisex sanitary facilities

10.2.1 General

The general requirements for accessible unisex facilities are as follows:

- a) An accessible unisex sanitary facility is one that is available for use by both sexes and located so that access does not necessitate traversing an area reserved for one sex only. It shall be designed for general use and include adequate circulation of space for wheelchair users.*
- b) Hand-washing facility may be provided inside or outside the toilet cubicle. They shall form part of the accessible unisex facility.*
- c) If two or more accessible unisex facilities are provided, at least one shall be of the opposite hand.*

NOTE: A clothes hanging device should be provided in accordance with Clause 10.4.4.

7.5 External constraints

7.5.1 Statutory Heritage Constraints

Approval from the following authorities is required before major changes are made to the items included in their heritage registers.

7.5.1.1 NSW Heritage Council

The subject site is not listed on the State Heritage Inventory

7.5.1.2 Shoalhaven City Council

The subject site is listed in the Shoalhaven City Council draft Heritage Local Environment Plan.

7.5.1.3 Department of Urban Affairs and Planning

The subject site is not listed in the Illawarra Regional Environmental Plan.

7.5.2 Non-Statutory Heritage Constraints

The following are non-statutory lists with no legally binding requirements. However, a listing on these registers is generally regarded as being an authoritative statement about the heritage significance of an item.

7.5.2.1 Australian Heritage Commission

The subject site is not listed on the Register of the National Estate.

7.5.2.2 National Trust of Australia (NSW)

The subject site is not listed on the National Trust Heritage Register.

7.6 Opportunities and constraints arising out of ownership and use

7.6.1 Ownership

The property is owned by Shoalhaven City Council and is leased to R. & J. Marks and D. & J. Varley.

Shoalhaven City Council requires maximum use of the site whilst retaining and conserving the heritage significance and values.

The subject site is classified as "operational" land pursuant to the Local Government Act 1993. The subject site is zoned Special Uses 5(a) – Community Purposes under Shoalhaven Local Environment Plan 1985. The objectives of the zone are to:

identify land for certain community facilities and services including areas for off-street parking in private ownership.

7.6.2 Uses

The Huskisson Pictures building was constructed as a School of Arts and Community Hall.

7.6.2.1 Subject Building

The main section of the Huskisson Pictures (Former Huskisson Literary Institute) building is currently used as a cinema. The rear room of the building and part of the rear yard is used as a preschool one day a week during school terms.

7.6.2.2 Toilet Block

The toilet block located to the rear of the subject building is used by the public and occasionally used by the cinema patrons.

8.0 CONSERVATION POLICY

The following is a conservation policy arising out of the Statement of Significance, the Physical Condition and other constraints (refer to Section 7.0). An approach should be chosen for the subject site that allows as many as possible of these conservation policies to be implemented.

The implementation of this policy will allow the clear interpretation of the significance of the site and the most appropriate way of caring for the significant fabric.

8.1 Definitions

Following are definitions of conservation terms as used in the Burra Charter.

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

(For the purposes of this report the *place* is to be known as the study area).

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

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

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

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

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

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

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

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

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

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

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

8.2 Conservation procedures at the site

8.2.1 Burra Charter Conservation Methodology

Generally, treat the site as being of cultural heritage significance, and consequently guide works and activities at the site by the provisions of the Australia ICOMOS Burra Charter.

8.2.2 Management of the Site

Manage the site in a way which allows the maximum of this policy to be implemented and followed. The policies outlined in this document should be adopted as the guide to future planning and work at the site.

8.2.3 Conservation Team

Personnel skilled in disciplines of conservation practice, including professionals, skilled building and engineering trades, etc should be engaged as appropriate to advise or implement conservation works at the site. Personnel involved in the documentation and implementation of works at the site should be recorded for future reference.

8.2.4 Systematic Record

Carry out, catalogue and archive systematic surveys of the site, before, during and after any works in accordance with NSW Heritage Office and NSW Department of Urban Affairs and Planning Guidelines.

Any new information that comes to light during and after works at the site shall be recorded in a report, a copy of which shall be held at the archive of the site.

8.2.5 Archive of the Site

Assemble, catalogue and make readily available for public inspection, copies of all known historical drawings, pictorial documents and written records relating to the site in a permanent archive of the site.

8.2.6 Review this Conservation Management Plan

This Conservation Management Plan should be revised after major works have been carried out at the site and otherwise at regular intervals, firstly five (5) years from its adoption.

8.2.7 Documentation of Conservation Works

Any proposed works to heritage items shall be documented in a way that allows scrutiny by others before they are executed and can be retained for posterity. The documentary or physical evidence upon which conservation decisions are made for each part of the element should be cited. A copy of the documentation, including schedules and drawings, shall be held at the archive of the site.

8.2.8 Archaeological Finds

Assemble, catalogue and safely house any archaeological finds that have been or are in the future removed from the site.

8.2.9 Interpretation

The subject site and building should be easily interpreted as being a community hall and cinema. Any future uses should assist this interpretation. The existing memorabilia in the foyer should be incorporated into an interpretation display.

8.2.10 Community Involvement

The local community should be given the opportunity to participate in and contribute to decisions which are made about the use and management of the site.

8.2.11 Funding

Avenues for funding and sponsorship should be explored.

8.3 Subject site

- 8.3.1 The relationship between Huskisson Pictures (Former Huskisson Literary Institute) and the streetscape should be conserved.
- 8.3.2 The views to Huskisson Pictures (Former Huskisson Literary Institute) from the approach into Huskisson and from the town centre should be conserved.
- 8.3.3 Any development in the vicinity of the subject site should be carefully considered to ensure that it does not negatively impact on the significance of the subject site.
- 8.3.4 The brick toilet block to the rear of the subject building is intrusive and should be demolished.
- 8.3.5 A sympathetic building could be constructed to the rear (west) of the subject building. This building should support the existing use of the subject building as a cinema (eg. a café catering for cinema patrons, tourists to the area and locals). It should also serve a community purpose (eg. the café may be family orientated so that the use of the subject building as a cinema and preschool/playgroup could be integrated into the café). (Refer to Figure No.40 for areas appropriate for sympathetic development).
- 8.3.6 Construct a store and toilets to the north of the subject building. (Refer 8.4.6 and Figure No.41).
- 8.3.7 The plantings to the northern and southern elevations of the subject building should be carefully managed to ensure ventilation of the building (including light) and also that water drains away from the building. This may include maintaining the watering system to ensure no excess water is against the building, and planting hardier plants that require less watering.
- 8.3.8 The plane trees to the northern boundary are intrusive and should be removed over time. The tree at the front of this row may be kept or replaced with a more suitable species (eg. Melaleuca sp., natives to the area).
- 8.3.9 The plane trees along the southern boundary are intrusive elements and should be removed and replaced with a more suitable species (eg. Melaleuca sp., seaside vegetation). There is the possibility here to continue or compliment street tree planting along the main street. Alternatively, the plane trees could be pollarded.
- 8.3.10 The landscaping to the front (east) of the subject building should be reconsidered and possibly replaced to compliment the landscaping of the main street.
- 8.3.11 The concrete ramp to the northern elevation of the building should be removed and replaced with timber to allow ventilation of the building.
- 8.3.12 Maintain existing concrete paths and paved areas around the subject building.
- 8.3.13 All sub-surface areas below and adjacent to the site should be considered to have archaeological potential, particularly to the rear of the subject site (between the present location of the brick toilet block/storage shed and the subject building).
- 8.3.14 Generally, any new works to the subject site should be carefully designed to avoid any disturbance of archaeological items potentially located on the site and adjacent areas.
- 8.3.15 The subject building should continue its present use as a cinema. This is in keeping with the historical use of the site being used for community purposes.

8.4 Subject building

- 8.4.1 The character of the subject building, which is that of a recreational and/or community facility, should be conserved.
- 8.4.2 Any new use of the subject building should relate to the historical use of the building as a School of Arts, community hall and cinema.
- 8.4.3 Any new works to the building should be carefully designed so as to not interfere with the significance of the building and have limited impact on significant fabric.
- 8.4.4 Original and early significant fabric should be conserved and maintained. This includes but is not limited to:

Externally

- Footings
- Walls
- Windows
- Doors
- Roof framing and corrugated metal roofing
- Signage
- Poster display boards

Internally

- Flooring
- Skirting
- Walls
- Ceiling
- Vents
- Original theatre lighting
- Projection equipment

- 8.4.5 Maintain existing signage to the front of the building.
- 8.4.6 Provide disabled access through the front entrance of the subject building. The foyer space should not be obstructed to allow greater access and to decongest the foyer area.
- 8.4.7 Remove the toilets from the foyer space and relocate to the northern side of the subject building. An undercover access could be provided to the toilets from the front entrance. The seating in the theatre could then be increased.
- 8.4.8 The foyer should be rationalised to provide a more serviceable space.
- 8.4.9 The floor of the auditorium may be raked. However, it should be easily reversible and not interfere with the general layout and operation of the building.
- 8.4.10 The seating at the front of the auditorium may be replaced with removeable seating. This may encourage multiple community use of the building (eg. it may provide more space during functions).
- 8.4.11 Ensure best possible wheelchair seating arrangement.
- 8.4.12 Extend the awning over the front entrance of the building to provide the cinema patrons with greater protection from inclement weather.
- 8.4.13 Upgrade external lighting to the subject building.
- 8.4.14 Upgrade the subject building's security system.

