

# **PLAYERS THEATRE (FORMER BOMADERRY PUBLIC HALL)**

27 Meroo Street, Bomaderry NSW

## **CONSERVATION MANAGEMENT PLAN**

PREPARED FOR

SHOALHAVEN CITY COUNCIL  
BRIDGE ROAD NOWRA NSW



June 2003

**REF: 0261: CMP**

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## **1.0 EXECUTIVE SUMMARY**

### **Conservation Management Plan for the Player's Theatre, Bomaderry**

The overall aim of this Conservation Management Plan is to investigate and analyse the documentary and physical evidence available to formulate a statement of cultural significance, and to provide management guidelines to enable this significance to be retained in future use and development. It has been prepared for the Player's Theatre, Bomaderry, 27 Meroo Street, Bomaderry for Shoalhaven City Council.

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

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

This study in brief concludes that the Players Theatre (Former Bomaderry Public Hall) is in relatively good condition. The building's original form and interior configuration can be interpreted and understood.

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

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

The Players Theatre (Former Bomaderry Public Hall), Bomaderry 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 the Player's Theatre, Bomaderry, for Shoalhaven City Council.

This report includes the following.

#### **Documentary Research**

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

#### **Physical Investigation**

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

#### **Assessment of Significance**

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

#### **Conservation Policy**

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

#### **Implementation Strategy**

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

### **2.2 Study Area**

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

#### **2.2.1 Subject Site**

The subject site consists of Lot 7, D.P. 2886, Sec 10, located at 27 Meroo Street, Bomaderry.

Please refer to Figure No. 1.

#### **2.2.2 Subject Building**

The subject building consists of the Player's Theatre.

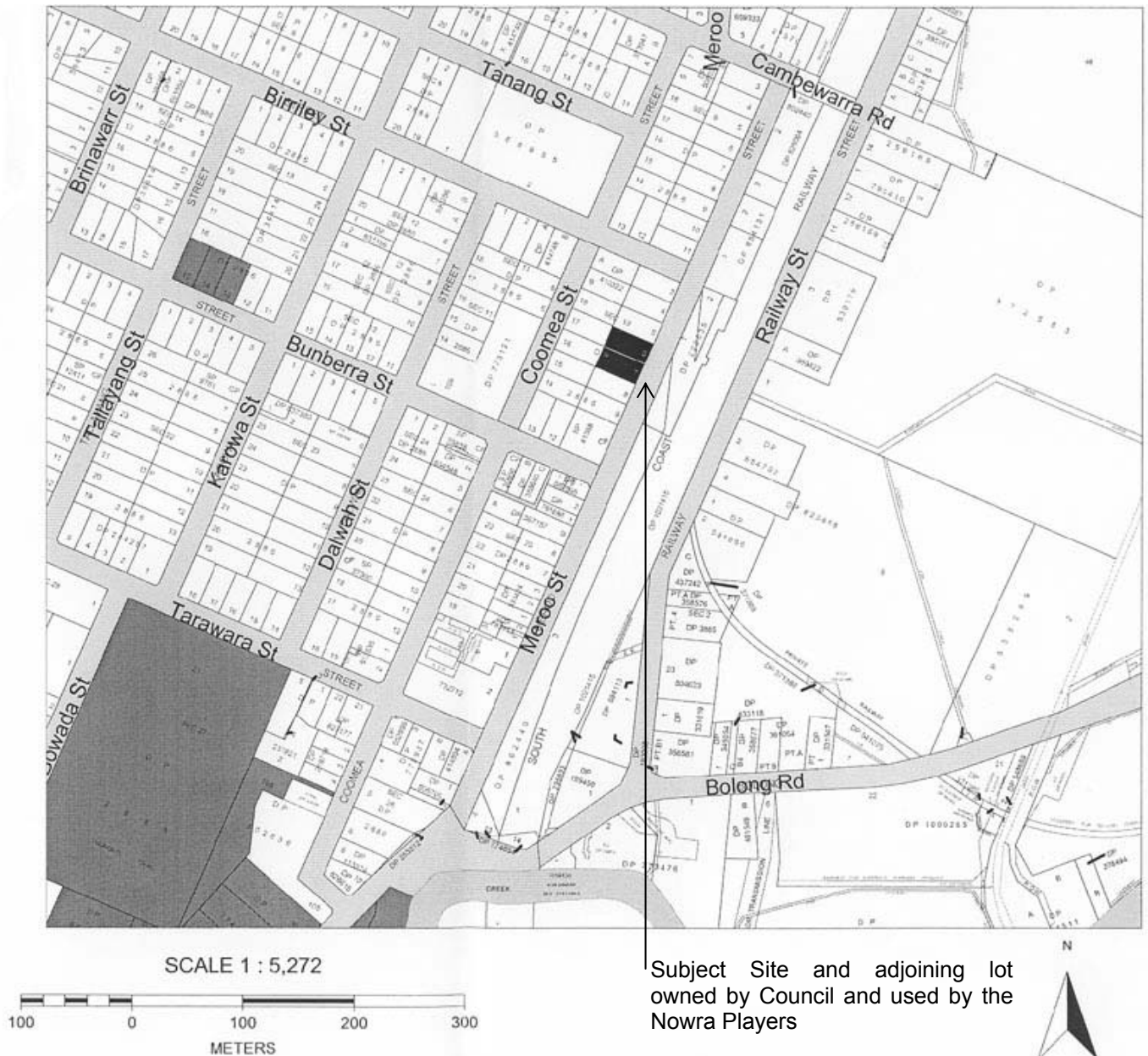
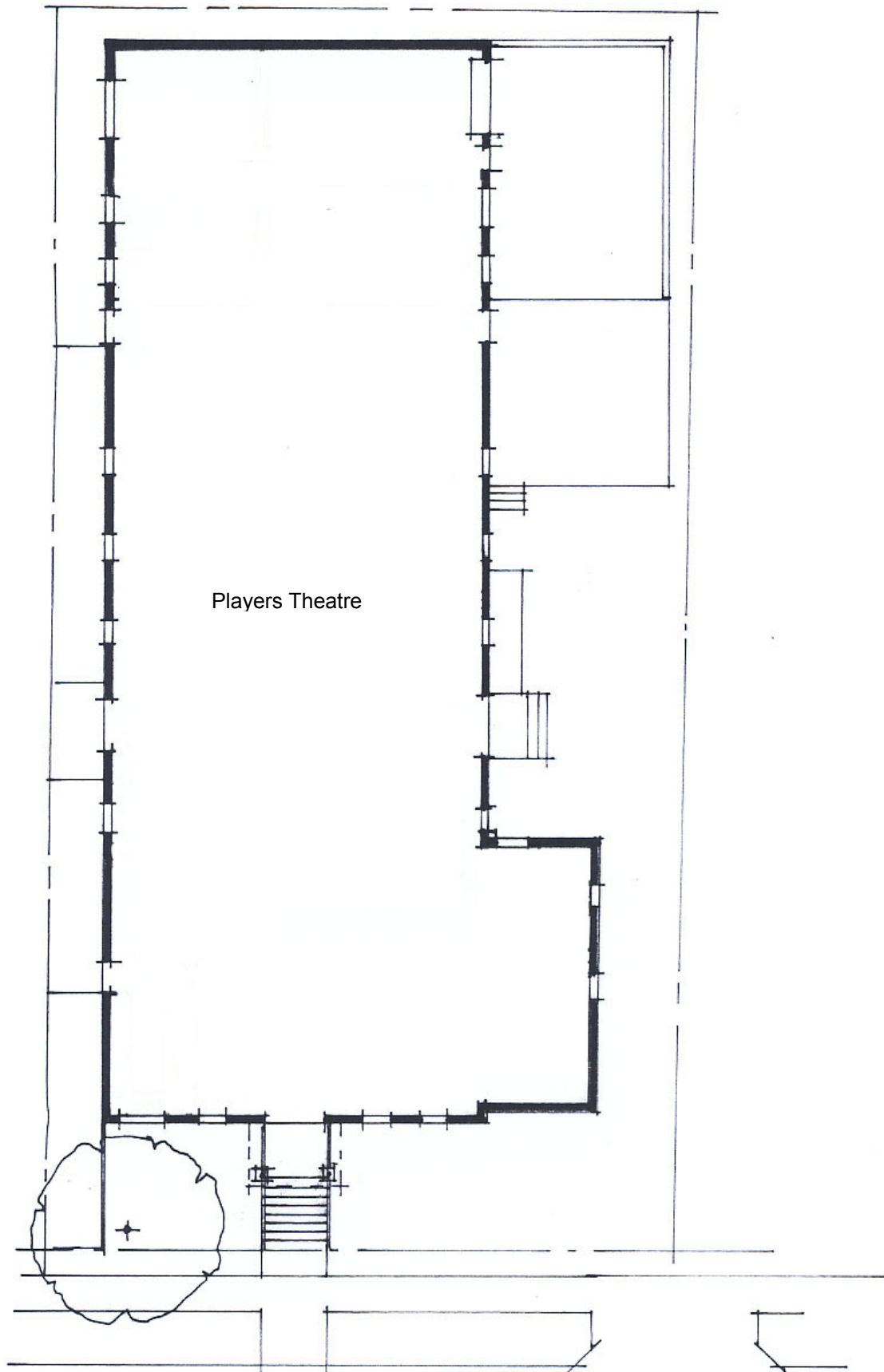


Figure No.1: Location Plan



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 Background

The Shoalhaven was thickly timbered cedar country when Alexander Berry first visited the Shoalhaven region in January 1822. Taking the cutter "Snapper" into the Crookhaven River from which he proceeded overland to examine the country on either side of the river. Berry recorded the expedition in detail in his journal writings, his reports to Brisbane and in his later biographical writings.<sup>1</sup>

In February under new regulations introduced by Governor Brisbane, Berry together with his partner, Edward Wollstonecraft applied for a grant of 10,000 acres.<sup>2</sup> For each 100 acres of grant one convict was to be maintained free of expenses to the Crown.

The rich alluvial soils and natural grassy meadows led him to choose the Shoalhaven as the site for an estate and he returned in June 1822 to occupy it.

They purchased a small cutter called the Blanche from the government and in June, Berry set out to select the land, and the balance of 4000 acres applied for in 1819.

To allow vessels to enter the Shoalhaven River, Berry had a short canal cut between the river and an arm of the Crookhaven, so creating Comerong Island. The first canal to be built in Australia. Berry's journal, 21 June - 23 July, and his letter to Wollstonecraft, 8 July, record the events, the attempt to enter the mouth of the Shoalhaven River when two men were drowned, the cutting of the canal, and the exploration and selection of land on both sides of the Shoalhaven River, and the establishment of "Cullengatty Farm" as their headquarters.

Brick making commenced immediately. The oldest standing brick building, apart from the homestead site, is the wheat barn at Upper Numba. A busy village quickly appeared and in due course carpenters, brick makers, bricklayers, blacksmiths, masons, wheelwrights, harness-makers and boat builders were employed on the Estate.<sup>3</sup>

On 23 September 1827 Berry married Elizabeth Wollstonecraft who had recently arrived in the colony and by 1830 registration of the 10,000-acre grant was completed.

Edward Wollstonecraft died on 7 December 1832 at the age of 49 and was buried at the Sydney burial ground. His estate was left to his sister, Elizabeth, his only next of kin. After much persuasion by Alexander, his brothers John, William and David Berry and their two sisters, Janet and Nancy arrived in the Shoalhaven in 1836. Alexander left the management of the Estate to them, principally to John and later to David.

John Berry persuaded his brother to widen the scope of the property, and for the next 12 years this young man literally lived in the saddle, buying and breeding cattle and horses and building a reputation for fine stock. His tragic death from a riding accident in April 1848 was a severe blow, and to David 5 years junior to Alexander, fell the major task of managing Coolangatta.<sup>4</sup>

After convict transportation ceased in the 1840s, the estate was absolved from its contract to maintain 100 convicts. Some elected to remain in the district as settlers. It was around this time that moves were made to release small acreages to tenant farmers, at a modest rent and renewable if cleared and fenced.<sup>5</sup>

<sup>1</sup> Berry A., *Diary of an Expedition to the Shoalhaven River June 21 - July 23, 1822*

<sup>2</sup> According to information found in the Berry, Wollstonecraft, & Hay Papers at the Mitchell Library, the registration of the 10,000 acres was completed in 1830

<sup>3</sup> Hay Alex. *The Coolangatta Estate, Shoalhaven*, c.1910, original to be found in Mitchell Library, Sydney also copy can be found in Antill R.G. *Settlement in the South*, Weston & Co. Kiama, 1982, p.347

<sup>4</sup> Bradshaw N.T., *Coolangatta 1822*, J.S. McMillan Pty. Ltd, Rydalmere, n.d.

<sup>5</sup> Bayley William A., *Shoalhaven*, Shoalhaven Shire Council, Nowra, 1975 p.36

On the Berry Estate private villages were formalised at Numba and Greenwell Point and by 1859 the new private village of Bomaderry had been established at the ferry on the Shoalhaven River.

Alexander Berry died on 17th September 1873 and was buried in the family vault in St. Thomas' cemetery, North Sydney. His estate went to his brother David who was charged with his legal and moral obligations.

William Berry died on 20th October 1875 leaving his property to David. David Berry was to become a pioneer in his own right, through his work in letting small farms to tenants. When he inherited the Estate in 1873, he was landlord to 270 tenant farmers occupying some 15,000 acres. Tenant farmers cleared much of the unproductive scrubland, while the Estate grew by purchase and grant.

From these beginnings tenant farmers began to establish dairying as the chief industry of the district and, where they settled, villages grew. One such village was Bomaderry.

Bomaderry, an Aboriginal word indicating '*running water*' is located between the foothills of Cambewarra (Good Dog) Mountain, Bomaderry Creek and the Shoalhaven River flats of Bolong.<sup>6</sup>

The development of the township of Bomaderry was accelerated in the early 1860s when the settlement became the focal point of the precarious packhorse and bridle-track from Kangaroo Valley. Its importance increased once this track was linked by ferry to Cambewarra across the Shoalhaven River in 1867.

There was at that time no bridge across the river and therefore no Princes Highway. The eastern bank at the mouth of Bomaderry Creek was the focal point on the north side of the river and Ferry Lane was its counterpart on the southern side.

The Meroo Road from Berry followed its present line, but swung across the site of the present railway yards and continued from where Station Street is now situated following the eastern bank of the creek. The 'Boolong Road' swung to the left between the present properties of David Henry and Alan Garratty's *Glen Albas*, and connected with Stewart's Ferry, then followed the riverbank to connect with Meroo Road at the mouth of the creek.

Here was a storage shed and wharf, where the river droghers loaded produce (butter, pigs etc.) that was taken to Greenwell Point where coastal steamers transported it to Sydney. Here too, the ferryman, Mr Middleton, had a shop and dwelling. There were few houses or stores in Bomaderry in those days. F.E. Miller had established the 'Bomaderry Store' by 1865 and education came in 1867 through the Bomaderry Ferry School.

The business centre was east of the present Railway Street with a store conducted by George Hayes, next door were two homes occupied by Mr Cole (Engineer) and Captain Buchanan (Master of the river drogher) and beyond them, the baker's shop of Peter Alexander. West of the road was all bush; an aboriginal camp being on the site of the Bomaderry Hotel.<sup>7</sup>

There were two punts. A large one was wound across on a heavy chain; the sandstone abutment used for this purpose can still be seen at the mouth of the creek. This punt accommodated two vehicles or a number of cattle or horses, and took about an hour to cross the river.

The smaller punt, which could carry one vehicle or two or three horses, was poled across the river. On Sunday mornings this was the only punt in service and worshippers crossing the river to attend church tried to keep well away from the very long poles used to propel the punt, otherwise splashes and spray played havoc with their Sunday finery.

<sup>6</sup> An Aboriginal Dictionary found at the Mitchell Library indicates that Bomaderry means 'running water'.

<sup>7</sup> *Bomaderry Public School Centenary 1867-1967*, Shoalhaven & Nowra News, Nowra, 1967

Incidentally, on Sunday mornings there was no charge made for people going to church, but after dinner, the usual rate of threepence per person applied. As on arrival at Ferry Lane worshippers had to proceed (usually on foot) to the churches at Terara, it was necessary to have the fare for the return journey at hand.

In 1881 the bridge across the Shoalhaven River to Nowra was completed which led to the rapid development of the township of Nowra at the expense of the smaller villages. It also led to the last of the ferries closing, which had up to that time been the only transportation link across the river.

