

# **MILTON THEATRE (FORMER SCHOOL OF ARTS)**

69 Princes Highway, Milton NSW

## **CONSERVATION MANAGEMENT PLAN**

PREPARED FOR

SHOALHAVEN CITY COUNCIL  
BRIDGE ROAD NOWRA NSW



June 2003

**REF: 0263: CMP**

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## **1.0 EXECUTIVE SUMMARY**

### **Conservation Management Plan for Milton Theatre (Former School of Arts), Milton**

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 Milton Theatre (Former School of Arts), 69 Princes Highway, Milton 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 Milton Theatre (Former School of Arts) is in relatively 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)**

Milton Theatre (Former School of Arts) 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 Milton Theatre (Former School of Arts), Milton, 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 1 D.P. 325570 and part Lot 1 D.P. 736273, located at 69 Princes Highway, Milton.

Please refer to Figure No. 1.

#### **2.2.2 Subject Building**

The subject building consists of the Milton Theatre (Former School of Arts).

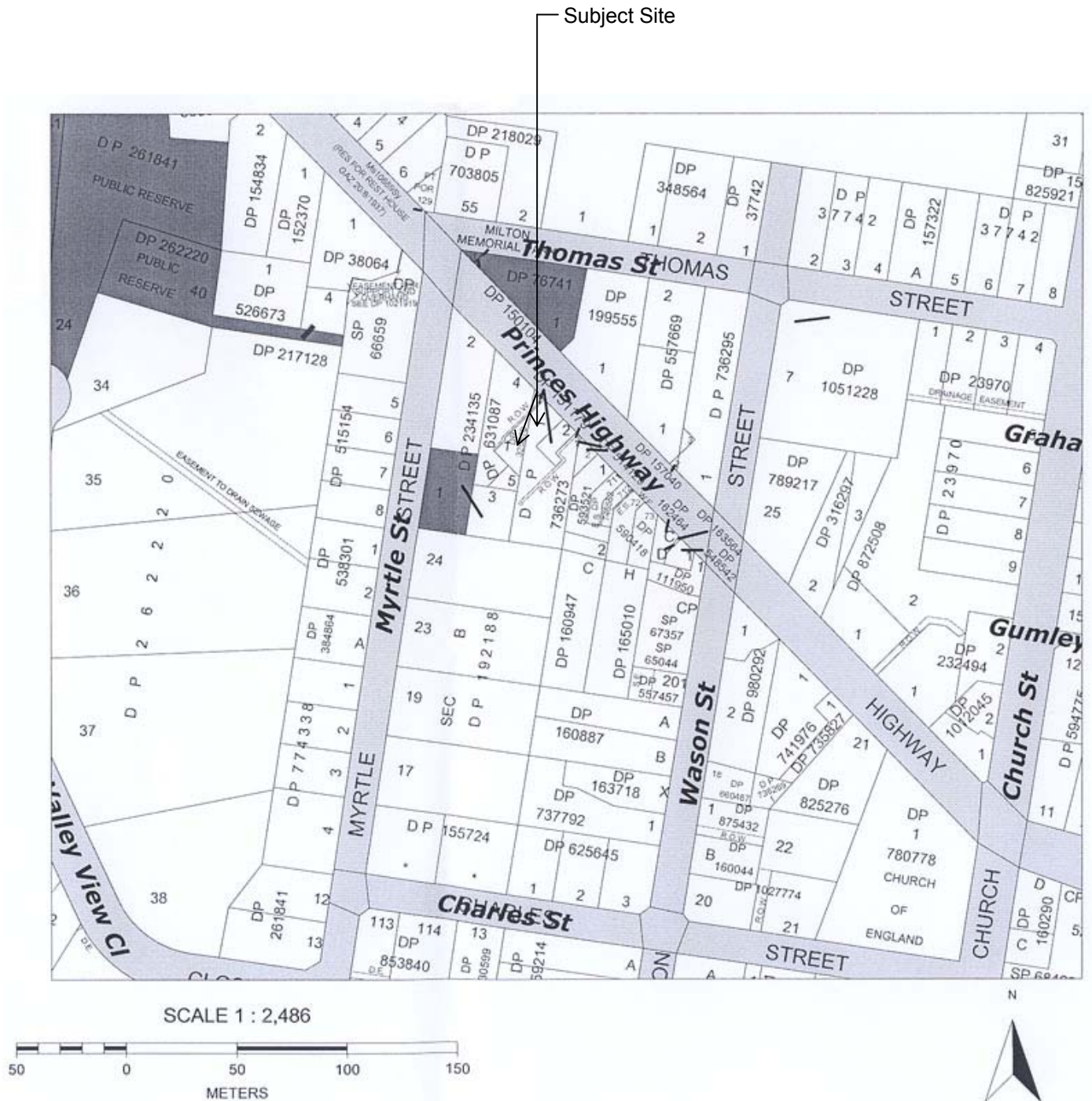
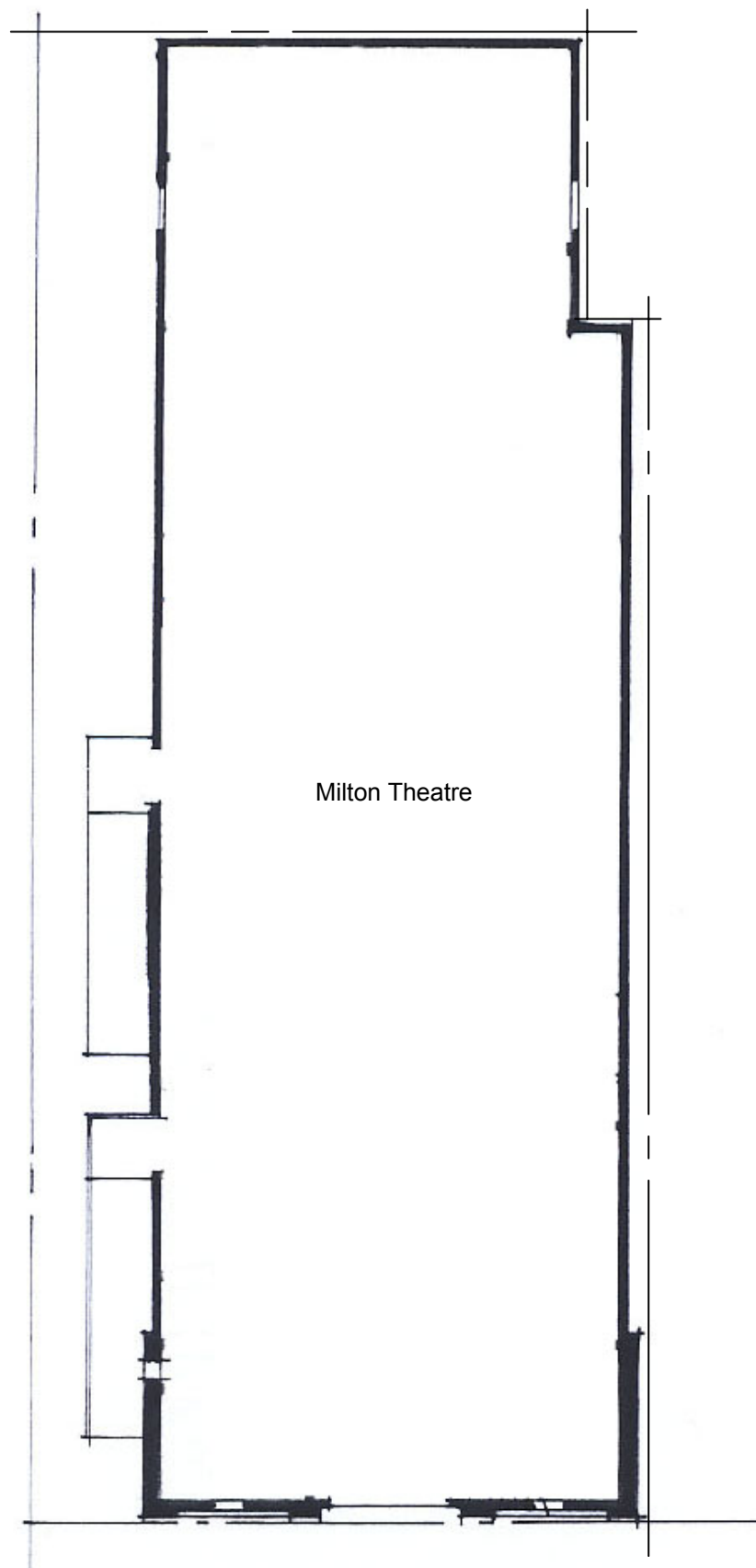


Figure No.1: Location Plan



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

Thanks to staff at Shoalhaven City Council:  
Rob McLean FOI Officer – Records Section  
John Flett – Senior Planner – Urban Design & Heritage Planning Services Division  
Lorraine McCarthy – Property Services Division  
Alex McAndrew who gave me permission to quote from his publication *Mollymook, Milton & Ulladulla* regarding the Picture Theatre.

#### 3.2 Milton Historical Background

Milton is located 60km south of Nowra, on a ridge, with magnificent views of the sea to the east and the mountains to the west. It was originally called *The Settlement*, which is thought to be an interpretation of an aboriginal word “*narra warra*”, meaning a good place to settle.<sup>1</sup>

Cedar getters were the first European arrivals in the area and Rev Thomas Kendall settled at Narrawallee in 1828 north of *Boat Harbour* (Ulladulla) and east of *The Settlement*.<sup>2</sup> The poet Henry Kendall was born on the family property just outside the town of Milton in 1839.

Timber was the principle industry of the early days, with cedar and different types of Hardwood and sawmills were operating by the 1850s. As the land was cleared, wheat, maize and other crops were grown, while dairy cattle and pigs were introduced. The district was soon self sufficient and surplus produce was shipped from *Boat Harbour* to Sydney.

At *The Settlement* in 1856 John Booth had established a produce depot and inn, *The Traveller's Home*, south of the later town, at the junction of Croobyar and Woodstock Roads. Later Booth purchased 16 hectares to the north from Joseph Whatman, who had established himself in the district in 1852, at *Myrtle Forest Farm*.<sup>3</sup>

In 1860 on Whatman's grant, Booth laid out a private town bounded by Thomas Street to the north, Croobyar Road to the south, Church Street to the east and Myrtle Street (named after Whatman's Forest Farm) to the west. He named the new township Milton probably after 'Milton Hall' in Bedfordshire, the residence of John Booth's cousin, Major Phillip Booth.

The streets were named after friends, relatives and remembered places, including Myrtle Street in compliment to Whatman and Wason Street for William Hood Wason.<sup>4</sup> Thomas Street in memory of his father and baby son who was born on the 4<sup>th</sup> April 1859 but was burnt to death in a fire in the *Travellers Home Inn* in 1860.<sup>5</sup>

John Booth, born investor and speculator, moved on to become a leading produce merchant of Sydney naming his private residence near Moore Park “Milton”. One of his thirteen children, Jane Maria born at the *Traveller's Home Inn* married Samuel Horden of Brickfield Hill. Another descendant is John Malcolm Fraser, one time Prime Minister of Australia.<sup>6</sup>

The town is the centre of a prosperous agricultural area, which in the early years depended on contact with Sydney by sea from Ulladulla, some four miles distant. Early settlers such as the Kendall family owned their own ships, but commercial transport only became regular with the establishment of the Illawarra and South Coast Navigation Company after 1852. A stone pier was completed in Ulladulla in 1865, which greatly facilitated commercial links with Sydney.

<sup>1</sup> Clark Alan (Ed) *Villages of Shoalhaven*, Shoalhaven Tourism Board, Nowra, n.d. p. 18

<sup>2</sup> Milton & District Historical Society, *Nulladolla 1988*, Milton & District Historical Society, Milton, 1988

<sup>3</sup> On 5<sup>th</sup> July 1852 he purchased at Ulladulla 44 acres for £44 and a further land purchase of 52 acres 3 roods and eight perches for £52/16/-. On 17<sup>th</sup> September 1852 he purchased another 44 acres for £44. By 15<sup>th</sup> October 1856 he had brought his total holdings to 176 acres, which he named Myrtle Forest Farm.

<sup>4</sup> *Nulladolla 1988* op.cit. p 18

<sup>5</sup> Ewin Joanne, *Meet the Pioneers*, The Chase, Milton, 199, p. 19

<sup>6</sup> *Nulladolla 1988* op.cit. p 19

The Settlement Post Office opened in January 1860 in the residence of George Knight. The Anglican Church of St Peter & St Paul was dedicated the following August. Frederick Hall opened the first general store in the township of Milton in December the same year. George Knight resigned and Frederick Hall was appointed Post Master in October 1861.<sup>7</sup>

In 1860 Samuel Pickering established the A1 Cash Store, it stock general merchandise. Deliveries were made in surrounding areas in a dray drawn by six horses, and later in a Dennis truck. It was later named Pickering's Store.

Most of the town's allotments sold at once and by 1866 the town consisted of The Star Hotel, 17 dwellings, two churches and a school with a population of 80.<sup>8</sup>

The English Scottish and Australian Bank (E.S. & A) opened its doors in 1865 and in September 1871 the Commercial Banking Company of Sydney established a branch at Milton.

In January 1874 a branch of the N.S.W. Government Savings Bank was opened at the Post Office. The following December Henry Blackburn purchased Frederick Hall's store and became Milton's third Postmaster.<sup>9</sup>

*Milton was one of three wards each electing three aldermen in the Municipality of Ulladulla which was gazetted in 1874.<sup>10</sup> This Council was one of seven, which amalgamated to form the Shoalhaven Shire in 1948.<sup>11</sup>*

The Milton School of Arts & Literary Institute was formed in 1869 and the organization built the School of Arts building in 1871 from funds raised. The Grand United Order of Oddfellows Friendly Society was established in 1875 and in 1877 a Masonic Lodge was formed.

*The Post & Telegraph Office for Milton was completed by 1880. A Court House was erected at Milton in 1892 to replace the old Court House at Ulladulla.*

*After the 1914-1918 War, when the motorcar became popular and the speed of travel had overcome distance, holidaying became a regular pastime and holiday accommodation began to develop. Milton had besides the Star Hotel and the Commercial Hotel, Madden's Guesthouse and George Poole's opposite the hospital, which still welcomes guests. After Hackett's ceased to be a store, accommodation was available there, for a time.*

The Masonic brethren built a Masonic Temple in 1923 known as Lodge Milton, and after much deliberation Ulladulla Municipal Council purchased the School of Arts building as a Council Chambers and Town Hall for £900 in June 1927. A new School of Arts hall was erected adjoining the old one the following year.

During the 1950s and 1960s a number of small brick shops, a modern supermarket and Mellicks Corner were constructed. Even some of the more substantial masonry buildings dating from the late nineteenth century were replaced as part of the revitalisation of the town centre.<sup>12</sup>

In recent years the town has declined as a local shopping centre and in the main street now are Tearooms, craft shops, antique and gift shops. The Town Hall is now the Milton Library while the School of Arts Hall is now the Milton Theatre.

Milton has been classified by the National Trust (1986) as an historical village and a Settler's Fair is held annually during the October long weekend.

Milton is interesting, both scenically and historically, to walk or drive around, and there are a variety of craft shops in the main shopping centre.

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<sup>7</sup> Nulladolla 1988 op cit. p. 54

<sup>8</sup> Baillierre F.F., *Baillierre's Gazetteer* 1866

<sup>9</sup> Nulladolla 1988 op.cit. p. 58

<sup>10</sup> The Government Gazette (No. 83) 14<sup>th</sup> April 1874

<sup>11</sup> Antill R G, *Settlement in the South*, Weston & Co, Kiama, 1982, p. 125

<sup>12</sup> Patrick Mahedy Milton Town Centre Heritage Study, Shoalhaven City Council, May 1990 p 8

### 3.3 The School of Arts Movement

The School of Arts and Mechanics Institutes movement in the nineteenth century stemmed from literary and philosophical societies of the late eighteenth century and the expansion and study of natural science. In response to the social and upheaval wrought by the Industrial Revolution, the movement was essentially a philanthropic effort on the part of social reformers who promoted the belief that such amenities would lead to *greater industrial efficiency and productivity*.<sup>13</sup> Institutions extended throughout Britain, the British Empire and the United States. Dr George Birbeck founded the movement in 1802 in Scotland.<sup>14</sup> The first branch in Australia was the Hobart Town Mechanics Institute established in 1827 followed by the Sydney School of Arts in 1833.

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.<sup>15</sup>

The first such movement in the Milton Ulladulla district was established in 1868 and by the end of the year the committee decided to build the Ulladulla School of Arts. A site for the building, overlooking the harbour and adjoining the Church of England property was granted in 1868. The site was cleared by volunteer labour and the foundation stone laid on 17<sup>th</sup> October 1871. A solid sandstone building was erected from sandstone quarried at Millards Creek to plans and specifications by O. Rossback of Sydney.<sup>16</sup> The Ulladulla School of Arts was erected in 1871.

Ulladulla residents, whose New School of Arts overlooked the harbour did feel some resentment toward the Milton residents when it was decided to erect a School of Arts in Milton, six months after the Ulladulla building had been erected.<sup>17</sup> The district now had two School of Arts buildings within four miles of each other.

The Ulladulla School of Arts was demolished in 1969 to be replaced by a modern Civic Centre, with public halls, the Ulladulla Library and the Tourist Centre.

The Milton (Ulladulla) Mechanic's Institute was formed in 1869 and by the end of the following year 1870 the committee had decided to build a School of Arts Hall. Mr T.O. Chater was the successful architect and tenders were soon called for the erection of the hall.<sup>18</sup> Eight tenders were received and after the lowest one was withdrawn, the second lowest, Mr John Porter's tender of £695, was selected; the contractor being bound to complete the work by the 31st December 1871.<sup>19</sup>

An article published in *The Shoalhaven News* on 18 November 1871 under Ulladulla District News reports on the erection of the Ulladulla School of Arts.