- 8.4.15 All windows should be uncovered. Internal shutters may be installed to keep light out of the cinema and for security purposes. This may also encourage multiple community use of the building, ie. during functions, the shutters and windows may be opened to allow light into the theatre.
- 8.4.16 New interventions should be reversible, sympathetic and clearly interpreted by means of introduced interpretative devices or by method of style of construction, as new work.
- 8.4.17 The rear section of the building (former supper room, now used by the preschool) should be used in conjunction with the use of the hall in keeping with historical uses. Access to the supper room from the hall should be reopened. The room could be used as a storeroom and the kitchen could be used when catering for functions in the cinema (eg. Film Festivals, Film and Television School functions).

During peak times, to aid in the flow through the foyer space and to reduce congestion, patrons to the cinema could purchase their tickets in the foyer, move into the hall, and ushers could appear from the supper room and sell peanuts. This would also add to the movie experience.

9.0 IMPLEMENTATION STRATEGY

This implementation strategy is not prescriptive, rather it is intended as a set of recommendations for the implementation of the conservation policy. Any other proposals for the site should comply with the conservation policies contained in Section 8 of this report.

9.1 Immediate Works

9.1.1 General conservation works should be undertaken immediately by Council to prevent further deterioration of the significant fabric of the building.

The works should follow the recommendations of the Schedule of Maintenance Works contained in Appendix C of this report. All works should be done in accordance with the conservation policies contained in Section 8 of this report.

9.1.2 General maintenance should be undertaken on a regular basis, beginning immediately, including cleaning gutters, mowing grass and pruning nearby trees when necessary so that branches do not overhang on the subject building.

9.1.3 Repair and/or replace weatherboarding where necessary, especially to the rear of the building.

9.1.4 Repair and/or replace timber railings and stairs to subject building.

9.1.5 Repair and/or replace timber bracing to either side of the subject building.

9.1.6 Repair and/or replace guttering and downpipes to the subject building.

9.1.7 Repair and/or replace paving to front of building.

9.2 Immediate Desires

9.2.1 The interior toilets should be removed from the subject building and relocated to the northern side of the subject site. An undercover walkway may be constructed over the path on the northern façade leading down to the toilets. The space of the current toilets inside the subject building could be converted to a storage room, or the number of seats could be increased in the theatre. (Refer Figure No.41)

9.2.2 The awning over the front entrance could be enlarged or extended to provide more protection for cinema patrons from inclement weather. (Refer Figure No.41)

9.2.3 Provide storage space in separate building to north of subject building. (Refer Figure No.41)

9.3 Future Works

9.2.4 Adopt the proposed colour scheme for the site which is contained in Appendix D of this report.

9.2.5 Disabled access should be provided through the front entrance of the building. The paving could be reworked into a ramp up to the front entrance door. (Refer Figure No.41)

9.2.6 The foyer could be rationalised to provide a more serviceable space.

9.2.7 All windows should be uncovered. Internal shutters may be installed to keep light out of the cinema and for security purposes.

9.4 Landscaping

9.3.1 Landscaping of the site should be undertaken in accordance with the conservation policies contained in Section 8 of this report as follows

- Manage garden beds and watering systems to northern and southern elevations of the building to ensure no excess water (8.3.7)
- Remove intrusive plane trees to the northern boundary. (8.3.8).
- Remove intrusive plane trees to the northern boundary and possibly replace with *Melaleuca* sp. (8.3.9)
- Reconsider and possibly replace landscaping to the front (east) of the subject building to compliment the landscaping of the main street. (8.3.10).
- Replace concrete ramp to northern elevation of subject building with timber (8.3.10)
- Maintain existing concrete paths and paved areas around the subject building (8.3.11)

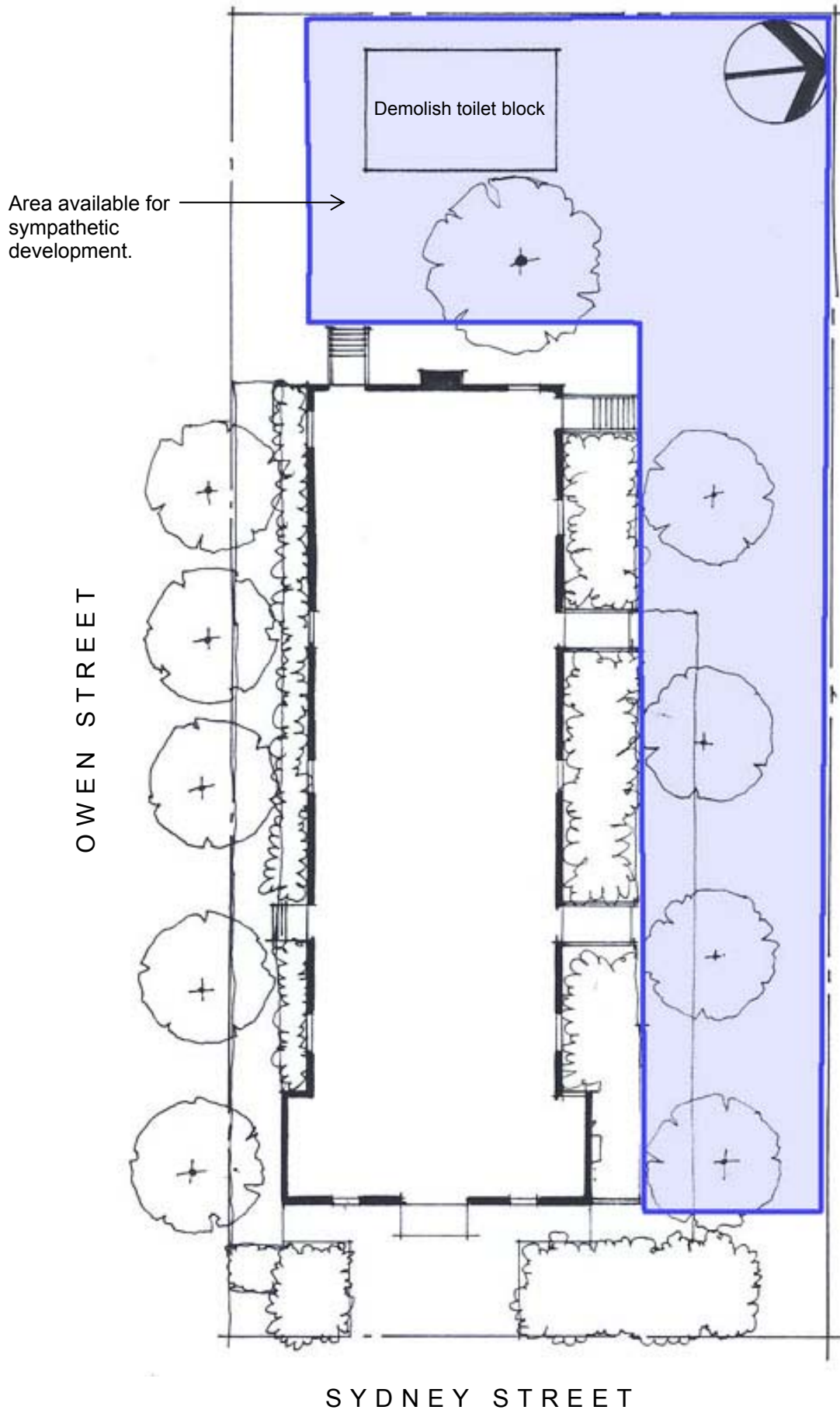


Figure No.40: Future development planning.