In 1893 the railway was extended from Kiama to Bomaderry. The Nowra-Bomaderry railway station opened as Nowra on 2<sup>nd</sup> June 1893.<sup>8</sup> The arrival of the railway increased passenger transportation dramatically (on the 2<sup>nd</sup> January 1909, 700 people arrived in one day with 500 of them having to walk the two miles to Nowra). Transportation from Bomaderry was by horse drawn coach, and it wasn't until 1917 when a motor coach service between Bomaderry and Nowra was introduced.

This meant the district now had a fast overland connection to the population of Sydney and Wollongong. Bomaderry became the transportation centre for settlements along the far south coast and brought a minor land boom to Bomaderry.

Margaret Higgins first provided postal services in August 1893. Her 'Post Office Store' was located immediately opposite the railway gates.

The next ten years was a time of growth for Bomaderry. Since the advent of the railway amongst the list of developments which had been established in the township included the Bacchus Marsh Concentrated Milk factory, Denham Bros. Bacon Factory, a Flour Mill, a Saw Mill, several stores, and by March 1903 a large Hotel was under construction.

In 1912 the Nowra Dairy Co-op, which had been established on the south side of the Shoalhaven River at Nowra in 1902, erected a new milk depot at Bomaderry for easier access to the railway. The old site became a butter factory. In 1939 a new factory of brick was erected near the railway and the old site at Nowra sold.<sup>9</sup>

Due to the increase in population, a venue for social functions was required and the residents erected a public hall in Bomaderry in 1938. This venue boasted 'the best dance floor on the South Coast'.

In the decade following the cessation of World War II considerable expansion in industry and tourism saw an increase in the population of the district and Bomaderry emerged as a major industrial centre.

The English paper manufacturing firm of Wiggins, Teape and Nash established a paper mill at Bomaderry in 1956 with an initial investment of £12 million. The factory employed over 500 people and with the growth of other industry and the service sector, many farmers and timber workers were able to gain secure employment. By 1964 the company had planned an extra £7 million expenditure to complete the project.<sup>10</sup>

In 1951 the English rubber-manufacturing firm of John Bull Pty Ltd established a factory near the turn off to Moss Vale, and produced equipment for a range of motor vehicles.

Other factories included the Moorhouse dairy machinery factory whilst Horlick's Pty Ltd, an established milk-processing firm, extended its establishment. The Pelaco Company moved to a new \$250,000 factory at the corner of Cambewarra Road and the Princes Highway in 1969 employing 80 staff.

<sup>8</sup> Florance Robyn, *Kiama-Bomaderry Railway Centenary*, Kiama-Bomaderry Railway Centenary Committee, Weston Print, Kiama, 1993, p. 8

<sup>9</sup> Bayley William A., *Nowra Dairy Co-op Ltd Diamond Jubilee, 1902-1962*, Nowra Dairy Co-p Limited, Nowra, 1962

<sup>10</sup> Bayley op.cit. p. 209

The railway service was improved in November 1949, a steam hauled air-conditioned train was placed on the daily return run from Sydney. The carriages were withdrawn from service elsewhere in 1956.<sup>11</sup> The age of diesel-electric traction was beginning and a trial run of the South Coast Daylight Express hauled by a diesel-electric locomotive was made on 4<sup>th</sup> June 1958.

With the growth of population more homes were built and as a result churches were established, as was the expansion of social activities.

The Methodist Church Hall of timber was opened in July 1951. The foundation stone of St Stephens Church of England was laid in September 1957 and the brick church opened soon afterwards. The Sacred Heart Roman Catholic Church, built of brick, opened in February 1963.

The R.S.L. Sub Branch rooms were officially opened in November 1951. The temporary technical college was opened on the Princes Highway in October 1955 and permanent buildings erected in 1961. The Bomaderry Bowling Green was officially opened on 2<sup>nd</sup> November 1958, the club having been formed on 23<sup>rd</sup> November 1956.

The United Aborigines Mission celebrated the jubilee of its Bomaderry Home in 1958, caring for approximately 30 children in bushland surroundings. The First Bomaderry boy scouts group was formed in 1944 celebrated its 25<sup>th</sup> Anniversary in 1969.

In 1966 the population of the Nowra Bomaderry area had risen to 9,633 people. Perhaps the public school most affected by the population growth was Bomaderry, where the enrolments outstripped the capacity of the site in Birrilley Street. In 1965 the enrolment was 436. A new site was selected for the transfer of the school and the School opened in Cambewarra Road at the commencement of 1967.

It was also around this time that the Bomaderry Hall was taken over by Shoalhaven Shire Council and offered to the Nowra Players as a permanent theatre.

A sewerage scheme for Bomaderry was completed in 1970 and for health and recreation the Shoalhaven Shire Council bought 24 acres in Cambewarra Road for development as a sporting complex in 1970. Bomaderry High School in Cambewarra Road was officially opened on 30<sup>th</sup> May 1970. It was advantageously situated close to the Bomaderry Sporting Complex under development.

The Ambulance Station, which had been erected in Kinghorne Street, Nowra in 1936 transferred to their new building in 1973 on the Princes Highway at Bomaderry.

### **3.2 Public Halls and Schools of Art**

Although Bomaderry had been laid out as a Private Township in 1859 the population had not demanded that land be set aside for public entertainment, where people could meet for social occasions. Balls and dances were either held on farming properties in barns decorated for the occasion or the schoolroom.

Public Halls had been erected in the outlying villages of Bomaderry and folk gathered at Cambewarra School of Arts (1879), Nowra School of Arts (1892), Pyree School of Arts (1894), Meroo Public Hall (1933), Jaspers Brush School of Arts (1894), Berry School of Arts (1905), Kangaroo Valley School of Arts (1907) for social events.

It wasn't until 1937 that the population of Bomaderry had grown to such an extent that a committee of concerned residents was formed erect a School of Arts Hall for the town.

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<sup>11</sup> Florance Robyn, *Kiama-Bomaderry Railway Centenary*, Kiama-Bomaderry Railway Centenary Committee, Weston Print, Kiama, 1993

### 3.3 Bomaderry School of Arts

A committee comprising Jack Ingram Snr., Arthur Smith, Albert Petrie, Walter Scott, Tom Thurgate and Alf Courtney as well as a separate Ladies Committee was formed to erect a School of Arts hall in Bomaderry.

Through the generosity of several respected residents land was purchased on the western side of Merroo Street, Bomaderry known as Lot 7 Section 10, from Thomas Hitchcock. This land originally formed part of the 912 acres granted to John Berry on the 18<sup>th</sup> February 1840. James Stewart, a storekeeper of Berry purchased lots 3-8 on 1903 from the Berry Estate Trustees and then the property was sold to various purchasers prior to John Hitchcock, a retired farmer of Bomaderry, purchasing the lots on the 21st September 1921. The property then passed to his son Thomas Hitchcock in 1932.<sup>12</sup>

The property was purchased on 9<sup>th</sup> February 1935 with Robert Aberdeen Bailie, Thomas Daley, Andrew Hewson Isaac, Archibald McGuire and Albert Cyril Petrie as joint tenants.<sup>13</sup>

The committee had soon raised enough funds to erect a building and they obtained offers of timber, interest free loans and voluntary labour. The Plans & Specifications were forwarded to the Chief Secretary's Office in July 1937 for approval. Pat Thurgate designed the building and Albert 'Bert' Green a local builder of Nowra, erected it.

Mr Routledge, electrician is installing 12 lights and has generously presented to the hall an outside light with a beautiful shade.<sup>14</sup> Mr Knapp and Mr Read erected a fence in front of the hall on Thursday 23rd December 1937.<sup>15</sup>

Donations to the hall included a beautiful mirror for the ladies' cloak room (Miss Mina Soper), a large table for meeting room (Mrs Schwert Snr.), 70 chairs and servery window (Bomaderry Social Club), Mr Ron Sutton [Roxy Theatre, Nowra] free loan of 100 chairs for opening night, not to mention dozens of jobs by members of the committee and others.<sup>16</sup>

*The hall is nearing completion, and a visit was made by the Fire Commissioner on Friday last. Everything was found in order with the exception of one or two minor matters, which are to be fixed up at once. Visitors are of opinion that the hall will be one of the best on the South Coast for dancing purposes; and when it is remembered that the dancing space is equivalent to that of Nowra School of Arts, with a much better floor than the latter, this opinion seems to be correct.*<sup>17</sup>

Inspector J W Barnaby, inspected the School of Arts Hall under construction on 26.11.1937 and reported

*I have to report having inspected the above named hall now in course of erection on the 26.11.1937. The hall is approximately 40 x 70 overall, and consists of a main dance hall, front dressing rooms and supper room and kitchen at the rear, the latter being separated by a fibro-cement partition.*

*The hall is constructed of weatherboards and fibro cement sheets, wood flooring, and galvanised iron roofing. Five (5) exits are provided, three from hall, and two from supper room and kitchen respectively. Four (4) exit doors are in two folds, the one from kitchen being a single door. The four (4) main exits are each 5 feet in width and open outwards onto platforms in course of erection. Steps are to be provided from platforms.*

By early December 1937 the hall was completed. *The hall is finished and has been visited by dozens of outsiders, who have pronounced it a splendid job. The great difficulty has been the*

<sup>12</sup> Certificate of Title Vol 1608/65 & 66; Vol 1186/184; Vol 1468/25

<sup>13</sup> Certificate of Title Vol 3248/47

<sup>14</sup> *The Shoalhaven News*, Wednesday December 1 1937

<sup>15</sup> *The Shoalhaven News*, Wednesday December 29 1937

<sup>16</sup> *The Shoalhaven News*, Wednesday December 15 1937 p 13

<sup>17</sup> *The Shoalhaven News*, Wednesday December 1 1937

*financial undertaking, and when some of the former guarantors pulled out it left the burden a heavy one to carry. The band rostrum, with its sounding canopy, is a feature of the hall, there not being a similar one on the coast.*<sup>18</sup>

A meeting of the committee held on Saturday the 18<sup>th</sup> December 1937 decided against being known as a School of Arts. They argued that the residents wanted a hall for public entertainment not a place of learning with library attached. A resolution was carried altering the name 'Bomaderry School of Arts Hall' to 'Bomaderry Public Hall'.<sup>19</sup> However, in the Government Gazette of 21<sup>st</sup> January 1938 it was recorded on the schedule as the Bomaderry School of Arts.<sup>20</sup>

Shoalhaven News Print Nowra printed a booklet of Rules & Regulations for the Bomaderry Hall in 1938 in time for the opening.<sup>21</sup>

Mr H J Bate officially opened the Bomaderry Public Hall on 4th January 1938.<sup>22</sup> A report was subsequently published in *Shoalhaven News*.

*The new hall, which is now completed, is a decided acquisition to Bomaderry. It is of rusticated weatherboard and fibro, lined with 3 ply. At the front of the hall is a committee or meeting room, with ladies' and gents' retiring rooms, the former having direct access from the main building. An innovation is a rostrum (for orchestral purposes) also designed by Pat Thurgate.*

*The hall will provide one of the finest dancing floors on the South Coast because of tallow-wood, with an area of 2000 square feet. At the rear of the hall is a supper room, replete with copper and all necessary requirements.*

*A folding stage will be provided this being one of the latest American devices. A baby grand piano is also part of the equipment.<sup>23</sup> The contract price of the building was £720 but with extras the total expenditure on the hall was approximately £800.<sup>24</sup>*

In March 1938 plans and specifications for additions to the supper room were drawn and forwarded to the Chief Secretary for approval.

*It is proposed to extend the supper room, which is at present 10' x 30' so that when the alterations are carried out it will be 20' x 30'. At 4.5 super feet per person, it would accommodate 133. The required exit for this number is 8'. As shown on the plans, there is a 5' exit in the kitchen wall, and a 3' exit connecting between the supper room and the kitchen.*<sup>25</sup>

When the Board of Fire Commissioners carried out an inspection of the hall on 11<sup>th</sup> August 1938 the extensions to the supper room had been completed.

<sup>18</sup> *The Shoalhaven News, Wednesday December 8 1937, p 16*

<sup>19</sup> State Records NSW File 17/3458 Item 3154 Bomaderry Public Hall Correspondence dated 24<sup>th</sup> December 1937 to Chief Secretary's Department from T Thurgate Secretary Hall Committee

<sup>20</sup> Published in Government Gazette No. 8 of 21<sup>st</sup> January 1938

<sup>21</sup> Booklet held in the Shoalhaven Historical Society Archives.

<sup>22</sup> Proclamation under the Theatres and Public Halls Act, 1908, published in the Government Gazette No. 8 of 21<sup>st</sup> January 1938 lists the Bomaderry School of Arts and license issued dated 4.1.1938

<sup>23</sup> At the last meeting of the Bomaderry Hall committee it was resolved to purchase a baby grand piano at a cost of £145. (*The Shoalhaven News, Wednesday 15 1937 p. 13*)

<sup>24</sup> *The Shoalhaven News, Wednesday December 15 1937 p 13*

<sup>25</sup> Chief Secretary's Correspondence dated 30<sup>th</sup> March 1938

GRAND BIRTHDAY CARNIVAL  
Dance & Euchre Night  
Celebrating the First Anniversary of the  
Opening of  
BOMADERRY PUBLIC HALL  
Will take place on  
Thursday Night, 19<sup>th</sup> January  
£2 Worth of Free Novelties  
Euchre Prizes valued at £2  
Thurgate Bros. 5 Piece Orchestra  
Extra Special Supper  
Admission 2/-                      T Thurgate Hon Sec

On 19th January 1939 a Grand Birthday Carnival was held in the Hall to celebrate the first anniversary of the hall be officially opened. A Dance and Euchre Night with £2 worth of free novelties and Euchre Prizes of £2 were advertised.

Thurgate Bros 5 Piece Orchestra had been hired for the night. Admission was 2/- with an extra special supper provided.<sup>26</sup>

The hall was a very popular venue for social get-togethers and either the hall committee or another club in the area held a Dance in the hall every Saturday night. Dances were advertised in the local press and folk came from miles around to enjoy the music.

In September 1939 plans and specifications were forwarded to the Chief Secretary for extensions to the kitchen.<sup>27</sup> Berry Council approved the plans for the addition.

The intention is to enlarge the existing kitchen, which is at present 10' x 10'. After the completion of the work of alterations the dimensions of the kitchen will be 21' x 10'. It is also proposed to build an additional copper, hearth etc. The proposal will not interfere with the existing exit arrangements of these premises.

- Remove end wall of kitchen to line of supper room.
- Remove weatherboards from sidewall of supper room and replace with fibro cement.
- Use weatherboards on outside wall of extension and finish off top with fibro cement
- The outside walls to be in conformity with the rest of the building
- Extend roof to cover extension in the same plane.
- Concrete floor of extension with 3 inches of concrete
- Build in extra copper and carry flue into the chimney
- Provide hearth and raised curb as in original job
- Sizes of timber for additional studs and plates to be the same as used in the rest of the building

The dances at Bomaderry Hall were very popular and Shirley Laird nee Harper lived in Worrige Street Nowra growing up and remembers them well.

*I wasn't allowed to go to the dances without a chaperone. Mr Paterson, a neighbour, was doorkeeper for most of the social events in town. I was allowed to go to Bomaderry Dances if Mr Paterson was present. The music was great and we had lots of fun. The bus would pick up eager dancers outside West's Theatre in Junction Street. After the dance the bus would deliver us back to Nowra.*

*After I was married and had children of my own my son attended Kindergarten in the Bomaderry Hall. The school held a baby debutantes ball in the hall. [The Baby Debutante Ball was held in January 1961].<sup>28</sup>*

On the 3<sup>rd</sup> and 10<sup>th</sup> March 1956 two 16mm films were shown in the hall by the Greenwell Point Film Group who donated all monies raised to 'charitable institutions'. *The Cruel Sea* starring Jack Hawkins and Donald Sinden which was screened for 126 minutes, and *Ma and Pa Kettle at Home* starring Marjorie Main which was screened for 80 minutes, supported by gazettes, shorts and the like. Approximately 60 attended the first evening and 100 the second. Admission was 3/- throughout the hall and children half price.

<sup>26</sup> Advertisement *The Shoalhaven News* 11<sup>th</sup> January 1939

<sup>27</sup> Chief Secretary's Correspondence dated 19<sup>th</sup> October 1939

<sup>28</sup> Interview with Shirley Laird 20<sup>th</sup> January 2003.

