

**SUSSEX INLET PICTURE THEATRE**  
SUSSEX INLET NSW

**CONSERVATION MANAGEMENT PLAN**

PREPARED FOR

SHOALHAVEN CITY COUNCIL  
BRIDGE ROAD NOWRA NSW



June 2002  
REF: 0147: CMP

**TROPMAN & TROPMAN ARCHITECTS**

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

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

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## 1.0 Executive Summary

### **Conservation Management Plan for the Sussex Inlet Picture Theatre, Sussex Inlet**

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 Sussex Inlet Picture Theatre, which is located at 173 Jacobs Drive, Sussex Inlet 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 Sussex Inlet Picture Theatre is in relatively good condition. The building's original form and interior configuration can be clearly understood.

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

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

The Sussex Inlet Picture Theatre 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 cinema 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 Sussex Inlet Picture Theatre, Sussex Inlet, 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.

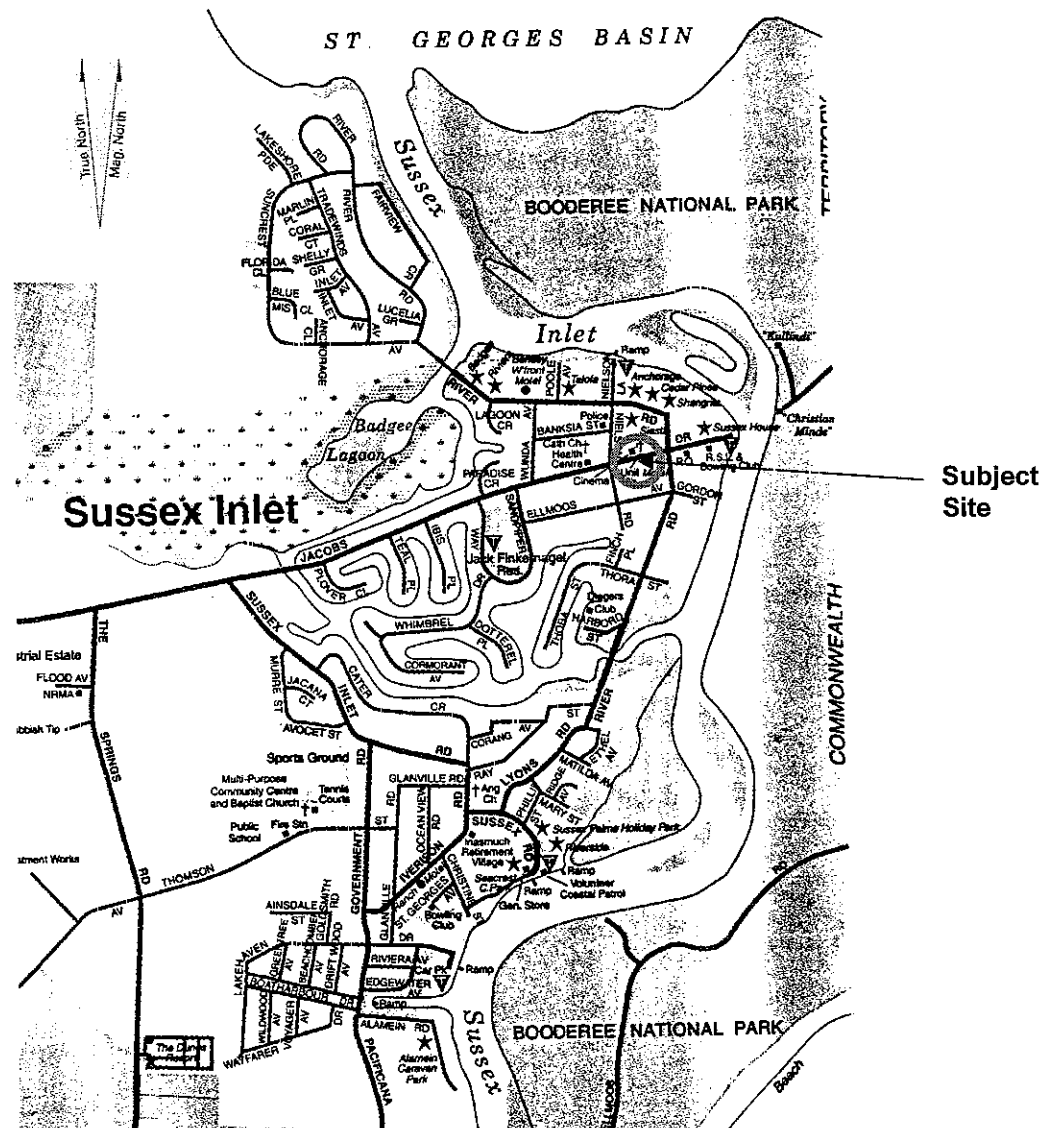
### **2.2.1 SUBJECT SITE**

The subject site consists of Lot A, DP 343373 located on Jacobs Drive, Sussex Inlet.

Please refer to Figure No. 1 of this report.

### **2.2.2 SUBJECT BUILDING**

The subject building consists of the Sussex Inlet Picture Theatre.



**Figure No. 1: Location Plan**

## 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	Writer / Editor
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 Historical Background

Sussex Inlet is located 45km south of Nowra, some 13km from the Princes Highway. It is situated on a small inlet (about 5km long), connecting the Pacific Ocean with St Georges Basin. Originally called Sussex Haven, it was named by Surveyor, Thomas Florance, who was born at Chichester in the English County of Sussex, and so it can be assumed that it was named in honour of his birthplace.<sup>1</sup>

The first settler was a Danish migrant, Jacob Ellmoos, who took up a property on the northern side of the inlet in 1880. On his 100-acre selection, he established a farm and his family were also involved in the fishing industry. The Ellmoos family opened a Guest House named *Christian's Minde* in 1896, which could accommodate about 25 guests. Being the only such house between Port Hacking and Twofold Bay, it proved to be very popular.

The Ellmoos freehold was replaced by Federal Leasehold and as the only surviving selector, Jacob Ellmoos was compensated. He purchased a large tract of land (Lot 6) on the southern shores from Hoskins & Hughes and part of this acreage is the present site of the Sussex Inlet Village.

Jacob then built another guesthouse on Heimdall, which he and his family ran along similar lines to *Christian's Minde*.

From as early as 1901 Sussex Inlet has been a haven for the 'weekenders' and the number of people escaping the 'rat-race' to Sussex Inlet each weekend continued to rise.

Mail services to the area began in November 1920 when a Receiving Office for mail was established.

By the late 1930s about eleven families lived in Sussex Inlet and four in the Cudmirrah-Berrara area, with 28 people recorded on the electoral roll. Camping grounds such as Alamein and cottages catering for fishing and boating holidays were established on the farmland although there was some difficulty in getting supplies.

When the Second World War was declared, six men from this small community joined the armed forces. The restriction on the use of pleasure boats because of petrol rationing and the larger boats being taken for military use made life difficult. Because they catered for family holidays the coastal resort found the times hard. *Christian's Minde* and *Heimdall* were converted into flats, as food rationing made the dining rooms inoperable.

Following the Second World War the upgrading of the Princes Highway saw more tourists come to the area. Leaseholds were offered for town folk to establish weekend cabins as petrol restrictions of the war period were relaxed. A Public Hall was opened and a Progress Association formed and at the end of 1947 the electricity supply line was constructed. However, the power supply was always inadequate at peak periods until a sub-station was built during the 1970s.

Education was first provided by a provisional school situated between South Sussex Inlet and Swanhaven on School Flat which opened in February 1907, only to close four years later. It re-opened in Iverison Road at the start of 1947, moving in 1952 to Sussex Inlet Road as a Public School, and into a new building in Thomason Street in 1993.

The earliest religious services in the district were held in a Union Church built on land donated by Jacob Ellmoos, alternatively by the Anglican and Methodist Churches. Residents today have

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<sup>1</sup> Florance Robyn, The Life & Times of Thomas Florance unpublished

the choice of St Mark's Anglican Church, the Catholic Church (moved from Conjola in 1972) or services conducted by the Uniting Church.