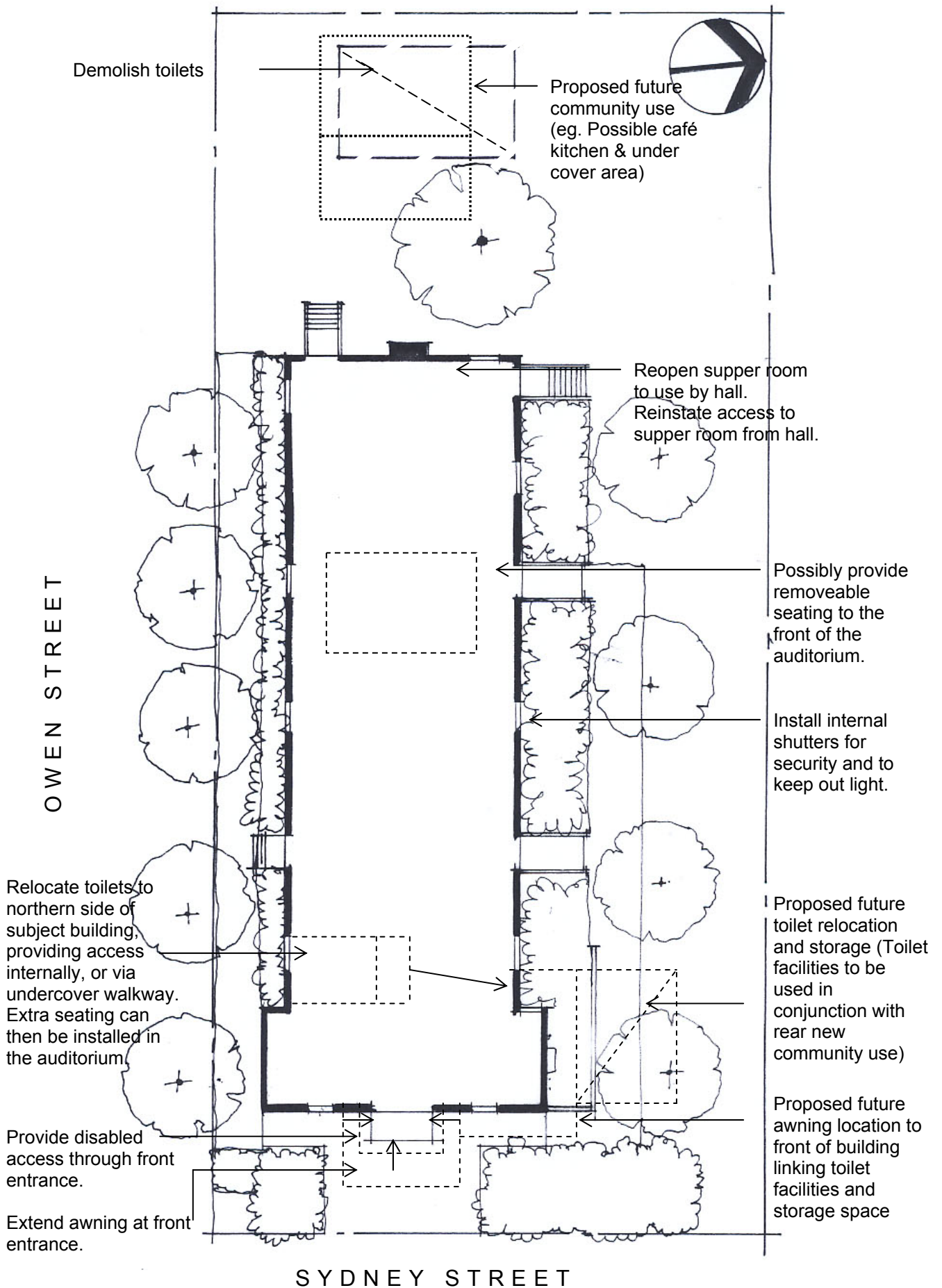


Figure No.41: Future possibilities for development of the site.

9.5 Options for future use

The feasibility of these options should be investigated with close reference to the constraints and requirements of this Conservation Plan and the conservation policies contained in Section 8 of this report.

9.5.1 Generally

Generally, any use of the subject site should support the existing use of the subject building as a cinema. The construction of some kind of community/family orientated retail facility (eg. café) to the rear of the subject building could help to bring more people to the theatre and thereby support the use of the building as a cinema. The proposed toilets (to the north of the subject building) would be used by this community facility, as well as the cinema patrons.

9.5.2 Continue Existing Use

The existing use of the subject site as a cinema and preschool is appropriate and should continue. The Huskisson Pictures (Former Huskisson Literary Institute) has been used as a community hall since its time of construction in 1913 and a picture theatre since 1917. It is therefore appropriate that this present use should continue.

Huskisson Pictures is the only cinema catering to the residents of and visitors to the "Bay and Basin" area. The theatre is an adequate and viable size to cater for the residents and tourists to the area. During peak periods (eg. during school holidays) some patrons have to be turned away due to sessions selling out. However, session times are increased during this time to compensate for increased numbers.

Implementing the policies contained in this document will help to ensure the theatre retains its viability as a boutique theatre.

9.5.3 Community Hall

The subject site could be used as a community hall for various functions including weddings, dances, and community events. However, this would require major renovations to the building.

9.5.4 Community Use (General)

The subject building may be used for general community purposes such as meetings of community groups, education and arts and crafts. Care should be taken, however, that the building is fully used to ensure that it remains maintained.

9.6 Management

Future day-to-day management of the site should be undertaken in close consultation with the local community. This will empower the community and enable Shoalhaven City Council to determine the best use of the subject site.

9.7 Funding Opportunities

Shoalhaven City Council may be eligible for grant funding to assist them to meet the costs of conservation at the site. Possible sources of funding include:

- Local Council grants
- Department of Land and Water Conservation
- NSW Ministry for the Arts Cultural Grants Program (applications close in June each year)

Appendix A

Historical Figures and Documentation

Tropman & Tropman ArchitectsHuskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix A: Historical Figures & DocumentationRef: 0262:CMP
June 2003**Extracts from surviving Minute Books – Huskisson School of Arts
(Two volumes - 16/4/1934-19/10/1942 and 11/1/1943 to 6/7/1961)**

16 th April 1934	Ping Pong Table to be left in hall until 30 th June 1934
	That Mr Moon be appointed MC for all Dances held by the School of Arts until 30 th June 1934
	That a light be purchased for the Gents Dressing Room
	That the Clyde Shire be written to asking permission to repair and Gravel the footpath in front of School of Arts Huskisson
8 th May 1934	That tenders be called for forming and graveling footpath in front of School of Arts Huskisson from outlet to edge of road
Specification	(2) Two loads of Gravel (4) Four cubic yards. Crown to be 2" two inches. Graveling to be width of outlet. Formation to drop from Gateway to edge of road 9" inches. All work to be completed within one week. All gravel to be free of clay
	That a duplicate key be purchased for the library room and one set of keys left with Miss Loutitt with instructions.
14 th June 1934	That Mr Malby be appointed to clean the ground of the School of Arts Huskisson for the sum of Ten shillings
	That the President be empowered to purchase (2) Two or (3) Three loads of gravel for footpath
28 th June 1934	That the Bank of NSW be paid a cheque for the sum of £25 being full payment of overdraft of the Huskisson Literary Institute
20 th August 1934	That applications be called for Cleaner and Caretaker for the Huskisson Literary Institute
	That any persons hiring the Hall must leave it in the same condition as they find it or pay a cleaning fee of 2/6d.
List of Rentals	From 8pm to 12pm £1.0.0. From 8pm to 2am £1.10.0 From 8pm to 4am £2.0.0. Lowest rental for Day Meetings 2/- Lowest rental at Night for Meetings or Church 2/6d The committee have power to reduce to special functions
	That ½ dozen packs of playing cards be purchased
	That Mr Pittaway be employed to repair the lights
10 th September 1934	That Mr O Connor's tender to clean and Caretaker be accepted
5 th November 1934	That the Clyde Shire have the use of the lobby for issuing relief tickets and dockets
	That the Secretary write to the Tennis Club and ask them if they require any more of the ant bed
26 th January 1935	That a meeting of subscribers be called for 28.11.1934 to give the committee permission to borrow more to have the hall lined and ceiled, and the grant £10 to Library
26 th January 1935	That lining to consist of 5ft 3ply dado. Balance of fibro plaster, ceiling consist of fibro plaster with 3 ventilators
	That tenders be called in local papers for completion of above work. Tenders to close 4pm 5 th December 1934
	That Messrs S Dent and L Webb be empowered to draw up specifications
	That Mr Bedmell be granted £10 for work on stage
	That Mr L Dent be granted £3 for carpentering work
	That Mr Pittaway repair any faults in lighting system and guttering
28 th November 1934	Four guarantors were necessary to proceed with loan for improvements Messrs G Hoost, A V Izard, O Nelson and O'Connor offered themselves
	That the committee be empowered to borrow sufficient money (a) to line and ceil the main hall to the staging, this work to be completed by 24 th December (b) to line and ceil the back room, this to be completed by the 28 th December (c) to purchase £10 worth of books

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix A: Historical Figures & Documentation

Ref: 0262:CMP
June 2003

	That three ply dado to be erected to 6ft high the balance to be carried out in fibro-cement
	Discussion took place re ventilators and it was decided to have three in the roof.
29 th April 1935	Proposed Mr McLean that the matter of removing lavatories closer to the hall be left in the hands of L Dent and that the site for erection of same. Mr L Dent assisted by Captain Christianson.
	Proposed that £10 work of books be purchased
	Proposed that L Dent continue shelving casing for library
27 th May 1935	That a new pump be purchased for the lights
27 th June 1935	That Miss Warren be notified that her application for Hall, two evenings weekly for teaching purposes be granted. Rental being 6d per afternoon.
	That a charge of 2/6d per month be made for Library Room for Dr Thompson's consultations
18 th July 1935	That we ask for guarantors for £300 for lining and ceiling and painting
25 th July 1935	That tenders be called for lining and design ceiling and painting of hall
	That spring catches for doors and lamps for exit lights be purchased
	That twelve new rolls be purchased for the player piano. Rolls to be of the latest
19 th August 1935	That Mr Marriott as Trustee be written to with reference to mortgage respecting loan for library etc
19 th August 1935	That applications be called for Caretaker and Cleaner
	That Mr Bate be written to respecting draft of £300
10 th September 1935	That a letter be written to the Manager of NSW Bank stating that we do not wish to mortgage as regard the loan and would Guarantors as offered previously meet with their approval
	That Mr A O'Connor be accepted as Caretaker and Cleaner
24 th September 1935	That estimate for power of electric light pa £20
	That Secretary write to the Chief Secretary stating our intention at present re improvements to Hall
9 th October 1935	Letter to be written to Under Secretary stating that ventilators as per letter 9 th June 1931 were carried out that same year
4 th November 1935	That Mr Santin be accepted as Caretaker and Cleaner
	That the panic door bolts be attached to doors also doors to be attended to and examined by Mr Lynch
	That Mr R Dent Jnr be engaged to fit door bolts. Fit roof on Mens outhouse and mend step ladder and doors
	That the outside of the Hall to be painted
	That tenders be called among local painters for labour only one and two coats. Painters to supply own brushes. Also tenders for material and labour one or two coats.
	That Mr S Dents offer of 20% off all paint plus freight be accepted. Paint to be Berger also that tenders close on Monday 18 th November 1935. Berger paint only to be used
	That six packs of playing cards be purchased
25 th November 1935	After much discussion about paint and paint colours it was decided that the fence be painted one coat only.
	That Mr Graham be approached to fit panic door bolts; roof on Gent's outhouse and fit all doors properly.
3 rd February 1936	That D Cochrane be written to advising him that he is a life member of the Huskisson Literary Institute owing to his assistance in building of the Institute.
12 th February 1936	That the committee be empowered to borrow money up to £200
19 th February 1936	There was an unanimous decision by those members present that money up to £200 be borrowed for the lining an ceiling of Hall
	That a vote of thanks be extended to Mr Webb for his good work in placing before the committee diagrams re lining and ceiling
14 th April 1936	That Mr Lynch be appointed caretaker of the Literary Institute an Honorarium of 12/6 per week.