<sup>13</sup> Allom Lovell Marquis-Kyle *Bundaberg School of Arts*

<sup>14</sup> Kelly, T. *George Birbeck. Pioneer of adult education*, Liverpool: Liverpool University Press, 1957

<sup>15</sup> Biskup Peter, *Libraries in Australia*, NSW, 1994

<sup>16</sup> *Nullodolla* 1988, pp 15-16

<sup>17</sup> *Nullodolla* 1988 op.cit p. 48

<sup>18</sup> The First Tender Notice appeared in *The Shoalhaven News*, 24th December 1870

<sup>19</sup> *The Shoalhaven News*, Saturday April 22, 1871 District News

The article is hard to read as several strips of newspaper print have been pasted over the pages "...*The Milton...course of erection. The contractors are bound to complete the building by the end of February. The handsome building is to be 48 x 26 feet. The height 17feet. The committee room and library, one on each side of the hall -- x 12feet. The platform----of the hall, will be 13 x 8 feet. The building is being built of brick on sandstone foundations...*"<sup>20</sup>

As the building neared completion the committee set a date the 1st May 1872 for the official opening but due to unforeseen circumstances the building was not ready. Although the building was completed by July it was not officially opened until the following month.<sup>21</sup>

The neat brick and stone building opened after nearly four years of fund-raising and was well situated in the main street of Milton, the commercial centre of the Municipality. The inaugural address was delivered by the President of the School of Arts and Mechanic's Institute, Mr William Martin at the official opening on 13th August 1872.<sup>22</sup>

The School of Arts was often the venue of the flicks and magic lantern shows. On the 18<sup>th</sup> March 1911 the local press reported '*Foley's moving picture show was greeted with a full house at Milton on Saturday night, the School of Arts being crowded. Mr Foley's plant is a good one and the pictures were good, some being particularly fine, especially those relating to the Wild West*'.

Local audiences loved *The Sentimental Bloke* in 1919 and laughed at *Dad and Dave On Our Selection* of 1920.

In 1923 the committee proposed that a new hall be erected in Milton beside the old one and plans were sent to the Department of Public Works and negotiations for the purchase of the old School of Arts by the Ulladulla Municipal Council began.<sup>23</sup>

After much deliberation Ulladulla Municipal Council purchased the School of Arts building as a Council Chambers for £900 in June 1927.<sup>24</sup> Alterations were carried out at that time by J. and W. Harmon and probably included the change of lettering on the facade from "School of Arts" as it appears in old photographs to "Town Hall", as it is today.<sup>25</sup> This building now houses the Milton Branch of the Shoalhaven Library.

The new School of Arts Hall of wood and fibro with an iron roof was built on the adjoining block of land and was completed by July 1927.<sup>26</sup> This building is now the Milton Theatre.

### **3.4 The New Milton School of Arts**

In 1923 the committee proposed that a new hall be erected in Milton beside the old one for general purposes and the screening of Pictures. Plans were sent to the Department of Public Works and negotiations for the purchase of the old School of Arts by the Ulladulla Municipal Council began.<sup>27</sup>

Although plans for the new hall were submitted from August 1923 it was not until July 1925 that further site plans were requested.

On 20<sup>th</sup> May 1926 plans for the building were approved.

*The main hall 55' x 32' with a stage 32' x 16' and two ante rooms at rear, will be constructed of timber and fibro cement, while the front portion comprising a cloakroom, porch, and gallery stair enclosure, will be of brick construction.*

<sup>20</sup> *The Shoalhaven News, Saturday 18 November 1871*

<sup>21</sup> The 5th General Meeting of the Committee: *The Shoalhaven News, 27th July 1872* Sons of Temperance held a meeting in the Hall

<sup>22</sup> Antill R.G., *Settlement in the South*, Weston & Co., Kiama, 1982, p. 125

<sup>23</sup> State Records NSW File 17/3565 Item 4284 Correspondence dated 10/8/1923

<sup>24</sup> State Records NSW File 17/3565 File 4284 New School of Arts Hall

<sup>25</sup> Milton & District Historical Society Notes re Milton School of Arts

<sup>26</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 - Correspondence from Roland Simmons, Police Station Milton dated 27th July 1927, reporting that the hall had been completed.

<sup>27</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 Correspondence dated 10/8/1923



*The roof in general is to be of wood and iron construction. A gallery to accommodate about 50 persons, together with an operating box of fire resisting construction, is arranged over the street front of the premises. The capacity of the hall by measurement is as follows:*

|                |             |
|----------------|-------------|
| Ground floor   | 350 persons |
| Gallery        | 50 persons  |
| Total Capacity | 400 persons |
| =====          |             |

The Architects, Messrs Richard Wildridge & Co., Engineers of 76 Pitt Street, Sydney, designed the building and Mr Hunter, of Wildridge & Co. supervised its erection.

The building was proclaimed as a hall for Public Entertainments on 18<sup>th</sup> March 1927. Aside from the usual building and safety requirements a 1000-gallon tank had to be installed. The licence was £1 per annum. At that time the projection room was known as the biograph box.<sup>28</sup>

According to Sergt. Roland Simmons of Milton Police Station the building was completed by 27<sup>th</sup> July 1927.<sup>29</sup>

### **3.5 Milton Picture Show**

Mr F Madden, Secretary of the School of Arts Committee licensed the premises for the screening of pictures in June 1929.<sup>30</sup> At that time it was found that 'there was no second means of escape from the operating box' and until the necessary exit was provided the screening of pictures could not take place.<sup>31</sup>

In January 1930, after much deliberation, a plan was submitted showing a two-way door from the operating box into the proposed re-winding room with exit doors from both rooms. The plan was approved and the necessary alterations were completed by March 1930.<sup>32</sup>

Besides being used for Dancing once a week Pictures were screened in the hall every Saturday night. In between the silent films, while the projectionist was changing reels, there was live entertainment offered. Local singers and magicians would often oblige. Digger Hibberd (b 1917) remembered how they even had as an interlude a wood chopping contest on the stage. Local timber men such as Frank Higgins, Tom Tetley and Wal Thistleton would compete. He also recalled an exhibition put on by Wandandian champion, Jack Scott.

In 1931 Milton jeweller, L A Downey, became the local picture showman and showed talkies in the School of Arts every Saturday night. He undertook a second venture, of a travelling picture showman and Ted Thistleton became his offside.

*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.<sup>33</sup>*

In May 1936 Milton Pictures screened *Lives of the Bengal Lancers* starring Gary Cooper and Franchot Tone to a packed house. On the same night a Popeye cartoon called *The Man on The Flying Trapeze* was shown together with the fourth chapter of the popular, exciting serial

<sup>28</sup> McAndrew Alex, *Memoirs of Mollymook, Ulladulla & Milton*, The Author, Epping, NSW, p 265

<sup>29</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Police Station Milton dated 27<sup>th</sup> July 1927

<sup>30</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from E B Harkness Under Secretary

<sup>31</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Government Architect dated 26<sup>th</sup> September 1929

<sup>32</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Milton Police Station dated 3<sup>rd</sup> March 1930

<sup>33</sup> Alex McAndrew op. cit. p. 263

with its cliff-hanger ending *The Vanishing Shadow*. Admission prices were two shillings for adults and one shilling for kids.

After the show the projector would be shielded behind a sheet metal screen so that dances and other functions could be held without interference.

In 1937 Frank Bardsley of Bardsley Import Trading Co, Glebe, bought out Mr Downey and called his theatres 'Southern Talkies'. Mott Thistleton managed The Milton Cinema for Bardsley while his brother Ted went to The Kings Theatre, Bega to run the show there.

In November 1938 the Chief Sanitary Inspector recommended that toilets be upgraded the two weatherboard closets with concrete floor (one for males and one for females) be rendered fly proofed and suitable screens erected in front of closets for privacy.<sup>34</sup>

The Ulladulla Municipal Council took over control of the hall in January 1939.

In March 1940 Ulladulla Municipal Council were constructing two new lavatories, one male and one female, on the site.<sup>35</sup>

Astor Theatres of Glebe installed a new Cinematograph screen in the hall in October 1948 on behalf of Frank Bardsley.

In 1955 pictures were shown on Monday, Friday and Saturday nights and the manager of the picture theatre, Mr H Wilson carried out extensive renovations. Seating accommodation in the gallery was increased to 68 seats and the hall was painted.<sup>36</sup>

In November 1963 Mr F W Riley of Lake Theatre Pty Ltd, owner of the Burrill Lake Theatre, took over the lease of the hall from Bardsley and screened shows twice weekly from 25<sup>th</sup> January 1964 until 29<sup>th</sup> February 1964.

The activities of the School of Arts gradually reduced to the showing of films and fixed seating excluded dancing and receptions. Cinema thrived in Milton until 28<sup>th</sup> March 1964 when the place was closed by lack of patronage, WIN TV having started up in 1962. The projection equipment was removed from the hall and reinstalled at the Burrill Lake Theatre.<sup>37</sup>

Council then appointed a Committee of Delegation known as the Milton Cinema Building Management Committee.

In January 1966 Ted Quigg Productions used the building for a concert starring Jimmy Little and Frank Ifield. From 1966 to 1968 the Milton Junior Farmers (Milton Rural Youth Club) held gymnastic club on Monday and Wednesday nights and used the hall to hold meetings and the occasional games night. Other organisations used the hall for various social activities.<sup>38</sup>

In April 1966 the Management Committee required paint to renovate sections of the hall and asked Council to purchase the paint required:

- 3 gallons sealer
- 2 gallons cream (Butex)
- ½ gallon white (Butex)
- ½ gallon red (Butex)
- ½ gallon light blue plastic

<sup>34</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Memo to The Director General of Public Health from Sanitary Inspector Holtsbaum dated 1<sup>st</sup> November 1928

<sup>35</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Milton Police Station dated 20<sup>th</sup> March 1940.

<sup>36</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Milton Police Station dated 6<sup>th</sup> April 1955.

<sup>37</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 Correspondence dated 26<sup>th</sup> February 1964

<sup>38</sup> State Records NSW File 17/3565 New School of Arts Hall Milton Item 4284 – Correspondence from Milton Police Station dated 21<sup>st</sup> June 1968.

The committee also reported that maintenance had been carried out:  
On the south east corner – 1 sheets of iron secured  
The eastern windowsill and smashed framework repaired (glass alright)

In November the hall was used for election purposes. Some damage was done to the hall but the Divisional Returning Officer paid for repairs. That same month the committee completed repainting of the front of the hall on the exterior and interior of the entrance and the replacement of a number of fibro sheets and cover strips. Peter Ryan Signwriting, repainted the sign.



Figure No.3:  
Milton Theatre  
c1968.  
(Source:  
Shoalhaven City  
Council)

In March 1968 the two rear rooms were cleaned and repainted by A A Martin Painting & Renovations – 4 gallons of grey plastic paint and ½ gallon of redwood oil paint were used. In April 1968 the committee replaced the eastern side exit door and railing on the steps.

Although the committee carried out necessary maintenance within a budget vandals caused considerable damage and by May 1970 the hall was in such a bad state of repair that it could not be licensed and therefore could not be used for public functions.

It was the only building in the area with a stage and ante rooms for staging plays, concerts and musical nights and several community groups asked Council to consider repairing the building for use.

In June 1971 a Public Meeting was called regarding renovations to the hall to gauge community response to the hall be renovated and how much use would be made of the venue. Shoalhaven Shire Council prepared an estimated cost of repairs and renovations. 25<sup>th</sup> June 1971.

| Item No. | Description  | Quantity    | Amount     |
|----------|--|-------------|------------|
| 1        | (a) Replace Broken window panes – 3' x 2'  | 9           | 108.00     |
|          | (b) Relace two windows   | 2           | 48.00      |
|          | (c) Connect mains water supply and fit sink<br>(Sink \$65 Tiles \$25 Plumber \$16 Tap \$4)                                 |             | 110.00     |
| 2        | Replace door locks and fit exit doors with acceptable panic bolts, exit light  |             | 320.00     |
| 3        | Replace broken fibro in walls and ceiling  | 750 sq ft   | 150.00     |
| 4        | Provide Ladies and Gents Toilets are rear of hall<br>Mens 1 W.C. 7' 6" Urinal, hand basin<br>Ladies 2 W.C's, 2 hand basins |             | 4,000.00   |
| 5        | Repaint building inside and out: strip old paint, undercoat, two coat finish   | 250 squares | 4,000.00   |
| 6        | Contingency (including elect check) 5% gross   |             | 274.00     |
|          |  |             | \$9,010.00 |

There were 70 to 80 people present and they were very definite in their view that the Hall must be preserved and put into first class condition. There were a number of very strong comments that the Hall should have been kept in first class condition, and that it was Council's responsibility. There was comment that the reason the usage of the Hall had fallen off was because of its poor condition and that it was required as a focal point for the town.<sup>39</sup>

The Committee in view of the result of the public meeting and its knowledge of the area would ask that Council restore the Hall to a good useable condition. The estimated cost of \$9,000 plus \$2,500 to provide stage curtains, seating, special lighting etc. Total cost \$11,500. It was recommended that a further report be submitted.

In April 1973 members of the Committee by Delegation refused to stand on the committee until Council could agree to the renovations to the Hall. In July 1973 the sum of \$13,000.00 was included in the 1973/74 Loan Program. In August 1973 a committee by delegation was elected. Renovations were carried out and a new licence requested.

In January 1974 a water bubbler was to be installed in memory of William Wrigley by his wife.

At the same time Council applied for a Licence from the Chief Secretary's Department and stated that the building 'was not intended to be used for the sole purpose of exhibiting cinematograph films'. Cinematograph films will be shown on occasions sanctioned by the Committee by delegations for the care, control and management of the said hall. In May 1974 the Chief Secretary's Department asked for further information regarding the screenings of films and other necessary work to be carried out before a licence could be issued. A licence for the Hall was approved in October 1974 License No. 4284.<sup>40</sup>

Council agreed to lease the building to a Mr Cromack on the 24<sup>th</sup> March 1975 for the screening of films but objections from Lake Theatre to screen films in the hall. Mr Cromack began screening films in the Hall from 21<sup>st</sup> August 1976

Mr John A Kasoulis took over the lease of the premises during 1978. In May 1978 the Committee by Delegation reported that the building required urgent repairs to the interior to preserve the building in good condition and requested that the repairs be carried out. The committee had painted some of the walls but it generally required an overall painting.<sup>41</sup>

<sup>39</sup> Public Meeting Milton School of Arts 29<sup>th</sup> June 1971 report of Ordinary Meeting 26<sup>th</sup> July 1971

<sup>40</sup> Shoalhaven City Council File 72/2993 [Part 1(A)] Halls School of Arts Milton – Renovations - Licencing

<sup>41</sup> Shoalhaven City Council File 72/2992 [Part 1 (B)]

- The cement rendered fascia required a coat of paint
- The roof over the back rooms leak badly – The skillion roof wants either renewing or extensive repairs
- Flashings repaired and guttering installed complete with downpipes. Rainwater is running off onto the back landing, and new stairs, and this is causing the timber to rot.
- One back door needs repair
- The back dressing rooms are rain damaged
- The walls and ceiling of the Gent's toilet requires painting
- The main foyer entrance requires painting
- Front doors require painting to make them presentable, the crass bars should be replated
- An awning over the front doors is necessary as the rain beats into the foyer

Subsequently Council carried out most of the repairs and the painting by the Committee.

To comply with the Theatres Licence Renewal in March 1980 bulbs were replaced in the exit signs at the rear of the stage and maintenance work was carried out on the exit/emergency lighting system.



Figure No.4: Milton Theatre 1982. (Source: Shoalhaven City Council)

On the 1<sup>st</sup> September 1982 a valuation was carried out by Walsh & Monaghan who described the building in their report.<sup>42</sup>

*The Milton School of Arts is an aged weatherboard and fibro building with a galvanised roof. The structure is erected on concrete piers and comprises a level ground floor area and a dress circle area with a sloping floor. The hall has 250 seats located therein, all of which are in quite poor order and owned by the licensee. The hall screens motion pictures six nights per week with two matinee sessions of season, and three screenings per day, seven days per week during school holidays. The current admission charges of \$4 for adults and \$2.50 for children.*

<sup>42</sup> Shoalhaven City Council File 72/2992 [Part 1 (B)]



*The School of Arts is let bare and all inclusions apart from the amenities are supplied by the Licensee. This includes all projection equipment, seats, lighting, sound system, canteen and one of the Hitachi air conditioning units. The other two Hitachi air conditioning units are Council owned.*

*The Licensee also leases the Burrill Lake Open Air Theatre.*



Figure No.5: Milton Theatre c 1993 (Source: *A Pictorial History of the Shoalhaven* compiled by Narissa Morrissey)

The building continued to be a movie theatre until 1993 when the building was then given to the Milton Community for care, control and management under the administration of the Shoalhaven City Council.

The Milton Theatre Management approached Council for assistance with refurbishment and improvements to the theatre to bring it up to the new building code requirements and improve its facilities to enable better use for live performances. Due to changes in building regulations, in particular fire services and egress provisions, the building required extensive work to enable full use of the facility to be restored.

In November 1995 Council engaged Architect, Richard Barraclough, to prepare a report on investigation and design of refurbishment works for the Milton Theatre.

On the 18<sup>th</sup> June 1996 Council resolved to commence Stage 1 of the Milton Theatre Refurbishment Project. Final design and documentation commenced. Council's heritage advisor, a local heritage consultant and the Shoalhaven Access Advisory Committee were consulted to ensure that refurbishment works would enhance the buildings heritage value and comply with relevant access requirements.

Quotations for Stage 1 of the refurbishment works were advertised on 23<sup>rd</sup> April and closed on 14<sup>th</sup> May 1997. Local builder, John Johnston was the successful builder and construction commenced on 2<sup>nd</sup> June 1997.

### **3.6 Stage 1 Refurbishment**

- Demolition of the old timber framed change rooms at the rear of the theatre,
- Construction of a two storey, brick and concrete addition to include,
  - First floor change room with toilet and shower facilities, also accessible by disabled persons
  - Ground floor change/work room, toilet and shower facilities and
  - Storage space

Tenders for Stage 2 were advertised on 17<sup>th</sup> September, and closed on 17<sup>th</sup> October 1997. John Johnston was again the successful builder and construction commenced on 5<sup>th</sup> January 1998.