Soccer and cricket were played on Finkernagel Oval cleared in the early 1950s, but is now used only for rugby league and softball. The major sporting complex started in 1980 in Thomson Street now provides facilities for netball, soccer, touch, hockey, cricket and tennis, while the adjacent hall caters for indoor sports and social functions.

The main shopping centre in Jacobs Drive is augmented by others in outlying areas in providing a wide range of services, while the town also has several secondary industries. However, its major industry is tourism, for in every holiday period large numbers of visitors flock to the area to enjoy fishing, boating, surfing and swimming.

Sussex Inlet is also a favoured spot for retirees, many of whom have built homes in the new subdivisions, to be handy to the many leisure activities and facilities on offer. Recently opened is the Inasmuch Caring Centre, which provides aged Hostel accommodation, self-care units and respite care.

Direct descendants of the original settlers still live in the Sussex Inlet district. The Ellmoos Family Cemetery is situated on the northern side of the inlet, while a small cemetery can be found at the back of nearby Berrara Creek.

### 3.2 SUSSEX INLET PUBLIC HALL

#### 3.2.1 Public Hall

Just prior to his death in 1935, Jacob Ellmoos had given two blocks of land to the community. One was for the Public Hall and the other for an inter-denominational church.<sup>2</sup>

The land for the Public Hall contained 1 rood 14½ perches and formed part of the 884 acres, Portion 6 of the Parish of Farnham, originally granted to John Terry Hughes and John Hosking by Crown Grant on the 30<sup>th</sup> April 1840.

On the 9<sup>th</sup> August 1940 Clyde Shire Council approved the subdivision of Lot 3 Section 4 into two lots. Lot A for the Public Hall and Lot B for church purposes on behalf of the Trustees of the land were J. Ellmoos, J.N. Ellmoos, J. E Tegel and D. Glanville.<sup>3</sup>

14 <sup>th</sup> November 1940	Julius Edward Tegel	Retired Farmer
	Jacob Nielson Ellmoos	Builder
	Daniel Arthur Glanville	Retired Farmer
24 <sup>th</sup> June 1946	Notice of Death of Daniel Arthur Glanville	
1 <sup>st</sup> May 1946	Julius Edward Tegel	Retired Farmer
	Jacob Nielson Ellmoos	Builder
	Frederick Pederson	Dairyman
	Neil Ellmoos	Guest House Proprietor
	Henry Griffiths	Saw Miller
	Frank Hamburg Edmonds	Accountant
1 <sup>st</sup> June 1976	Shire of Shoalhaven	

Daniel Arthur Glanville died in 1946 and on the 1<sup>st</sup> May 1946 the new Trustees were appointed.

In 1946 Clyde Shire Council was asked to seek approval for a Public Hall to be erected at Sussex Inlet on land donated for the purpose. In July Council was advised that the Public Hall Committee at Sussex Inlet should submit plans and specifications in duplicate for approval

<sup>2</sup> LTONSW Certificate of Title

<sup>3</sup> Misc Plan of Subdivision No. 43373

under the Theatres and Public Halls Act as the necessary permit for the erection of the Public Hall had been granted<sup>4</sup>

The Trustees took out a Mortgage on the 3<sup>rd</sup> December 1946 to pay for costs associated with the erection of the building. Local contractors, Tom and Jack Kelly built the Public Hall with voluntary assistance from the residents.

It was of timber frame construction with fibro sheet cladding with a roof of galvanised iron. Two pan toilets (one for Ladies and one for Gents) were erected at the rear of the hall. The Hall was ready for use by the end of 1946.<sup>5</sup>

In 1975 the hall was showing signs of deterioration and the Trustees, having no funds to carry out renovations and repairs, transferred the hall to Council ownership.

### 3.2.2 Sussex Inlet Cinema

The Sussex Inlet Public Hall was licensed as a Cinema to seat 300 persons on the 18<sup>th</sup> April 1947.<sup>6</sup>

The Ampro Theatre, a company headed by Phil Berner and other local businessmen, commenced screening feature films in the Public Hall in 1948. Operating initially only during the holiday season, it was later extended to weekly screenings throughout the year until audiences were drawn away by television in the 1960s. Screening times were again reduced to Summer Months and holiday weekends only.<sup>7</sup>

In 1986 Rooke & Holmes took over management of the cinema and in 1989 took out the lease on the Huskisson Pictures as well. The partners undertook improvements to the Sussex Inlet Cinema as listed below.<sup>8</sup>

1993	Carpeted Cinema Floors
	Curtained Cinema wall
	Placed additional sound foam above and behind screen
	Refitted out shop with fridges, freezers, popcorn machine
	Installed post mix equipment
	Installed new showcase outside cinema
1994	Shop area was repainted
	Three Daikin split air conditioners installed in the cinema
	A split unit air conditioner installed in shop
	A small garden was established
1995	Built cement block for garbage bin area
	Installed metal fence around garbage bin area
	Refurbished seats in the cinema

In November 1997 Rook & Holmes sold their Sussex Inlet business to Mr & Mrs Robert Forland (Huskisson Electrical Services) under the company name of Trincad Pty Ltd.

Mr Forland's familiarity with both cinemas was extensive as he had undertaken electrical repair work on both Cinema buildings and had repaired Cinema machinery. Trincad Pty Ltd took over the lease from 1997 until 2002.

<sup>4</sup> Clyde Shire Council Correspondence dated 14<sup>th</sup> June 1946 and 12<sup>th</sup> July 1946

<sup>5</sup> Coshaw C & Kemp E., *A Story of Sussex Inlet 1880-1980*. Shoalhaven Commercial Printers Nowra 1980, p. 37

<sup>6</sup> Information courtesy Dr Ross Thorne

<sup>7</sup> *A Story of Sussex Inlet 1880-1980* op cit p. 45

<sup>8</sup> Correspondence from C B Holmes to Council 13<sup>th</sup> March 1996

The current lessee, Mr Mark John Darwon, took over the lease of the premises in November 1998. Mark has been involved in the Cinema Industry for over 30 years. Mark had run the Huskisson Cinema for 25 years.<sup>9</sup>

### **3.3 Other buildings on the site**

#### **3.3.1 Bush Fire Brigade Shed & Brick Toilet Block**

In 1979 the Sussex Inlet Bush Fire Brigade was given permission to erect a shed on land at the rear of the Public Hall. Toilet facilities were also upgraded at that time.

The building of the brick toilet block necessitated the demolition of the two existing pan toilets. The Public Toilets are also used by patrons of the Sussex Inlet Movie House, the Sussex Inlet Potters and by the Uniting Church.

The 'Shed' is used by Shoalhaven City Council as a Works Depot. Storage space is also provided for the Sussex Inlet Movie House and the Lions Club. The Sussex Inlet Potters have a kiln attached to the shed.

#### **3.3.2 Sussex Inlet Potters**

The Sussex Inlet Pottery Group was formed c. 1975 and rented rooms at the rear of the Public Hall. In 1987 they were given permission to erect a kiln on the site. The first kiln was a used water tank, then a shed, built by volunteers. The current kiln is housed in a shed attached to the Fire Brigade Shed.<sup>10</sup>

### **3.4 Adjoining Properties**

#### **3.4.1 'Peace Park'**

To the left of the Cinema complex the Lions Club of Sussex Inlet, in co-operation with Shoalhaven City Council, established a garden and park area known as 'Peace Park' in memory of the fallen. The Club have the use of a room in the 'Fire Brigade Complex' to store garden tools etc to maintain the garden and park area.

#### **3.4.2 Sussex Inlet Uniting Church & Hall**

##### The Church

The land had been set aside for a church to be erected before the death of Jacob Ellmoos in 1935 and after his death his wife, Sarah, transferred the land to the Trustees of the Methodist Church. At that time the Trustees for the Sussex Inlet Church were Julius Edward Tegal, Ebenezer John Davies and Daniel Hugh Glanville.

In 1939 Mr Tegal was given permission to move the Methodist Church from Termeil to the Sussex Inlet site. The church had been built in 1897 but by 1937 many of the residents had left the area and the church was closed.

With the help of volunteer labour the church was removed and re-erected. Mr Tegal generously paid all the costs involved.

The church was known as the 'Unity Church' by locals until the Church of England built their own church at Sussex Inlet. From 1935-1977 the Church was used for Methodist services only, but in 1977, when the Uniting Church in Australia was formed uniting the Methodist, Presbyterian and Congregational Churches, the Sussex Inlet Church became the Uniting Church.