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix A: Historical Figures & Documentation

Ref: 0262:CMP
June 2003

26 th May 1936	That the Library Rom and Lobby be painted also notice on window re-opening hours of library. Price quoted by painter £5/10/0
10 th June 1936	Payment to S Dent for gravel £1/4/- be approved
	That the improvements to the mens closet mentioned in the letter from the Chief secretary dated 2/6/1036 be carried out immediately. Arrangements left in the hands of the President
21 st July 1936	Payment to Watty Graham of £2 approved for payment
	That Mr Lynch be also appointed to take charge of the Tennis Court and keep same in good order and repair. That a ball fee of 3d per player be imposed on members when playing tennis
17 th August 1936	Amendment to caretakers honorarium. That the caretaker receive honararium of 15/- per week for Dec Jan Feb March April remaining 7 months 12/6
	That the librarian Mr McVeity be allowed £5 for the buying of new books
13 th January 1937	That a lock up cupboard be fitted to the back room 8ft width 5ft high 18inches deep. With a clearance of 2'6" from the floor. 4 shelves also tap to be moved from underneath the sink to the top allowing a clearance of 2'6" from bottom of sink also that tenders be called for same.
	That a sheet of iron be obtained for notice boards 6 x 3 18 gauge
12 th March 1937	That Mr R Dents tender of £4/15/- be accepted for fitting of lock up cupboard
	That 1000 library books be purchased
8 th February 1938	That tenders be called for painting of Institute Roof. Labour only. Tenders close 18t February
9 th July 1938	Improvements to School of Arts be left in hands of President
	That Police be asked to be in attendance at all entertainments
	That tenders be called for wiring of School of Arts – 14 lights
29 th August 1938	That Mr Rutledge an electrician employed by Franklin Bros be asked to quote should these be not satisfactory contract be given to Mr Williams at his price of £19/5/- less 5% discount if paid in 30 days
	That an extra light be placed on back stairs making 15 lights
9 th September 1938	That tenders be called for concreting tennis court. Plans and specifications to be left in hands of Mr Sands
	That tenders be called for position of Caretaker and Cleaner
14 th September 1938	That Mr Lynch be appointed Caretaker and Cleaner for ensuing year
	That Mr Woods tender of £20 be accepted for installation of electric light
1 st November 1938	That swing doors to be placed at entrance to hall. Arrangements left in the hands of the President
16 th November 1938	The President to interview Mr Kennedy re swing doors for hall
6 th December 1938	That President inspect doors and if satisfactory account be paid
25 th January 1939	That President arrange for building of shelves for books
29 th May 1939	Mr Webb's offer to ceil hall with Donnacona? For the sum of £45 be accepted. That Mr Webb be advanced £27
27 th June 1939	Special Meeting called to discuss matter of material for ceiling as a letter received from Chief Sec Department stated that permission would not be granted for use of Donnacona?
27 th July 1939	That letter drafted by Mr Webb be written to chief secretary
	That Mr Webb's account of £20.15.8 for work done be passed for payment
31 st August 1939	The President explained the circumstances under which Mr Webb made a refund in connection with the contract to ceil the hall.
	From the Chief Secretary re proposed ceiling of Hall intimating that the material which it was proposed to use, could not be approved.
	In view of the long and valuable services rendered to the Institute by the retiring treasurer, Mrs E Dent, it was agreed on the motion of Mrs Lynch and Mr G Donnelly to recommend Mrs Dent for Life Membership of the Institute
26 th September 1939	It was ascertained that two of the Trustees whose names were supplied are now dead, and a third had left the district, thus creating three vacant seats.

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix A: Historical Figures & Documentation

Ref: 0262:CMP
June 2003

	It was tentatively agreed to re-open the Tennis Court on Saturday 7 th October and to hold a dance on that night if the Orchestra is available
10 th October 1939	The tennis courts were too wet to re-open due to the weather
14 th November 1939	Three of the Trustees Messrs James Cambourn, Albert Hampson and Henry Poll seats were vacated
19 th December 1939	Aubrey Rees, George Henry Vost and Oswald Nelson were elected as new Trustees to the Institute
13 th February 1940	The Under Secretary Lands Department asking for certain information in reference to the Committee's application for part of the adjoining allotment.
	The question of constructing a concrete tennis court was raised. It was agreed that the President to have the work carried out at a cost not exceeding £50
9 th April 1940	The work of constructing the tennis court had been delayed owing to illness in the contractor's family and his consequent absence from home.
	The matter of having fire extinguishers re charged was left with the President
14 th May 1940	On the suggestion of the Secretary it was decided to procure appropriate colouring material for surface of tennis court
	Due to the unsatisfactory arrangements for boiling water in the supper room it was decided to purchase a fountain for the purpose.
11 th June 1940	An account for 12/6 for the purchase of a second hand fountain for use in the supper room was passed for payment
	The contract for the tennis court had been completed and it would be necessary to hold a working bee to carry out other masonry works.
9 th July 1940	It was agreed that the new tennis court be opened officially on Saturday 13 th instant and it was decided to hold a dance in conjunction with the opening.
14 th October 1940	The President reported that he had been made an offer of a wireless set and it was decide to purchase same
11 th November 1940	The President was empowered to have certain plumbing work carried out in the supper room
	Mr Gibson undertook to carry out certain improvements to fireplace in supper room
	Mrs O'Connor undertook to lacquer table in reading room
9 th December 1940	Final Payment to J S Webb on tennis court
	The Secretary reported that the licensing inspector had given instructions to have the shutters on the picture operating room put in order
	The Caretaker had made minor repairs to the tennis court fence
	It was decided to notify the Clyde Shire Council that a fee of 2/- would be charged for use of a room in the Institute as from 10 th June 1941
20 th January 1941	From Under Secretary advising that an area of approx 190' x 58' adjoining Literary Institute site had been reserved for the Institute.
10 th March 1941	In connection with the lining and ceiling the hall tenders were called.
14 th April 1941	As the tender of Mr R E Westeider, Nowra for lining and ceiling the Hall was the only one received it was decided that the committee with him to discuss the matter
	It was decided to forward a letter of thanks to Mr O'Connor, of Clovelly, grandson of the chairman, for his very generous donation in supplying the materials and carrying out the work of tiling the hearth in the supper room.
12 th May 1941	It was agreed to accept the tender of Mr Westeider to supply all materials and complete the work of lining and ceiling the hall to the satisfaction of the committee for the sum of £95
23 rd June 1941	The Chief Secretary's Department approved of the lining and ceiling of hall
8 th December 1941	From F H Sterry, Bondi, cancelling booking of Hall owing the destruction of his picture plant
	O C Vost submitting quote for ceiling supper room
	Mr Westeider submitting account for work done and offering to forego cost of chair rail. It was agreed to pay him £8 for the chair rail
12 th January 1942	The VDC, the HMAS Sydney to raise funds and first aid classes were

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix A: Historical Figures & Documentation

Ref: 0262:CMP
June 2003

	given the hall free or charge.
	The Secretary reported that he had had the lining of the hall on right hand side of the stage done without any expense to the committee.
	An application from Mr Boyd for use of the supper room to teach camouflage net making was granted free of charge.
9 th March 1942	The President reported that D West had finished painting etc the interior of the hall and the committee expressed its satisfaction with the work done. £5
3 rd May 1943	D West account for painting ceiling of supper room £2 passed for payment
	The President brought under the notice of members the necessity for painting roof of Institute Building. Tenders were called
5 th July 1943	It was agreed to accept the tender of Mr Donovan £3/10/- for painting of the roof around September
14 th February 1944	Request Clyde Shire Council to erect posts across the footpath in front of the Hall to prevent vehicles from driving along the footpath
3 rd April 1944	The Shire agreed to supply the labour if the posts were supplied by the committee. It was agreed to ask Mr G Donnelly to supply the posts and submit account. 10/-
	An account from Mr Donovan for cementing pathway to entrance of hall £3/3/6 approved
4 th September 1944	Requested that a light be placed in the Men's Cloak Room
19 th February 1945	Mr Malmburg for prices 1) Painting 2) Birdwire 3) steps repairs
23 rd March 1946	It was agreed that the Hall needed urgent repairs for the showing of pictures. Mr Johnstone ordered material required to repair School of Arts. T Johnstone £15/8/9
8 th July 1946	

Appendix B

Photographic Survey



Figure No.1: Huskisson Pictures and neighbouring residential property.

Figure No.2: Streetscape looking to town centre (to the west of subject site).