Films were then rented films from Sixteen Millimetre Australia Pty Ltd, State Shopping Block Sydney.<sup>29</sup>

Darryl Koglin, resident of Bomaderry, recalls going to the movies as an eleven year old. *There were plenty of stoppages during the film. The old film used to break a great deal of the time. The seats weren't too posh either but it was still good and I still remember the movies.*<sup>30</sup>

The Committee drew up plans to extend the hall in 1957 and a very crude plan was forwarded to the Government Architect in June to provide a stage and change rooms. On 23<sup>rd</sup> May 1958 the plans were approved.

The Movies proved popular and the Committee decided to hold regular screenings but were hampered by the Roxy Theatre Proprietor. Mrs Potts, who controlled the two picture theatres in Nowra, also owned land in Bomaderry and intended to build a Picture Theatre and took the Committee to the Theatres & Films Commission to stop the screening of films in the hall.

The Commission eventually granted a licence to the Bomaderry Hall Committee for the purpose of exhibiting cinematograph films and they were screened in the hall. Work commenced on the alterations to the stage and change rooms but the work was discontinued, as the venture was not making money.

On the 12<sup>th</sup> June 1958 the Fire Brigade Officer visited the hall and reported: -

- No cinematograph entertainment has been held in this Hall since February 1958 as it was found unprofitable
- Projection platform is closed in at the front with fibrous cement sheets
- 16mm films were in use up till February 1958 and are now removed
- The access to platform stairway is without handrails and in excess of 60°
- The stage is approximately 3' high and without stairs
- Alterations are not being continued as the venture was found to be unprofitable.<sup>31</sup>

It was around this time that the Bomaderry Public School in Birrilley Street lacked space and the Education Department leased the Hall five days a week as a classroom for one kindergarten class. It was also used every Sunday as a Church and the occasional small social.<sup>32</sup>

Due to the lack of funds the Hall fell into disrepair and the Hall Trustees approached Shoalhaven Shire Council to transfer the hall from the Trustees to Council.<sup>33</sup> The Council acquired the Bomaderry Hall at the request of the Trustees 'to preserve for posterity' at a cost of £1,469/5/11 including any outstanding debts on the 18<sup>th</sup> May 1961.<sup>34</sup>

The Gulbrausen Baby Grand Piano was completely restored to its original condition at a cost of £100 and was placed in the Nowra School of Arts. As a temporary measure and to ensure that music was available to the Kindergarten run by the Department of Education, the piano from the Nowra School of Arts Supper Room was transferred to the hall.<sup>35</sup>

In October 1965 Sergeant Cavanagh inspected the hall in conjunction with the application for the renewal of theatre license and reported that repairs were required to the building. He also stated that the hall was being used as a school classroom by the Education Department.

<sup>29</sup> Shoalhaven Historical Society Archives.

<sup>30</sup> Interview between Darryl Koglin and Robyn Florance 20<sup>th</sup> January 2003

<sup>31</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence to A G Kingsmill – Under Secretary dated 23/6/1958 from W Wiggins – Board of Fire Commissioners

<sup>32</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence to Nowra Police Station dated 22<sup>nd</sup> July 1959 and correspondence from Sergeant 3/Class K D Cavanagh dated 25/7/1960

<sup>33</sup> Correspondence from Bomaderry Hall Trustees to Council dated 12<sup>th</sup> March 1959 – Shoalhaven Historical Society Archives

<sup>34</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 Statutory Declaration signed W.C. Batt, Shire Clerk, Shoalhaven Shire Council

<sup>35</sup> Antill R G *Settlement in the South*, Weston & Co., Kiama, 1982, p. 225

1. Broken glass panes in four side windows of the building to be replaced and check window sashes
2. Railing around landing on north side to be replaced
3. Broken board in floor of landing to be replaced
4. Railing around landing on south side to be replaced
5. Exit door on south side of building to be repaired
6. Exit door bolts to be repaired
7. Supply three fire buckets
8. Replace missing globes in emergency lighting
9. Broken panes in windows at rear of building to be replaced
10. Broken seating to be repaired
11. Fit urinal trough to gents toilet
12. Inside of Hall to be painted

After the inspection the list of repairs were made known to Mr S Roberts, Health Inspector for the Shire of Shoalhaven. Sergeant Cavanagh inspected the premises again on 22<sup>nd</sup> November and found that items 1 to 6 (inclusive) had been effectively carried out. In addition a painter was employed painting the inside of the hall and another workman was employed in replacing the broken windowpanes at the rear of the building.<sup>36</sup>

In December 1965 the NSW Fire Brigade Officer during his annual inspection of the building reported:<sup>37</sup>

- Panic lighting system could not be tested on the date of inspection owing to the battery having been taken away for recharging
- It was noted during inspection that the Hall was undergoing extensive renovations and the Deputy Health Inspector Mr S Roberts informed the renovations included the complete renewal of roofing and interior painting of the Hall
- It was further noted that the hall was being used as a school class room by the Education Department.

The new Bomaderry Public School was completed in 1965 but the Bomaderry Hall was required as a classroom up until late 1967.<sup>38</sup> The Scouts, Guides and Youth Club used the hall for activities on different days of the week.<sup>39</sup>

On the 12th October 1967 Sergeant K Harper of Nowra Police Station carried out an inspection on the hall.<sup>40</sup> He reported that the following repairs were required: -

1. the damaged tongue and grooving of the flooring to be repaired where necessary or flooring to be replaced
2. the damaged seating to be repaired where required
3. 'Panic' bolts to be fitted to the front door of the hall.

The Bomaderry Hall Trustees were replaced with a Committee by Delegation. This Committee submitted their resignation as a Committee to Council because of the increased expenditure required to maintain the hall and a very marked decrease in the revenue collected from rentals and a reluctance to promote fund raising activities on the part of those entrusted with its care.<sup>41</sup> The hall was then being used as a basketball stadium of sorts.

With the resignation of the Committee by Delegation for the Bomaderry Hall Shoalhaven Shire Council offered the hall to the Nowra Players as their permanent home and appointed Messrs. P Farrant, J. Gall, R Lamond, K Paterson (Shoalhaven Musical Society) and Mrs B Jennings as a Committee of Delegation under Section 527 and 530A of the Act for the care, control and

<sup>36</sup> State Records NSW Bomaderry Public Hall File 17/3458 item 3154 Correspondence from Nowra Police Station dated 22/11/1966

<sup>37</sup> State Records NSW Bomaderry Public Hall File 17/3458 item 3154 – Theatre Inspection Report n.d.

<sup>38</sup> Bomaderry Public School History op cit

<sup>39</sup> Antill R G *Settlement in the South*, Weston & Co., Kiama, 1982, p. 327

<sup>40</sup> State Records NSW Bomaderry Public Hall File 17/3458 item 3154 Correspondence dated 21/11/1967

<sup>41</sup> Antill R G *Settlement in the South*, Weston & Co., Kiama, 1982, p. 328

maintenance of the hall, thus enabling the Committee to convert the hall as necessary to meet their theatrical requirements. All the revenues from the hall, which was also available for hire as a convention centre and lecture hall, would be used to further improve the facilities.<sup>42</sup> The official handover to the Nowra Players was on the 8<sup>th</sup> January 1968.

### 3.4 Nowra Players

The Nowra Players were formed in July 1951 by an enthusiastic group of amateurs and performed their first play *Quiet Weekend* at the Nowra School of Arts on 16<sup>th</sup> November 1951. From that performance the Nowra Players went from strength the strength. The School of Arts was the venue for performances and the group donated funds to various community institutions; Shoalhaven Hospital, Legacy, Nowra Baby Health Centre, Nowra Ambulance, Nowra High School, Nowra Methodist Church.

In 1958 they purchased a block of land in Burr Avenue, Nowra and a temporary shed was erected. Life Member Madge Watts recalled:

*There we could store flats, and furniture, build sets and best of all, rehearse. But – there were disadvantages! Cold and draughty in winter, hot in summer, rain on the tin roof was deafening and the odd rat often lurked in the shadows!’ A new venue was clearly needed.*<sup>43</sup>

The move was made in March 1968 and the name was changed from the Bomaderry Hall to the Players Theatre. A comprehensive plan was submitted to the Chief Secretary’s Department by the Nowra Players to carry out repairs and renovations on 15<sup>th</sup> March 1968.<sup>44</sup> The plans were approved providing that in the meantime the hall would not be used for any form of public entertainment.<sup>45</sup>

Jim Gall recalls:

*Many long weekends and some voluntary and some paid labour saw it change into a theatre. The inside was completely relined where holes had appeared from basketballs and a lattice ceiling replaced. Seats were brought from the old cinema at Gerringong and from the Prince Edward Theatre in Sydney. To finance the operations, we invited public contributions of £3 each to buy a seat and gave complementary tickets to donors and patrons. The Apex Club had been in on two afternoons and one morning, completing their target of approximately 350 man-hours and used a considerable amount of paint. A community effort indeed! With generous help from the Council and a great deal of hard work from the members, the seventeen-year-old dream was realised.*

The first performance held in the newly renovated Players Theatre was *All Things Bright and Beautiful* on Saturday 4<sup>th</sup> September 1968.<sup>46</sup>

A two-page spread in the *Shoalhaven & Nowra News* of 11<sup>th</sup> September 1968 commemorated the opening of the ‘pocket playhouse’.

*Gone is the highly polished dance floor, the corner alcove for the dance band, the supper room, the stiff-back seating, the temporary stage and the latticework ceiling.*

*In their place have come not expertly, but adequately (because of expense) a full width stage, almost as wide as that in the Nowra School of Arts, comfortable*

<sup>42</sup> Antill R G *Settlement in the South*, Weston & Co., Kiama, 1982, p. 328.

<sup>43</sup> Dalleywater R & Harnwell L, *The Nowra Players 1951-2001 The First Fifty Years*, Nowra Players, 2001, p 10.

<sup>44</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence from Nowra Players dated 15<sup>th</sup> March 1968 signed by James F Gall.

<sup>45</sup> State Records NSW Bomaderry Public Hall File 17/3458 item 3154 – Correspondence from Nowra Police Station dated 11<sup>th</sup> March 1968.

<sup>46</sup> *The Nowra Players 1951-2001* op cit p 12

*seating for 120, stylish curtains and wall lights, chandeliers and a fully carpeted foyer entrance, which can be used as a small art gallery.*

*Full stage lighting, amplifying systems and even a small coffee bar for the audience has been completed.*

The Nowra Players stage four major productions annually within the Players Theatre, each with ten to twelve performances being staged. Between five and six thousand members of the public attend these performances in the little theatre that begun as an entertainment hall for the residents of Bomaderry in 1938.

### **3.5 Bibliography**

- |   |   |
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| Florance Robyn                              | <i>Kiama-Bomaderry Railway Centenary</i> , Kiama-Bomaderry Railway Centenary Committee, Weston Print, Kiama, 1993 |
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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 on the fairly busy, wide, tree lined Meroo Street, close to the retail centre of Bomaderry and opposite the railway station. The neighbouring buildings are residential. The neighbouring property on the northern side of the subject site containing a 1950s weatherboard and fibro house and weatherboard garage are also owned and used by the Nowra Players as a rehearsal space, classroom and storage area.



Figure No.3:  
Streetscape to the  
south of the subject  
site (western side  
of Meroo Street).



Figure No.4:  
Streetscape to the  
north of the subject  
site (eastern side of  
Meroo Street).



Figure No.5:  
Weatherboard and  
fibro house and  
weatherboard  
garage adjoining  
the subject site.  
The house is used  
as a class room,  
rehearsal room and  
storage area. The  
garage is also used  
as a storage space.

#### 4.2 Subject Site

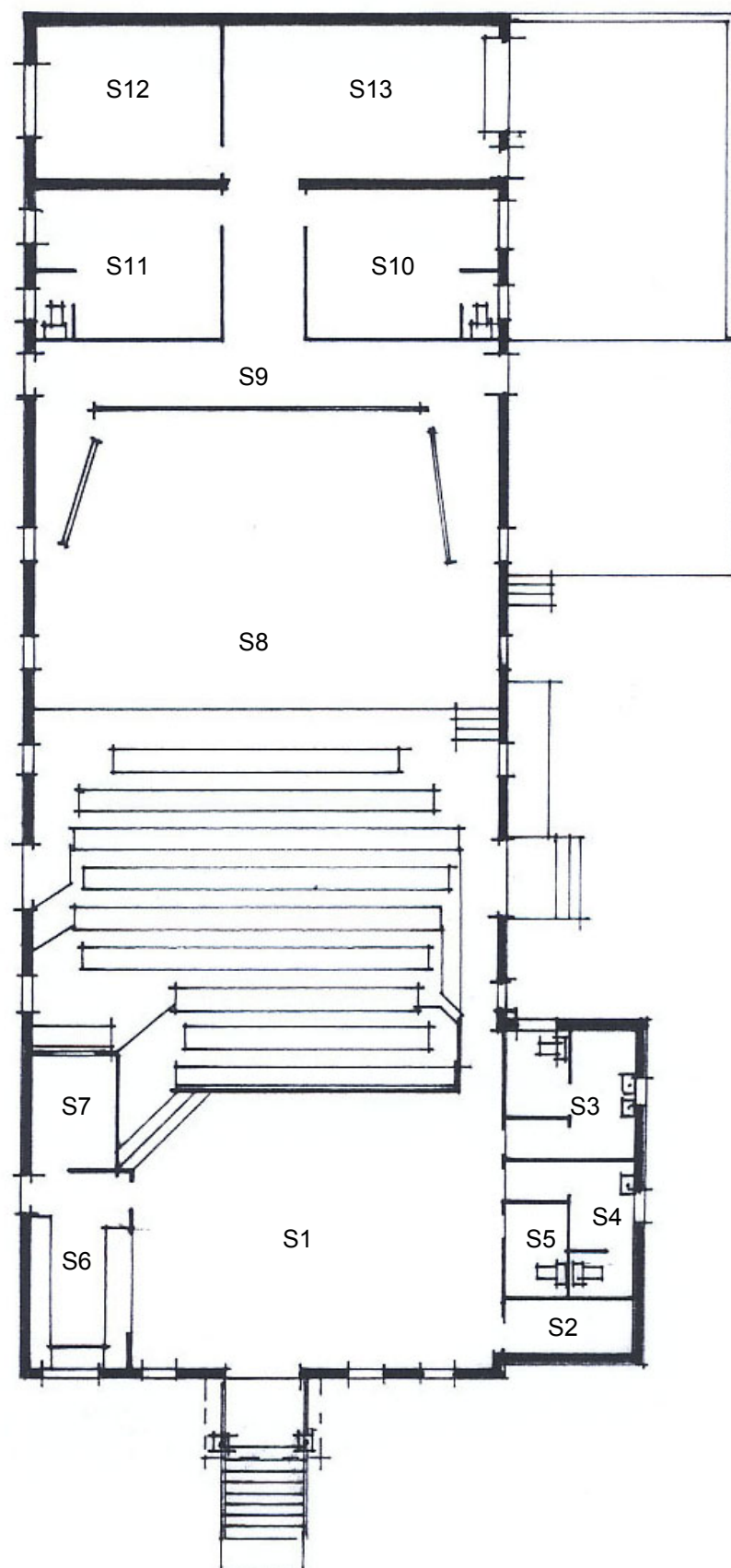
The subject site consists of a rectangular block of land on Meroo Street. The site contains the subject building, the Players Theatre (Former Bomaderry Public Hall), and a metal storage shed/workshop. There is no fencing between the subject site and the neighbouring site owned by the Players. Timber paling fencing runs down the south side and rear boundary of the theatre site, and the north and rear boundary of the adjoining property used by the Players.

#### 4.3 Subject Building Exterior

The Players Theatre (Former Bomaderry Public Hall) is an Inter-War weatherboard and fibro community hall, of rectangular plan and originally of symmetrical design. The building has brick foundations, weatherboard and fibro cladding and a corrugated metal gable roof. Concrete steps with metal handrails lead up to the front entrance porch which is supported by timber posts on brick piers. The porch has a corrugated metal gable roof to match the pitch of the main structure. Two double-hung four-paned timber framed windows are located either side of the timber panelled double entrance doors.



Figure No.6:  
Subject building.



Not to scale



Figure No.7: Subject Building

#### 4.4 Subject Building Interior

The interior of the subject building consists of a foyer (S1), storeroom (S2), toilets (male, female and disabled S3, S4 and S5), kitchen (S6), control room (S7), auditorium (S8), back stage hall (S9), male and female dressing rooms (S10 and S11), wardrobe (S12) and a greenroom (S13). Please refer to Figure No.7 – Subject Building.

The foyer (S1) is a fairly spacious carpeted area. The kitchen is located to the left (south) of the front entrance. The control room is accessed through the kitchen. The toilets and storeroom are located along the northern wall. Access to the auditorium is provided through doors on the northern and southern ends of the foyer. The northern entrance is also a disabled access.