### **3.7 Stage 2 Refurbishment**

- Demolition of the foyer and kiosk area, interiors of toilets, mezzanine flooring, wall lining to the auditorium and external paving and steps,
- Construction of a new enlarged foyer, toilets, including disabled facilities, disabled access to the main entrance, sound and lighting control rooms and internal stairway to the mezzanine.
- Reconstruction of the mezzanine to allow views of the stage from all seats
- Provision of extensive sound, lighting and security systems including a hearing augmentation loop for the disabled
- Provision of an access lift from the auditorium to the stage for wheelchair users,
- Upgrading of fire services including wall wetting sprinklers to the change rooms, hose reel and fire extinguishers to the whole building
- Construction of awning and lighting over the front entry
- Provision of a goods loading bay, disabled car parking and access from the rear car park,
- Repainting the whole building in heritage colours
- Recarpeting the whole building and fabric lining of internal walls

A Grant of \$15,000 was received from the NSW Ministry of the Arts, under the 1997 Capital Assistance Program, toward the project, the remaining funding was provided by Shoalhaven City Council.<sup>43</sup>

During a severe storm on 29<sup>th</sup> July 1998 strong south-westerly winds damaged the roof. Brian Brown Builders, of Woollamia, were contracted to carry out the repair work which included replacement of the entire roof cladding, strengthening of existing roof trusses and installation of extra tie downs to wall, floor and footings.

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<sup>43</sup> Shoalhaven City Council Milton Theatre Refurbishment File 97/1506



Figure No.6: Roof being repaired 1998 (Source: Shoalhaven City Council)

### 3.8 Bibliography

- |                                      |   |
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## **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 within the retail and municipal centre of Milton on a busy section of the Princes Highway. The court house is across the road and the School of Arts is its eastern neighbour. A brick cottage is located to the west of the subject site and a carpark is located to the rear.



Figure No.7:  
Town Hall (former  
School of Arts),  
Milton Theatre  
(Former School of  
Arts) and brick  
cottage.

### **4.2 Subject Site**

The subject site consists of a rectangular block of land on the Princes Highway. The site contains the subject building, the Milton Theatre (Former School of Arts) and a concrete slab from the remains of a pottery kiln.

There are no trees or landscaping on the subject site; the front area has been paved from the kerb up to the building, and concrete ramps abut the eastern facade of the subject building.

#### **4.3 Subject Building Exterior**

The Milton Theatre (Former School of Arts) is an Inter-War public hall of symmetrical design and rectangular plan. The front section of the building is masonry with a parapet roof, the main section of the building is weatherboard and fibro clad with a corrugated metal gable roof and has a recent rendered brick addition to the rear. A double hung window sits above the entrance and a louvred timber vent is located in the gable end. An awning is located above the twin double glass panelled, timber framed doors. Single glass display windows are located on either side of the entrance.



Figure No.8:  
Front elevation  
from Princes  
Highway.



Figure No.9:  
Milton Theatre  
(Former School of  
Arts) from rear  
(looking north).

#### **4.4 Subject Building Interior**

The interior of the ground floor of the subject building consists of an entry vestibule (S1), a foyer (S2), toilets (S3 & S4 & S5), electricity room (S6), a control booth (S7), auditorium (S8), dressing rooms (S9). The interior of the second floor of the theatre consists of a mezzanine level (S10), and the projection room (S11). Please refer to Figure No.12 & 13.

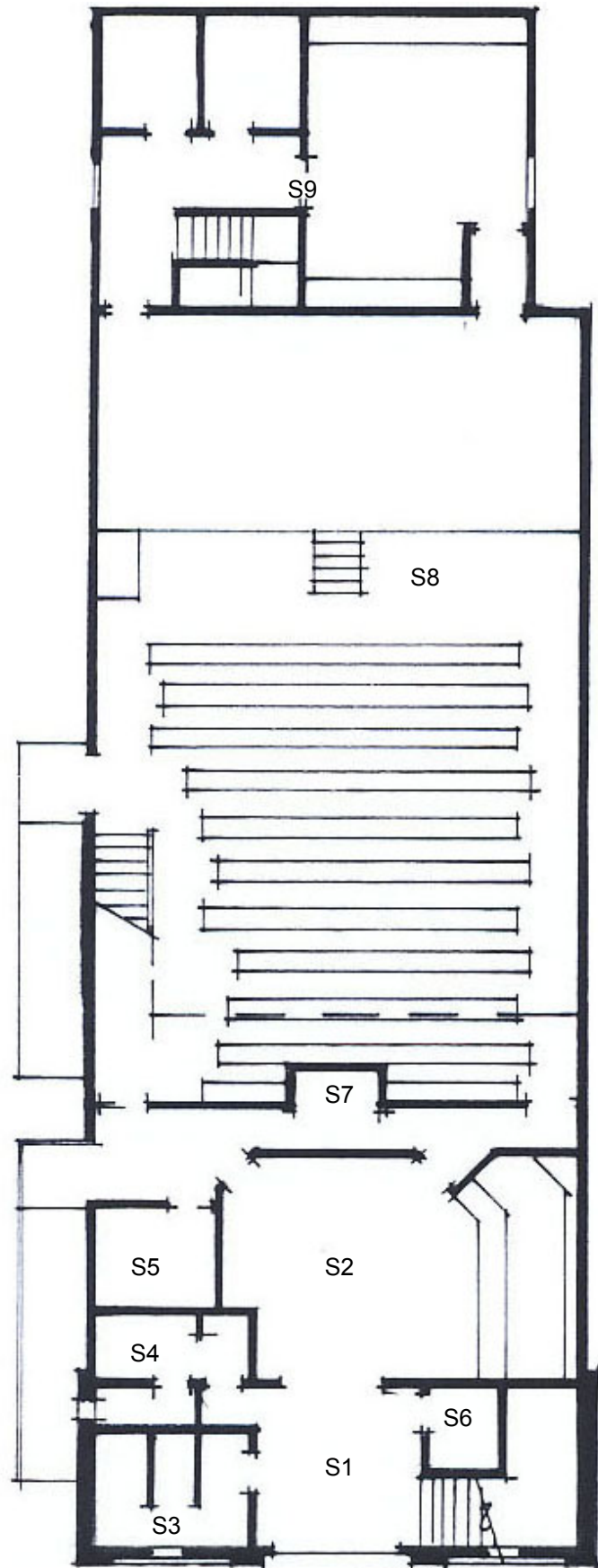
The entry vestibule (S1) has a tiled floor with a carpeted ramp with metal hand rails leading into the foyer. The male and female toilets are located on the eastern wall, and the electricity box and a stair case leading up to the mezzanine level are located to the west of the entrance doors.



Figure No.10:  
Entry vestibule looking south.



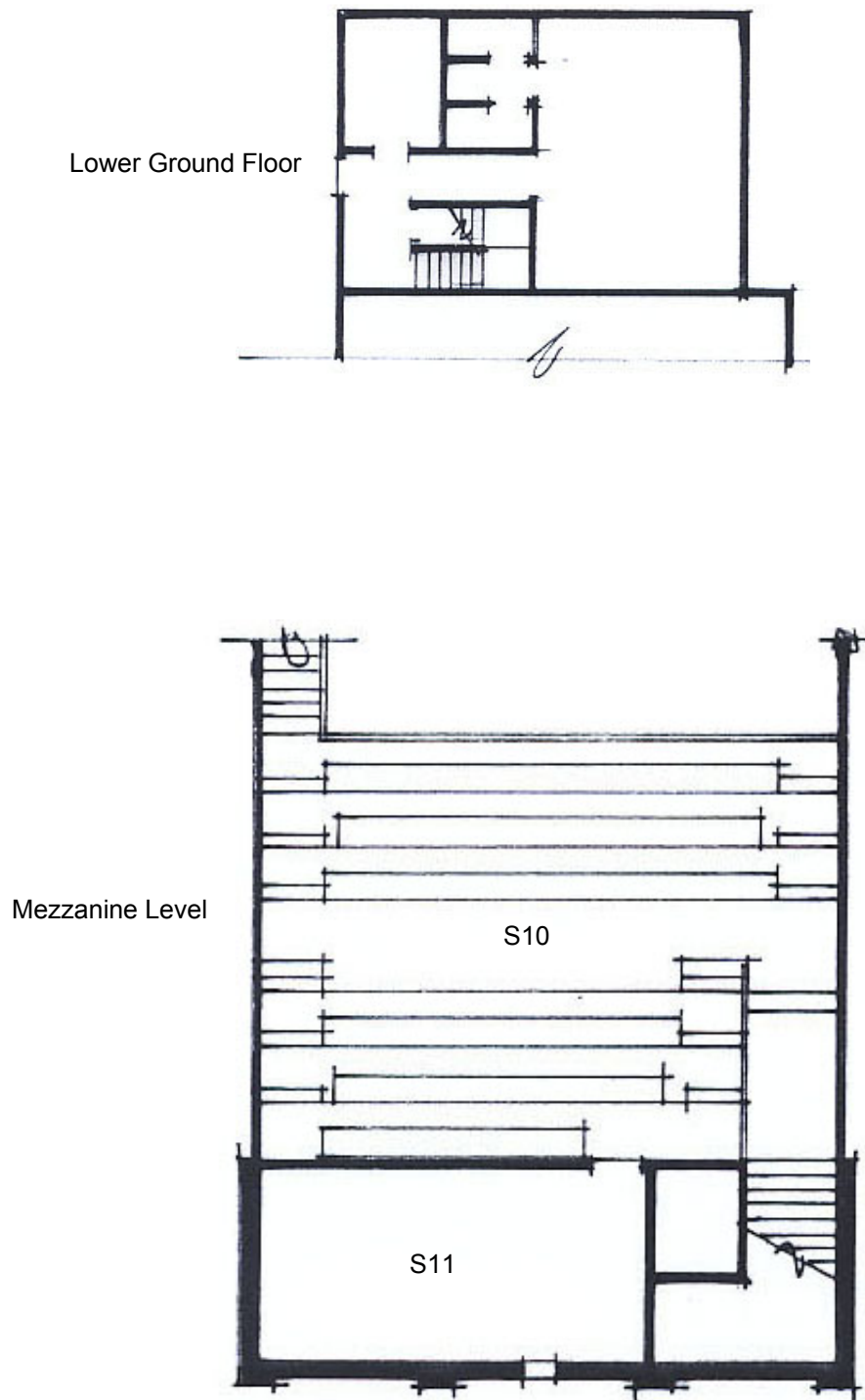
Figure No.11:  
Toilets located on  
the eastern wall of  
the entry vestibule.



Not to scale



Figure No.12: Subject building – Ground Floor.



Not to scale



Figure No.13: Subject Building – Lower Ground Floor and Mezzanine Level



The walls and floor of the foyer (S2) are carpeted. The kitchen (kiosk) is located on the western wall. The sound box is located on the southern wall of the foyer. The ceiling contains a number of down lights and is supported by columns. Entrance to the theatre and the disabled toilet is through doors on the southern wall.



Figure No.14:  
Foyer looking east.



Figure No.15:  
Foyer looking south.



Figure No.16:  
Foyer looking west showing kitchen (kiosk).

The toilets (S3, S4 & S5) have recently been upgraded. The floors are tiled and the walls and ceilings are painted plasterboard.

The electricity room (S6) contains the light switches for the theatre.

The control booth (S7) is entered via the foyer and contains controls for lighting and sound.



Figure No.17:  
Interior of control booth from foyer.



Figure No.18:  
Control booth  
looking north from  
auditorium.

The auditorium's (S8) floor and walls are carpeted. The ceiling is original fibro panels with timber skirting boards and light supports. The seating is not original to the theatre, however they were second hand chairs obtained for the theatre in the 1970s. The stage still retains its original timber floorboards, curtain pulley box and pressed metal proscenium.



Figure No.19:  
Auditorium from  
stage (looking  
north).

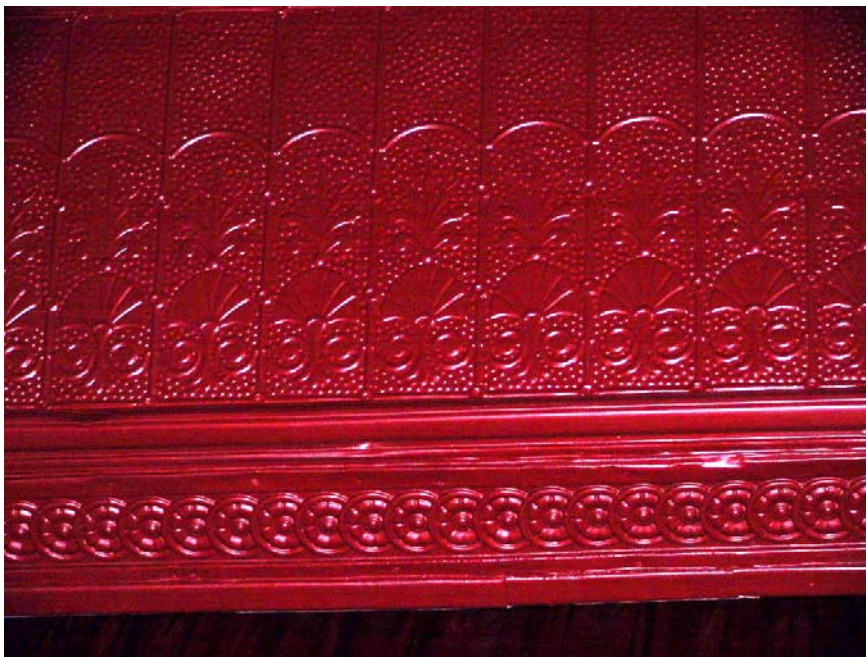


Figure No.20:  
Original pressed  
metal proscenium.





Figure No.21:  
Timber board detailing on base of stage.



Figure No.22:  
Original curtain  
pulley box.

The dressing rooms (S9) in the rear section of the building are a recent addition. The floors are carpeted with timber skirting boards, and the walls are painted brick. A mirror and bench runs along the width of the room. The dressing rooms also contain showers and toilet facilities.



Figure No.23:  
General view of  
dressing rooms.

The mezzanine level (S10) is accessed via a set of timber stairs leading up from the auditorium. The floors and walls are carpeted. The floor steps up gradually to the projection room. A timber balustrade runs along the front of the mezzanine level.



Figure No.24:  
Mezzanine level.

The project room (S11) is entered via a door from the top of the mezzanine level. The masonry floor is covered with timber boards in the main section of the projection room, but is uncovered in the storage area. The projection room has masonry walls and a double hung window. There is no projection equipment currently in this room.



Figure No.25:  
Entrance to  
projection room  
from mezzanine  
level.



Figure No.26:  
Projection room from entry.



Figure No.27:  
Storage area in projection room.

Please refer to Appendix A 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 building was built with funds raised by the Milton (Ulladulla) Mechanic's Institute Committee.

### **5.2 Analysis of Physical Evidence**

Much of the original fabric of the site has been retained, allowing a clear confirmation of the documentary evidence of the site. The subject building has been altered internally since its construction in 1927, however the general form of the building has been retained. Many internal features have also been retained (eg, the stage, proscenium). (Refer to the following Figure Nos.28-32).

Figure No.28 from 1914 shows the proposed location of the hall, and the land to be resumed and given up.

Figure No.29 is a survey from 1961 which shows there had been no major changes made to the building.

Figure Nos.30-32 are plans from 1991 showing the renovations made to the building.

### **5.3 Comparative Analysis**

Few early theatres and community halls exist in the Milton and Ulladulla areas. 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 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.

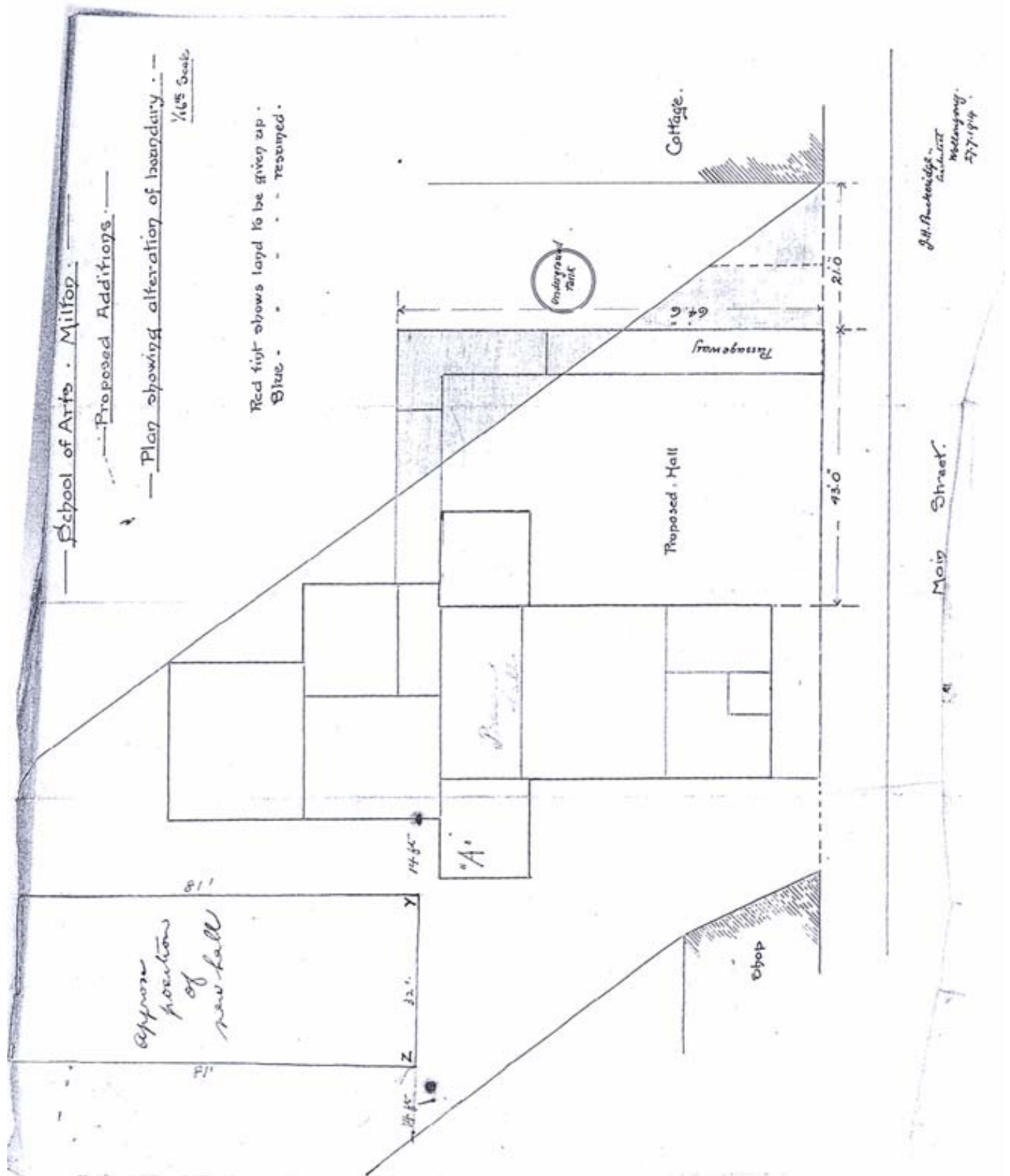


Figure No.28: 1914 survey of site for School of Arts.