Figure No.3: Parking along Owen St and pub across road (Sydney St) from Huskisson Pictures.
Figure No.4: Brick toilet block, Fire Station and part tennis courts to rear of the subject building.



Figure No.5: Huskisson Pictures and brick toilet block to rear.

Figure No.6: Brick toilet block.



Figure No.7: Front (eastern) elevation of subject building.

Figure No.8: Paved area to front of subject building.



Figure No.9: Front and part side elevation of subject building.

Figure No.10: Rear elevation of subject building showing later lean-to addition (now preschool).



Figure No.11: Southern elevation from Owen Street.

Figure No.12: Southern elevation looking east.



Figure No.13: View down north side of subject building.

Figure No.14: North elevation of subject building.



Figure No.15: Garbage area on northern elevation.

Figure No.16: Garbage bin area.



Figure No.17: Playground area to rear of subject building.

Figure No.18: Disabled access on northern side of building.



Figure No.19: Exit to Owen Street.
Figure No.20: Exit to Owen Street.



Figure No.21: North wall detail.

Figure No.22: Rotting bracing beam on northern side of subject building.



Figure No.23: Foyer – ticket counter and snack bar (south wall).

Figure No.24: Front entrance to foyer. The door to the projection wall is straight ahead (north wall). The front entrance doors are to the right of the frame.



Figure No.25: Original timber panel ceiling and vent in foyer.

Figure No.26: Entrance to toilets in foyer.



Figure No.27: Toilet.

Figure No.28: Entrance doors to auditorium (looking back towards foyer).



Figure No.29: Auditorium looking towards stage (west).

Figure No.30: Auditorium looking towards projection room (east).



Figure No.31: Interior of auditorium – bracing beam.

Figure No.32: Original light detail.



Figure No.33: Auditorium wall and boarded-up window behind curtain.

Figure No.34: Auditorium ceiling and vent.



Figure No.35: Area to the rear of the stage.

Figure No.36: Area to the rear of the stage – used for storage.



Figure No.37: Area behind stage.

Figure No.38: Screen structure and area behind stage.

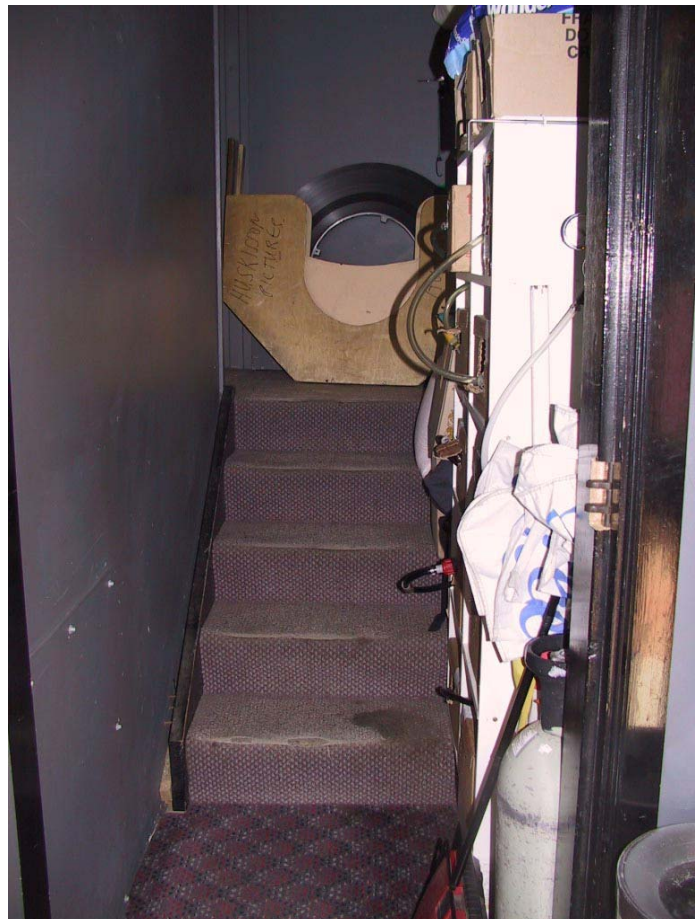


Figure No.39: North side exit door.

Figure No.40: Stairs to projection room.



Figure No.41: Projection room (south wall).

Figure No.42: Projection room controls and window (west wall).



Figure No.43: Projection room film reels on west wall.

Figure No.44: Projection room looing north.

Appendix C

Schedule of Maintenance Works

Schedule of Conservation Maintenance Works

Preamble

The following schedule of essential maintenance works is proposed for Huskisson Pictures, Huskisson and site.

The specific requirement of the brief was to document the external and internal conservation maintenance works to maintain the existing uses.

The works have been categorised by the buildings main elements with preliminary budget cost estimates provided.

NB: These costings exclude GST.

Methodology

Since the site is of heritage significance, any works at the site should be carried out in accordance with the principles of the Australia ICOMOS Burra Charter and the recommendations of the Conservation Management Plan, 2002 prepared by Tropman & Tropman Architects.

Generally, any works are to be carried out to the satisfaction and with approval and/or as instructed by a Heritage Conservation Architect approved by Shoalhaven City Council

Generally, take care not to damage any early fabric or associated items.

Terminology

The following terms are used in this document.

TME ~ to match existing

SCS ~ Selected colour scheme

HCA ~ Heritage Conservation Architect

SCC ~ Shoalhaven City Council

BCA ~ Building Code of Australia

AC ~ Asbestos Cement

CONSERVATION ~ Means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include *preservation*, *restoration*, *reconstruction* and *adaptation* and will be commonly a combination of more than one of these.

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson

Ref: 0262:CMP

Conservation Management Plan – Appendix C: Schedule of Conservation Maintenance Works

June 2003

1.0 ALL WORKS

NO.	ITEM
1.1	GENERALLY
1.1.1	Ensure all work is carried out with the consideration of users safety at all times
1.1.2	Ensure all work is carried out by experienced tradespeople
1.1.3	Ensure samples are provided as requested by HCA at no extra cost
1.1.4	Ensure all asbestos associated items are handled carefully by experienced professionals in accordance with safety procedures of the relevant authorities.

Tropman & Tropman ArchitectsHuskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix C: Schedule of Conservation Maintenance WorksRef: 0262:CMP
June 2003**2.0 EXTERNAL WORKS**

NO.	ITEM	COST \$
2.1	GENERALLY	
2.1.1	Carefully clean all surfaces including but not limited to walls and windows	
2.1.2	Check packing and ant caps of all piers and repair where necessary	
2.1.3	Check air space under building and ensure that timber floor structure is clear of earth. At front of building ensure ventilation space is free.	
2.1.4	Check over all timber weatherboards and repair and replace where necessary TME. Refix and replace timber boards where necessary to rear wall of theatre and northern elevation near front entry door	
2.1.5	Check over all metal wall vents and replace or repair where necessary TME.	
2.1.6	<u>Doors</u> a. Check over all door hardware and repair where necessary TME b. Check over all door leaves and repair where necessary TME	
2.1.7	<u>Windows</u> a. Check over all window components including but not limited to metal hardware, timber frame, sill and sashes, glazing and condition of putty.	
2.1.8	Check over timber fascia and repair where necessary	
2.1.9	Carefully check over AC panelling and timber coverstrips of gable ends and repair and replace where necessary with FC sheets	
2.1.10	Check over timber bracing and repair/replace where necessary to structural engineers requirements.	
2.1.11	Prepare and paint any prepainted surfaces to selected colour scheme unless otherwise directed by the HCA	
2.1.12	Check over all air conditioning systems and repair where necessary	
2.1.13	Check over and rationalise all exposed services including gas, water and electricity. Replace broken light above eastern end door on the northern façade.	
2.1.14	Check over brick walls of chimney to rear of building and repoint where necessary	
2.1.15	Maintain existing painted signage on gable and in display boxes	
2.1.16	Check over and upgrade security system to building.	
2.1.17	SUBTOTAL EXTERNAL	60,000

Tropman & Tropman ArchitectsHuskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix C: Schedule of Conservation Maintenance WorksRef: 0262:CMP
June 2003**2.0 EXTERNAL WORKS**

NO.	ITEM	COST \$
2.2	ROOF	
2.2.1	Ensure that downpipes are checked at least every 3 months and blockages are fixed. Replace unsympathetic downpipe on the south facade with round pipe when replacement is necessary. Reinstall missing round pipe on southern façade.	
2.2.2	Check over all metal gutters and ensure that there are no blockages.	
2.2.3	Ensure that gutters are checked and cleaned at least every 3 months	
2.2.4	Check over corrugated iron roofing and replace where necessary TME	
2.2.5	Check over timber finials and replace where necessary TME	
2.2.6	Check over all flashings and repair where necessary	
2.2.7	Check over hood roof over entry	
2.2.8	SUBTOTAL ROOF	10,000

NO.	ITEM	COST \$
2.3	SITE	
2.3.1	Maintain concrete walkways around the building and repair where necessary TME	
2.3.2	Remove concrete ramping to northern entry door and replace with timber.	
2.3.3	Maintain existing planting along building regularly. Ensure that plantings are pruned and not in contact with the building and allow for ventilation of the building (including light). Plantings should possibly be replaced with hardier (ie. more water tolerant) plants.	
2.3.4	Remove intrusive plane trees to the northern boundary. Possibly replace trees on southern boundary with more suitable species, ie. Melaleuca sp.	
2.3.5	Reconsider and possibly replace landscaping to the front (east) of the subject building to compliment the landscaping of the main street.	
2.3.6	Maintain watering systems to ensure no excess water to building.	
2.3.7	Check over all timber stairs and replace where necessary TME.	
2.3.8	Replace rotted timber railings and posts to northern entry doors TME details and positions.	
2.3.9	SUBTOTAL SITE	20,000