Figure No.8:  
Foyer looking south  
towards kitchen.



Figure No.9:  
Foyer looking  
north.

The storeroom (S2) was not available for inspection in the course of this study.

The toilets (S3, S4 & S5) are later (1980s) additions to the theatre. The floors are tiled and the walls are brick.

The kitchen (S6) floor is covered with lino. Tiled splashbacks are above the bench and cupboards, with some overhead cupboards above the splashback on the southern wall. A servery faces into the foyer on the northern wall. The control room is accessed through a door at the western end of the kitchen. There is also a door on the southern wall leading outside to the garbage bin area.



Figure No.10: Men's toilet.



Figure No.11: Kitchen looking east

The control room (S7) is a small room off the kitchen. The lighting and sound from the theatre is controlled and operated from this room. There is a viewing slot in the western wall, facing the stage. The floor has been raised (higher than that of the kitchen) to allow clear sight of the stage.



Figure No.12:  
Control room.

The auditorium's (S8) original timber floor has been carpeted and gradually steps down to the stage. The timber panelled walls cover the double hung windows visible from the exterior of the building. Some lighting and speakers are located along the walls. The stage is located at the western end of the auditorium. The panelled ceiling is painted black. A door at the northern end of the stage leads backstage.



Figure No.13: Interior of auditorium looking north.



Figure No.14:  
Stage from  
entrance to  
auditorium.



Figure No.15:  
Auditorium ceiling.



Figure No.16:  
Timber panelling and lighting in auditorium.

The area backstage (S9) is a waiting area for the actors, but is also used as a prop storage area. The rear of the stage backdrop is also used to store props and hang lights. The section from the stage to the end of the building is a later brick addition to the original theatre building. A hall leads to the dressing rooms and greenroom. A door on the northern wall leads out to the work shed. There is also an exit door on the southern wall.



Figure No.17:  
Backstage looking south.



Figure No.18:  
Rear of stage backdrop.



Figure No.19:  
Hall looking west leading to the greenroom,  
wardrobe and dressing rooms.

The dressing rooms (S10 & S11) are carpeted and have brick walls. They contain a mirror and bench that run along the width of the room. Each dressing room also contains a toilet.

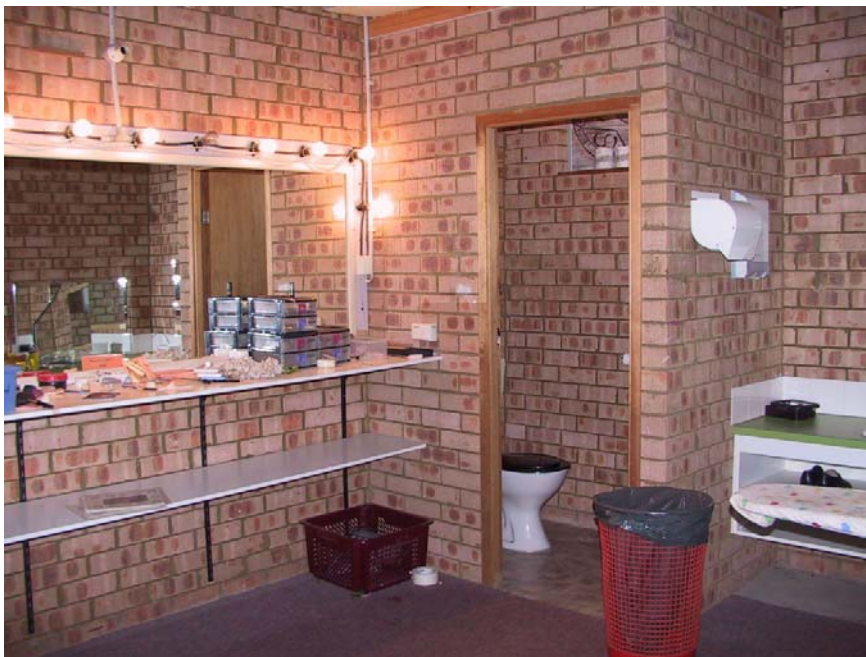


Figure No.20:  
General view of  
dressing room.

The wardrobe (S12) is accessed through the greenroom. It is a small square room with storage racks for costumes around the walls. A timber staircase leads up to a mezzanine level which provides extra storage for the costumes.

The greenroom (S13) has a carpeted floor and brick walls. A kitchen sink is located on the eastern wall, and a roller door on the northern wall.



Figure No.21:  
General view of greenroom (looking east).

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

## 5.0 ANALYSIS OF DOCUMENTARY AND PHYSICAL EVIDENCE

### 5.1 Analysis of Documentary Evidence

A substantial amount of documentary evidence has been discovered as a result of research undertaken for the purposes of this report. Information has been discovered which identifies that the property was purchased for the purpose of building a School of Arts. Money was raised by the committee to purchase land and erect a public hall on the site adjacent to the then public hall which was to become the Town Hall (now library).

Limited photographic evidence of the hall in its original state has been found during the course of this study. Following are some photographs of the hall which give an indication of how the hall has changed over the years. They have been sourced from *The Nowra Players: 1951-2001 The First Fifty Years*, by Robyn Dalleywater and Lyn Harnwell.



Figure No.22:  
Interior of hall, c1950.

This photograph shows the interior of the Bomaderry Public Hall when it was still used as a community hall.



Figure No.23:  
Foyer (undated).

This undated photograph was taken in the foyer. The foyer was also used as a small art gallery.



Figure No.24:  
Façade of the Players Theatre, 1980-1999.

This photograph shows the front façade of the theatre after the addition of the toilets in the 1980 renovations.



Figure No.25:  
Foyer in the 1990s.



Figure No.26:  
New façade during 1999 renovations.

## 5.2 Analysis of Physical Evidence

Little of the original fabric of the site has been retained except for the front façade of the building and the timber trusses, however, this still allows clear confirmation of the documentary evidence of the site.

Since its construction in c1937, the subject building has been dramatically altered as it has been changed from a community hall to a theatre. These changes can be seen in Figures 27a to 30b.

Figure Nos.27a and b from 1937 show the hall in its original form with cloak rooms and a meeting room at the front of the hall, the main auditorium/hall in the centre, and a supper room and kitchen to the rear.

Figure No.28 shows the extension to the kitchen and supper room in 1939.

Figure Nos. 29a and b show the plans from 1958 to demolish the band stand, kitchen and supper room, and replace them with a large stage and two dressing rooms on either side of this stage.

Figure Nos. 30a and 30b from 1999 show the planned alterations to upgrade the hall to a theatre. They also show the hall in its present state.

## 5.3 Comparative Analysis

Few early theatres and community halls exist in the Bomaderry area. However, in the South Coast region a reasonable number of these buildings were constructed but few remain today and very few remain in operation.

Generally, small 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.

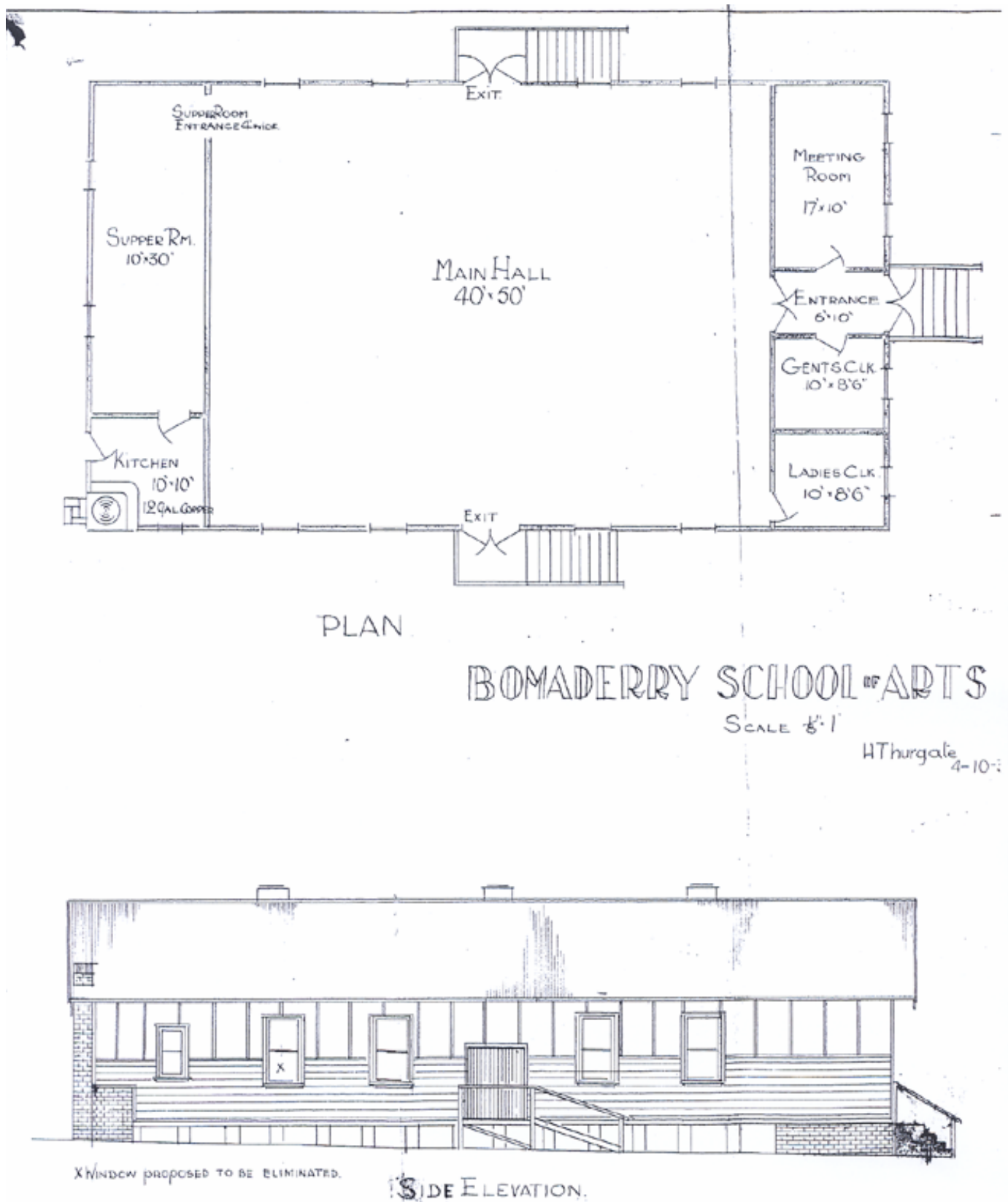


Figure No.27a: This plan (as well as Figure No.27b) from 1937 show the internal layout of the hall, as well as the hall's façade.  
 (Source: State Records NSW, File 17/3458 Item 3154 Bomaderry Public Hall).

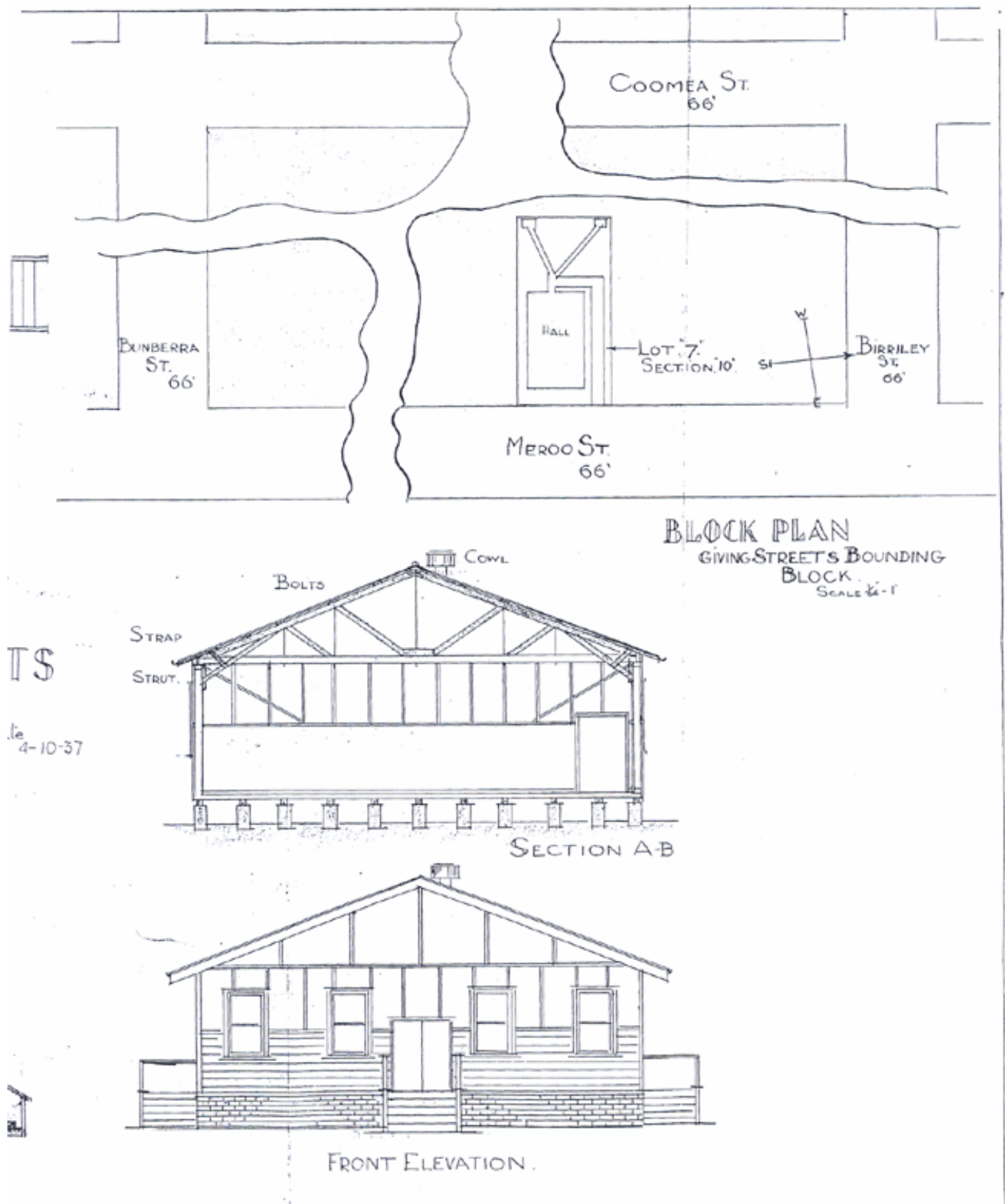


Figure No.27b: This plan (as well as Figure No.27a) from 1937 show the internal layout of the hall, as well as the hall's façade. (Source: State Records NSW, File 17/3458 Item 3154 Bomaderry Public Hall).