<sup>9</sup> Business Paper P. 75 for Council Meeting 17<sup>th</sup> November 1998

<sup>10</sup> Information from Carol Cox – President Sussex Inlet Potters

In 1997 centenary celebrations were held in the Church and a stained glass window was unveiled by Mrs Vera Moffitt, a daughter of the original Trustee, Julius Tegal.

*This window unveiled by  
Mrs Vera Moffitt  
Dedicated by the Uniting Church Moderator  
of NSW  
To the first Trustees of the  
100 Year Anniversary  
of this building  
1897-1997*

#### The Church Hall

At the end of the Second World War the Flying Boat Base at St Georges Basin ceased operations and most of the buildings on the site were relocated. At that time building materials were scarce and most of the 'base' buildings were recycled. The Mess Hall was cut in half. One half was moved to Sussex Inlet and the other half went further down the coast to be reused.

The 'Mess Hall' building was relocated to the rear of the Church but no work was carried out on the building until the Methodist Synod gave £400 to have a Church Hall completed a few years later.<sup>11</sup> It is used by community groups every day of the week.

Please refer to Appendix A for Historical Figures and Documentation

### **3.5 Limitations**

- Clyde Shire Council Minutes have been searched for reference to the Public Hall
- Newspapers have been searched but reports on Sussex Inlet are few and far between
- A search of the Theatres and Public Hall at the SRNSW Kingswood found no reference to the public hall or cinema at Sussex Inlet.

### **3.6 Acknowledgments**

Thanks to the Record Staff at Shoalhaven City Council and John Flett – Senior Planner – Urban Design and Heritage and Lorraine McCarthy, Dr Ross Thorne co-author of Movie Theatre Register of NSW and Mrs Sargeant of Sussex Inlet.

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<sup>11</sup> Information from Mrs Sargeant Sussex Inlet – Uniting Church historian 18/12/2001

## **4.0 Physical Evidence**

### **4.1 Identification of existing fabric**

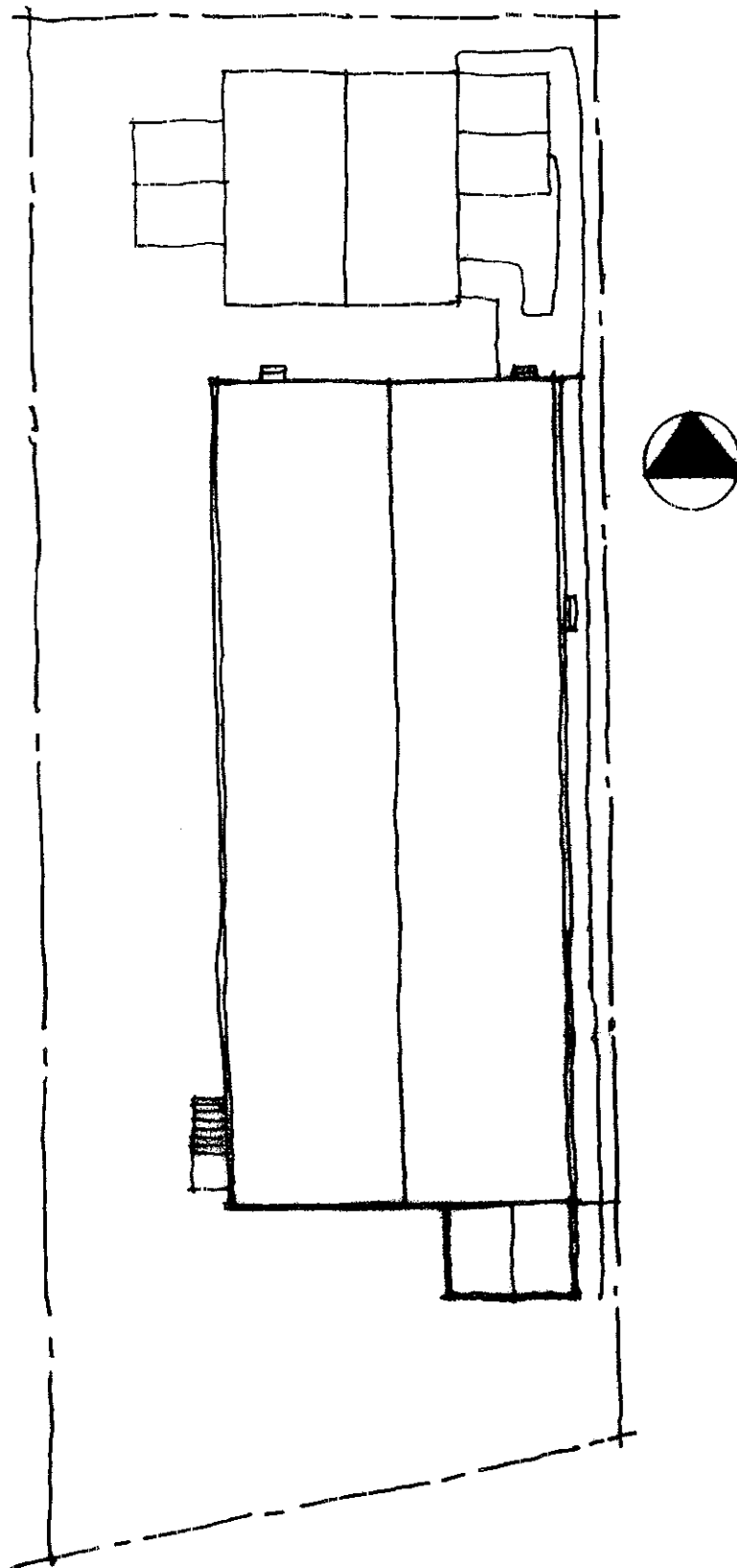
The physical evidence of the subject site was investigated through non-intrusive observation of the fabric.

### **4.2 Streetscape**

The subject site is located within the retail centre of Sussex Inlet on a section of Jacobs Drive. The Sussex Inlet Uniting Church is located adjacent to the eastern side of the subject site. The Church consists of a single storey timber building. Adjacent to the western side of the subject site is a landscaped reserve called the 'Peace Park'. The southern side of Jacobs Drive contains a number of shops and accommodation. A carpark is located to the rear of the subject site.

### **4.3 Subject Site**

The subject site consists of a rectangular block of land on Jabcobs Drive. The site contains the subject building, the Sussex Inlet Picture Theatre, and a storage shed, toilet block and pottery kiln. The toilet block is located to the north (rear) of the subject building



Not to scale

**Figure No. 2:** Subject Site

#### 4.4 SUBJECT BUILDING

##### 4.4.1 SUSSEX INLET PICTURE THEATRE

###### 4.4.1.1 Exterior

The Sussex Inlet Picture Theatre is a post-war community hall of asymmetrical design and rectangular plan. The building is constructed upon concrete footings to the rear and brick footings to the front. The rear of the building has a corrugated asbestos sheet gable roof. The front of the building has an entrance porch supported by timber posts with a corrugated iron gable roof to match the pitch of the main structure. The main building is constructed of fibro sheeting and vertical timber cladding.

The entrance has double doors with single glass panels and timber frames that open out towards Jacobs Drive.

###### 4.4.1.2 Interior

The interior of the subject building consists of the entry vestibule (S1), projection room (S2), store room (S3), toilets (S4 & S5), auditorium (S6), potters room (S7) and a kitchen (S8).

The entry vestibule (S1) has a carpeted floor. It contains a glass cabinet for movie posters on the eastern wall and a counter for ticket and refreshment sales on the western wall.

The projection room (S2) is accessed via a set of stairs leading up from the entry foyer. There is a vent in the ceiling above the projector in the centre of the room. The ceiling is panelled and the walls are fibro sheeting.

The store room (S3) is accessed through a door on the western side of the projection room. It has a fibro panel skillion ceiling and fibro walls.

The toilets (one male and one female toilet, S4 & S5) are accessed via the entry foyer. They have tiled floors.