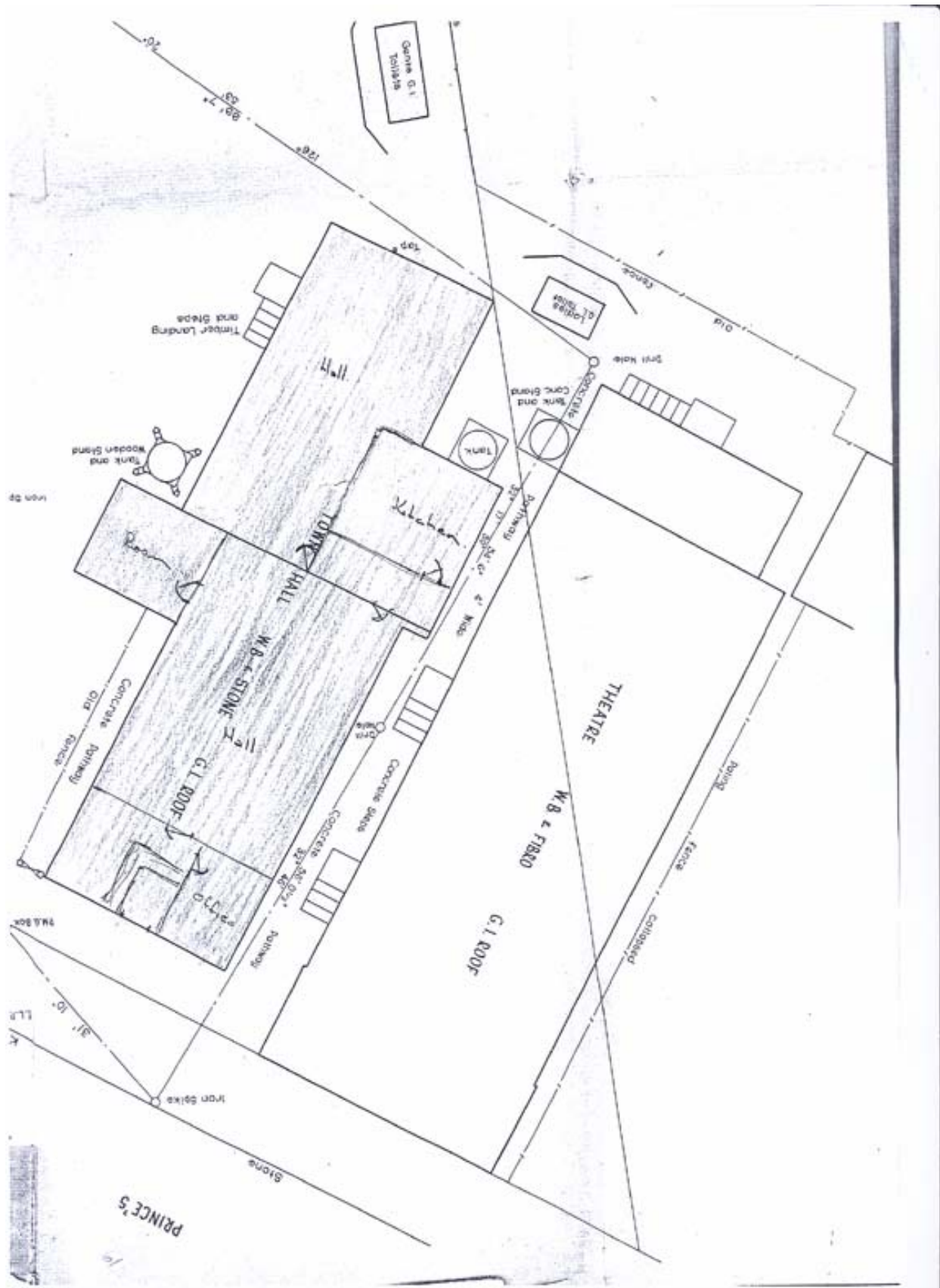


Figure No.29: 1961 survey of School of Arts site.

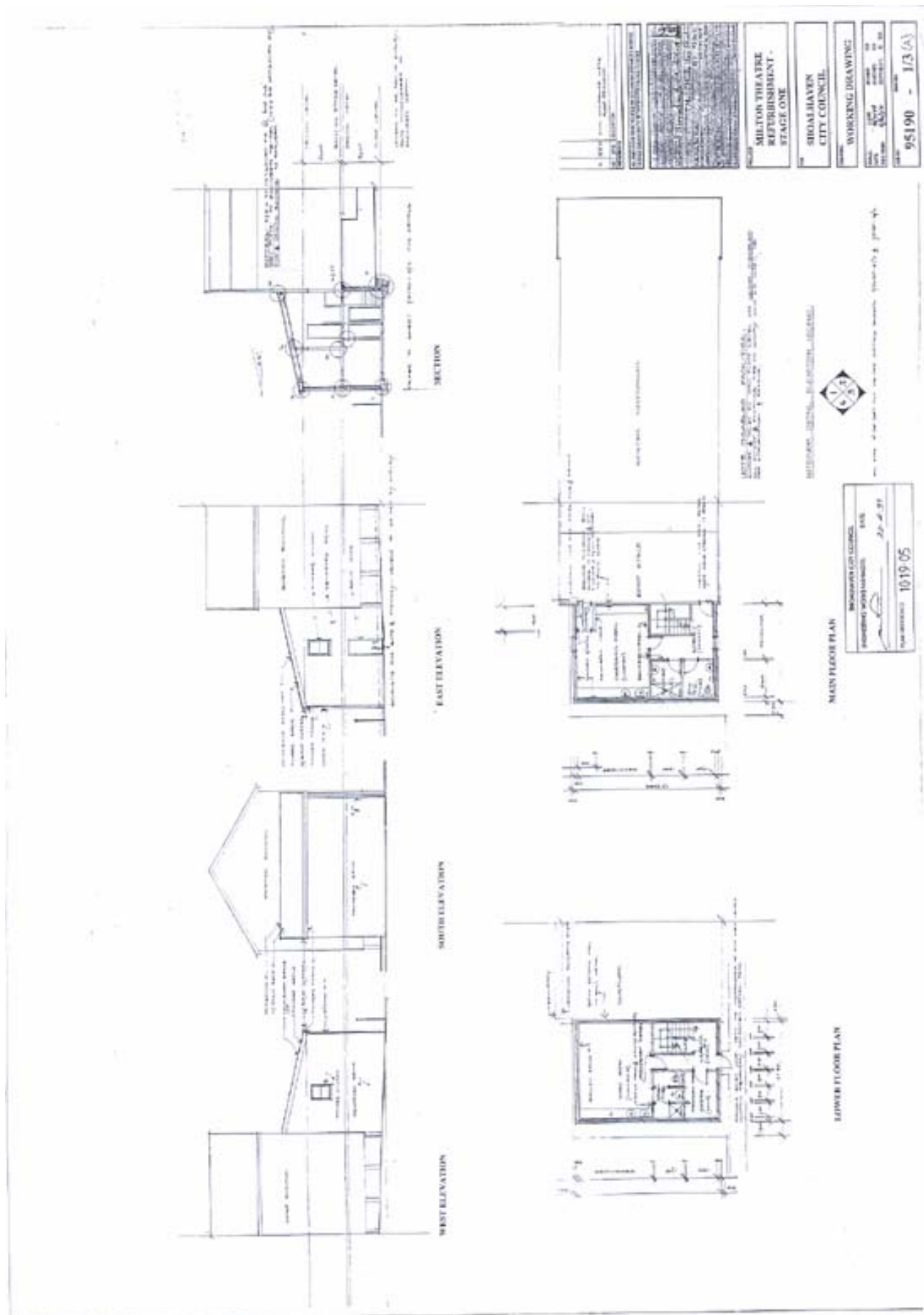
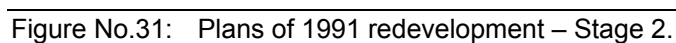


Figure No.30: Plans of 1991 redevelopment – Stage 1.





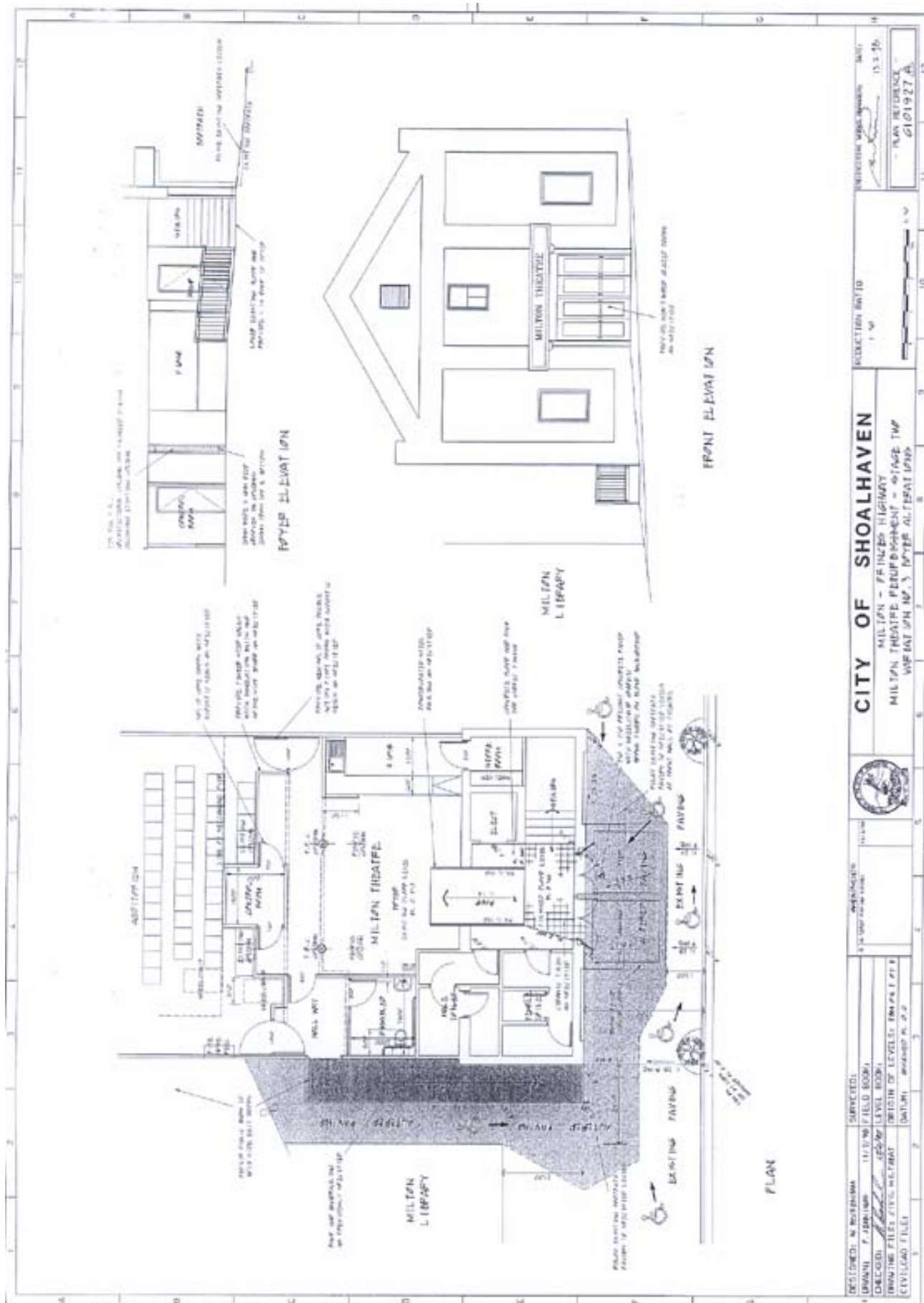


Figure No.32: Plans of 1991 redevelopment – Stage 2

## **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 Milton Theatre (Former School of Arts) has historical, social, aesthetic and technical significance at a local level in the Milton/Ulladulla area for the following reasons:

- 6.2.1 The subject site is significant to the Milton/Ulladulla area as the land was purchased for the purposes of erecting a School of Arts building and the building constructed with funds raised by the Milton (Ulladulla) Mechanic's Institute Committee.
- 6.2.2 The Milton Theatre (Former School of Arts) is significant to the Milton/Ulladulla area as a recreational facility that has been and continues to be used by locals and visitors to the area since its time of construction in 1927.
- 6.2.3 The Milton Theatre (Former School of Arts) retains enough of its fabric to be a good example of an Inter-War School of Arts building constructed of masonry, 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 Milton Theatre (Former School of Arts) is significant to the Milton/Ulladulla area as it is illustrative of typical construction techniques of the Inter-War period.

### **6.3 Nature of significance**

#### **6.3.1 Historical Significance**

The subject site has historical significance because it was selected and purchased by the school of arts committee for the purpose of erecting a school of arts in Milton. Funds were raised by the committee to purchase the land and erect the building.

The theatre has historical significance because it is reflective of the Inter-War period of development in the Milton/Ulladulla area.

#### **6.3.2 Aesthetic Significance**

The Milton Theatre (Former School of Arts) has aesthetic significance as a good example of an Inter-War masonry, weatherboard and fibro school of arts hall that is relatively intact.

#### **6.3.3 Social Significance**

The Milton Theatre (Former School of Arts) has social significance because it has been used by the local community since its construction in 1927. The building was originally used as a picture theatre, as well as for dances and other functions (ie. wedding receptions). Over the years it has also been used as a meeting hall and a basketball court. The theatre is now used as a live theatre, but is also used as a recording studio, for performances by high school drama students, the local choir and school presentations.

#### **6.3.4 Technical / Research Significance**

The Milton Theatre (Former School of Arts) has technical/research significance as it is illustrative of representative construction techniques of 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 (please note, there are no landscape elements on the subject site):

- Milton Theatre
- Concrete slab to the rear (remains of pottery kiln)

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

- footings
- walls
- doors
- windows
- original proscenium
- theatre stage
- timber flooring
- timber joinery
- curtain pulley box
- theatre seating
- ceiling and vents

### **6.5 Heritage Assessment Matrix**

| <b>Value</b>       | <b>Representative</b> | <b>Rare</b>  |
|--------------------|-----------------------|--------------|
| Historical         | <b>Local</b>          | <b>Local</b> |
| Aesthetic          | <b>Local</b>          |              |
| Social             | <b>Local</b>          |              |
| Technical/Research | <b>Local</b>          |              |

## **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).

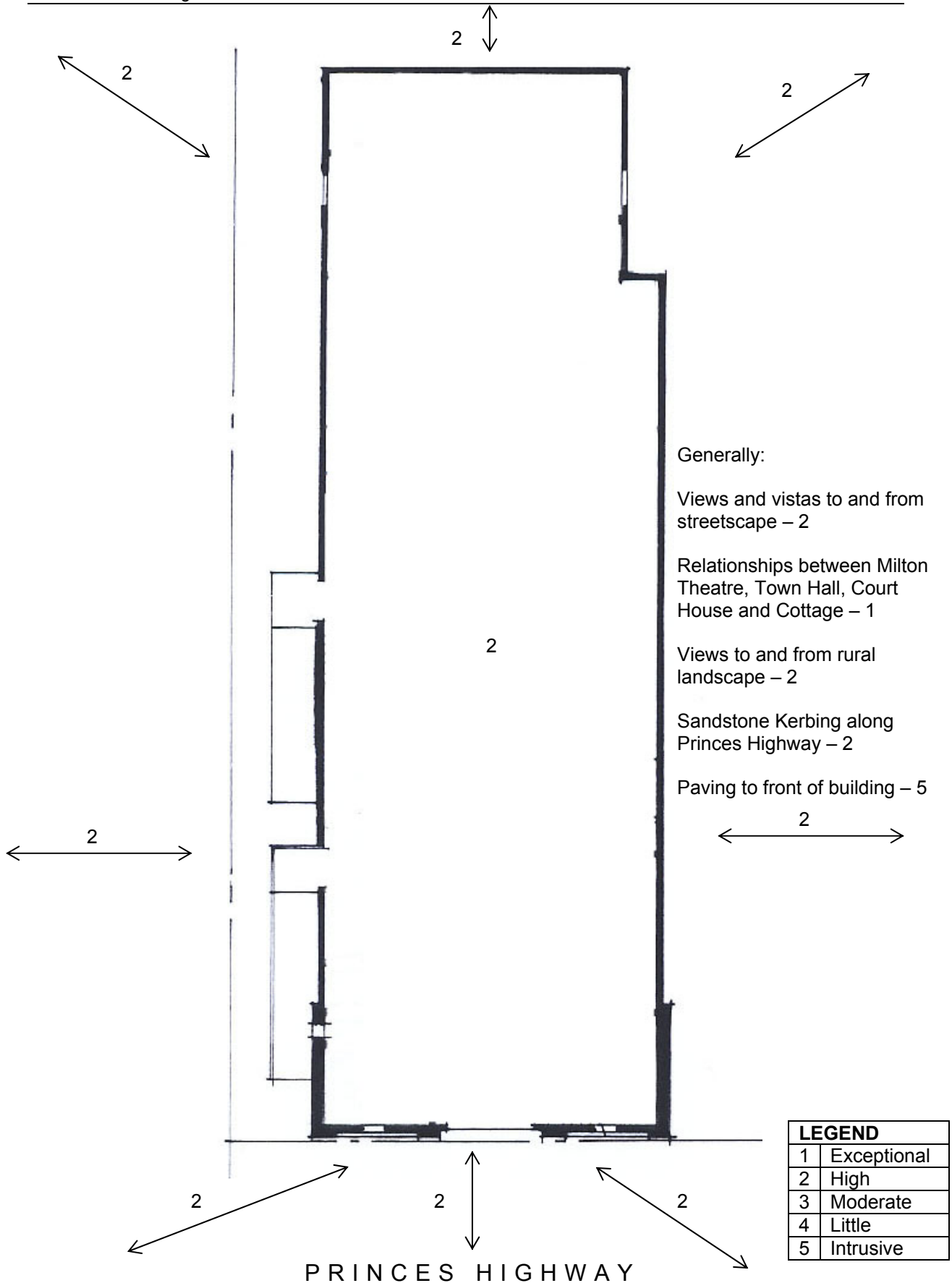
6.6.1.1 EXCEPTIONAL SIGNIFICANCE (CATEGORY 1)