Tropman & Tropman ArchitectsHuskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix C: Schedule of Conservation Maintenance WorksRef: 0262:CMP
June 2003**3.0 INTERNAL WORKS**

NO.	ITEM	COST \$
3.1	GENERALLY	
3.1.1	Clean carefully all surfaces including but not limited to floors, walls, ceilings, joinery, windows and doors	
3.1.2	Prepare and paint all prepainted surfaces both internally and externally to SCS unless otherwise directed by the HCA	
3.1.3	Maintain and conserve all early timber floors.	
3.1.4	Check over original timber joinery including but not limited to skirtings and door architraves.	
3.1.5	Check over panels and metal rod bracing of ceiling and repair where necessary.	
3.1.6	Install back to base security system.	
3.1.7	Stage Maintain original stage and repair where necessary and replace unsympathetic patch door to front of stage.	
3.1.8	Curtain Maintain existing curtain system.	
3.1.9	Lighting Maintain the existing ceiling light fittings in the theatre	
3.1.10	Interpretation Display Maintain the poster wall in the front foyer with the introduction of more information of the history of the theatre.	
3.1.11		SUBTOTAL 30,000
3.1.12	Seats Recover seats with sympathetic fabric TME, say \$10,000	plus 10,000
3.1.13		SUBTOTAL INTERNAL 40,000
4.0	TOTAL WORKS	130,000

Tropman & Tropman ArchitectsHuskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix C: Schedule of Conservation Maintenance WorksRef: 0262:CMP
June 2003**5.0 SPECIAL WORKS**

NO.	ITEM	COST \$
5.1	GENERALLY	
5.1.1	Relocate toilets externally (north) to allow storage space within the entry area or new toilet block as well as providing a larger more efficient foyer area.	
5.1.2	Construct storage space (retail and projection room) to north of subject building.	
5.1.3	Uncover all windows and provide internal shutters for security and to keep light out.	
5.1.4	Construct ramp to front door of theatre providing sufficient access width internally	
5.1.5	Extend portico roof sympathetically to provide covered entry area outside the foyer within the area indicated in Figure No.41.	
5.1.6	Ensure best possible wheelchair seating arrangement.	
5.1.7	Provide removeable seating to the area immediately in front of the stage.	
5.1.8	Construct raking floor to main seating area. This floor must be reversible.	
5.1.9	Reopen supper room for use by hall. Reinstate access between hall and supper room.	
5.1.10	SUBTOTAL INTERNAL	200,000

Appendix D

Proposed Colour Scheme

SELECTED COLOUR SCHEME

The colour choices of the proposed scheme, for Huskisson Pictures, Huskisson, are listed below and are illustrated in figure: CS1.

Note: These colours have been expressed in Australian Standard Colours K185-1968, 2700S-1996

PROPOSED EXTERNAL HUSKISSON PICTURES, HUSKISSON, COLOUR SCHEME

Element	Australian Standard Colour	No.
Brick Piers	Do not paint	
Timber weatherboards	Venetian Red	R62
Timber fascia	Teal	R63
Gables		
Ac wall sheeting and timber cover strips	Possum	R44
Timber Barge Board	Teal	R63
Timber finals	Teal	R63
Eaves Soffits	Possum	R44
Doors		
Timber Door Architrave	Teal	R63
Timber Door leaf with glass panels	Teal	R63
Windows and advertising display boxes		
Timber Window Sash	Off White	Y35
Timber Window sill and frames	Teal	R63
Timber Window architrave	Teal	R63
Roof		
Corrugated Iron Roof Sheeting		
Metal Guttering	Teal	R63
Metal Downpipes	Maroon	R65
Entry Awning		
AC sheeting	Possum	R44
Corrugated Iron roof sheeting	Do not paint	
Timber fascia	Teal	R63
Brick chimney	Do not paint	
Rear timber stair	Venetian Red	R62
Side ramp hand rails	Venetian Red	R62
Entry Signage		
Background	Possum	R44
Border	Teal	R63
Text	Venetian Red	R62

Tropman & Tropman Architects

Huskisson Pictures (Former Huskisson Literary Institute), Huskisson
Conservation Management Plan – Appendix D: Proposed Colour Scheme

Ref: 0262:CMP
June 2003



Figure CS1: Proposed Colour Scheme for Huskisson Pictures, Huskisson.

Appendix E

Copy of the Burra Charter

Burra Charter

Review

Background

Australia ICOMOS wishes to make clear that there is but one Burra Charter, namely the version adopted in 1999 and identified as such. The three previous versions are now archival documents and are not authorised by Australia ICOMOS. Anyone proclaiming to use the 1988 version (or any version other than that adopted in November 1999) is not using the Burra Charter as understood by Australia ICOMOS. Initial references to the Burra Charter should be in the form of the Australia ICOMOS Burra Charter, 1999 after which the short form (Burra Charter) will suffice.

Australia ICOMOS Burra Charter has recently been through an extensive process of review that has resulted in a revised version of the document. The purpose of this revision was to bring it up to date with best practice.

Australia ICOMOS (International Council on Monuments and Sites), the peak body of professionals working in heritage conservation, adopted revisions to the Burra Charter at its AGM in November 1999.

The revisions take account of advances in conservation practice that have occurred over the decade since the Charter was last updated.

Prominent among the changes are the recognition of less tangible aspects of cultural significance including those embodied in the use of heritage places, associations with a place and the meanings that places have for people.

The Charter recognises the need to involve people in the decision-making process, particularly those that have strong associations with a place. These might be as patrons of the corner store, as workers in a factory or as community guardians of places of special value, whether of indigenous or European origin.

The planning process that guides decision-making for heritage places has been much improved, with a flowchart included in the document to make it clearer.

With the adoption of the 1999 revisions, the previous (1988) version of the Charter has now been superseded and joins the 1981 and 1979 versions as archival documents recording the development of conservation philosophy in Australia.

Australia ICOMOS is currently developing a strategy for disseminating the Burra Charter, developing training modules to introduce the new document.

If you have further inquiries about the review process itself, the revised document, or any other issues concerning the Burra Charter please contact:

David Young

Tel.: 61 2 6247 3724 Fax: 61 2 6247 6784

The Burra Charter

The Australia ICOMOS charter for the conservation of places of cultural significance

Preamble

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

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

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

Who is the Charter for?

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

Using the Charter

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

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

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

What places does the Charter apply to?

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

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

Why conserve?

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

These places of cultural significance must be conserved for present and future generations.

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

Article 1 Definitions

For the purpose of this Charter:

- 1.1** *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- 1.2** *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Cultural significance is embodied in the *place* itself, its *fabric*, *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.
Places may have a range of values for different individuals or groups.
- 1.3** *Fabric* means all the physical material of the *place* including components, fixtures, contents, and objects.

Explanatory Notes

These notes do not form part of the Charter and may be added to by Australia ICOMOS.

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

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

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

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

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

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

- 1.4** *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.
- 1.5** *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.
- 1.6** *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7** *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8** *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.
- 1.9** *Adaptation* means modifying a *place* to suit the existing *use* or a proposed *use*.
- 1.10** *Use* means the functions of a *place*, as well as the activities and practices that may occur at the *place*.
- 1.11** *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a *use* involves no, or minimal, impact on cultural significance.
- 1.12** *Setting* means the area around a *place*, which may include the visual catchment.
- 1.13** *Related place* means a *place* that contributes to the *cultural significance* of another *place*.
- 1.14** *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the *place*.
- 1.15** *Associations* mean the special connections that exist between people and a *place*.
- 1.16** *Meanings* denote what a *place* signifies, indicates, evokes or expresses.
- 1.17** *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

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

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

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

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

Associations may include social or spiritual values and cultural responsibilities for a *place*. Meanings generally relate to intangible aspects such as symbolic qualities and memories. Interpretation may be a combination of the treatment of the *fabric* (e.g. maintenance, restoration, reconstruction); the use of and activities at the *place*; and the use of introduced explanatory material.

Conservation Principles

Article 2 Conservation and management

- 2.1 *Places of cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places of cultural significance*.
- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3 Cautious approach

- 3.1 *Conservation* is based on a respect for the existing *fabric, use, associations and meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4 Knowledge, skills and techniques

- 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.
- 4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Article 5 Values

- 5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.
- 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

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

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

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

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

Article 6 **Burra Charter Process**

6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions.

Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.

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

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

Article 7 **Use**

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

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

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

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

Article 8 **Setting**

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

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

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

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

Article 9 **Location**

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

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

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

Article 10 Contents

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

Article 11 Related places and objects

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

Article 12 Participation

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

Article 13 Co-existence of cultural values

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

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

Article 14 Conservation Processes

Conservation processes

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

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

Article 15

Change

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

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

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

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

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

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

Article 16

Maintenance

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

Article 17

Preservation

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

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

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

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

- Article 18** **Restoration and reconstruction**
Restoration and reconstruction should reveal culturally significant aspects of the *place*.
- Article 19** **Restoration**
Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.
- Article 20** **Reconstruction**
20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the *place*.
- 20.2** *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.
- Article 21** *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.
- 21.1** *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.
- 21.2** *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.
- Article 22** **New work**
22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the *place*, or detract from its *interpretation* and appreciation.
- 22.2** New work should be readily identifiable as such.
- Article 23** **Conserving use**
Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.
- Article 24** **Retaining associations and meanings**
24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.
- Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.
- New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.
- These may require changes to significant *fabric* but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.
- For many places associations will be linked to use.