The auditorium (S6) floor is tongue and groove hardwood. The floor around the edges of the room has been carpeted, leaving the floorboards uncovered in the centre of the room. The walls are hardboard canite panels that have been covered with curtains. A carpeted stage and a movie screen are located at the northern end of the building. Egress doors are located on either side of the auditorium. The exit door on the eastern wall leads out onto a concrete ramp, the exit door on the western wall to a brick step down to a concrete path. The ceiling contains vents and is supported by timber trusses, truss rods and hardwood posts.

The room rented by the Sussex Inlet Pottery Group (S7) has a casement window on the rear wall. The ceiling and walls are constructed of fibro panels and the floor is of timber boards. A brick fireplace is on the rear wall of the room and timber shelves line the eastern wall.

The kitchen (S8) has a sliding window on the western wall above the original enamelled cast iron sink. A timber door is located on the rear wall of the kitchen.

Please refer to Figure No.3 – Subject Building

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



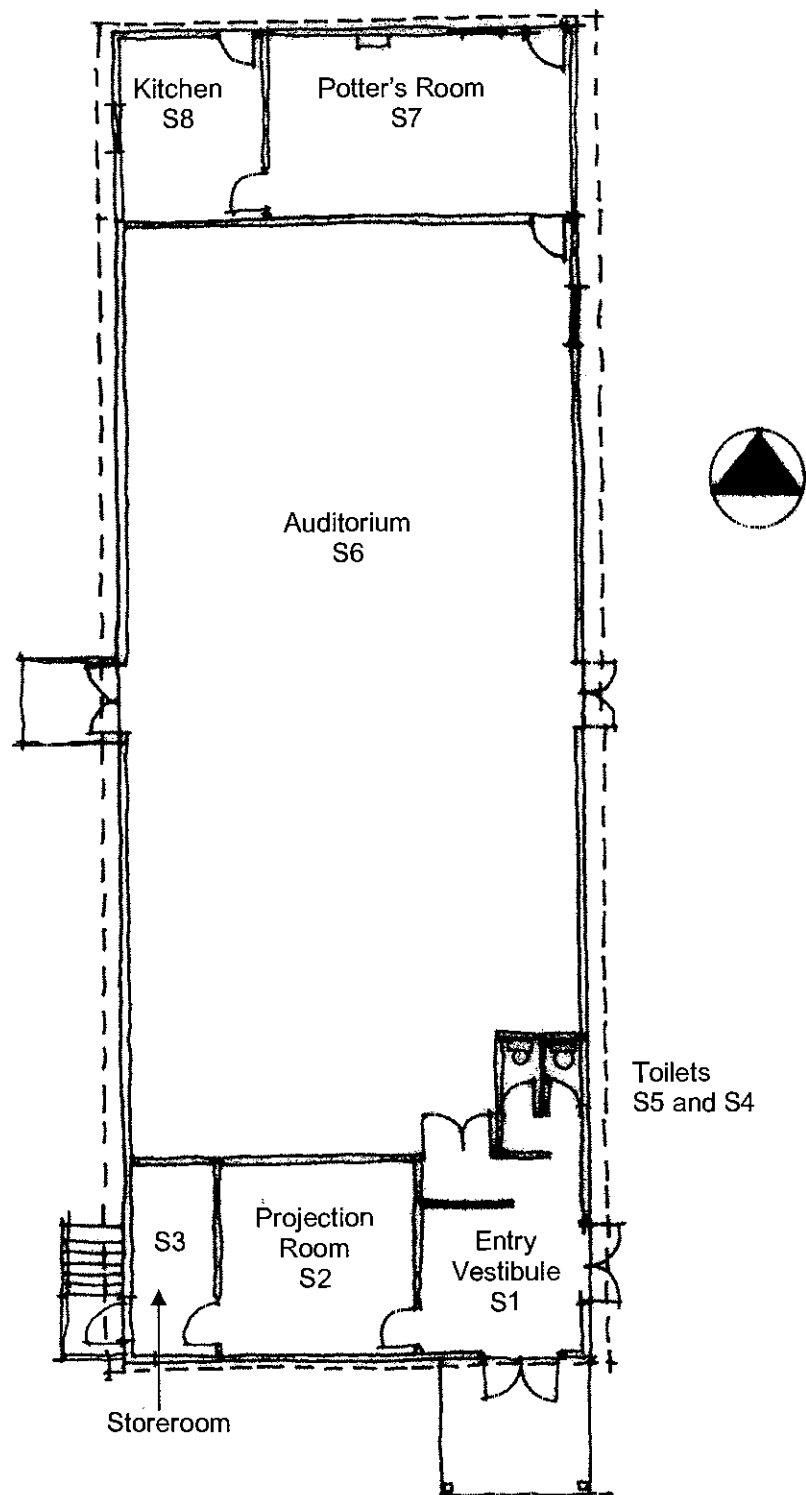
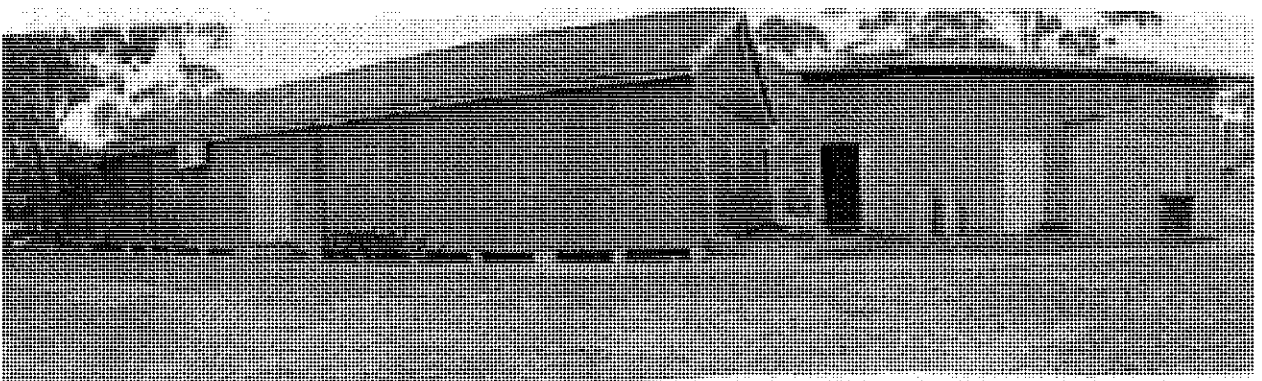
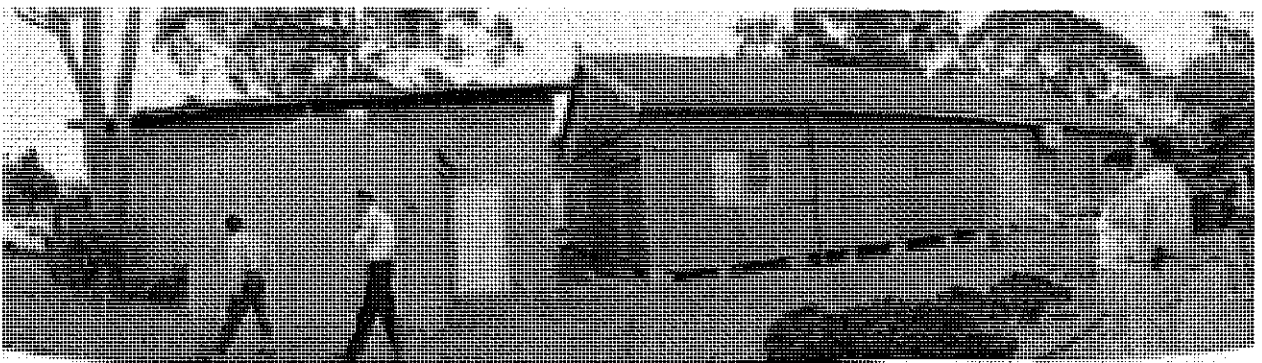
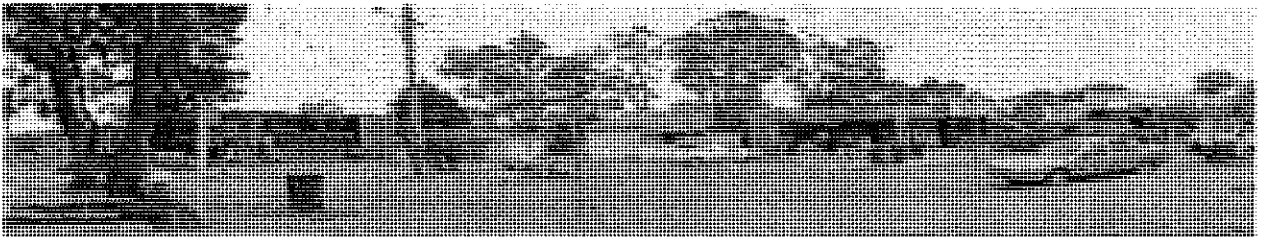
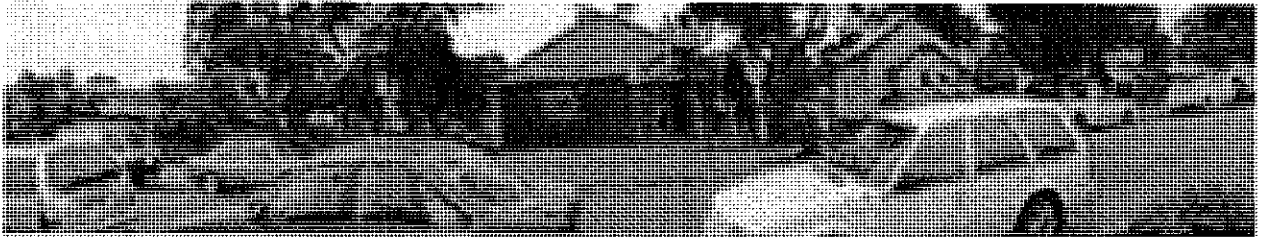
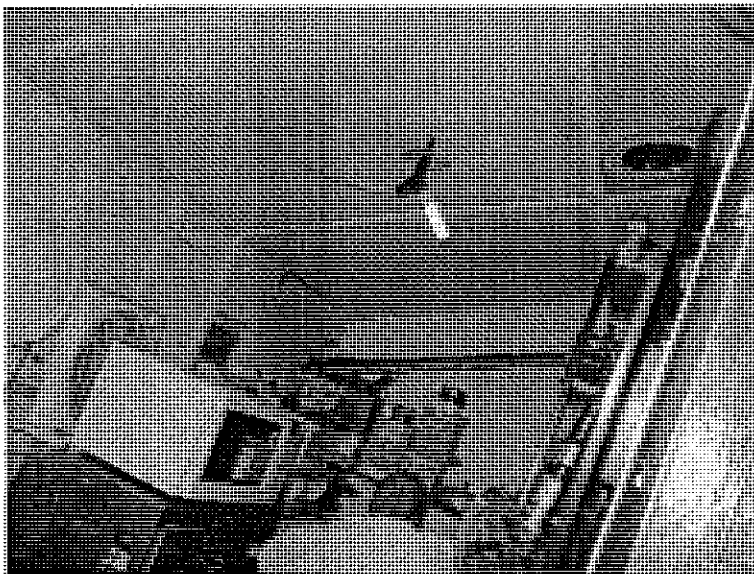
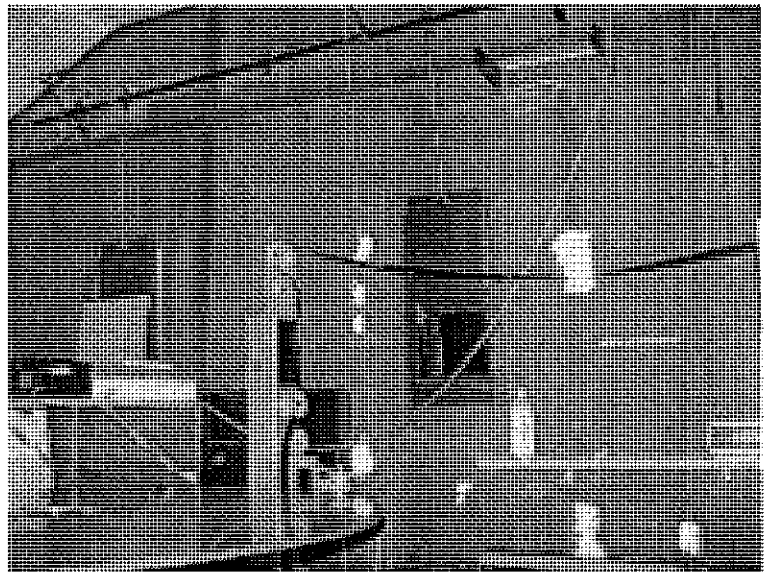
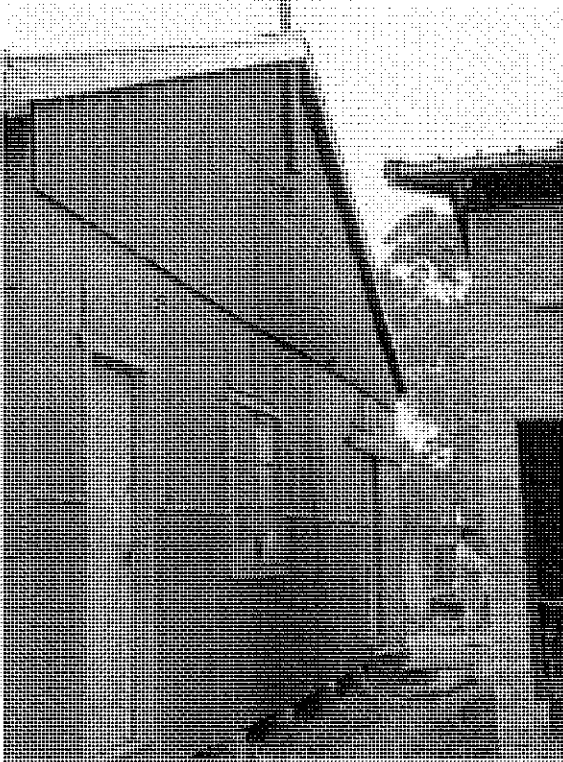