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.33: 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:

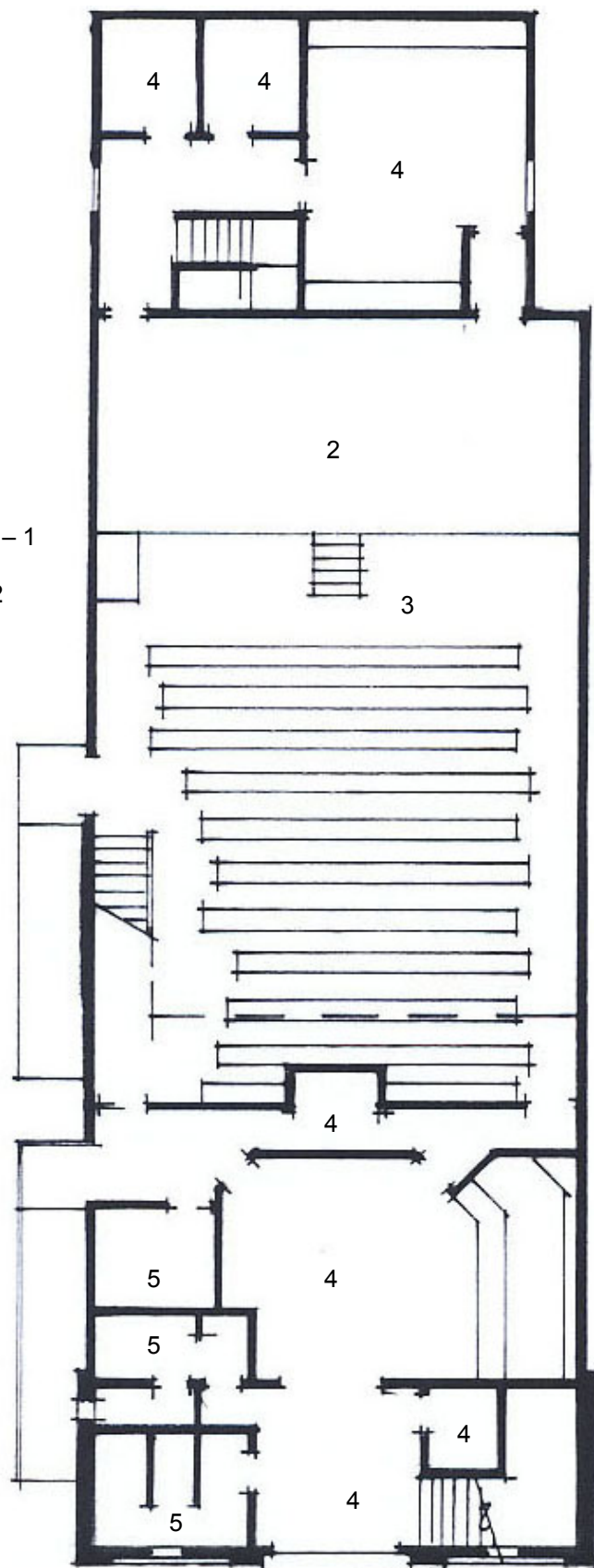
Pressed metal proscenium – 1

Timber flooring of stage – 2

Curtain box – 2

Ceiling and vents – 3

Social – 2

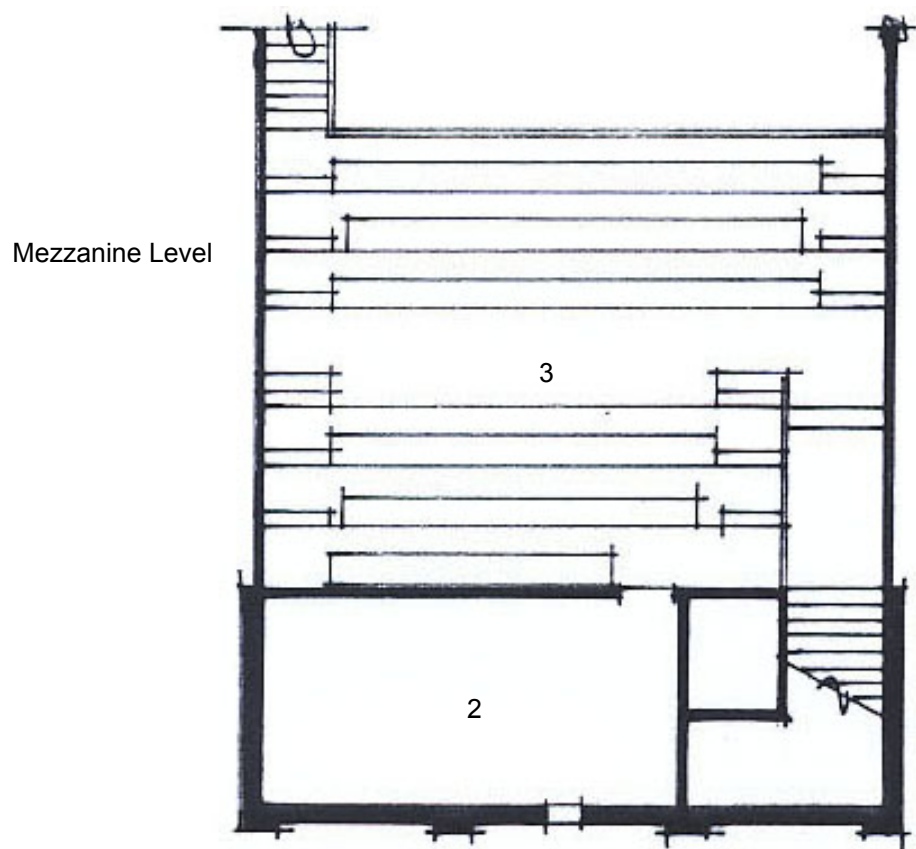
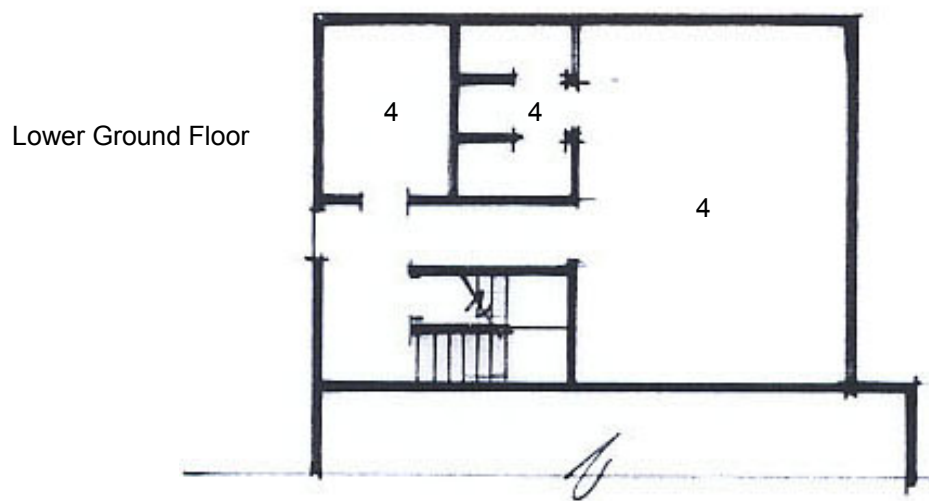


| LEGEND |             |
|--------|-------------|
| 1      | Exceptional |
| 2      | High        |
| 3      | Moderate    |
| 4      | Little      |
| 5      | Intrusive   |

Not to scale



Figure No.34: Levels of Significance - Subject Building Ground Floor.



| LEGEND |             |
|--------|-------------|
| 1      | Exceptional |
| 2      | High        |
| 3      | Moderate    |
| 4      | Little      |
| 5      | Intrusive   |

Not to scale

N

Figure No.35: Levels of Significance – Subject Building Mezzanine Level and Lower Ground Floor.

## **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 surrounding curtilage includes the Town Hall (former School of Arts) to the east of the subject site, the brick cottage to the west of the subject site, and the court house to the north of the subject site.

There is no space for further development on the subject site as the subject building covers the majority of the site.

## **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 Milton Theatre (Former School of Arts) constitutes an important component of the cultural development of the Milton/Ulladulla area.
- 7.1.2 The subject site's early planning, detailing and design features that identify it as a 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 pressed metal proscenium, stage, timber flooring, curtain box and theatre seating.
- 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 (south) 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 building located on the subject site appears to be sound. 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 the Princes Highway.

#### **7.4.6 Vehicle Access, Car Parking And Delivery**

Vehicle and delivery access and car parking are currently available along the Princes Highway and in the car park to the rear of the subject site.

#### **7.4.7 Access and Mobility**

There is an accessible entry to the subject building via a ramp into the foyer at the front of the subject building. Access is then available into the main auditorium of the building. It should be noted that there is no existing disabled access onto the stage apart from an access lift. However, this lift is not in functioning order and requires repair so the theatre will comply with Australian Standard D3 – Access for People with Disabilities and Australian Standard 1428.1.

## **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 under the control of a Management Committee by delegation pursuant to Section 377 of the Local Government Act 1993.

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. Lot 1 D.P 325570 is zoned Business 3(a) and Lot 1 D.P. 736273 is zoned part Business 3(a), part Special Uses 5(a) – Car Park and part Special Uses 5(a) – Public Purposes under Shoalhaven Local Environment Plan 1985.

The objectives of the zone Business 3(a) are to:

*Allow for retail, commercial and business activities.*

The objectives of the Special Uses 5(a) 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 Milton Theatre (Former School of Arts) building was constructed as a School of Arts and Public Hall.

#### **7.6.2.1 Subject Building**

The subject building is currently used as a live theatre. The hall is also hired for use by schools and performances. The projection room is not currently used.

## **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. An interpretation display should be established in the foyer of the theatre.

### **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 the Milton Theatre (Former School of Arts), the Town Hall, the Court House, the brick cottage and the streetscape should be conserved.
- 8.3.2 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.
- 8.3.3 All paving and concrete paths around the subject site should be maintained.
- 8.3.4 Conserve and maintain sandstone kerbing to Princes Highway.
- 8.3.5 All sub-surface areas below and adjacent to the site should be considered to have archaeological potential, particularly to the south and west of the subject site.
- 8.3.6 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.
- 8.3.7 The subject site should continue its present use as a theatre and for community purposes in keeping with the historical uses of the site.
- 8.3.8 The use of the subject building as a picture theatre (cinema) would be appropriate and in keeping with the historical uses of the site.

### **8.4 Subject building**

- 8.4.1 The character of the subject building, which is that of a theatre and 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 community hall, cinema and theatre.
- 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. These include but are not limited to:

#### Externally

- Footings
- Walls
- Windows
- Doors
- Roof framing
- Signage and display boards

#### Internally

- Flooring (particularly stage flooring and surrounds)
- Skirting
- Walls
- Ceiling and vents
- Proscenium
- Curtain pulley box
- Stage

- 8.4.5 Possibly reinstate vertical signage to the face of the subject building.
- 8.4.6 Insulate the existing roof with insulation bats.
- 8.4.7 Install reverse cycle air conditioning throughout building.



- 8.4.8 Retain and maintain second-hand chairs on mezzanine level. Second-hand seating to the ground floor may be removed and replaced with removable seating rows. This would encourage multiple use of the hall.
- 8.4.9 The stage may be extended into the auditorium using flexible stage design. This would encourage greater use of the hall (eg. dance performances).
- 8.4.10 Construct a storage area under the existing stage to store the removable seating and moveable stage extension.
- 8.4.11 Rationalise access to foyer space to remove and/or reduce internal ramping, particularly the handrail.
- 8.4.12 Reinstate chair lift to stage for access.
- 8.4.13 The use of the foyer space of the subject building for retail purposes (refer to Development Application in Appendix G) throughout the year is appropriate. If removable seating is installed in the ground floor section of the auditorium, this space may also be used for retail purposes in conjunction with the foyer space (eg. art gallery, fund raisers, functions, etc).
- 8.4.14 The projection room should be upgraded and fire-rated so that it may be reinstated as a functioning projection room. This would include removing the existing timber flooring.
- 8.4.15 An Interpretation Display should be located in the foyer of the theatre detailing the history of the site and its various uses. This display should be regularly updated.
- 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.

## **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 B 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 All fibre cement panels should be checked and repaired or replaced to match existing where necessary, sealed appropriately to prevent any contamination and painted.
- 9.1.4 All weatherboard cladding should be checked and repaired or replaced to match existing where necessary.
- 9.1.5 All brick and render walls should be checked and repaired to match existing where necessary.
- 9.1.6 All windows and components should be checked and repaired or replaced to match existing where necessary. This includes, but is not limited to, metal hardware, timber frame, sill and sashes, and glazing.
- 9.1.7 All corrugated iron should be checked and repaired or replaced to match existing where necessary.
- 9.1.8 Insulate the existing roof with insulation bats.
- 9.1.9 Remove timber flooring from and check over projection room to ensure it complies with BCA fire codes so that it may be adapted and reinstated as a functioning projection room. (Refer Figure No.36)

### **9.2 Future Works**

- 9.2.1 Adopt the proposed colour scheme for the site which is contained in Appendix C of this report.
- 9.2.2 Install reverse cycle air conditioning throughout the theatre. The compressors and associated mechanics should be housed to the rear of the theatre, possibly in the recent addition.
- 9.2.3 The stage may be extended into the auditorium using flexible stage design. (Refer Figure No.36)
- 9.2.4 Construct under stage store for seating and stage extension. (Refer Figure No.36)
- 9.2.5 Remove second hand chairs installed in the 1970s from the ground floor level and replace with moveable chair rows. This would allow greater flexibility and more varied use of the theatre (eg. weddings, functions, etc. A removable section of timber flooring may also be required as a dance floor in keeping with this use). Retain selected chairs to be used on the mezzanine level. (Refer Figure No.36) Ensure all are in accordance with Theatres and Public Halls Act and BCA.
- 9.2.6 Allow disabled access onto the stage through reinstatement of the chair lift to the left of the stage. (Refer Figure No.36)

9.2.7 Possibly reinstate vertical signage to front of theatre. (Refer Figure No.36)

9.2.8 Rationalise access to the foyer to remove/reduce internal ramping and particularly the handrail. (Refer Figure No.36)

9.2.9 Install an Interpretation Display to the foyer of the subject building.

### **9.3 Landscaping**

9.3.1 Maintain all paving and concrete paths around the subject building.

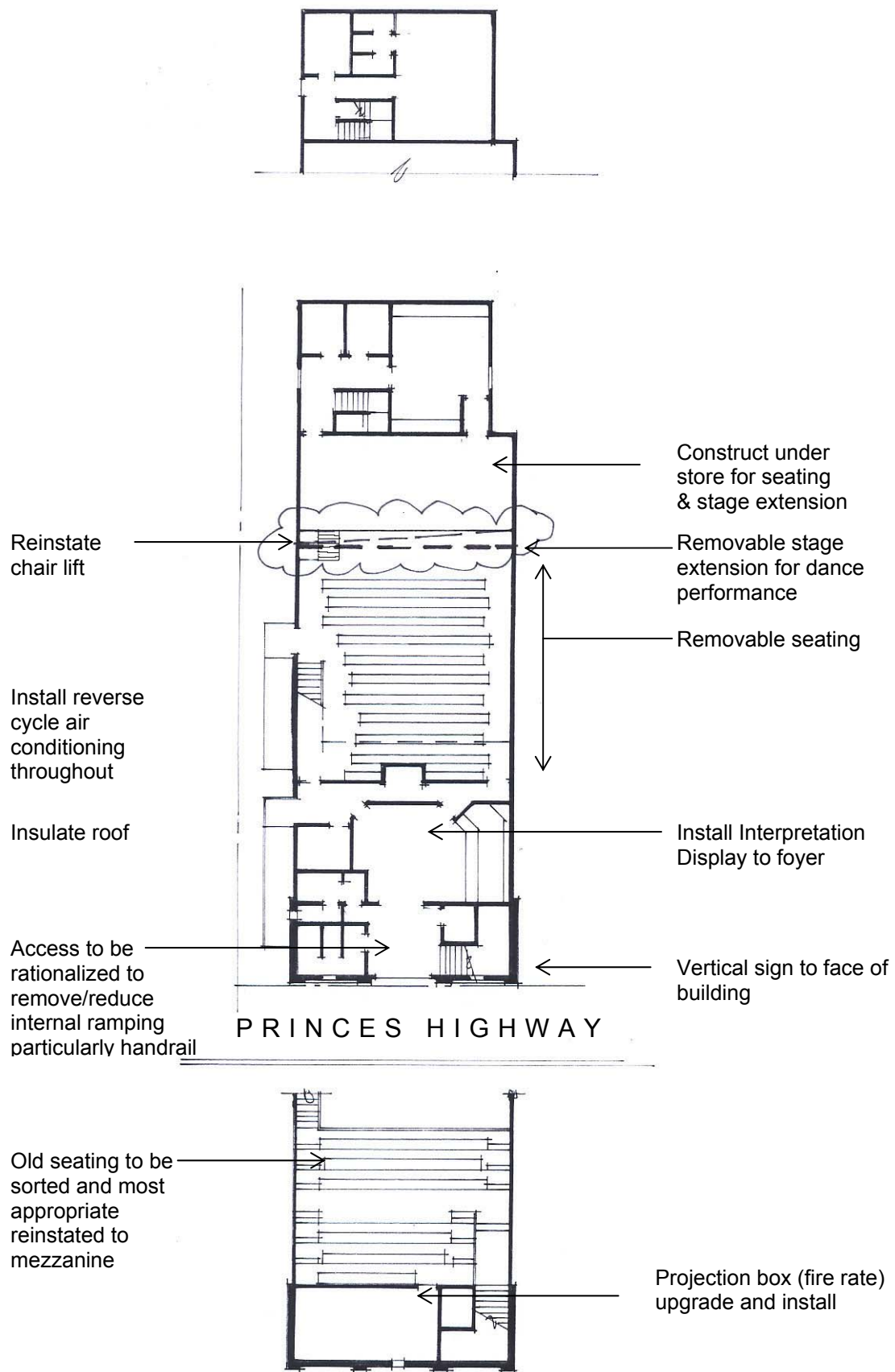


Figure No.36: Immediate and future works.