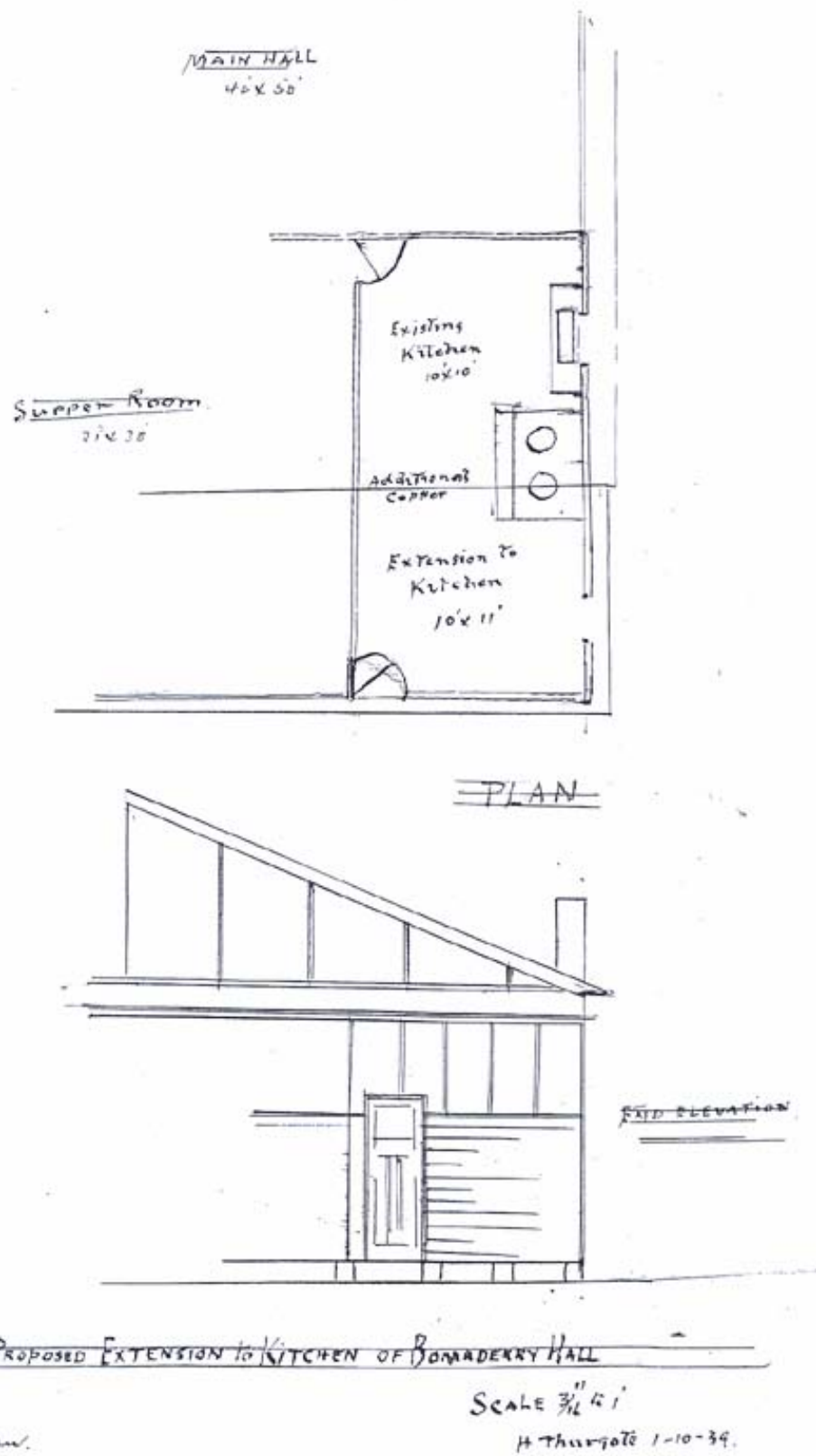


Figure No.28: This figure shows the approved plan for the extension to the hall's kitchen in 1939.  
 (Source: State Records NSW, File 17/3458 Item 3154 Bomaderry Public Hall).

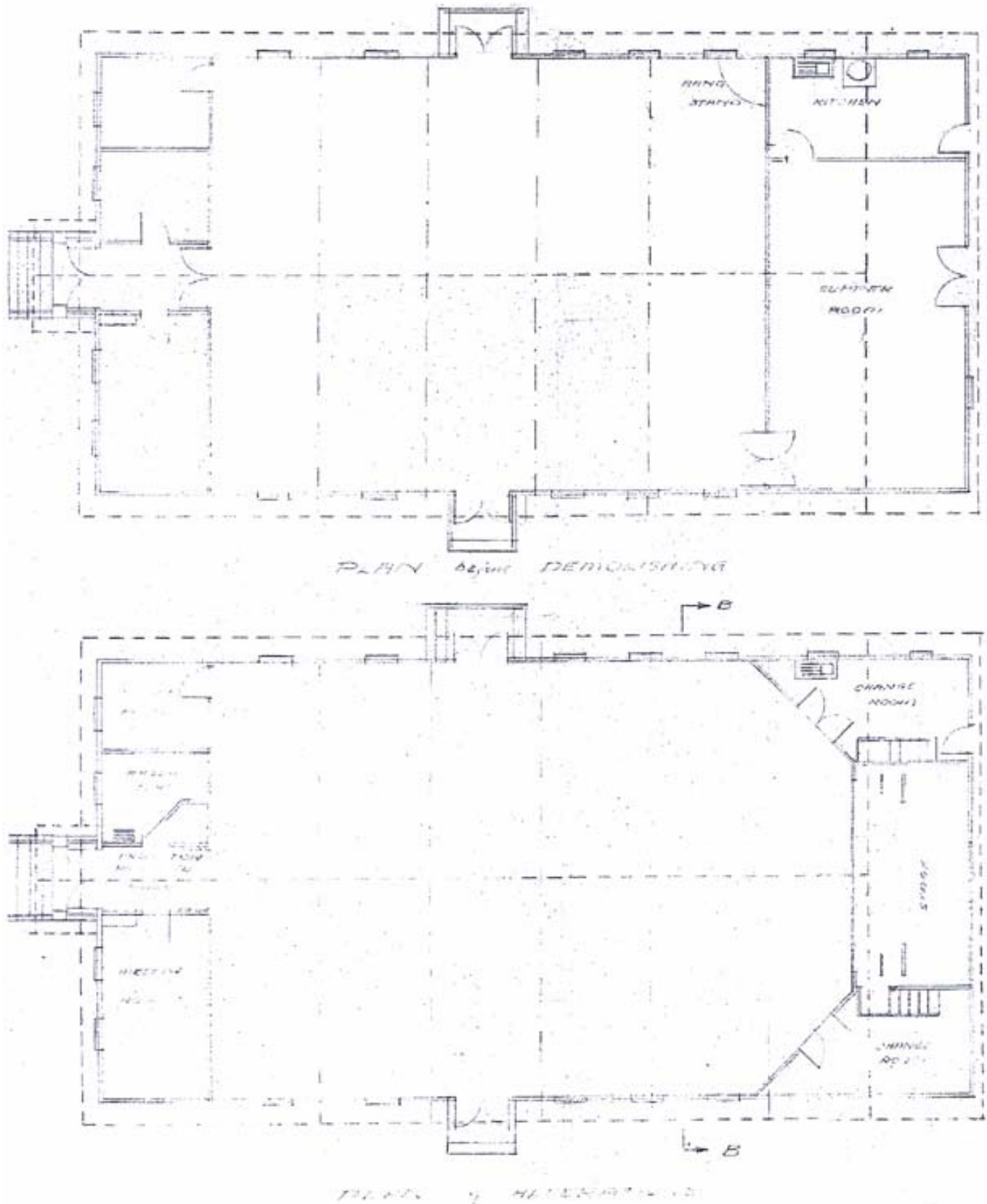


Figure No.29a: This plan (as well as Figure No.29b) from 1958 shows the internal features of the hall to be demolished, namely the band stand, kitchen and supper room, to make room for the stage and two dressing rooms. They also show the elevations and sections of the design.

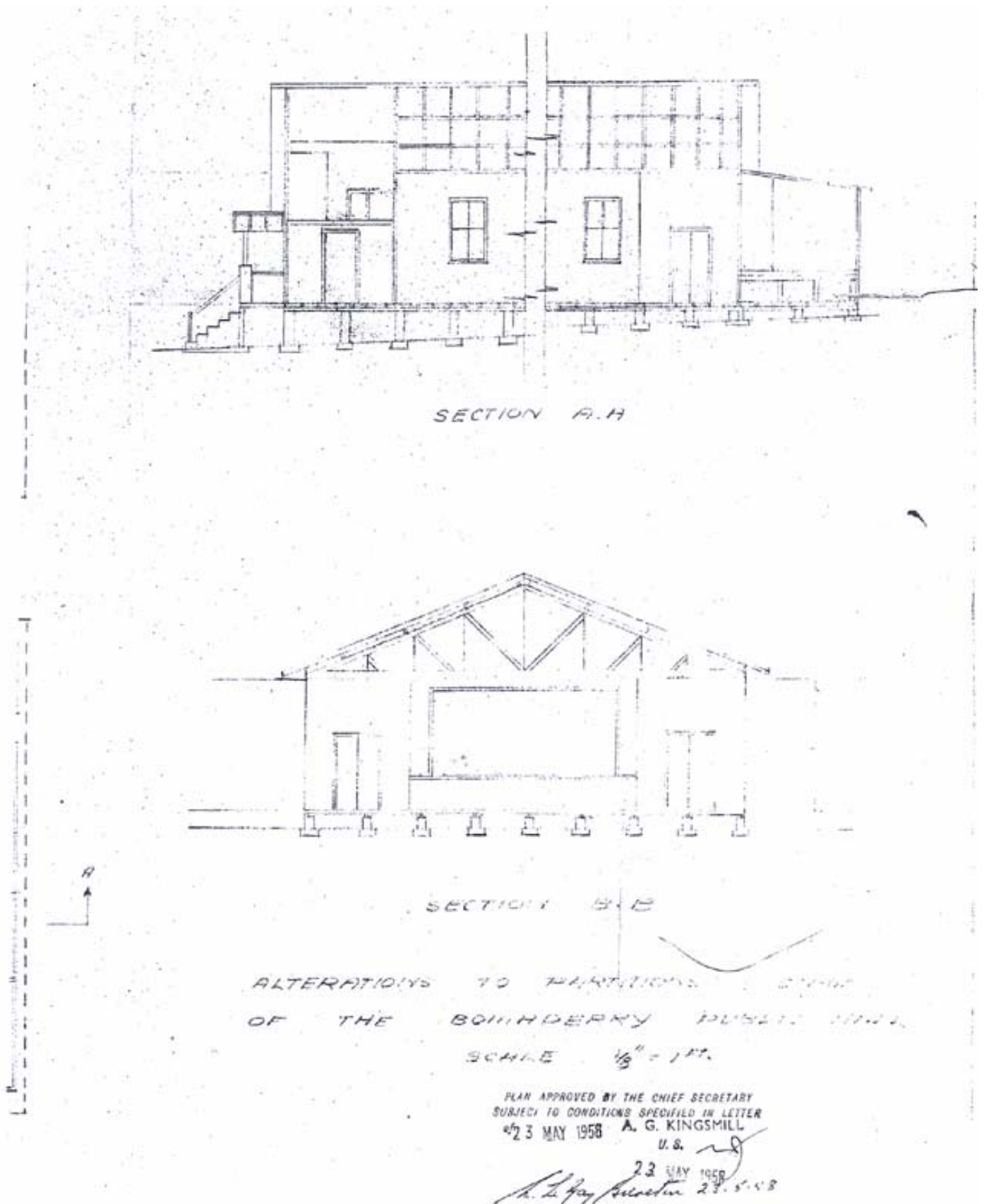


Figure No.29b: This plan (as well as Figure No.29a) from 1958 shows the internal features of the hall to be demolished, namely the band stand, kitchen and supper room, to make room for the stage and two dressing rooms. They also show the elevations and sections of the design.

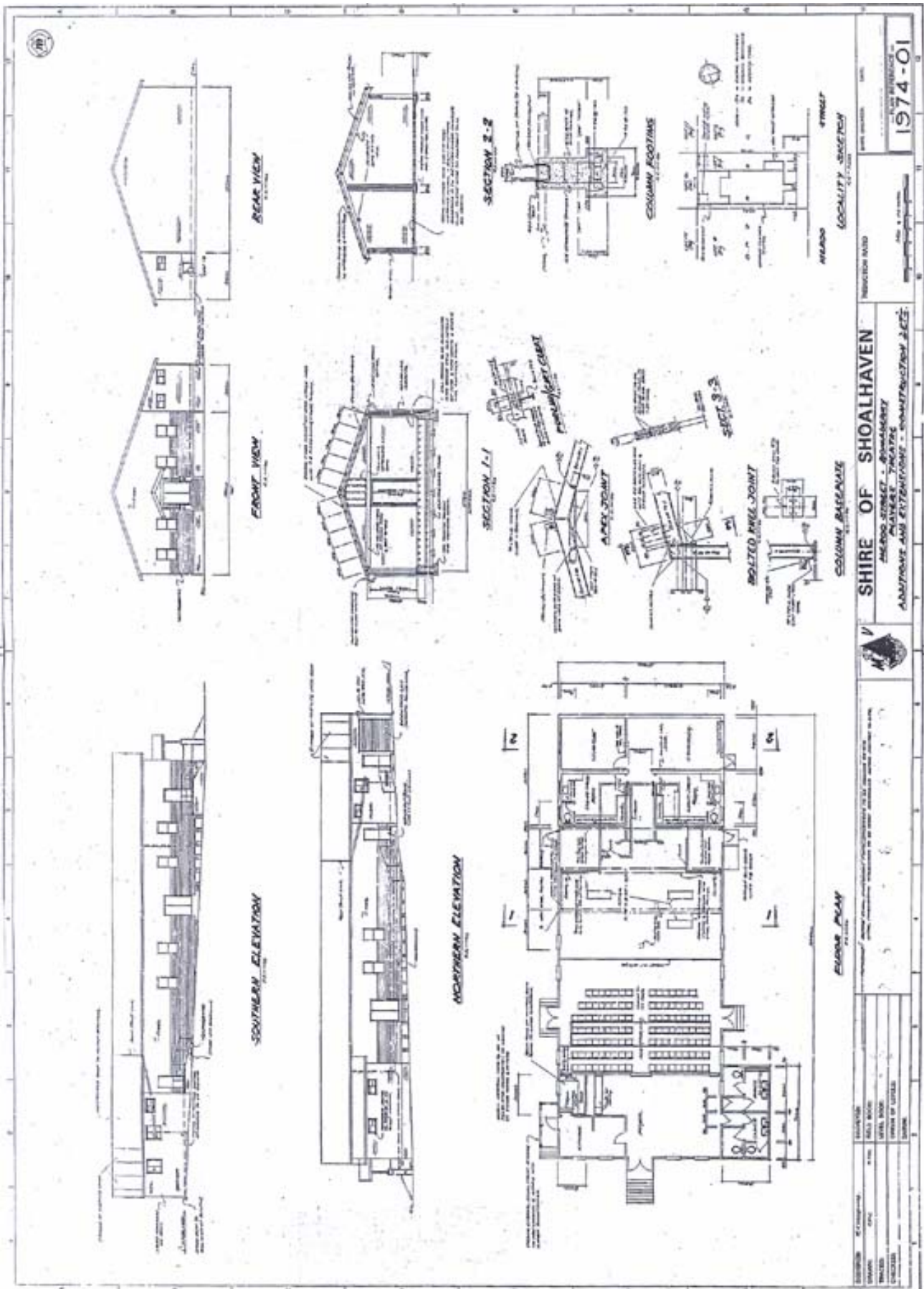
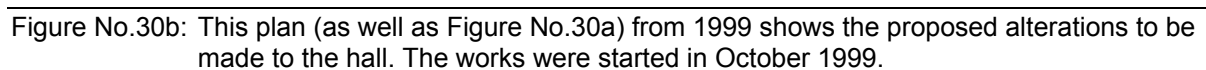


Figure No.30a: This plan (as well as Figure No.30b) from 1999 shows the proposed alterations to be made to the hall. The works were started in October 1999.



## **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 Players Theatre (Former Bomaderry Public Hall) has historical, social, aesthetic and technical significance at a local level in the Bomaderry area for the following reasons:

- 6.2.1 The subject site is significant to the Bomaderry area as the land was purchased by the school of arts committee for the purposes of erecting a public hall.
- 6.2.2 The Players Theatre (Former Bomaderry Public Hall) is significant to the Bomaderry area as a public hall that has been and continues (as a theatre) to be used by locals and visitors to the area since its time of construction in 1938.
- 6.2.3 The Players Theatre (Former Bomaderry Public Hall) is significant to the local community through its use by the Nowra Players who have used the building continuously since 1968.
- 6.2.4 The Players Theatre (Former Bomaderry Public Hall) is a good example of an Inter-War community hall constructed of weatherboard and fibro sheeting and corrugated metal roof. The building retains good integrity and is in good condition.
- 6.2.5 The Players Theatre (Former Bomaderry Public Hall) is significant to the Bomaderry area as the original portions of the building are illustrative of typical construction techniques for the Inter-War period.

### **6.3 Nature of significance**

#### **6.3.1 Historical Significance**

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

The hall was originally used as a dance hall, library, a place for social gatherings, church services, a classroom, meeting hall and picture theatre. The building has been used by the Nowra Players as a theatre since 1951 and the building was offered to them by Council in 1968.

The Theatre has historical significance because it is reflective of development in the Inter-War period in the Bomaderry area.

#### **6.3.2 Aesthetic Significance**

The Players Theatre (Former Bomaderry Public Hall) has aesthetic significance as a good-fair example of an Inter-War weatherboard and fibro community hall that is relatively intact.

#### **6.3.3 Social Significance**

The Players Theatre (Former Bomaderry Public Hall) has social significance because it has been used by the local community since its construction in the late 1930s. The hall was originally used as a dance hall, library, a place for social gatherings, church services, a classroom, meeting hall and picture theatre. The building has been used by the Nowra Players since 1951.