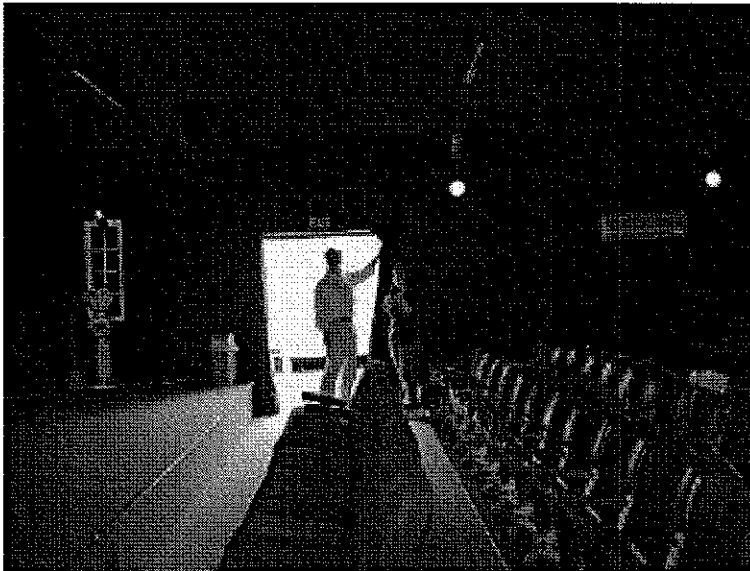
Figure No. 3: Subject Building



- Figure No. 4:** View of Peace Park, Sussex Inlet Picture Theatre and Sussex Inlet Uniting Church from Jacobs Drive.
- Figure No. 5:** Streetscape from Sussex Inlet Picture Theatre.
- Figure No. 6:** West elevation of Theatre and brick toilet block from Peace Park.
- Figure No. 7:** East elevation of Theatre and toilet block from church...