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

Article 25 Interpretation

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

Article 26 Applying the Burra Charter process

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

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

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

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

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

Article 27 Managing change

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

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

Article 28

Disturbance of fabric

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

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

Article 29

Responsibility for decisions

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

Article 30

Direction, supervision and implementation

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

Article 31

Documenting evidence and decisions

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

Article 32

Records

32.1

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

32.2

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

Article 33

Removed fabric

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

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

Article 34

Resources

Adequate resources should be provided for *conservation*.

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

Words in italics are defined in Article 1.

The Burra Charter Process

Sequence of investigations, decisions and actions

Appendix F

Consultant Brief

CONSULTANT'S BRIEF

PREPARATION OF A CONSERVATION MANAGEMENT PLAN FOR:

- ▲ **PLAYERS' THEATRE, BOMADERRY;**
- ▲ **HUSKISSON LITERARY INSTITUTE;**
- ▲ **MILTON THEATRE**

1. AIM

This brief sets out the work required for the conservation management plans for the Nowra Players' Theatre, Huskisson Literary Institute and Milton Theatre. The conservation management plan is to be prepared in accordance with Council's responsibilities under the Environmental Planning and Assessment Act 1977 and Local Environmental Plan 1985; an objective of which is "to protect items of the environmental heritage". [Part 1 2. (2)(h)].

2. BACKGROUND

- The *Players' Theatre* is an inter-war community hall built in the later 1930s. It is described as a gabled weatherboard and fibro clad community hall prominently located opposite Bomaderry Railway Station in Meroo Street. (Ref No SHI 2390796 - Shoalhaven Heritage Study – copy attached)

The building is constructed on Lot 7 Sec 10 DP 2886, 27 Meroo Street, Bomaderry which has an area of 809.4m², and is zoned Special Uses 5(a) - Theatre. The property is owned by Shoalhaven City Council and is leased to Nowra Players Inc. The land is classified as "operational" in accordance with the Local Government Act 1993.

- The *former Huskisson Literary Institute* is a weatherboard inter-war building erected as a School of Arts and Community Hall and is currently operating as a cinema, known as "*Huskisson Pictures*". (Ref No SHI 2390383 - Shoalhaven Heritage Study – copy attached)

The building is constructed on Lot 7 Sec 19 DP 758530, 19 Sydney Street, Huskisson, which has an area of 2175.19m², and is zoned Special Uses 5(a) – Community Purposes. Part of the old Huskisson Tennis Courts is also constructed over this allotment.

The property is owned by Shoalhaven City Council and leased to R & J Marks and D &

J Varley. The land is classified as "operational" in accordance with the Local Government Act 1993.

- The **Milton Theatre** was built during the inter-war period as a School of Arts and Public Hall, replacing the Milton Town Hall which had been used as the School of Arts. (Ref No SHI 2390568 - Shoalhaven Heritage Study – copy attached)

The building is constructed over Lot 1 DP 325570 (area 202.34m²) and part Lot 1 DP 736273 (area 1283m²) 69 Princes Highway, Milton. Lot 1 DP 325570 is zoned Business 3(a) and Lot 1 DP 736273 is zoned part Business 3(a), part Special Uses 5(a) – Car Park and part Special Uses 5(a) – Public Purposes.

The property is owned by Shoalhaven City Council and under the control of a Management Committee by delegation pursuant to Section 377 of the Local Government Act 1993. The land is classified as "operational" in accordance with the Local Government Act 1993.

3. SCOPE OF WORK

(a) Objectives

The consultant shall be required to prepare the conservation management plans in accordance with the standard components as outlined in Annexure "A". The consultant shall be required to indicate on "Annexure A" for each plan the extent to which each component will be addressed.

(b) Area To Be Addressed

The study area shall be the land immediately associated with *buildings and gardens* including the land associated with any outbuildings whether these buildings exist or otherwise. Refer attached locality sketches.

The conservation management plans shall cover the curtilage of the buildings and their settings.

(c) Previous Reports Available Information

- *Former Huskisson Literary Institute* – Council is in possession of the original Minute Books for the Literary Institute and other memorabilia.
- *Milton Theatre* – A copy of the Conservation Management Plan prepared by Simpson Dawbin Associates (December 1999) for the adjoining Milton Town Hall is available from Council.

The conservation management plans are to be concise documents. Information on the items or their sites included in previous reports is not to be reported unless of particular reference. Rather in the plans simply refer to other documentation available.

(d) Background Material

The following documents are to be used to develop the statement of significance, conservation policy and management guidelines.

Australia ICOMOS 1988, Australia ICOMOS

Charter for the Conservation of Cultural (The Burra Charter) Guidelines to the Burra Charter: Cultural Significance, Conservation Policy, and Undertaking Studies and Reports, Australia ICOMOS, ACT. Both revised. The Burra Charter gives definition for terms used in heritage conservation, discusses acceptable conservation processes and establishes the best practice for achieving the heritage conservation of a particular item.

Heritage Office & Department of Urban Affairs and Planning, 1996,

Conservation Management Documents, NSW Heritage Manual, HO/DUAP, Sydney. These guidelines answer some common queries regarding the preparation of conservation management plans.

Heritage Office & Department of Urban Affairs and Planning, 1996,

Heritage Assessments, NSW Heritage Manual, HO/DUAP, Sydney. These guidelines explain how to use historical themes and evaluation criteria to assess heritage significance. The manual promotes a standardised assessment practice for heritage conservation within New South Wales.

Kerr, James Semple 1990

The Conservation Plan, National Trust of Australia (NSW), Sydney. This publication presents a methodology for the preparation of conservation plans.

(e) Investigate Significance

- Gather and analyse written and graphic information (including photographs and drawings) to establish the historic context of the heritage item or place. This will involve comparison with other like items and other properties associated with the subject buildings.
- Investigate the physical evidence of the item including its curtilage to authenticate its history and to help reassess its significance - without excavating or disturbing the fabric. This will require a photographic record of all structures and features including garden elements, trees, monuments, etc.
- Evaluate the current condition of the fabric and contributing components of the setting. An archival photographic survey and detailed measured drawings (of the building) will assist in this, as well as later policy analysis and recommendations for management.
- Consult with relevant community and interest groups when necessary. Provide a chronological history of the heritage item and its context, including use and significance over time.

- Analyse the documentary and physical evidence to determine what contributes to the significance of the item.

(f) Assess Significance

- Use heritage assessments in the NSW Heritage Manual, and archaeological assessments, published by the Heritage Office and NSW Department of Urban Affairs and Planning in 1996.
- Assess the Statement of Significance. This should be done for the whole subject area and, when necessary, separately for items of individual significance. The main statement as to why the item is considered to be of significance is to be succinct. Its purpose is not to reiterate the history and description of the item (unless it is particularly relevant); rather, the statement is a result of the analysis of documentary and physical evidence.
- The statement is to include a comparative analysis of any item being of local significance, showing its relative significance to the locality, district or region.
- Indicate the individual significance of the component parts of the item on a 1 to 5 zone system:
 - ▲ Exceptional 5
 - ▲ Considerable 4
 - ▲ Some 3
 - ▲ Little or no significance²
 - ▲ Intrusive 1
- Indicate how the ranking has been determined and applied.

(g) Manage Significance

- Outline the constraints and opportunities that arise as a result of the heritage significance of the item including its setting.
- Outline the constraints and opportunities that arise as a result of the physical condition of the item (for example, structural adequacy, existing services, archaeological relics, landscaping components).
- Prepare a succinct statement of **CONSERVATION POLICY** which includes:
 - ▲ feasible uses - the plan identify a use, or combination of feasible uses, that are compatible with the retention or enhancement of the cultural significance of the item. Briefly explain how each use would impact on the item's significance;
 - ▲ fabric and setting - the most appropriate way to conserve the item and its setting is to be identified. This should include amongst other things the relationship of the site to the identified conservation area.

- ▲ interpretation - the most appropriate ways of making the significance of the place understood are to be identified including guidelines for visitor access, revue and interpretation;
- ▲ controls on intervention - these should identify the degree of physical intervention acceptable for non-conservation purposes as well as how any essential intervention is to be recorded;
- ▲ address disabled access;
- ▲ priorities for urgent conservation works are to be identified; and
- ▲ guidelines for traffic handling, parking, public amenities and support facilities are to be prepared.

(h) Implementation Strategy

Outline the preferred use(s) and the works involved. Provide guidance on how such works can be implemented while minimising the impact on heritage significance. Justify in terms of the viable future of the heritage item any works that will have a substantial impact on the heritage significance. Discuss why other options of less impact have not been considered viable.

(i) Asset Management Guidelines

Management - recommend a management policy (within the context of any new ownership and use) through which future decisions on conservation are to be made for example a steering committee.

Statutory approvals - outline the necessary approval procedures to allow works to be carried out. Identify any planning or other issues that have a bearing on the adaptive re-use or development of the item.

Maintenance - include a practical maintenance strategy and set guidelines for appropriate usage and care of the items in accordance with the conservation policy including proposals for the review of the conservation management plan.