## **9.4 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.

### **9.4.1 Continue Existing Use**

The existing use of the subject site as a theatre is appropriate and should continue. The Milton Theatre (Former School of Arts) has been used as a live entertainment theatre, picture theatre and a community hall since its time of construction in 1927. It is therefore appropriate that this present use should continue. However, the theatre is greatly underutilised by its present use. This use could be combined with all/some of those listed below to ensure maximum use of the theatre to ensure it is maintained. (Refer to Appendix F).

### **9.4.2 Picture Theatre**

The subject building could be used as a picture theatre. This would require the fire rating of the projection room to be checked and possibly upgraded (including removal of timber floor). The building was used as a picture theatre from 1929-1993. It is therefore appropriate that this use should continue.

### **9.4.3 Retail Use**

The foyer space of the subject building could be used for retail purposes pursuant to Clause 39C of the Shoalhaven LEP 1985 (referring to temporary use of land for a maximum period of 28 days in one year). (Refer to the Development Application contained in Appendix H). At present the building is underutilised. Using the foyer space for some kind of retail enterprise would be an appropriate use of the site allowing more frequent use of the building thereby helping to ensure that it remains maintained. However, this space is quite small. If removable seating is placed on the ground floor of the auditorium, this space could also be used for a retail purpose in conjunction with the foyer. However, the primary use of the theatre should be for community use and as an entertainment venue. Retail use of the space should support this role.

### **9.4.4 Community Hall**

The subject site could be used as a community hall for various functions including weddings, dances, and community events. This would require removable seating in the auditorium (on the ground level), as well as removable stage extensions. It may also require a portable dance floor.

### **9.4.5 Community Use (General)**

The subject building may be used for general community purposes such as meetings of community groups and for educational purposes (performances, presentations). Care should be taken, however, to ensure that the building is fully used to ensure that it remains maintained.

## **9.5 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.

## **9.6 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**

### Photographic Survey





Figure No.1: Streetscape showing Town Hall (former school of arts, Milton Theatre and cottage.  
Figure No.2: Town Hall to east of subject building.





Figure No.3: Brick cottage west of subject building.  
Figure No.4: Front elevation of subject building.





Figure No.5: Rear and western side elevation of subject building.

Figure No.6: Land between cottage and subject building (not owned by Milton Theatre) with building to the rear, and remains of a well along the west wall of the subject building.





Figure No.7: Building to the rear of the brick cottage.  
Figure No.8: Remains of well on neighbouring property.





Figure No.9: Fence along eastern boundary. The concrete slab is from a pottery kiln.

Figure No.10: Land to the rear of the subject site (not part of subject site).





Figure No.11: Footings of subject building. This area is also used for storage.

Figure No.12: Footings of subject building.





Figure No.13: Eastern elevation of subject building.

Figure No.14: Ramp on eastern side of subject building.

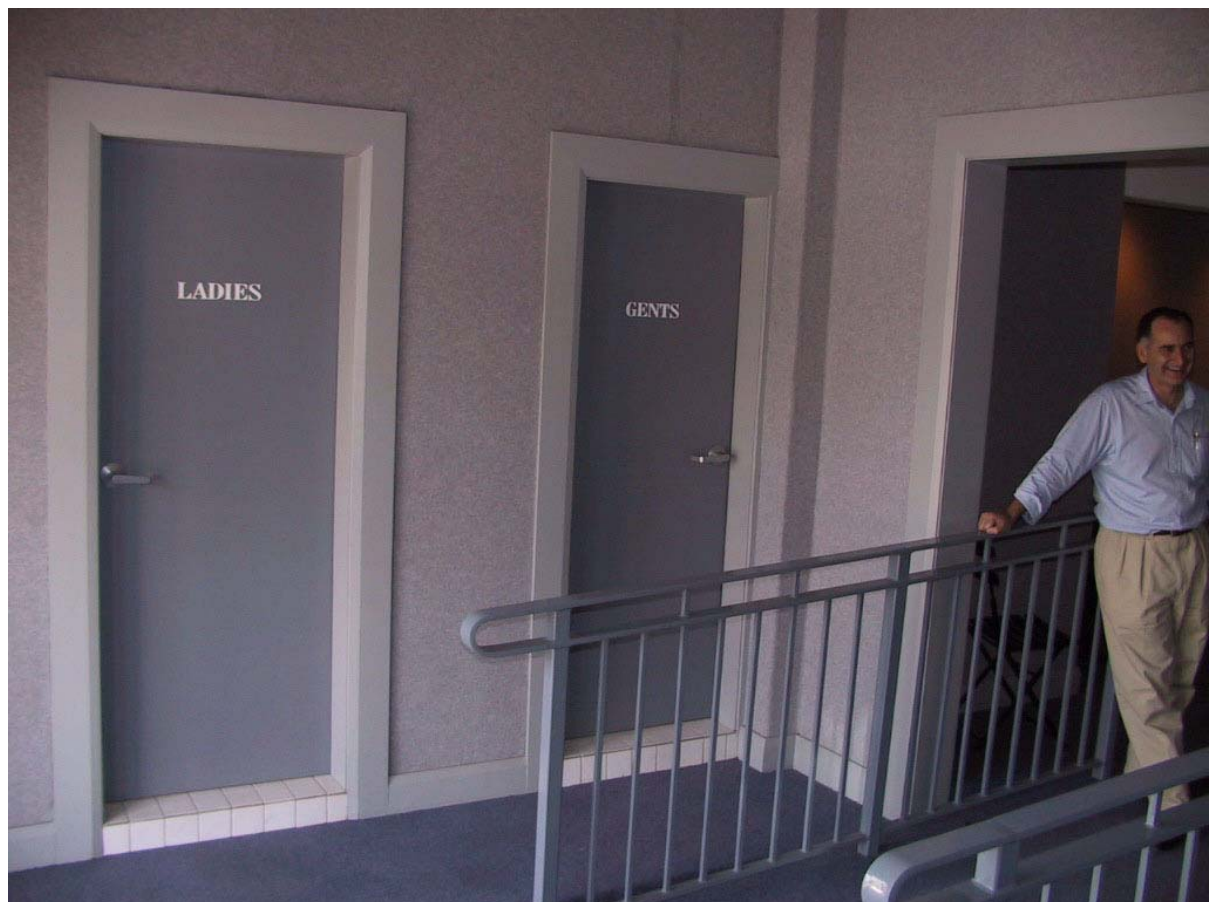


Figure No.15: Entry vestibule looking south.

Figure No.16: Toilets located on the eastern wall of the entry vestibule.





Figure No.17: Foyer looking east.  
Figure No.18: Foyer looking south.



Figure No.19: Foyer looking west showing kitchen (kiosk).

Figure No.20: Interior of control booth from foyer.





Figure No.21: Control booth looking north from auditorium.

Figure No.22: Auditorium from stage (looking north).



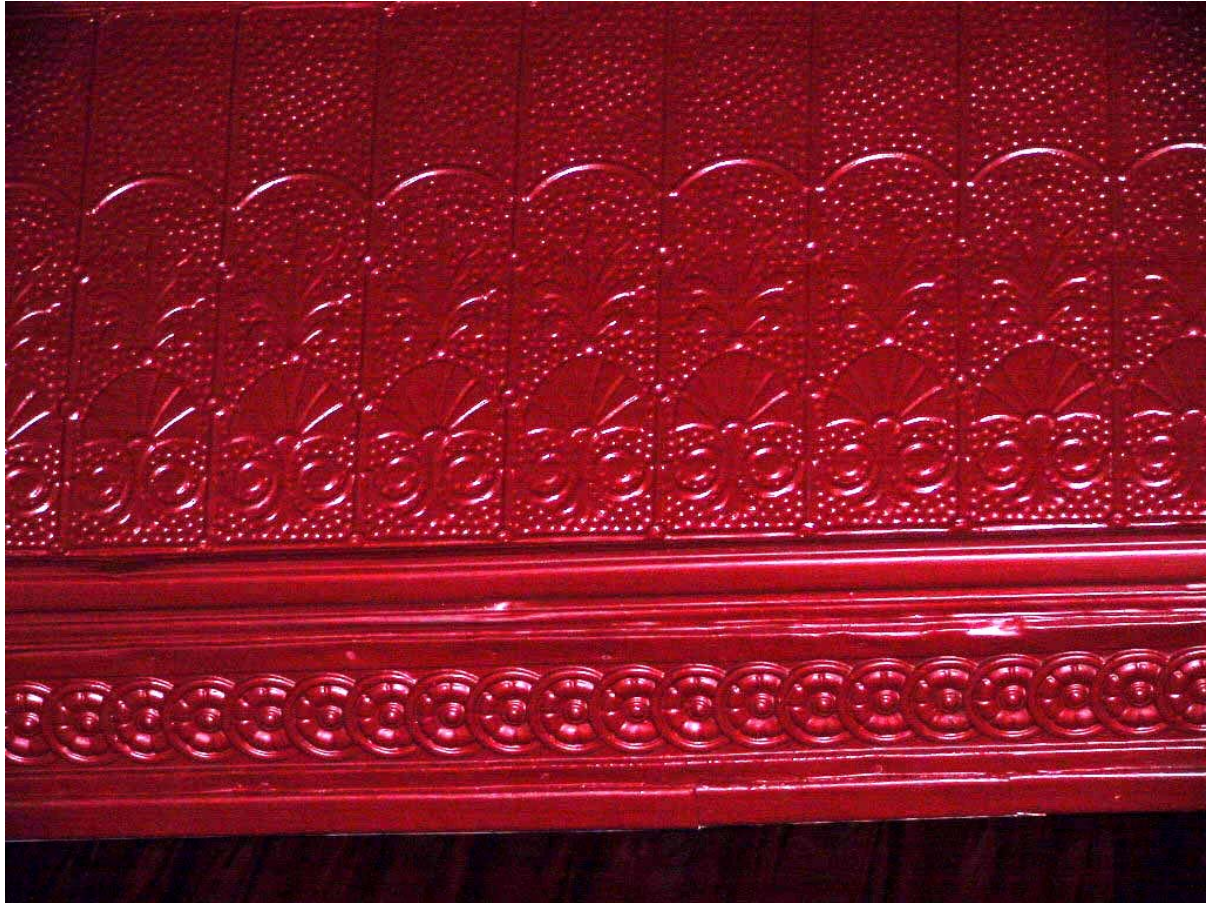


Figure No.23: Original pressed metal proscenium.

Figure No.24: Timber board detailing on base of stage.





Figure No.25: Original timber panel stage floor.

Figure No.26: Timber panelling on stage walls (behind curtains).



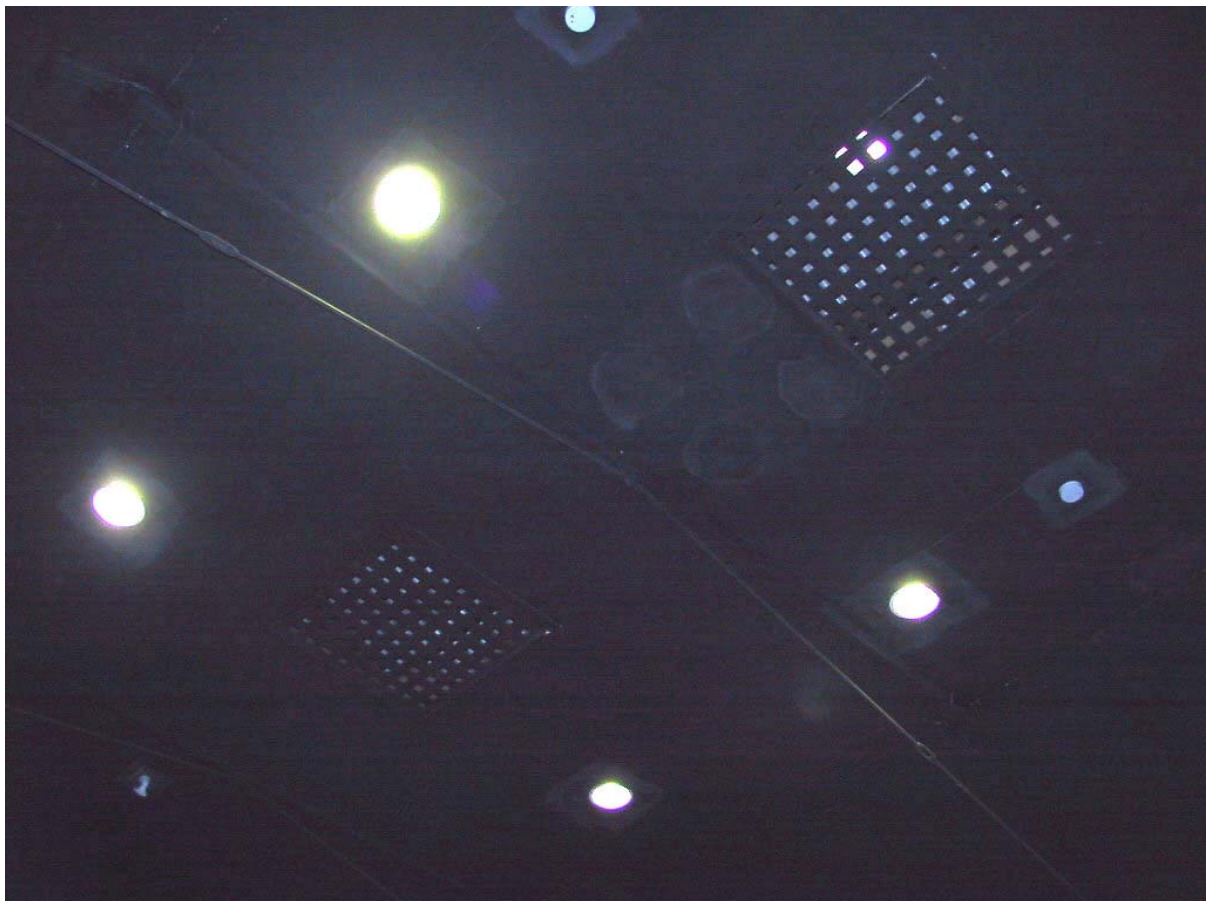


Figure No.27: Original curtain pulley box.  
Figure No.28: Auditorium ceiling and vents.





Figure No.29: Theatre seating.

Figure No.30: Theatre seat frames.





Figure No.31: Mezzanine level.

Figure No.32: Entrance to projection room from mezzanine level.



Figure No.33: Projection room from entry off mezzanine level.

Figure No.34: Storage area in projection room.





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

Figure No.44: Projection room looking north.



Figure No.45: Front entrance doors.

Figure No.46: Broken light above front entrance.



Figure No.47: Broken boards at footings requiring repair.

Figure No.48: Detail of eave.





Figure No.49: Signage detail.

Figure No.50: Front awning detail.