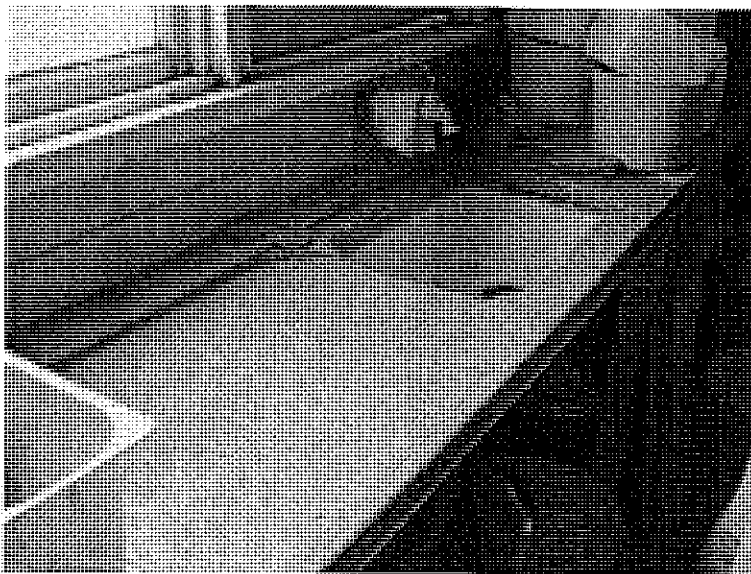
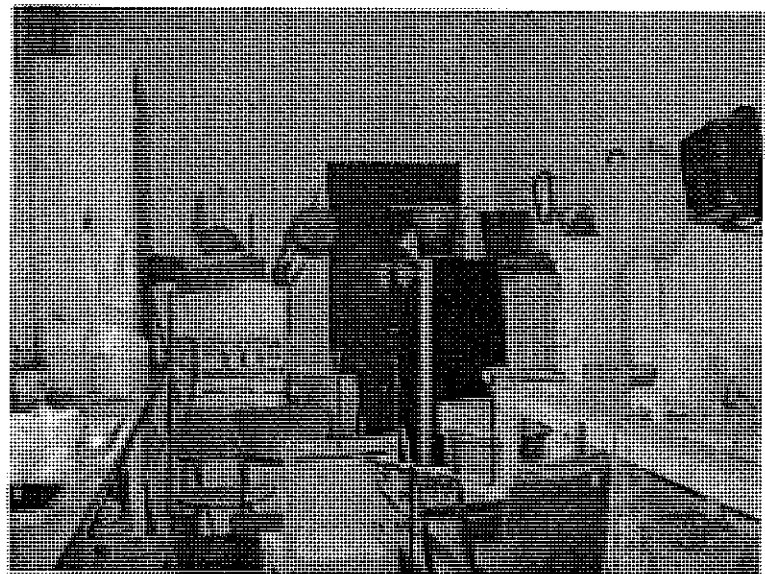
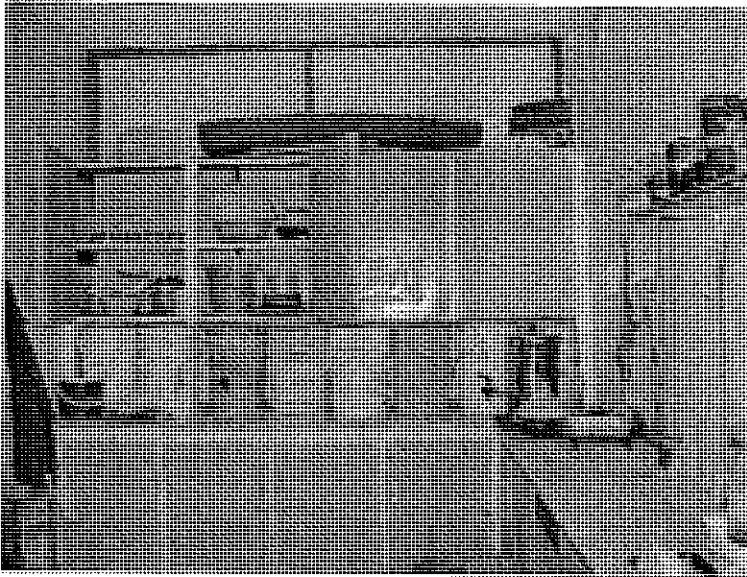
**Figure No. 8:** Rear elevation of theatre  
**Figure No. 9:** Projection room.  
**Figure No. 10:** Store room.



**Figure No. 11:** Theatre interior and stage

**Figure No. 12:** Original theatre seating

**Figure No. 13:** Room to rear of theatre used by Sussex Inlet Pottery Group.



**Figure No. 14:** Kitchen adjoining potters room facing south.  
**Figure No. 15:** Kitchen adjoining potters room facing north.  
**Figure No. 16:** Original cast iron enamel sink.

## **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 donated to the community for the purposes of a community hall. The adjoining lot of land was donated to the community for the purposes of a church.

There is photographic evidence showing the location of the original pan toilets located on the site that were demolished to make way for the recent brick toilet block. This photographic evidence also shows the location of the water tank that was later converted to a kiln for the Sussex Inlet Pottery Group. (Refer Figure No 17 and 18).

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

Much of the original fabric of the site has been retained, allowing a clear confirmation of the documentary evidence of the site. The subject building has not been dramatically altered since its construction in 1946, except for the addition of a front porch.

There is no remaining physical evidence of any fencing to the site. There are no trees or landscaping on the subject site; the front area has been paved from the kerb up to the building, and concrete path abuts the eastern facade of the subject building and a paved path runs down the western facade of the subject building.

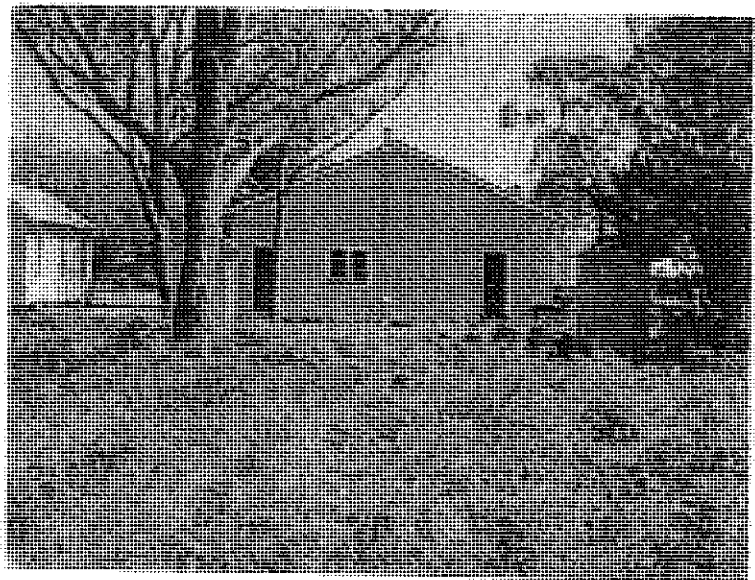
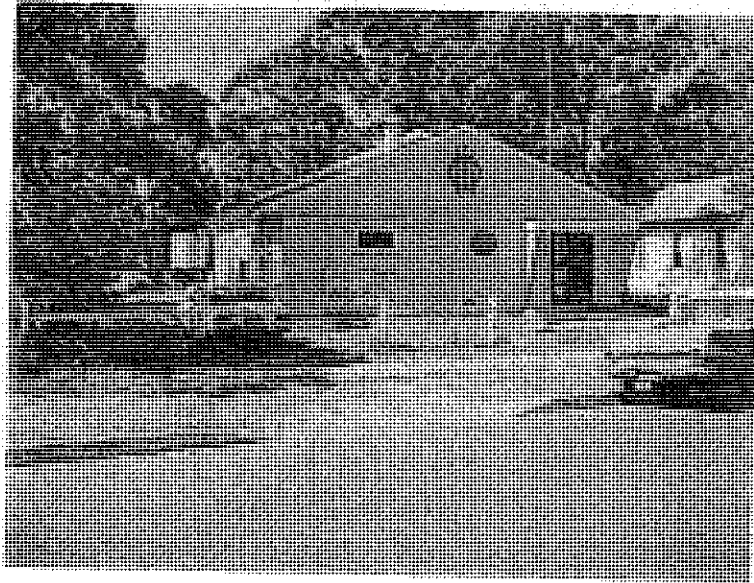
### **5.3 Comparative Analysis**

Few post World War II cinemas and community halls exist in the Sussex Inlet district.

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

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





**Figure No. 17:** Photograph taken 1979 showing Sussex Inlet Picture Theatre and water tank.  
— **Figure No. 18:** Photograph taken 1979 showing pan toilets to rear of theatre.