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

The Players Theatre (Former Bomaderry Public Hall) has technical/research significance as it is illustrative of representative construction techniques from the Inter-War period and subsequent phases of the building's development.

### **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:

- Theatre signage

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

- footings
- walls
- front facade
- doors
- windows
- original timber trusses
- original timber flooring (auditorium section)

### **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)

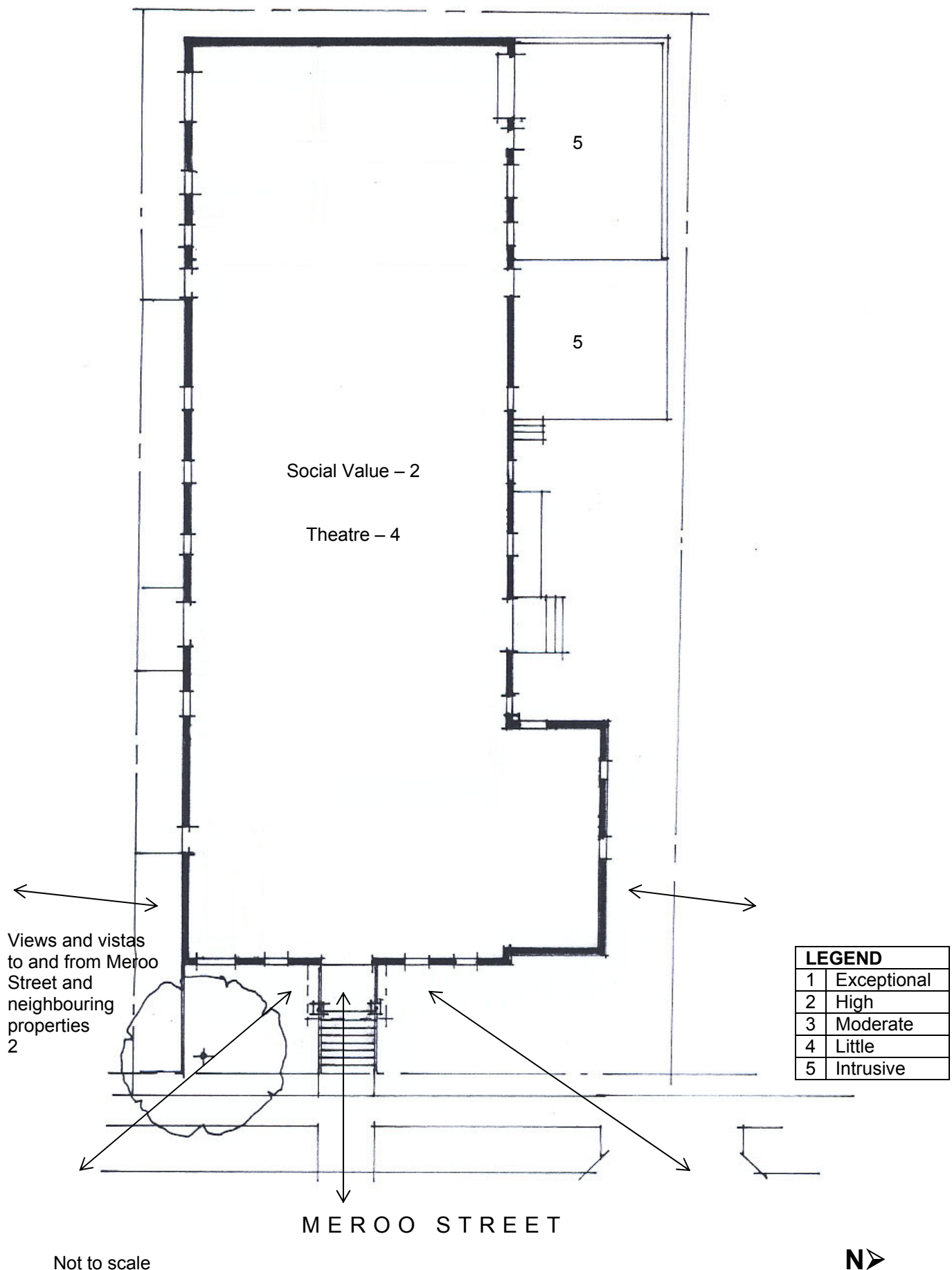


Figure No.31: Levels of Significance - Subject Site

#### 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 )

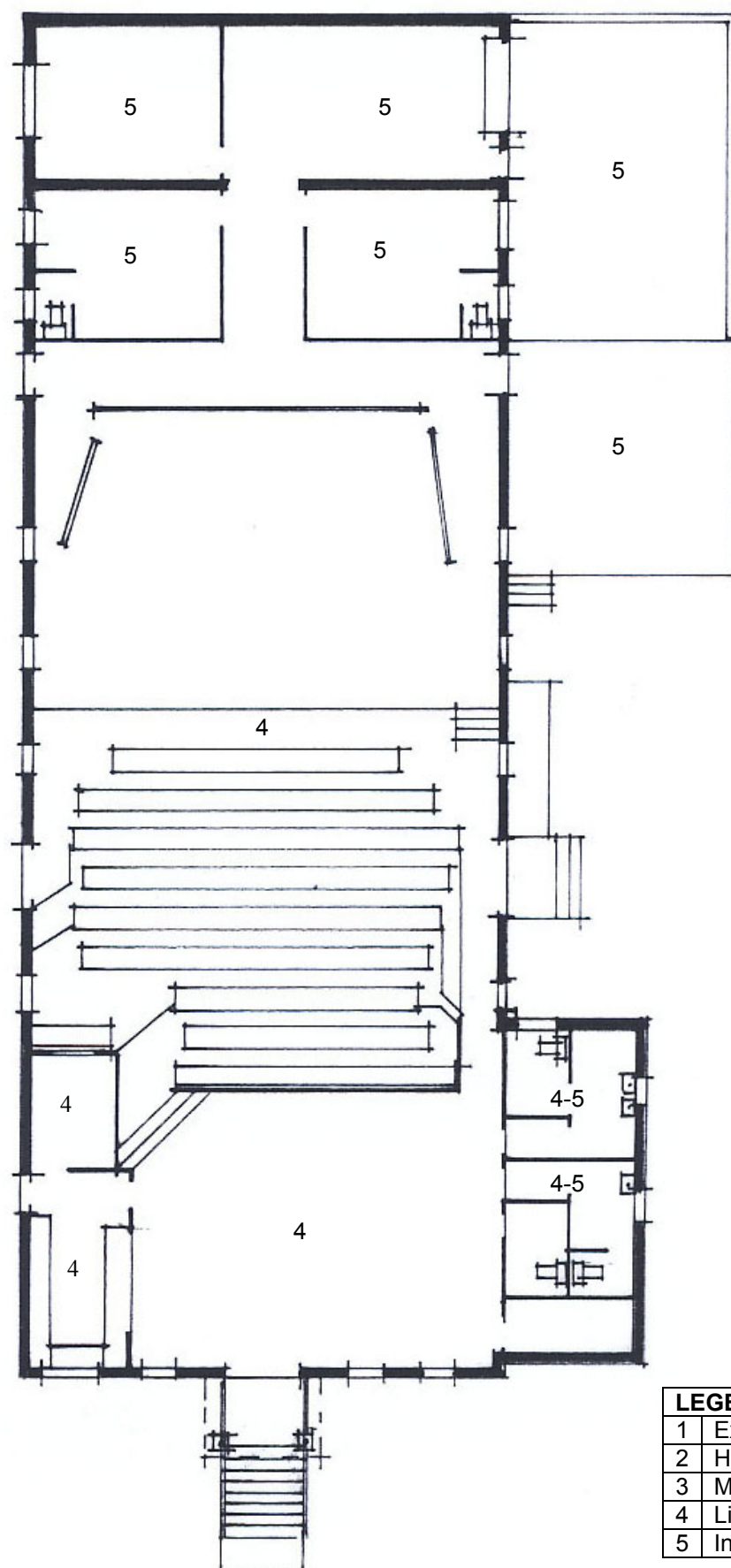
6.6.2.5 INTRUSIVE (CATEGORY 5)

Generally:  
 Social value – 2

Original timber  
 trusses – 3

Original Front  
 Façade – 3

Original timber  
 flooring – 3



LEGEND	
1	Exceptional
2	High
3	Moderate
4	Little
5	Intrusive

Not to scale



Figure No.32: Levels of Significance - Subject Building

### **6.7 Definition of curtilage**

An analysis of the documentary and physical evidence has determined that the existing boundaries of the subject site (please refer to Figure No.2: Subject site) form an appropriate curtilage for the subject building and other items of significance located on the site.

No development should be carried out to the east of the subject building (fronting Meroo Street).

Future development may be carried out to the western and northern sides of the subject building. However, this would require building on the neighbouring property also owned by Council and used by the Nowra Players. The development should have regard to the setting and design of the property and to the scale, style and character of adjacent development. The new development should not negatively impact on the adjoining heritage listed buildings.

## **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 Players Theatre (Former Bomaderry Public Hall) constitutes an important component of the cultural development of the Bomaderry area.
- 7.1.2 The subject site's early planning, detailing and design features that identify it as a community hall and theatre should be conserved. This includes but is not limited to walls, roof, windows, doors, etc.
- 7.1.3 The subject building should be conserved as an example of an Inter-War community hall building. No additions or alterations should be allowed which compromise this significance.
- 7.1.4 Significant fabric should be retained in-situ and conserved. Fabric may be removed to reveal fabric which is identified to be more significant however a sample should be retained in-situ for interpretation purposes.
- 7.1.5 Associated items of significance should be retained in-situ and conserved. This includes but is not limited to the original timber flooring, and timber trusses, and the moveable heritage (interpretation display) in the foyer.
- 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.
- 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, ie, the front façade of the building, the timber trusses, the general layout of the main section of the building.

#### **7.4.2 Structural Stability**

The general condition of the buildings located on the subject site appear 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 Meroo Street.

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

Vehicle and delivery access and car parking are currently available in Meroo Street, with some car parking available to the north of the subject building on the subject site.

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

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

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

#### ***D3.2 General building access requirements***

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

**Table D3.2**

*Class of Building*

**Class 9b**

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

*Access Requirements*

*To and within—*

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

Accessible toilets are provided in the foyer of the theatre. However, it should be noted that the existing facilities are not adequate and do not comply with Australian Standard 1428.1 because a unisex toilet is not provided (there is one accessible toilet in each of the male and female toilet facilities). Consideration should be given to its improvement. The following is an extract from the Australian Standard 1428.1.

**10.2 Accessible unisex sanitary facilities**

**10.2.1 General**

*The general requirements for accessible unisex facilities are as follows:*

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

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

## **7.5 External constraints**

### **7.5.1 Statutory Heritage Constraints**

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

#### **7.5.1.1 NSW Heritage Council**

The subject site is not listed on the State Heritage Inventory

#### **7.5.1.2 Shoalhaven City Council**

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

#### **7.5.1.3 Department of Urban Affairs and Planning**

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

### **7.5.2 Non-Statutory Heritage Constraints**

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

#### **7.5.2.1 Australian Heritage Commission**

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

#### **7.5.2.2 National Trust of Australia (NSW)**

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

## **7.6 Opportunities and constraints arising out of ownership and use**

### **7.6.1 Ownership**

The property is owned by Shoalhaven City Council and is leased to Nowra Players Inc.

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

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

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

### **7.6.2 Uses**

From its time of construction, the Players Theatre (Former Bomaderry Public Hall) has been used as community hall and theatre. Following are the present uses of the site.

#### **7.6.2.1 Subject Building**

The Players Theatre (Former Bomaderry Public Hall) is used as a live theatre by the Nowra Players.

#### **7.6.2.2 Fred's Shed**

This shed is used as a work shop and storage area.

#### **7.6.2.3 Weatherboard Garage**

Although not forming part of this study nor located on the subject site, it should be noted that the garage is used by the Nowra Players as a storage area.

#### **7.6.2.4 House**

Although not forming part of this study nor located on the subject site, it should be noted that the neighbouring house on the northern side of the subject building is used by the Nowra Players as a rehearsal studio, classroom and storage area.

## **8.0 CONSERVATION POLICY**

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

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

### **8.1 Definitions**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **8.2 Conservation procedures at the site**

### **8.2.1 Burra Charter Conservation Methodology**

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

### **8.2.2 Management of the Site**

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

### **8.2.3 Conservation Team**

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

### **8.2.4 Systematic Record**

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

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

### **8.2.5 Archive of the Site**

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

### **8.2.6 Review this Conservation Management Plan**

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

### **8.2.7 Documentation of Conservation Works**

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

### **8.2.8 Archaeological Finds**

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

### **8.2.9 Interpretation**

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

### **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 Prepare a comprehensive Masterplan for the development of the site, the theatre and its future needs.
- 8.3.2 The relationship between the Players Theatre (Former Bomaderry Public Hall) and the streetscape should be conserved.
- 8.3.3 Any development in the vicinity of the subject site should be carefully considered to ensure that it does not negatively impact on the significance of the subject site.
- 8.3.4 Any development of the subject site should be carefully considered to ensure that it does not negatively impact on the surrounding buildings and residential nature of the streetscape.
- 8.3.5 The hard landscaping to the car parking area should be reduced or replaced with grass or gravel.
- 8.3.6 If a carpark is required on site, a small carpark could be constructed to the rear of the house adjoining the northern boundary of the subject site (as there is no room to the rear of the subject building) so as not be visible from the street. The carpark should also be grassed or gravelled. This location and treatment would help to maintain the rhythm of the streetscape. Note, a carpark may not be practicable on site as it would only be large enough to possibly provide for the cars of the Players. A carpark large enough to cater for the patrons would not be possible nor suitable for the site.
- 8.3.7 The 1950s weatherboard and fibro house adjoining the theatre property (also owned and used by the theatre) has little significance and may be demolished. A sympathetic purpose-built building may be constructed for community use with rehearsal studios, storage areas and work/class rooms. This building's bulk and scale should be sympathetic to the theatre. This new building may also have the same setback as the theatre so that the two buildings are seen as a separate entity in the street (ie. community buildings). Alternatively, this building may be replaced by a purpose-built theatre building, and the Players Theatre returned to its original state and use as a community hall. This space could then be used by the Players for rehearsals and classes, as well as by the community.
- 8.3.8 The rubbish bins should be stored to the rear of the subject building.
- 8.3.9 The compressors for the air conditioners should be housed in a structure to the rear of the subject building.
- 8.3.10 All sub-surface areas below and adjacent to the site should be considered to have archaeological potential.
- 8.3.11 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.
- 8.3.12 The subject site should continue its present use as a theatre in keeping with the historical use of the site.

### **8.4 Subject building**

- 8.4.1 The character of the subject building, which is that of a recreational and/or community facility, should be conserved.
- 8.4.2 Any new use of the subject building should relate to the historical use of the building as a community hall 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 of the subject building, and have limited impact on the adjoining heritage item.

- 8.4.4 The face brickwork to the rear addition of the building should be painted to lessen its impact on the main section of the hall.
- 8.4.5 Provide disable access through the front entrance of the subject building (refer Section 7.4.7).
- 8.4.6 Fred's shed and the concrete landing to the northern elevation of the building are intrusive elements and may be demolished. However, as they are not immediately visible from the street and so do not greatly negatively impact the front façade, they may remain in place if required.
- 8.4.7 Original and early significant fabric should be conserved and maintained. These include but are not limited to:
- Externally
- Footings
  - Walls
  - Windows, particularly to the front of the building
  - Doors
  - Roof framing
- Internally
- Flooring
  - Skirting
  - Walls
  - Ceiling
  - Trusses
- 8.4.8 Rationalise toilets in foyer space to provide unisex disabled toilet, and increase number of male and female toilets.
- 8.4.9 New interventions should be reversible, sympathetic and clearly interpreted by means of introduced interpretative devices or by method of style of construction, as new work.
- 8.4.10 No further signage should be attached to the front façade of the building (original section). Retention of the sign on the northern end of the front façade is acceptable as this section is a much later addition to the building (1980). However, the signage in this section should not be enlarged any further. Any future signage on the site should be freestanding.

## **9.0 IMPLEMENTATION STRATEGY**

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

### **9.1 Immediate Works**

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

The works should follow the recommendations of the Schedule of Maintenance Works contained in Appendix C of this report. All works should be done in accordance with the conservation policies contained in Section 8 of this report, especially policy 8.2.3.

- 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 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.
- 9.1.6 All corrugated metal roofing should be checked and repaired or replaced to match existing where necessary.