## **Appendix B**

### Schedule of Maintenance Works

## **Schedule of Conservation Maintenance Works**

### **Preamble**

The following schedule of essential maintenance works is proposed for Milton Theatre, Milton 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**

Milton Theatre (Former School of Arts), Milton

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

Ref: 0263:CMP

June 2003

**1.0 ALL WORKS**

| <b>NO.</b> | <b>ITEM</b>   |
|------------|---|
| <b>1.1</b> | <b>GENERALLY</b>  |
| 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. |

**2.0 EXTERNAL WORKS**

| <b>NO.</b> | <b>ITEM</b>   | <b>COST \$</b> |
|------------|---|----------------|
| <b>2.1</b> | <b>GENERALLY</b>  |                |
| 2.1.1      | Carefully clean all surfaces including but not limited to walls, windows and steps  |                |
| 2.1.2      | Check air space under building and ensure that timber floor structure is clear of earth   |                |
| 2.1.3      | <u>Walls</u>  |                |
|            | a. Check over all brick and render walls and repair where necessary TME finish  |                |
|            | b. Check over all timber weatherboards and timber beadings and repair where necessary TME   |                |
|            | c. Carefully check over all AC sheeted walls and timber coverstrips and repair where necessary TME  |                |
| 2.1.4      | <u>Doors</u>  |                |
|            | a. Check over all door hardware and repair where necessary  |                |
| 2.1.5      | <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. |                |
|            | b. Check over grill of front window and repair where necessary TME  |                |
|            | c. Check over Advertising window boxes and repair where necessary TME   |                |
| 2.1.6      | Check over timber board eaves and repair or replace any rotted boards TME   |                |
| 2.1.7      | Check over all external lighting and repair where necessary<br>Repair existing external light fitting to the south of the front façade.         |                |
| 2.1.8      | Prepare and paint any prepainted surfaces to selected colour scheme unless otherwise directed by the HCA  |                |
| 2.1.9      | Check over and rationalise all exposed services including gas, water and electricity  |                |
| 2.1.10     | Maintain existing painted signage awning  |                |
| 2.1.11     | <b>SUBTOTAL EXTERNAL</b>  | <b>60,000</b>  |

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**2.0 EXTERNAL WORKS**

| NO.        | ITEM   | COST \$       |
|------------|--|---------------|
| <b>2.2</b> | <b>ROOF</b>  |               |
| 2.2.1      | Ensure that downpipes are checked at least every 3 months and blockages are fixed<br>Replace existing square downpipe on south façade with sympathetic round pipe when necessary |               |
| 2.2.2      | Check over all metal gutters and ensure that there are no blockages.<br>Ensure that gutters are checked and cleaned at least every 3 months                                      |               |
| 2.2.3      | Check over corrugated iron roofing and replace where necessary TME   |               |
| 2.2.4      | Insulate existing roof space with insulation mat and support system  |               |
| 2.2.5      | Check over masonry parapet to east façade and repair where necessary TME   |               |
| 2.2.6      | Check over all flashings and repair where necessary  |               |
| 2.2.7      | Check over awning entry roof   |               |
| 2.2.8      | <b>SUBTOTAL ROOF</b>   | <b>40,000</b> |

| NO.        | ITEM   | COST \$      |
|------------|--|--------------|
| <b>2.3</b> | <b>SITE</b>  |              |
| 2.3.1      | Maintain paved walkways around the south and east sides of the building and repair where necessary TME |              |
| 2.3.2      | <b>SUBTOTAL SITE</b>   | <b>2,000</b> |

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**3.0 INTERNAL WORKS**

| <b>NO.</b> | <b>ITEM</b>   | <b>COST \$</b> |
|------------|---|----------------|
| <b>3.1</b> | <b>GENERALLY</b>  |                |
| 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 to match existing unless otherwise directed by the HCA  |                |
| 3.1.3      | Maintain and conserve any early timber floors   |                |
| 3.1.4      | Check over original timber joinery including but not limited to fixtures and door architraves.  |                |
| 3.1.5      | Replace timber panel at front of stage with sympathetic access panel.   |                |
| 3.1.6      | Check over pressed metal proscenium arch and carefully repair where necessary TME   |                |
| 3.1.7      | Check over stage floor and replace boards where necessary TME   |                |
| 3.1.8      | Check over storage area under stage floor and repair where necessary TME  |                |
| 3.1.9      | Maintain original curtain mechanical controls and repair where necessary TME  |                |
| 3.1.10     | Check over and repair all ceilings.<br>Repair projection room ceiling TME and in accordance with requirements of the BCA fire proofing code |                |
| 3.1.11     | Check all existing electrical outlets and repair if necessary   |                |
| 3.1.12     | Interpretation area<br>Utilise existing posters to create a poster area documenting through interpretation the history of the theatre       |                |
| 3.1.13     | <b>SUBTOTAL INTERNAL</b>  | <b>80,000</b>  |
| <b>4.0</b> | <b>TOTAL WORKS</b>  | <b>182,000</b> |



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**5.0 SPECIAL WORKS**

| <b>NO.</b> | <b>ITEM</b>  | <b>COST \$</b> |
|------------|--|----------------|
| <b>5.1</b> | <b>GENERALLY</b>   |                |
| 5.1.1      | Extend stage approximately 1metre into the seating area ,removing seating where necessary, to accommodate dance performances   |                |
| 5.1.2      | Remove recently installed second hand chairs from the main hall area and replace with new sympathetic movable seating while maintaining the exsiting recent seating in the mezzanine area — say \$30,000 |                |
| 5.1.3      | Install air conditioning in the theatre with associated mechanics located to the rear of the theatre in the recent addition  |                |
| 5.1.4      | Possibly reinstate vertical signage to front façade of theatre   |                |
| 5.1.5      | Remove timber floor from original concrete floor of projection room and check over for compliance with BCA fire code for reinstatement as a functioning projection room. ..                              |                |
| 5.1.6      | <b>SUBTOTAL GENERALLY</b>  | <b>150,000</b> |

## **Appendix C**

### Proposed Colour Scheme

**SELECTED COLOUR SCHEMES**

The colour choices of the proposed scheme for Milton Theatre, Milton, are listed below and is illustrated in figure CS1

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

**PROPOSED MILTON THEATRE, MILTON, EXTERNAL COLOUR SCHEME**

| <b>Element</b>   | <b>Australian Standard Colour</b> | <b>No.</b> |
|--|-----------------------------------|------------|
| Rendered wall body and gable   | Light Grey Blue                   | B44        |
| Rendered masonry framing to front façade and returns                                     | Grey Blue                         | B43        |
| Timber weatherboards   | Homebush Grey                     | N15        |
| FC wall paneling and timber cover strips   | Cloud Grey                        | N22        |
| Timber gable grill vent  | Homebush Grey                     | N15        |
| Timber Fascia  | Homebush Grey                     | N15        |
| Eaves soffit   | Light Grey Blue                   | B44        |
|  |                                   |            |
| <b>Doors</b>   |                                   |            |
| Timber Door Architrave   | Peacock Blue                      | T53        |
| Timber Door leaf frame   | Peacock Blue                      | T53        |
|  |                                   |            |
| <b>Windows (To façade front and rear)</b>  |                                   |            |
| Timber Window Sash   | Cloud Grey                        | N22        |
| Timber Window sill and frames  | Homebush Grey                     | N15        |
| Timber Window architrave   | Homebush Grey                     | N15        |
|  |                                   |            |
| <b>Advertising display windows (to front faced and side rendered return of building)</b> |                                   |            |
| Timber Window Sash   | Peacock Blue                      | T53        |
| Timber Window frames   | Magenta                           | P11        |
|  |                                   |            |
| <b>Roof</b>  |                                   |            |
| Corrugated Iron Roof Sheeting  | Do not paint                      |            |
| Metal Guttering  | Lead Grey                         | N55        |
| Metal Downpipes  | Lead Grey                         | N55        |
|  |                                   |            |
| <b>Entry Awning</b>  |                                   |            |
| Soffit   | Neutral grey                      | N23        |
| Framing of awning  | Magenta                           | P11        |
| Body of awning   | Neutral grey                      | N23        |
| Sign writing on awning   | Peacock Blue                      | T53        |
|  |                                   |            |
| Handrails  | Lead Grey                         | N55        |



Figure CS1: Proposed Colour Scheme for the Milton Theatre, Milton.

## **Appendix D**

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 Ñ regular inspection and cleaning of gutters;
- repair involving restoration Ñ returning of dislodged gutters;
- repair involving reconstruction Ñ 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.

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

## **Article 7**

### **Use**

- 7.1** Where the *use* of a *place* is of *cultural significance* it should be retained.
- 7.2** A *place* should have a *compatible use*.

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

## **Article 8**

### **Setting**

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

**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.

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.

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.

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

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

- 26.3** Groups and individuals with *associations* with 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*.

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

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.



**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.*

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**The Burra Charter Process**

Sequence of investigations, decisions and actions

## **Appendix E**

### 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 809.4m<sup>2</sup>, 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 2175.19m<sup>2</sup>, 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 202.34m<sup>2</sup>) and part Lot 1 DP 736273 (area 1283m<sup>2</sup>) 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 significance <sup>2</sup> |   |
| ▲ | 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: MILTON THEATRE

| STANDARD COMPONENTS |   | 100% | IF PART, % TO<br>BE COMPLETED | DESCRIPTION OF WORK TO BE<br>COMPLETED, IF PART |
|---------------------|---|------|-------------------------------|---|
| 1.0                 | <b>INVESTIGATE SIGNIFICANCE</b>   |      |                               |   |
| 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                 | <b>ASSESS SIGNIFICANCE</b>  |      |                               |   |
| 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: MILTON THEATRE

| STANDARD COMPONENTS |  | 100% | IF PART, % TO<br>BE COMPLETED | DESCRIPTION OF WORK TO BE<br>COMPLETED, IF PART |
|---------------------|--|------|-------------------------------|---|
| 3.0                 | <b>MANAGE SIGNIFICANCE</b>   |      |                               |   |
| 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                 | <b>CONSERVATION POLICY</b>   |      |                               |   |
| 4.1                 | <p>Prepare succinct statement of conservation policy including or considering the following issues:</p> <ul style="list-style-type: none"> <li>➤ Feasible uses, compatible with retention of cultural significance</li> <li>➤ Policies for conservation and of the building and its setting</li> <li>➤ Propose appropriate methods for interpretation, making the significance of the place understood</li> <li>➤ Recommend acceptable controls on intervention</li> <li>➤ Identify priorities for urgent conservation works to assist in planning Council works and maintenance programme</li> <li>➤ Prepare guidelines for traffic handling, parking, public amenities and support facilities</li> </ul> | 100% |                               |   |
| 5.0                 | <b>IMPLEMENTATION STRATEGY</b>   |      |                               |   |
| 5.1                 | Outline client's preferred uses and works involved –<br>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                 | <b>ASSET MANAGEMENT GUIDELINES</b>   |      |                               |   |
| 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: MILTON THEATRE

| STANDARD COMPONENTS |   | 100% | IF PART, % TO<br>BE COMPLETED | DESCRIPTION OF WORK TO BE<br>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                 | <b>CONSERVATION WORKS</b>   |      |                               |   |
| 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% |                               |   |



## **Appendix F**

Milton Theatre Management Committee letter detailing current uses

FAX  
ORIGINAL

APR '03 10:43 COUNTRY LEATHER

P.1

35898

**MILTON THEATRE MANAGEMENT COMMITTEE,  
69 Princes Highway,  
MILTON 2538**

Shoalhaven City Council

Lorraine McCarthy,  
Land Information Officer,  
Shoalhaven City Council,  
PO Box 42,  
Nowra 2541

15th April, 2003

15 APR 2003

27372

Dear Lorraine,

Referred to: L. McCarthy

Re: Conservation Management Plan - Milton Theatre

In reply to your letter dated 4 February, 2003 requesting a list of current users and usage of the theatre, and ways to encourage more utilisation of the theatre.

We do not have regular weekly or monthly users, so have listed users on an approximate annual basis;

- Opera South - 3 days
- Milton Follies (local youth performance group) - 7 days
- Stepz Dance Group - 1 day
- Miltones (local accapella group) - 3 days
- Milton Public School - 1 day
- Shoalhaven Anglican School - 3 days
- Ulladulla High School - 7 days

The committee present musical and theatrical productions approximately twice a month, other users are casual and include bands and performers passing through.

Suggestions for ways to encourage more utilisation of the theatre are;

1. Larger stage area - both the opera and dance groups find it very hard to confine their performances to the current stage area, would it be possible to extend the front of the stage?
2. Replacement of seats - the seats in the downstairs area are the original cinema seats which are approximately 50 to 60 years old, they are gradually disintegrating and many patrons complain that they are uncomfortable.
3. Upgrade projection room - the future use of the theatre as an 'art' cinema would be possible with the refurbishment of the projection room.

The following items may not be within your agenda but need urgent attention;

1. Usage of the foyer as a venue for art, craft and antique exhibitions has been held up for over a year by the failure of council to approve our development application.
2. Both patrons and users are deterred from using the theatre due to the hot and stuffy conditions in the warmer months and the cold in the winter months, the committee are requesting help and advice, we believe increasing ventilation, installing insulation or air conditioning could overcome this problem.
3. Users of the theatre are deterred by the cost of having to rent a foldback system as the committee do not have one, this is almost 30% of the cost of hiring the theatre. We now have the opportunity but not the funds to purchase an excellent system, as this will become the property of council we are requesting funding.

Also, could you please send all correspondence to the above postal address.

Yours faithfully,

  
Janey George  
Secretary

## **Appendix G**

Development Application

## DEVELOPMENT APPLICATION

LDD6ED 30/9/02.

### Office Use Only -

#### Application No.

/

Census District .....

Inspection District .....

Zoning .....

Related Files .....

Date Received .....

Receipt No. ....

### Fees

Development App. \$ .....

Notification \$ .....

Construction Cert. \$ .....

Occupation Cert. \$ .....

Long Service Levy \$ .....

Nathers Check \$ .....

Other ( .....) \$ .....

Other ( .....) \$ .....

Other ( .....) \$ .....

Total \$ .....

### Shoalhaven City Council - Development and Environmental Services Division

Administration Centre, Bridge Road, Nowra

• Telephone (02) 4429 3111 • Fax (02) 4429 3178 • Post: PO Box 42, Nowra 2541

Southern District Office, Deering Street, Ulladulla

• Telephone (02) 4429 8999 • Fax (02) 4429 8939 • Post: PO Box 737, Ulladulla 2539

Use this form to apply for consent to carry out development. The DA Guidelines that accompany this form will help you complete the application. To complete this form, **please tick the boxes and fill out the white sections** as appropriate. To minimise delay in receiving a decision about your application, please ensure you submit all relevant information. Once Council has assessed your application, you will receive a notice of determination.

### 1 APPLICANT'S DETAILS

Mr ☐ Ms ☐ Other ☒ **PROPERTY SERVICES MANAGER**

Family/Company Name **SHOALHAVEN CITY COUNCIL**

First Name

Flat/street no.

Street **BRIDGE**

Town or Locality **NOWRA**

State **NSW** Postcode **2541**

Daytime Telephone **4429 3370**

Fax

Mobile

Email

The applicant is also the owner ☒ Yes ☐ No

### 3 DESCRIBE YOUR PROPOSAL

**Consent to allow retail activity for restricted period pursuant to clause 39c of SLEP 1985.**

(Note: Include the use of any buildings)

### 3 PROPOSAL DETAILS cont/....

Will this involve:

☒ erecting, altering or adding to a building structure

Is it a temporary building or structure?

Yes ☐ No ☒

☒ subdividing land

☒ subdividing a building into strata units

☒ demolition

☒ changing the use of land or a building or the classification of a building under the Building Code of Australia (without building, subdividing or demolishing)?

☒ Other work (without building, subdividing or demolishing)?

**Note: If you do not apply for demolition on this application, and you need to demolish structures on the site, a separate Development Application will need to be submitted to, and approved by Council, prior to the removal of any structures from the property.**

Total project value **NIL**

(including cost of landscaping, car parking etc. but excluding value of land).

Number of car parking spaces proposed **NIL**

Hours of operation **9 AM - 5 PM**

### 2 PROPERTY/OWNER'S DETAILS

Flat/street no. **69-71**

Street **PRINCES HIGHWAY**

Town or Locality **MILTON**

Lot or Portion Nos. **1** Section (where relevant)

DP or Parish Name **736273**

Area of Land (in m<sup>2</sup> or hectares) **1283 m<sup>2</sup> approx**

You can find the lot no., section and DP no. on a map of the land; on the title documents for the land; or on your rates notice.

All Owner's Name(s) **as above**

Postal Address

Postcode

Telephone No. (Bus)

12

## BUILDER'S DETAILS

Builder's Name(s) N A

(If 'owner' write 'owner/builder' or if unknown write 'N.Y.K.')

Licence No.

Postal Address

Town  Postcode

Telephone No. Bus.

Mobile

13

## CONSTRUCTION STATISTICS

This information is required by the Australian Bureau of Statistics (ABS) and must be completed if building work is involved.

The ABS requires that the description which best describes the materials to be used for wall, floor, roof and frame construction be nominated from the schedule below.

## Walls

Brick Veneer  
Full Brick  
Single Brick  
Concrete Block  
Concrete Masonry  
Concrete  
Steel  
Fibrous Cement  
Hardiplank  
Timber/Weatherboard  
Cladding-Aluminium  
Curtain Glass  
Other  
Unknown

## Frame

Timber  
Steel  
Other  
Unknown

## Floor

Concrete  
Timber  
Other  
Unknown

## Roof

Aluminium  
Concrete  
Concrete Tile  
Fibrous Cement  
Fibreglass  
Masonry/Terracotta Shingle  
Tiles  
Slate  
Steel  
Terracotta Tile  
Other  
Unknown

Tick whether:

New ☐ Alterations ☐ Additions ☐

Building Construction Cost

(Include labour but exclude cost of landscaping and car parking etc.)

Existing Development

Type of Construction (select type from schedule above)

Wall

Frame

Floor

Roof

Colour of Walls (specify)

Colour of Roof (specify)

Floor area (for dwellings - exclude garage)  m<sup>2</sup>

Number of Storeys

For Residential Units, (including dual occupancies) state number of new/additional units

and tick whether - Attached ☐ Detached ☐

If Structure is a dwelling, state whether: separate house, kit house or transportable dwelling (excluding caravan or mobile home)

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## WASTE MANAGEMENT

Is the application for a single dwelling, renovation of, or minor addition to a dwelling house?

Yes ☐ → No ☒ Please see Waste Minimisation and Management Guidelines for further information on the preparation and submission of a Waste Minimisation and Management Plan.

Please complete waste plan over page

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## OTHER CERTIFICATES

(a) Does the application include an application for a construction certificate?

Yes ☐ No ☒

(b) Do you wish to appoint Council as the Principal Certifying Authority (PCA) for the purpose of undertaking required inspections and issuing Compliance and Occupation Certificate(s)?

Yes ☐ No ☒

**Note 1:** If you ticked "Yes" to question 15(b), this application will be deemed to be an application for a Final Occupation Certificate. The date of application will be taken to be the date that a final inspection is requested. If an Interim Occupation Certificate is required, a separate application must be lodged at that time.

**Note 2:** If you ticked "No" to questions 15(a) and/or 15(b) you are advised that building works cannot be commenced until a construction certificate is obtained for building work and a PCA is appointed.

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## OWNER'S DECLARATION

The owner(s) of the land to be developed must sign the application.

If you are not the owner of the land, you must have **all** the land owners sign the application. If the land is Crown land, an authorised officer of the Department of Land and Water Conservation must sign the application. If the land is owned by Council, the General Manager must sign the application.

As the owner(s) of the above property, I / we consent to lodgement of this application:

Signature



Name

GRAHAM A. NAPPER  
GENERAL MANAGER

Date

Signature

Name

Date

Signature

Name

Date

If the land is owned by a private company (P/L) the signature of at least one (1) director residing in Australia is required. In the case of a public company, the signatures of three (3) directors are required, two (2) of which must reside in Australia.

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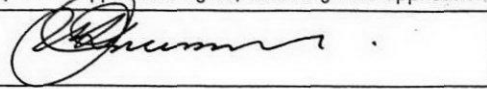
## APPLICANT'S DECLARATION

I hereby apply for approval of the development proposal described above and in the plans, specifications and documents accompanying the application.

This application (where required) is also deemed to be an application for a "Certificate of Compliance" under Section 307 of the Water Management Act 2000.