## 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 Sussex Inlet Picture Theatre has historical, social, aesthetic and technical significance at a local level in the Sussex Inlet area for the following reasons:

- 6.2.1 The subject site is significant to the Sussex Inlet area as the land was donated by the first settler to the area, Jacob Ellmoos, before his death in 1935. Ellmoos also donated the land adjacent to the theatre upon which the Sussex Inlet Uniting Church is constructed.
- 6.2.2 The Sussex Inlet Picture Theatre is significant to the Sussex Inlet area as a recreational facility that has been and continues to be used by locals and visitors to the area since 1946.
- 6.2.3 The Sussex Inlet Picture Theatre is significant to the local community through its use by the Sussex Inlet Pottery Group who have rented rooms in the subject building since 1975.
- 6.2.4 The Sussex Inlet Picture Theatre retains enough of its fabric to be a good example of a post-war community hall constructed of fibro sheeting and corrugated asbestos roof sheeting and corrugated iron roof. The building is relatively intact, retains good integrity and is in fair condition.
- 6.2.5 The Sussex Inlet Picture Theatre is significant to the Sussex Inlet area as it is illustrative of typical construction techniques for the post war period.

### 6.3 Nature of significance

#### 6.3.1. HISTORICAL SIGNIFICANCE

The subject site and building has historical significance because of its association with the Ellmoos family who were well known in the Sussex Inlet area. Part of the land the Sussex Inlet village is located on was originally owned by Jacob Ellmoos before it became Federal Leasehold land. Direct descendants of the Ellmoos family still live in the Sussex Inlet area.

At the time the Sussex Inlet Picture Theatre was constructed, Sussex Inlet was predominantly a tourist destination. The Theatre originally operated only in the tourist season (ie the summer months and holiday weekends) but now screens throughout the year. The Theatre has historical significance because it is reflective of that period of development in the Sussex Inlet area.

#### 6.3.2. AESTHETIC SIGNIFICANCE

The Sussex Inlet Picture Theatre has aesthetic significance as a good example of a post-war timber framed fibro and corrugated iron community hall that is relatively intact.

#### 6.3.3. SOCIAL SIGNIFICANCE

The Sussex Inlet Picture Theatre has social significance because it has been used by the local community since its construction in 1946. The building was originally a theatre and a hall used for dances and weddings before it was licensed as a cinema. The original green room for the theatre has been used by the Sussex Inlet Pottery Group since 1975.

#### 6.3.4. TECHNICAL / RESEARCH SIGNIFICANCE

The Sussex Inlet Picture Theatre has technical / research significance as it is illustrative of representative construction techniques for the period.

### 6.4 Items of significance

6.4.1 Following are individual elements located on the subject site which are considered to be of heritage significance (please note, there are no landscape elements on the subject site):

- Remains of pan toilets
- Theatre signage

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

- original theatre seating
- kitchen generally, and benches, cupboards and cast iron enamel sink
- timber flooring
- timber trusses and vents
- projection equipment
- decorative motif on front of building

### 6.5 Heritage Assessment Matrix

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

## 6.6 Grading of Significance

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

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

**Exceptional significance** (Fulfil criteria for local or State listing)  
Rare or outstanding item of local or State significance.  
High degree of intactness.  
Item can be interpreted relatively easily.

**High significance** (Fulfil criteria for local or State listing)  
High degree of original fabric.  
Demonstrates a key element of the item's significance.  
Alterations do not detract from significance.

**Moderate significance** (Fulfil criteria for local or State listing)  
Altered or modified elements.  
Elements with little heritage value, but which contribute to the overall significance of the item.

**Little significance** (Does not fulfil criteria for local or State listing)  
Alterations detract from significance.  
Difficult to interpret.