Funding - outline sources of funding that may be available given the significance of the item.

(j) Conservation Works

Compile a Schedule of Conservation works together with preliminary cost estimates for the conservation of the significant elements of the site. An architectural presentation drawing of the buildings, identifying typical colour finishes (may entail carrying out paint scrapes) and their settings following restoration in accordance with recommendations of the conservation plan shall be prepared.

4. CONTACT WITH PROJECT MANAGER AT COUNCIL

The project will be managed by Council's Property Services Group. Close liaison with the Project Manager is required during the project. The contact person for this project will be Lorraine McCarthy, telephone 4429 3138.

Your attendance will be required in Nowra:

- at commencement of the project (briefing meeting)
- midway through investigation stage to outline progress, findings and proposed further work
- to attend a public meeting should one be convened, together with relevant Council staff, as part of the community consultation process
- presentation of final draft to senior staff
- presentation to Council Committee

Other site visits or meeting dates may be required depending on the response to the brief.

The consultant will be required to liaise with the Project Manager at least fortnightly and to fax progress statements to the Project Manager at the end of every four-week period.

5. COSTS

Council requires a FIXED PRICE QUOTE for the preparation of the work as outlined in the brief. Details (qualifications/background/other project work) of personnel to be involved, including any sub consultants, are to be provided together with hourly rates, so provision can be made for contingencies such as additional meetings etc. The quotation shall clearly state what has been allowed in order for contingencies to be applied fairly, if needed.

Also, a separate price is to be included in the event that Council resolves to hold a public meeting during the public exhibition period.

Council will only consider persons qualified for specific tasks to work on the project.

A sum of 10% of the contract price will be held over and paid out once Council is satisfied the work has been fully undertaken.

At the end of the project Council will require that the successful consultant submit a statutory declaration which states all sub-consultants, your staff and others commissioned by you to carry out work or supply material for it, have been fully paid, prior to the final payment being made to you.

6. PERSONNEL/SUB CONSULTANTS

The skills of the head consultant and other consultant team members should be appropriate to the task. An historian is to be involved in the process, particularly during the assessment stage. Specialist skills including an archaeologist, landscape architect and engineer should be considered. The consultant should endeavour to use local sub-consultants wherever possible, particularly in respect to local historians and architects and shall indicate in the response to the brief how these may be incorporated into the team. The consultant shall name its staff members and any sub-consultants who will be working on this project (except for drafting, clerical and typing support), and provide curriculum vitae for each of them.

No other professional staff or other sub-consultants should be used on this project without the written permission of Council's Project Manager or his/or her nominee.

7. TIMING

The conservation management plan is required to be completed as soon as possible with the commencement date suggested as two weeks from the date of notification to the successful tenderer. Ideally the plans should be completed within a fourteen (14) week period, or as agreed, with a schedule of works in the form of an appropriate time line diagram submitted with the quotation. The schedule of works should include submission of a draft plan and time for discussion of the draft document at least two weeks prior to the proposed date for completion of the final document.

8. REPORT

The report shall be bound, A4 size in portrait mode. Maps and diagrams shall be capable of being photocopied in black and white while still conveying their information. A draft report shall be submitted to the Project Manager for assessment before final printing. Two coloured copies and one laser print copy of the final report, printed on good quality paper and spiral bound, plus one unbound laser print copy, together with an electronic copy (MICROSOFT Word 97) of the final report shall be provided.

A copy of the matrix "Amendment A" showing the percentage to which each component has been dealt with should be appended to the final report.

9. COPYRIGHT

Any studies, investigations, designs and associated documentation and drawings prepared for Council in this project shall be owned and become the sole property of Shoalhaven City Council for all copyright purposes.

10. SUPPORT MATERIAL

Council can supply the consultant with base mapping from its computerised map base both of the subject land and surrounding area at any scale suitable for presentation of report maps and local environmental plan map.

Aerial photography may be available at Council to assist with this project, however, this may only be used by the consultant at Council's offices. Should you require such photographs or enlargements of them to carry out your work, either in the field or at premises other than Council's Nowra office, then these should be budgeted for in your proposal but shall become the property of the Council at the conclusion of the project.

11. PAYMENT

Payment will be made in three equal amounts which will be made over the course of the contract; at commencement; on receipt of draft document; and on receipt of final document with a sum equal to 10% of the contract price being retained and paid out once Council is satisfied the work has been fully undertaken.

12. CLIENT CONFIDENTIALITY

Your client on this project shall be Shoalhaven City Council.

The specific material from the outcome of surveys or conclusions arrived at from this project shall be treated as confidential between Council and yourselves. To this end, Council requires a written undertaking that the consultant and any sub-consultant will not release any material, work or finding on the study/project to any other party prior to that study being reported to the Councillors.

13. DISCLOSURE OF INTEREST

As part of the consultant's response to the brief you are required to disclose, in writing, any interest or matters which may prejudice the consultant's ability to act objectively on behalf of Council in this commission.

14. INSURANCE

Your response to the brief shall provide documented evidence to Council that you have adequate insurance cover in respect of professional indemnity and public liability insurance.

15. OCCUPATIONAL HEALTH AND SAFETY

Council requires that the consultant will at all times adopt recognised and appropriate standards in relation to occupational health and safety matters when undertaking this work. The consultant must also ensure all sub-consultants do likewise.

16. CONFLICTS OF CONDITIONS

If there are any conflicts of conditions between this brief and your response then, unless specifically agreed to, in writing, the Council's conditions will take precedence.

17. TERMINATION OF CONSULTANCY

Council retains the right to terminate the consultancy at any time with four weeks notice having regard to the general performance of the consultant in carrying out the proposed work and/or for the consultant's inability to reasonably meet the agreed timetable for carrying out such work.

18. PERFORMANCE REVIEW

At the conclusion of the project Council will undertake a review of the consultants performance including:

- adequacy in meeting the brief;
- whether the project was carried out on time;

Council will discuss its findings with the consultant and the final outcome will be taken into account when Council is selecting consultants for future projects.

19. DATE FOR RETURN OF SUBMISSION

Please forward your submission to Council, in writing, with the required information by 5pm on Tuesday, 5 November 2002.

If you have any queries on the above please contact the Project Manager, Lorraine McCarthy, Property Services Group (02) 4429 3138.



John Drummond
PROPERTY SERVICES MANAGER
21 October 2002

CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2002

DESCRIPTION OF THE HERITAGE ITEM: HUSKISSON LITERARY INSTITUTE (FORMER)

STANDARD COMPONENTS	100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
1.0 INVESTIGATE SIGNIFICANCE			
1.1 Research and analyse written and graphic information and establish historic context of building	100%		
1.2 Comparative analysis with other items and other work of the architect.	100%		
1.3 Investigate and analyse physical evidence of the item including its curtilage and correlation with documentary evidence sufficient to assess significance. Incorporate limited documentation of a diagrammatic nature rather than full measured drawings, dependent on material available	100%		
1.4 Provide chronological history of the item. Including use and significance	100%		
1.5 Analyse documentary and physical evidence to determine what contributes to its significance	100%		
1.6 Establish/identify extent of curtilage in order to protect the building and retain/enhance significance	100%		
2.0 ASSESS SIGNIFICANCE			
2.1 Prepare a succinct Statement of Significance, as a result of analysis of documentary and physical evidence	100%		
2.2 Assess individual significance of component parts based on the State Heritage Inventory criteria and determine degrees of significance	100%		

CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2002

DESCRIPTION OF THE HERITAGE ITEM: HUSKISSON LITERARY INSTITUTE (FORMER)

STANDARD COMPONENTS	100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
3.0	MANAGE SIGNIFICANCE		
3.1	Outline constraints and opportunities arising from the heritage significance of the item and outline the constraints and opportunities that arise as a result of the physical condition of the item.	100%	
4.0	CONSERVATION POLICY		
4.1	Prepare succinct statement of conservation policy including or considering the following issues: <ul style="list-style-type: none"> ➤ Feasible uses, compatible with retention of cultural significance ➤ Policies for conservation and of the building and its setting ➤ Propose appropriate methods for interpretation, making the significance of the place understood ➤ Recommend acceptable controls on intervention ➤ Identify priorities for urgent conservation works to assist in planning Council works and maintenance programme ➤ Prepare guidelines for traffic handling, parking, public amenities and support facilities 	100%	
5.0	IMPLEMENTATION STRATEGY		
5.1	Outline client's preferred uses and works involved – Consult with relevant Council officers and user groups or community groups	100%	
5.2	Assess recent or proposed works to the item or in the vicinity in terms of potential impact on the significance of the item	100%	
6.0	ASSET MANAGEMENT GUIDELINES		
6.1	Management policy, recommend structure for future care and management	100%	

CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2002

DESCRIPTION OF THE HERITAGE ITEM: HUSKISSON LITERARY INSTITUTE (FORMER)

STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
6.2	Outline the necessary approval procedures to allow works to be carried out.	100%		
6.3	Recommend strategy for ongoing maintenance	100%		
6.4	Outline sources of funding that may be available given the significance of the item.	100%		
7.0	CONSERVATION WORKS			
7.1	Compile a Schedule of Conservation Works together with preliminary cost estimates for the conservation of the significant elements of the site.	100%		
7.2	Prepare an architectural presentation drawing of the building identifying typical colour finishes (may entail carrying out paint scrapes) and their settings.	100%		