The applicant, or the applicant's agent, must sign the application

Signature



Name, if you are not the applicant

In what capacity are you signing if you are not the applicant

Date

30/9/02



To be submitted with all development applications other than "designated development" or proposals having negligible environmental impact eg. internal alterations.

Annexure to Development Application No.

|                      |                      |   |                      |                      |                      |                      |
|----------------------|----------------------|---|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | / | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
|----------------------|----------------------|---|----------------------|----------------------|----------------------|----------------------|

## STATEMENT OF ENVIRONMENTAL EFFECTS

### 1 LEGAL REQUIREMENTS

- Is your proposal:
- |  |                             |   |
|--|-----------------------------|---|
| a) permissible in the zone?                                  | No <input type="checkbox"/> | Yes <input checked="" type="checkbox"/> |
| b) consistent with the zone objectives?                      | No <input type="checkbox"/> | Yes <input checked="" type="checkbox"/> |
| c) in accordance with any relevant development control plan? | No <input type="checkbox"/> | Yes <input checked="" type="checkbox"/> |

If you answered "No" to any of the above, you should make an appointment to discuss your proposal with the relevant area planner before lodging a development application.

### 2 CONTEXT AND SETTING (Site Analysis)

- Is the development out of character with the area? (For example, does your proposal involve a commercial or industrial use in a residential area)
- |  |                              |
|--|------------------------------|
| No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
|--|------------------------------|
- Will the development:
- |  |  |                              |
|--|--|------------------------------|
| a) be visually prominent within the existing landscape?              | No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
| b) have any impact on any item of heritage or cultural significance? | No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |

Comments: .....

.....

.....

### 3 TRANSPORT TRAFFIC & ACCESS

- Will the development increase local traffic movements and volumes?
- |                             |   |
|-----------------------------|---|
| No <input type="checkbox"/> | Yes <input checked="" type="checkbox"/> |
|-----------------------------|---|
- By how much? *NOT KNOWN - BUT SLIGHTLY - ADJOINS PUBLIC CAR PARK*
- Is coincidental legal and practical access available?
- |                             |                              |
|-----------------------------|------------------------------|
| No <input type="checkbox"/> | Yes <input type="checkbox"/> |
|-----------------------------|------------------------------|
- Is adequate servicing available?
- |                             |                              |
|-----------------------------|------------------------------|
| No <input type="checkbox"/> | Yes <input type="checkbox"/> |
|-----------------------------|------------------------------|
- Has a Traffic Study been completed?
- |                             |                              |
|-----------------------------|------------------------------|
| No <input type="checkbox"/> | Yes <input type="checkbox"/> |
|-----------------------------|------------------------------|

Comments: *ACTIVITY TO BE RESTRICTED TO ONLY 28 DAY per year*

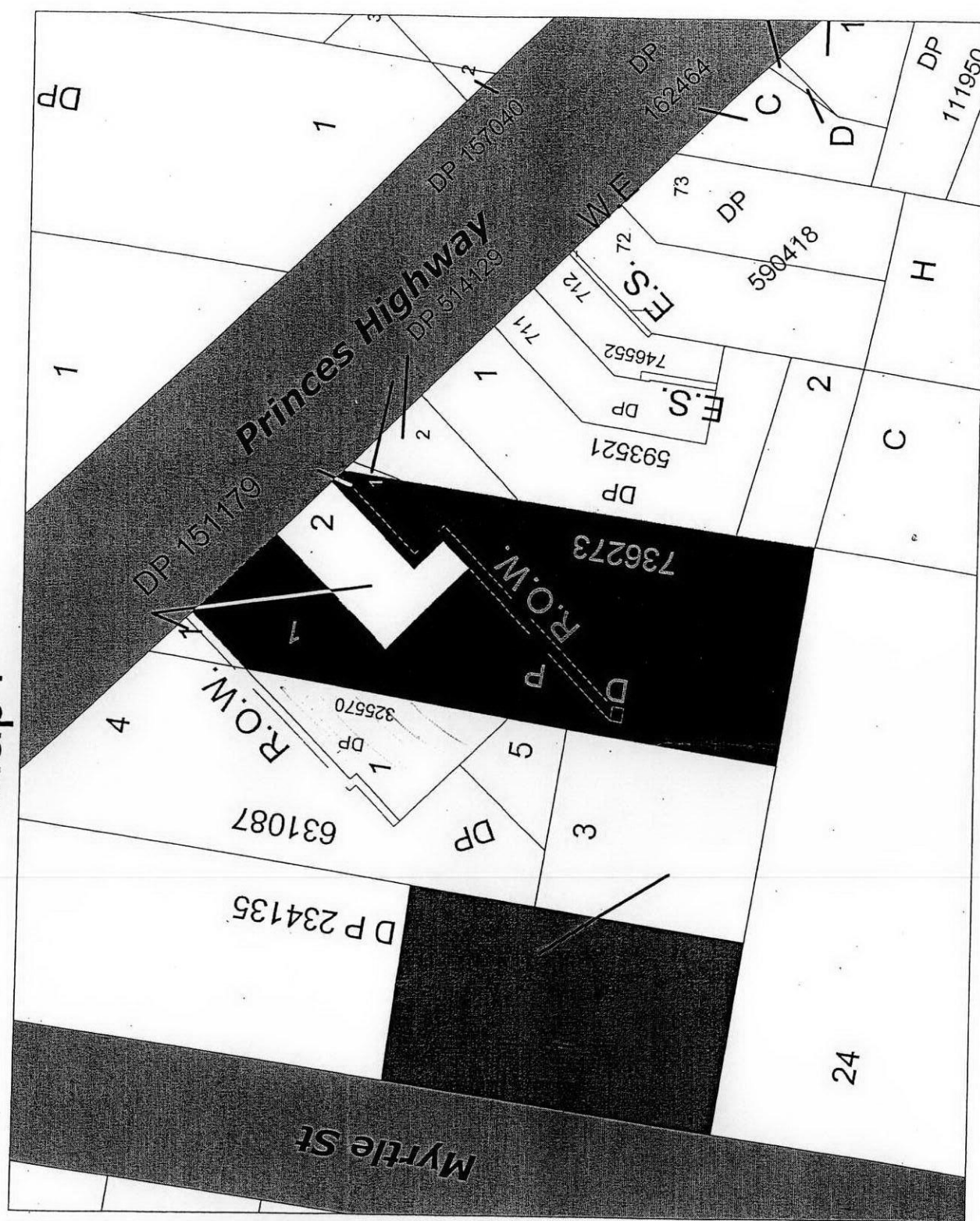
*EXISTING CAR PARK WOULD PROVIDE AMPLE SPACES*

.....

.....

### 4 ENVIRONMENTAL IMPACTS (Air, Soils, Water, Flora & Fauna Hazards)

- Could the proposal:
- |  |  |                              |
|--|--|------------------------------|
| a) have any impact on the local climate?   | No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
| b) result in soil contamination  | No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
| c) cause erosion or sedimentation of water courses during construction or on completion? | No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
- Does the proposal require excavation and/or filling?
- |  |                              |
|--|------------------------------|
| No <input checked="" type="checkbox"/> | Yes <input type="checkbox"/> |
|--|------------------------------|

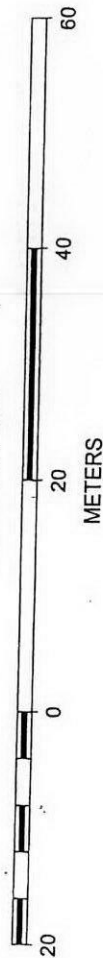


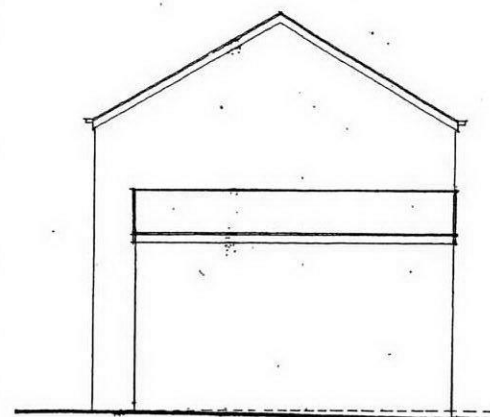
**Road Layers**

**Cadastral Layers**

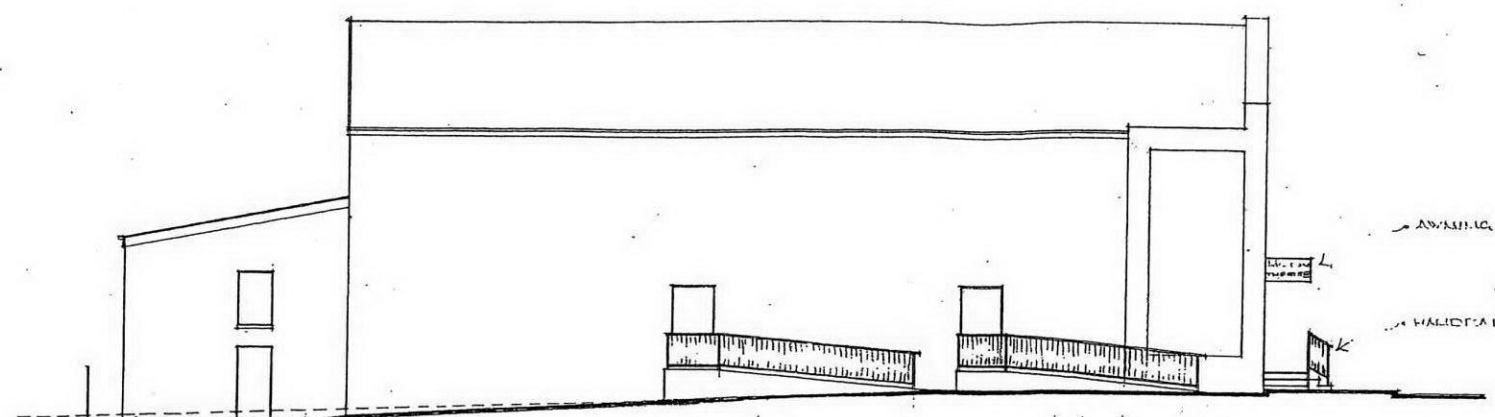
- ☐ Cadastre
- ☒ Easements
- ☒ Lot Details

SCALE 1 : 660

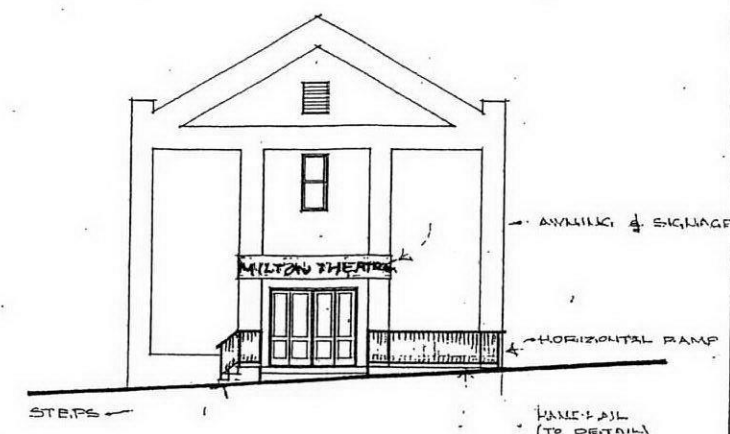




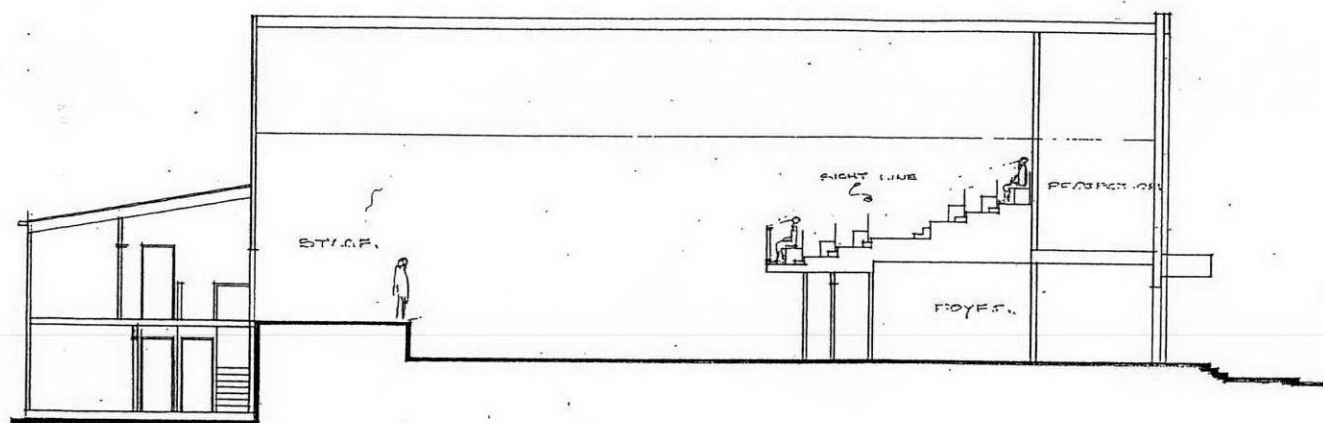
REAR ELEVATION



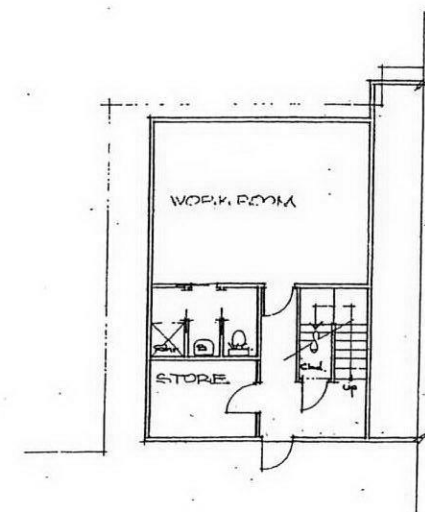
NEW DRESSING ROOMS  
SIDE ELEVATION



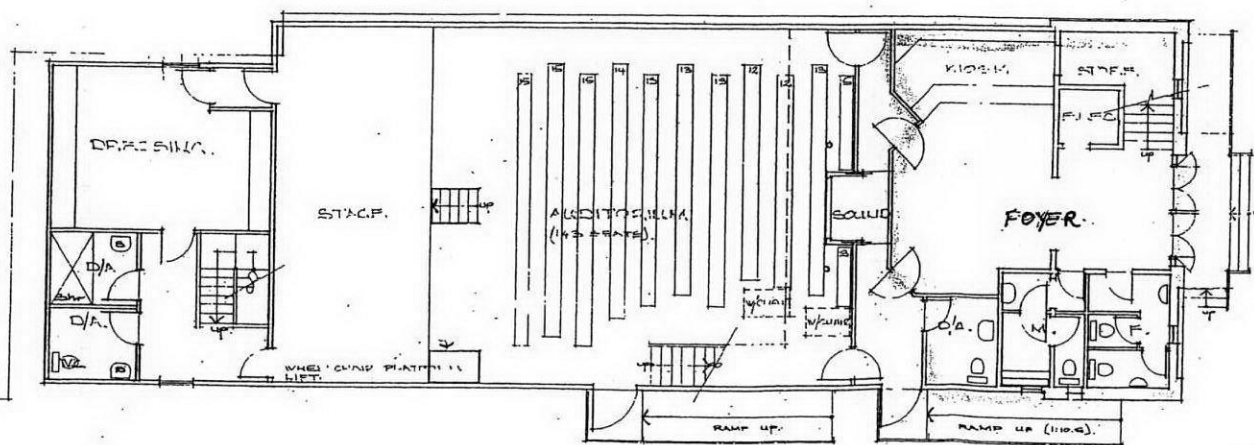
PRINCES  
No. 69 HIGHWAY ELEVATION



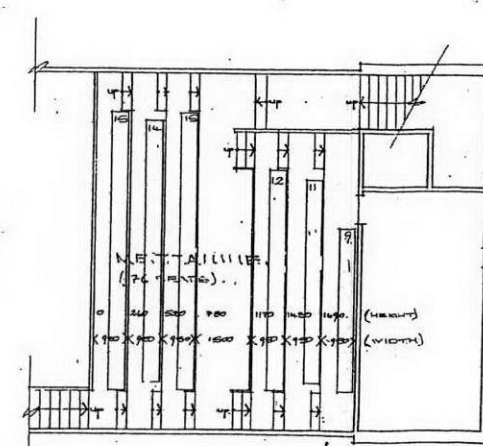
CONCEPTUAL SECTION



LOWER GROUND FLOOR PLAN



GROUND FLOOR PLAN



MEZZANINE PLAN

# NOTES

This drawing represents a summary of the solutions to the problems addressed in two previous reports, and should be read in conjunction with those reports.

Descriptions of all components and reasons for decisions taken are contained in those reports.

Should any further explanation be required, please contact Shoalhaven City Council's Building Units Manager, or this office.

NO DATE DESCRIPTION  
AMENDMENTS

ALL DIMENSIONS TO BE VERIFIED ON SITE AND DISCREPANCIES NOTIFIED  
FIGURED DIMENSIONS TO BE TAKEN IN PREFERENCE TO SCALE

Richard Barracough - Architect  
Mella Mella Bay Studio  
10/100 BAYVIEW DRIVE  
CONSTITUTIONAL HILL  
SYDNEY NSW 2008  
AUSTRALIA  
TEL: 02 9550 1111  
FAX: 02 9550 1112  
WWW.MELLAMELLA.COM.AU

PROJECT  
REFURBISHMENT -  
MILTON THEATRE  
PRINCES HIGHWAY  
MILTON, NSW.

FOR  
SHOALHAVEN CITY COUNCIL

DRAWING  
SECOND  
COMPOSITE SKETCH PLAN

SCALE: 1:100 DRAWN: RJS  
DATE: 10 February 1997 CHECKED: RJS  
THIS PRINT: 10 February 1997 COPYRIGHT: © RJS

JOB NO DWG NO  
95190 / SK2

SHOALHAVEN CITY COUNCIL  
ENGINEERING WORKS MANAGER: DATE:  
PLAN REFERENCE 1019-04

69-71 PRINCES HIGHWAY, MILTON

Lot 1 DP 736273