### **9.2 Immediate Desires**

- 9.2.1 Rationalise the toilet facilities in the foyer to include unisex disabled toilet, and increase number of male and female toilets as the current number of toilet facilities is inadequate. (Refer Figure No.34)
- 9.2.2 Raise roof above stage to accommodate higher proscenium and fly tower for lighting and scenery. (Refer Figure No.34)
- 9.2.3 Install electric rotating stage to the existing stage area. (Refer Figure No.34)

### **9.3 Future Works**

- 9.3.1 Adopt the proposed colour scheme for the site which is contained in Appendix D of this report.
- 9.3.2 Disabled access should be provided through the front entrance. (Refer 7.4.7 and Figure No.34)
- 9.3.3 All windows should be uncovered. Internal shutters may be installed to keep light out of the theatre and for security purposes.
- 9.3.4 The 1950s weatherboard and fibro house adjoining the theatre property (also owned and used by the theatre) has little significance and may be demolished. A sympathetic purpose-built building with rehearsal studios, storage areas and work/class rooms may be built in its place. This building's bulk and scale should be sympathetic to the theatre. This new building may also have the same setback as the theatre so that the two buildings are seen as a separate entity in the street (ie. community buildings). (Refer Figure No.34).

9.3.5 A carpark could be provided behind the neighbouring allotment also owned by Council and used by the Nowra Players. This carparking should not be visible from Meroo Street and should be gravelled.

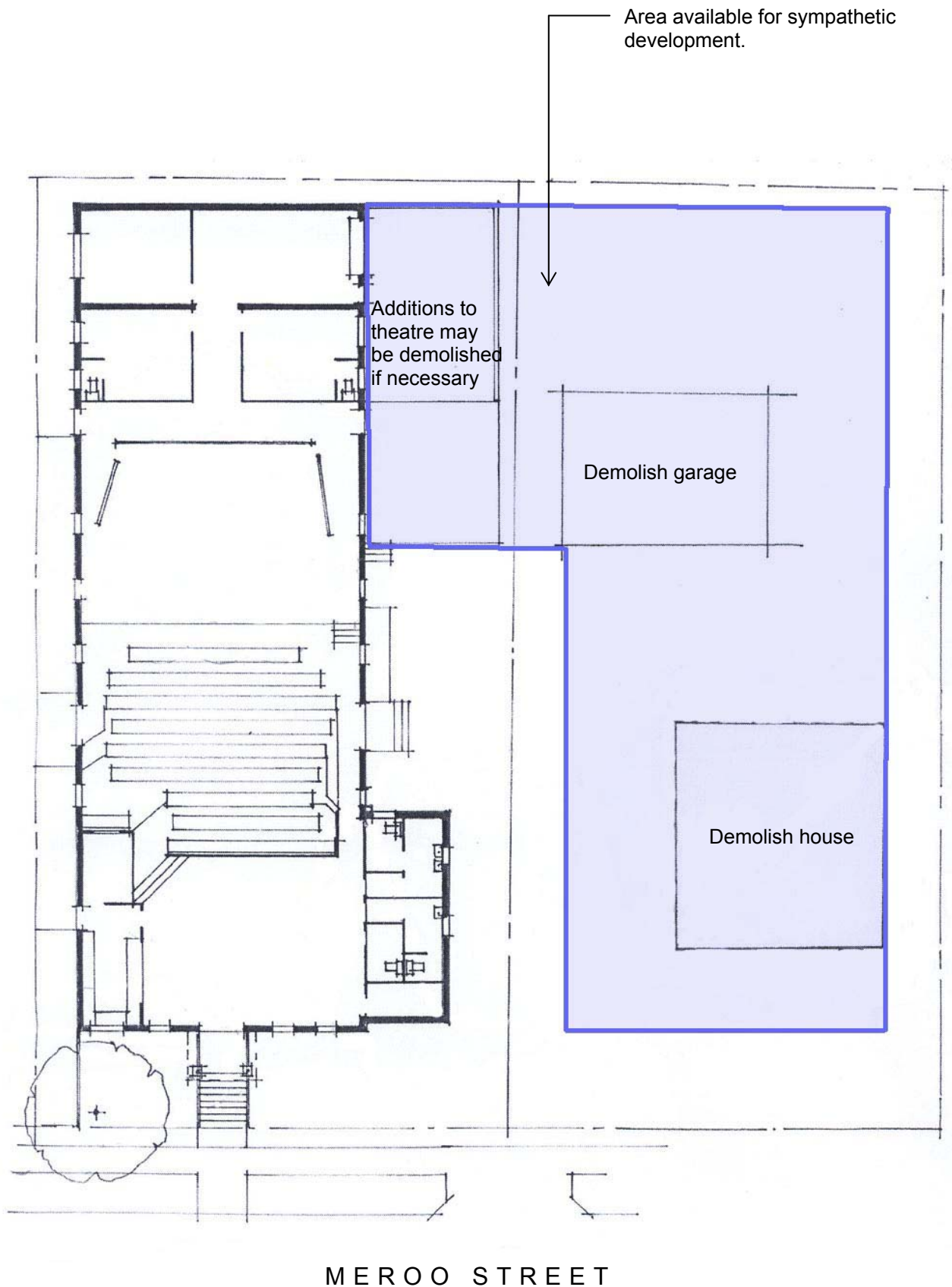
9.3.6 It may be possible in the future to convert the theatre back into a community hall to be used for rehearsals and classes by the Players. A purpose-built theatre could then be constructed on the adjoining lot owned by council (currently occupied by 1950s weatherboard and fibro house).

#### **9.4 Landscaping**

9.4.1 The hard landscaping to the carparking area should be removed and planted with grass or gravel in keeping with the residential nature of the streetscape.

9.4.2 Retain and maintain all plantings on the site. (Note, the *Callistemon spp* may be removed if desired). Street tree planting may be appropriate.

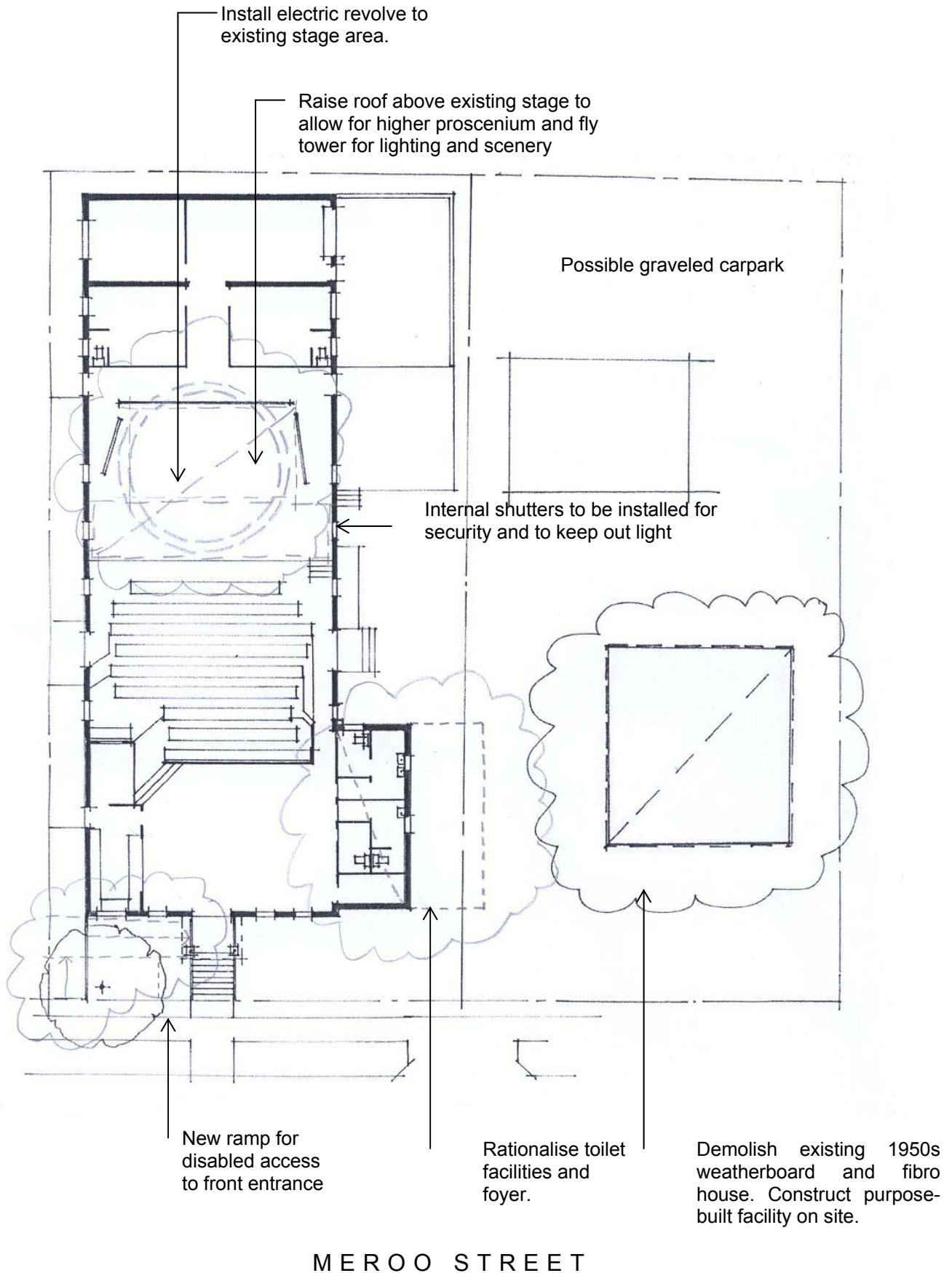
9.4.3 Fencing to the site should be of timber construction to maintain the residential nature of the street.



Not to scale



Figure No.33: Future Development Planning.



#### **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 live theatre is appropriate and should continue. The theatre was used as a public hall since its time of construction in the late 1930s and has been used by the Nowra Players since 1968. It is therefore appropriate that this present use should continue. This use should also remain economically viable as the Players have a strong following in the area and are happy with the size of the theatre's auditorium.

##### **9.4.2 Community Hall**

The subject site could be used as a community hall for various functions including weddings, dances, and community events. However, the building would require major renovations to accommodate this use. (Refer 9.3.6).

##### **9.4.3 Community Use (General)**

The subject building may be used for general community purposes such as meetings of community groups and education. Care should be taken, however, 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**

### Historical Figures and Documentation

## 1.0 RENOVATIONS & IMPROVEMENTS – NOWRA PLAYERS

(Extracted from State Records NSW Files, Shoalhaven Historical Society Archives, Shoalhaven City Council Files and the Nowra Players publication *The Nowra Players – 1951-2001 The First Fifty Years* by Robyn Dalleywater and Lyn Harnwell)

### 1.1 Renovation No. 1 - 1968

An application with a comprehensive plan was submitted to the Chief Secretary's Department by the Nowra Players to carry out repairs and renovations on 15<sup>th</sup> March 1968.<sup>1</sup> The plans were approved providing that in the meantime the hall would not be used for any form of public entertainment.<sup>2</sup>

#### Specification

1. Repair floor where necessary
2. Fit 'panic' bolts to side exit doors and main entrance doors
3. Remove partitions inside right of main door to extend foyer. Make good wall linings and ceiling
4. Re-locate switchboard, install metering equipment, overhaul panic lighting, install new power points and light outlets as detailed on plan
5. Overhaul and re-locate fire extinguishers as indicated
6. Construct new stage area 27" high as shown on plan
7. Re-construct dressing rooms
8. Fit external door to gents dressing room
9. Fit steps where required
10. Install reconditioned leather armchairs in seating plan as indicated
11. Remove kitchen to front left-hand room. Usual approved plumbing services to be installed
12. Raise and line ceiling above the new stage area
13. Install buffet where shown
14. Remodel office door as ticket box
15. Install catwalk above proscenium. Install baffle and insulate roof area above catwalk
16. Install hand-basin at left rear of stage

*The stage had been extended across the building, a proscenium arch defining the acting area. Art Deco seats came from the old cinema at Gerringong and the Prince Edward Theatre in Sydney. They rose in two tiers from the floor with a centre and side aisle. A kitchen and box office had been partitioned off to the left of the double front door with a counter giving access to the kitchen in an alcove adjacent. An elegant chandelier, donated by Paul Farrant, lit up the foyer.*

*Tall curtains made of black and white ticking separated the entry from the auditorium proper and selected art works decorated the walls and were also for sale. Coffee at interval was served in china cups and saucers.<sup>3</sup>*

<sup>1</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence from Nowra Players dated 15<sup>th</sup> March 1968 signed by James F Gall (Secretary)

<sup>2</sup> State Records NSW Bomaderry Public Hall File 17/3458 item 3154 – Correspondence from Nowra Police Station dated 11<sup>th</sup> March 1968

<sup>3</sup> *The Nowra Players 1951-2001* op cit p. 12

## **1.2 Renovation No. 2 – 1969 – Not completed until later**

Raised Seating – A single copy of a plan of proposed alterations to provide timber raised seating was submitted to the Chief Secretary's Dept for approval. It was proposed to provide raised seating platforms at the rear of the Auditorium. From the foyer area two steps at each of the three aisles would give access to the raised platforms. The Government Architect A J McFarlane approved the plan on 26<sup>th</sup> February 1969 provided that the platforms were secured to the floor and the space between the front of one seat and the back of the next measured between perpendiculars being not less than 12 inches.<sup>4</sup>

Due to the approval of the plans it was recommended that the Minister, A G Kingsmill, approve of the licensed capacity of the hall being returned from the present 340 to 132.<sup>5</sup> Previously the capacity of the hall was based on 4.5 sq ft per person, the basis for assessing the capacity of halls used for general entertainment purposes. It is now proposed to use the hall solely as a little theatre. Approval was subsequently given.

## **1.3 Renovation No. 3 – 1969 – Not completed until later**

On the 9<sup>th</sup> July 1969 Nowra Players applied to the Chief Secretary's Department for approval for further additions at the Bomaderry Public Hall. It was estimated that the cost of the storeroom and workshop would cost an estimated \$1,600. The plan for the proposed addition was enclosed.<sup>6</sup> On the 21<sup>st</sup> August 1969 the Government Architect, E Smith, approved the plan.

The new addition is of concrete block construction, concrete floor, fibreglass ceiling, and galvanised corrugated roofing iron supported on timber rafters. A new roller shutter was to be installed in the northern side of the wall of the new addition for movement of stage props and material etc.

Alterations and additions comprised the following:

1. The removal of the rear wall section of the back stage area in preparation for the new extension.
2. The alteration and extension of the stage roof to suit the new extensions.
3. The alteration and extension of the electrical installation.
4. The construction of a concrete block extension to the rear of the existing stage to provide for an 18ft x 10ft 6ins back stage storeroom and workshop.

## **1.4 Renovation No. 4- 1980**

The foyer was painted and a plywood panelling partition replaced the old curtains. The patrons welcomed the provision of toilets inside. (No more making one's way up a dimly lit alley to the dinky facilities). Part of the area beside the kitchen was taken up by a small lighting room in one corner. Previously the lighting technician sat on one side of the stage and, peering sideways, adjusted the control board. Now he could sit with a window facing the stage and for the first time actually see what was being lit.

The stage was extended to almost twice in depth, the low wooden beams were removed and a portion of the ceiling immediately in front of the stage was removed so lights could be hung above the actor's heads. Storage space was increased by a third dressing room being established. The dressing rooms had a toilet and washbasin with hot and cold water, hanging space for costumes and a make up counter that ran the width of the room. Also a room was built for costumes and props storage and a large workshop area with roller door access to the side of the theatre.

<sup>4</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence from Department of Public Works - Government Architect dated 26<sup>th</sup> February 1969

<sup>5</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence from Chief Secretary's Dept dated 3<sup>rd</sup> March 1969

<sup>6</sup> State Records NSW Bomaderry Public Hall File 17/3458 Item 3154 – Correspondence from Nowra Players dated 9<sup>th</sup> July 1969 signed by James F Gall (Secretary)

Over the next few years further refurbishing was undertaken:

- The foyer was carpeted and painted
- The kitchen was refurbished. New cupboards and counter area.
- The foyer became a display area (40<sup>th</sup> Birthday celebrations)
- The auditorium seating fabric was renewed and carpet laid
- New stage curtains were purchased
- Two air conditioning units were installed in the auditorium in the 1990s

### **1.5 Additions – ‘Fred’s Shed’**

More storage and working space for props was required and after various options were discussed it was finally decided to follow the design of Fred Watson’s plan of a steel shed – room for workbench, wood, flats and tools. The shed was built. Soon after construction a large area at the front was laid with concrete, level to the roller doors, which led to the stage area. A roof was then constructed between the two workrooms for shelter. Sadly Fred died suddenly soon after the shed and working area were completed and in honour of his contribution to the Players, the shed was named in his honour.

*Not only did it provide a sheltered working area, it also proved useful as an outdoor area for a large cast between scenes or at interval.<sup>7</sup>*

### **1.6 Renovations No. 5 – 1998**

With a grant of \$50,000 from the Minister for the Arts, \$30,000 from Shoalhaven City Council and \$25,000 from the Players Theatre a substantial renovation took place during the months of August, September and October 1990. The old seats were removed, floors ripped up, walls knocked down, the front of the building moved forward in excess of two metres, the new roof fitted, the kitchen completely re-built, new carpets fitted throughout, new lighting installed and second-hand seating purchased and re-covered and installed and the building was painted.

### **1.7 Cottage Addition – 25 Meroo Road**

Shoalhaven City Council purchased this cottage during 2000 and a lease on the building was granted to the Players Theatre. This property gave access to parking areas. The cottage was renovated and made into a rehearsal/classroom space with a props room and book storage space.

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<sup>7</sup> The Nowra Players 1951-2001 op cit pp14-15

## **Appendix B**

### Photographic Survey



Figure No.1: Streetscape to the south of the subject site (western side of Meroo Street).  
Figure No.2: Streetscape to the north of the subject site (eastern side of Meroo Street).



Figure No.3: View opposite Players Theatre.  
Figure No.4: Players Theatre.



Figure No.5: Southern elevation of subject building.

Figure No.6: Ramp running along southern elevation of subject building.



Figure No.7: Northern elevation of subject building.

Figure No.8: Neighbouring property on northern side of subject site. This building is used by the Players as a rehearsal room, classroom and storage area.



Figure No.9: Rear of neighbouring building.

Figure No.10: View of neighbouring building and associated garage from Players Theatre. The area between the buildings is used for parking by the Players.



Figure No.11: Detail of roof over rear addition of Players Theatre, Fred's Shed and dock area.

Figure No.12: Detail of join between Players Theatre and rear addition at the dock area.



Figure No.13: Car parking area, subject building and neighbouring garage.

Figure No.14: Northern and western wall of foyer of Players Theatre.



Figure No.15: Eastern and southern wall of foyer looking towards kitchen.

Figure No.16: Foyer showing steps into theatre, servery of kitchen and door into control room (from kitchen).



Figure No.17: Internal view of theatre.

Figure No.18: Disabled access corridor running down the northern side of the theatre. The door in the left of the frame is used for disabled access into the theatre.



Figure No.19: Theatre ceiling.

Figure No.20: Theatre stage.

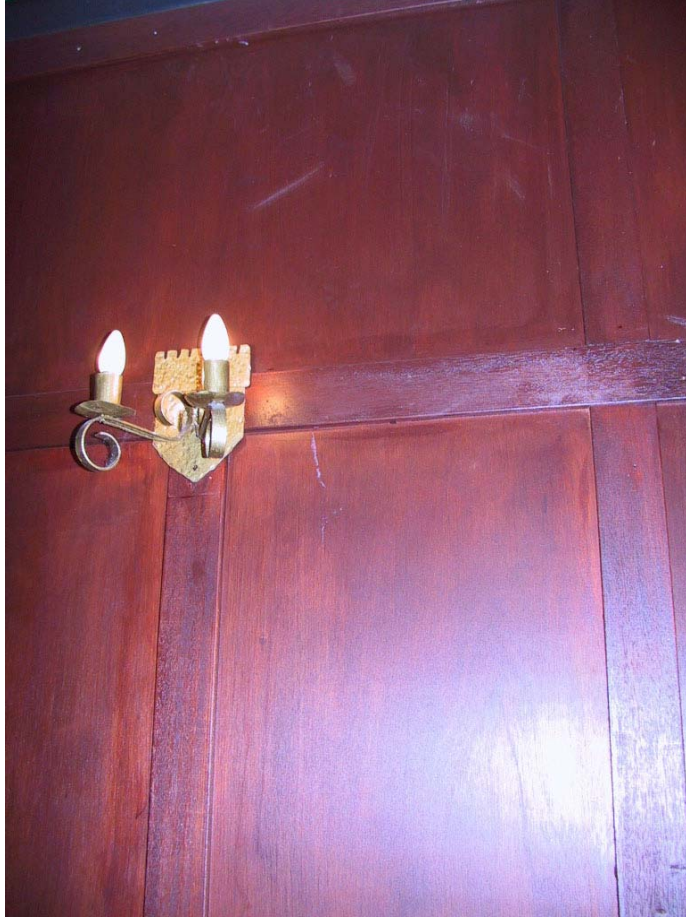


Figure No.21: Detail of timber paneling on wall of theatre.

Figure No.22: Door leading to backstage from theatre.

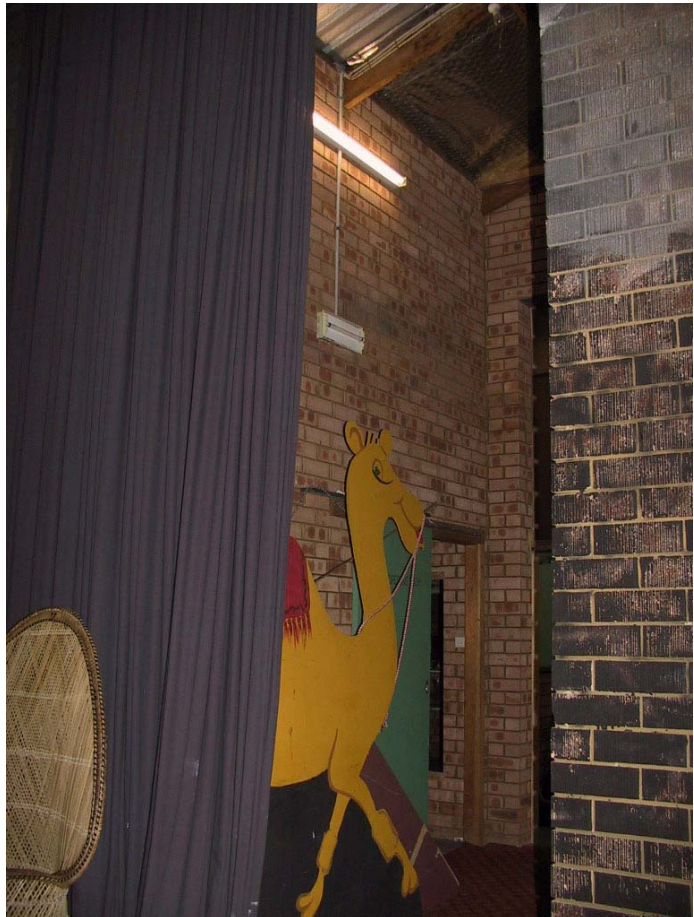


Figure No.23: Backstage area.

Figure No.24: Corridor to dressing rooms, wardrobe and greenroom.



Figure No.25: Corridor to dressing rooms etc showing timber truss.

Figure No.26: Rear of stage backdrop.



Figure No.27: General view of women's dressing room.

Figure No.28: General view of greenroom.

## **Appendix C**

### Schedule of Maintenance Works

## Schedule of Conservation Maintenance Works

### Preamble

The following schedule of essential maintenance works is proposed for Players Theatre Bomaderry 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, 2003 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**

Players Theatre (Former Bomaderry Public Hall), Bomaderry  
Conservation Management Plan – Appendix C: Schedule of Maintenance Works

Ref: 0261: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.

**Tropman & Tropman Architects**

Players Theatre (Former Bomaderry Public Hall), Bomaderry  
 Conservation Management Plan – Appendix C: Schedule of Maintenance Works

Ref: 0261:CMP  
 June 2003

**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 packing and ant caps of all piers and repair where necessary	
2.1.3	Check air space under building and ensure that timber floor structure is clear of earth	
2.1.4	Check over all timber weatherboards and repair and replace where necessary TME	
2.1.5	<u>Doors</u>	
	a. Check over all door hardware and repair where necessary	
2.1.6	<u>Windows</u>	
	a. Check over all window components including but not limited to metal hardware, timber frame, sill and sashes, glazing and condition of putty.	
2.1.7	Check over timber fascia and repair where necessary	
2.1.8	Carefully check over AC panelling and timber coverstrips of gable ends and repair and replace where necessary TME	
2.1.9	Prepare and paint any prepainted surfaces to selected colour scheme unless otherwise directed by the HCA	
2.1.10	Prepare and paint over external brickwork to the rear	
2.1.11	Check over all air conditioning systems and ventilation fans and repair where necessary and check over regularly	
2.1.12	Check over and rationalise all exposed services including gas, water and electricity	
2.1.13	Maintain existing painted signage on gable	
2.1.14	<b>SUBTOTAL EXTERNAL</b>	<b>30,000</b>

**Tropman & Tropman Architects**

Players Theatre (Former Bomaderry Public Hall), Bomaderry  
Conservation Management Plan – Appendix C: Schedule of Maintenance Works

Ref: 0261:CMP  
June 2003

**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	
2.2.2	Check over all metal gutters and ensure that there are no blockages.	
2.2.3	Ensure that gutters are checked and cleaned at least every 3 months	
2.2.4	Check over corrugated iron roofing and replace where necessary TME	
2.2.5	Check over recent and original roof framing and repair where necessary TME. Maintain original timber truss to rear of recent addition.	
2.2.6	Check over all flashings and repair where necessary	
2.2.7	<b>SUBTOTAL ROOF</b>	<b>5,000</b>

NO.	ITEM	COST \$
<b>2.3</b>	<b>SITE</b>	
2.3.1	Maintain concrete walkways around the building and repair where necessary TME	
2.3.2	Maintain and enhance existing planting along boundary	
2.3.3	Check over existing concrete stair and metal balustrading to main entry	
2.3.4	Check over and maintain existing concrete ramp and metal balustrading to east entry	
2.3.5	<b>SUBTOTAL SITE</b>	<b>5,000</b>

**Tropman & Tropman Architects**

Players Theatre (Former Bomaderry Public Hall), Bomaderry  
Conservation Management Plan – Appendix C: Schedule of Maintenance Works

Ref: 0261:CMP  
June 2003

**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 both internally and externally to SCS unless otherwise directed by the HCA	
3.1.3	Maintain and conserve all early timber floors	
3.1.4	Check over original timber joinery including but not limited to skirtings and door architraves and repair or replace TME.	
3.1.5	Clad recent unfinished timber framed walls to rear extension with plasterboard lining , prepare for painting and paint.	
3.1.6	Clad recent unfinished ceiling in rear extension with plasterboard sheeting, prepare for painting and paint.	
3.1.7	Check all existing electrical outlets and repair if necessary	
3.1.8	Incorporate a Interpretation display into the foyer area using the existing poster memorabilia	
3.1.9	<b>SUBTOTAL INTERNAL</b>	<b>40,000</b>
<b>4.0</b>	<b>TOTAL ALL WORKS</b>	<b>80,000</b>

**Tropman & Tropman Architects**

Players Theatre (Former Bomaderry Public Hall), Bomaderry  
 Conservation Management Plan – Appendix C: Schedule of Maintenance Works

Ref: 0261:CMP  
 June 2003

<b>5.0</b>	<b>SPECIAL WORKS -</b>	
<b>NO.</b>	<b>ITEM</b>	<b>COST \$</b>
<b>5.1</b>	<b>EXTERNALLY</b>	
5.1.1	Demolish neighbouring house currently used as rehearsal space and rebuild special purpose building with rehearsal studios and prop storage and work rooms.	
5.1.2	Provide gravel surface carspaces for Players members	
5.1.3	<b>SUBTOTAL EXTERNAL</b>	<b>500,000</b>

<b>5.0</b>	<b>SPECIAL WORKS -</b>	
<b>NO.</b>	<b>ITEM</b>	<b>COST \$</b>
<b>5.2</b>	<b>EXTERNALLY</b>	
5.2.1	Demolish neighbouring house currently used as rehearsal space and rebuild special purpose theatre.	
5.2.2	Return hall to general use space including rehearsal studios, prop storage and work rooms.	
5.2.3	<b>SUBTOTAL EXTERNAL</b>	<b>800,000</b>

<b>5.0</b>	<b>SPECIAL WORKS -</b>	
<b>NO.</b>	<b>ITEM</b>	<b>COST \$</b>
<b>5.3</b>	<b>THEATRE UPGRADE</b>	
5.3.1	Rationalise the toilet facilities in the foyer to include unisex toilets and increase number of male and female toilets.	
5.3.2	Uncover all windows and provide internal shutters for security and to keep light out.	
5.3.3	Construct disabled ramp to the front street entrance	
5.3.4	Install proscenium arch to existing stage area	
5.3.5	Install a revolving stage to existing stage area	
5.3.6	Extend foyer to the north if property boundaries allow and relocate toilets for efficient operation of the foyer.	
5.3.7	Install new fly tower for lighting banks and to change scenery above existing stage area	
5.3.8	<b>SUBTOTAL INTERNAL</b>	<b>400 000</b>

<b>6.0</b>	<b>TOTAL SPECIAL WORKS</b>	<b>1,700,000</b>
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## **Appendix D**

### Proposed Colour Scheme

## SELECTED COLOUR SCHEMES

The colour choices of the proposed scheme for Players Theatre, Bomaderry are listed below and are also illustrated in figure CS1.

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

### PROPOSED PLAYERS THEATRE, BOMADERRY EXTERNAL COLOUR SCHEME

Element	Australian Standard Colour	No.
Brick base walls	Red Oxide	R63
Timber Weatherboards	Possum	R44
FC wall paneling and timber coverstrips	Driftwood	Y34
Timber Fascia	Wombat	X61
Eave soffit		
<b>Gable</b>		
FC wall paneling and timber coverstrips	Off White	Y35
Timber Barge Board	Wombat	X61
<b>Doors</b>		
Timber Door Architrave	Wombat	X61
Timber Door leaf	Wombat	X61
<b>Windows</b>		
Timber Window Sill	Wombat	X61
Timber Window Sash	Driftwood	X34
Timber Window frames	Wombat	X61
Timber Window architrave	Wombat	X61
<b>Roof</b>		
Corrugated Iron Roof Sheeting	Do not paint	
Metal Guttering	Wombat	X61
Metal Downpipes	In with surrounds	
<b>Entry Portico</b>		
Timber posts	Driftwood	X34
Masonry pillars	Red Oxide	R63
Masonry pillars corbels	Wombat	X61
Concrete Stairs riser	Red Oxide	R63
Metal Balustrading to stair and ramp	Driftwood	X34
Soffit lining	Driftwood	X34
Timber fascia	Wombat	X61
Corrugated Iron Roof Sheeting	Do not paint	
Timber barge boards	Wombat	X61
Concrete paths and ramp	Do not paint	
Signage	As per existing	



Figure CS1: Proposed Colour Scheme for Players Theatre, Bomaderry.

## **Appendix E**

Copy of the Burra Charter

# **Burra Charter**

## **Review**

### **Background**

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

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

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

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

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

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

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

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

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

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

**David Young**

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

## **The Burra Charter**

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

### **Preamble**

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

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

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

### **Who is the Charter for?**

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

## Using the Charter

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

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

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

## What places does the Charter apply to?

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

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

## Why conserve?

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

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

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

### Article 1 Definitions

For the purpose of this Charter:

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

### Explanatory Notes

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

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

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

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

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

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

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

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

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

- maintenance 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> <i>Restoration and reconstruction</i> should reveal culturally significant aspects of the <i>place</i> .	
<b>Article 19</b>	<b>Restoration</b> <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> <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> 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 F**

### Consultant Brief

## CONSULTANT'S BRIEF

### PREPARATION OF A CONSERVATION MANAGEMENT PLAN FOR:

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

#### 1. AIM

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

#### 2. BACKGROUND

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

*The building is constructed on Lot 7 Sec 10 DP 2886, 27 Meroo Street, Bomaderry which has an area of 809.4m<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: PLAYERS THEATRE, BOMADERRY

STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
<b>1.0</b>	<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%		
<b>2.0</b>	<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%		

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## DESCRIPTION OF THE HERITAGE ITEM: PLAYERS THEATRE, BOMADERRY

STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE 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	Prepare succinct statement of conservation policy including or considering the following issues: <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 – 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%		

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STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
6.2	Outline the necessary approval procedures to allow works to be carried out.	100%		
6.3	Recommend strategy for ongoing maintenance	100%		
6.4	Outline sources of funding that may be available given the significance of the item.	100%		
<b>7.0</b>	<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%		