**Intrusive** (Does not fulfil criteria for local or State listing)  
Damaging to the item's heritage significance.

### 6.6.1 SUBJECT SITE

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

6.6.1.1 EXCEPTIONAL SIGNIFICANCE (CATEGORY 1)

6.6.1.2 HIGH SIGNIFICANCE (CATEGORY 2)

6.6.1.3 MODERATE SIGNIFICANCE (CATEGORY 3)

6.6.1.4 LITTLE SIGNIFICANCE (CATEGORY 4 )

6.6.1.5 INTRUSIVE (CATEGORY 5)

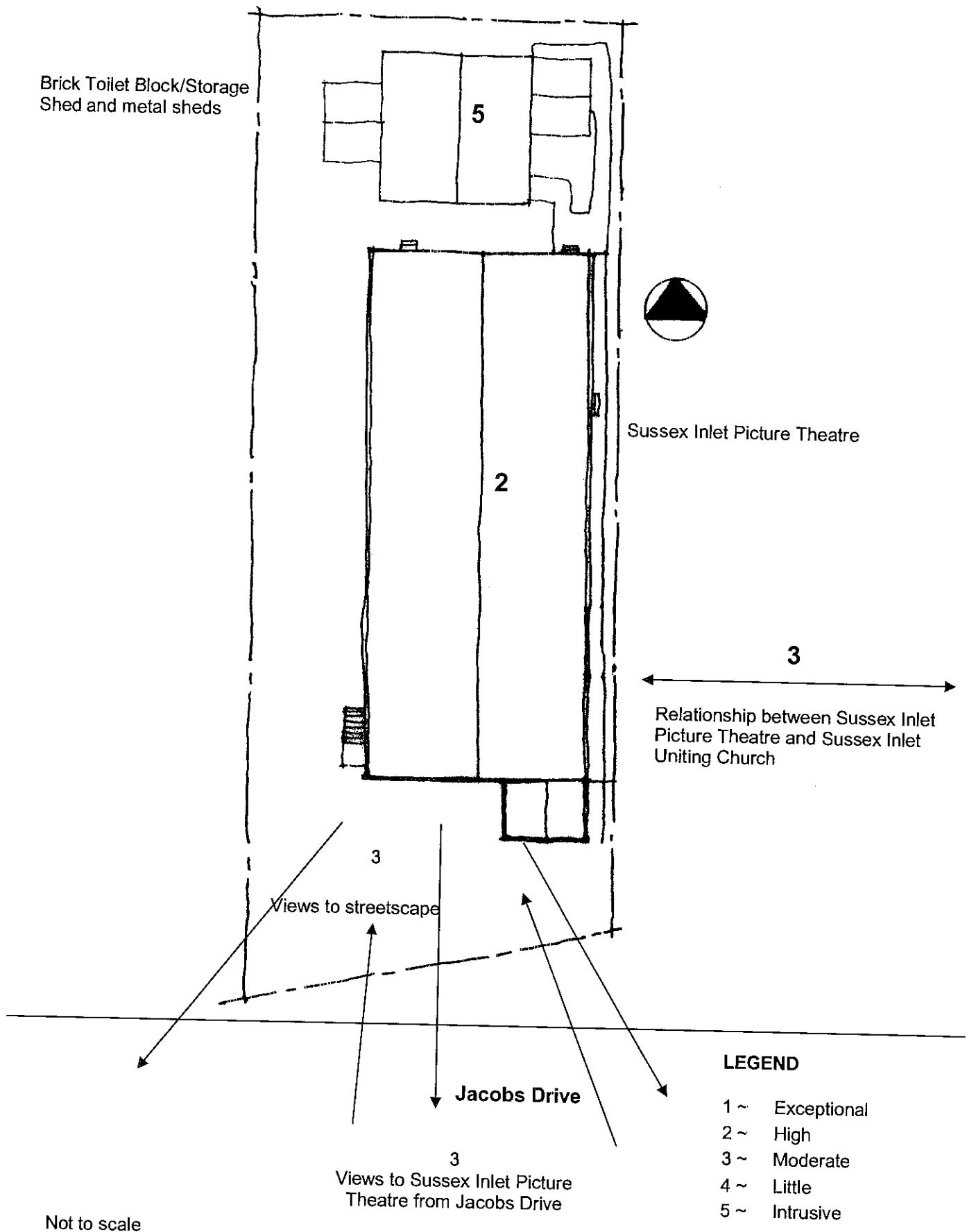


Figure No. 19: Levels of Significance - Subject Site

#### 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

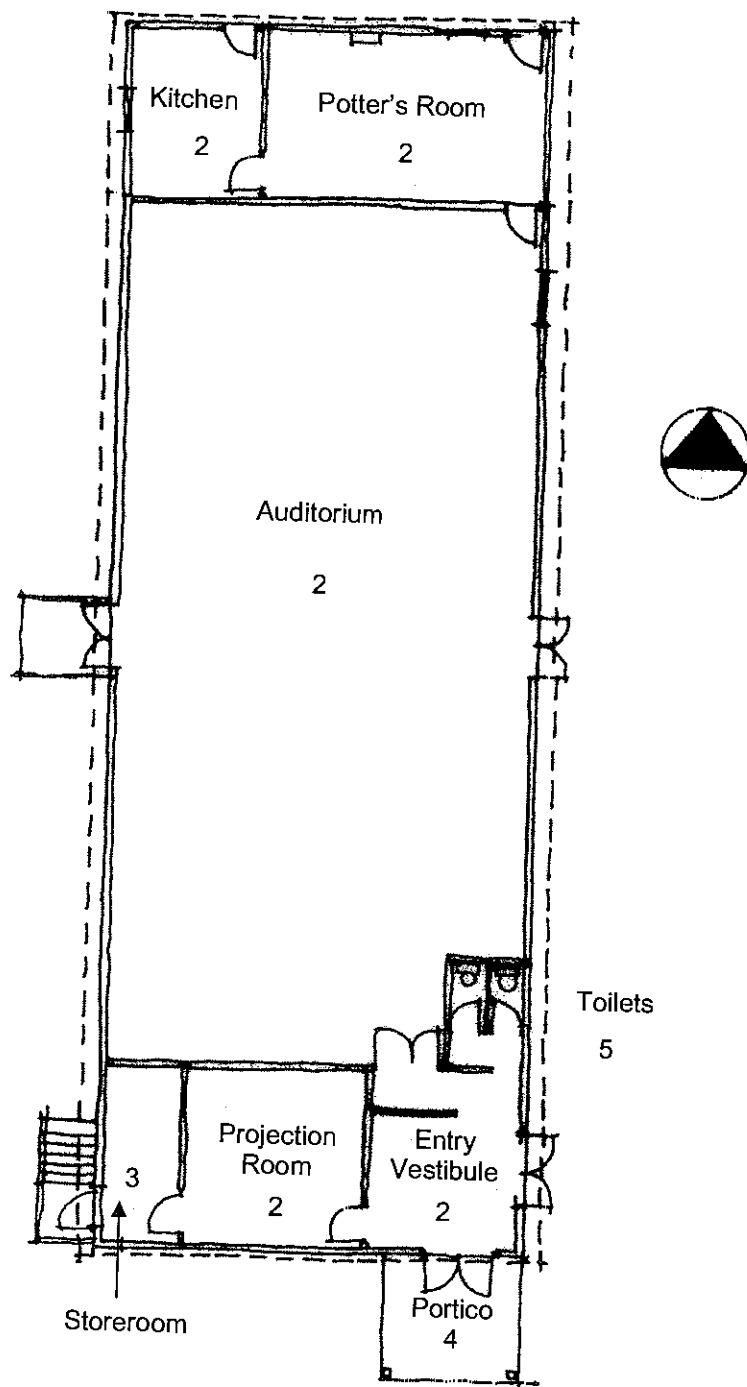
##### 6.6.2.1 EXCEPTIONAL SIGNIFICANCE (CATEGORY 1)

##### 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)



**LEGEND**

- 1 ~ Exceptional
- 2 ~ High
- 3 ~ Moderate
- 4 ~ Little
- 5 ~ Intrusive

Not to scale

**Figure No. 20:** Levels of Significance - Subject Building

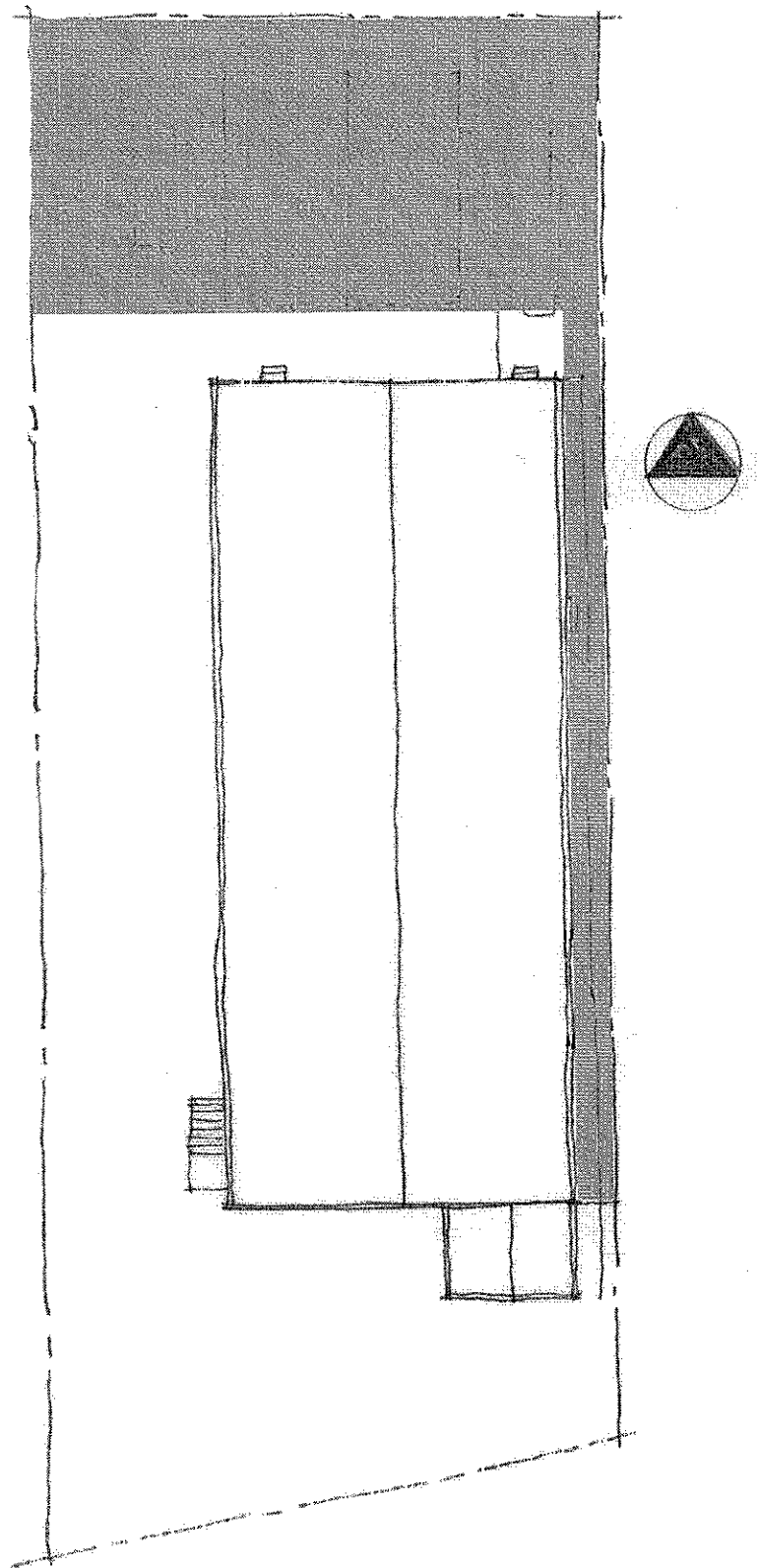
## **6.7 Definition of curtilage**

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 south of the subject site (fronting Jacobs Drive).

Future development may be carried out to the eastern and northern sides of the subject site. The development should have regard to the setting and design of the property and to the scale, style and character of adjacent development.

Refer to Figure No. 21.



**LEGEND**

 Sympathetic Development

**Figure No. 21:** Areas appropriate for sympathetic development.



## **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 Sussex Inlet Picture Theatre constitutes an important component of the cultural development of the Sussex Inlet area.
- 7.1.2 The subject site's early planning, detailing and design features that identify it as a community hall and picture theatre should be conserved. This includes but is not limited to walls, roof, windows, doors, etc.
- 7.1.3 The subject building should be conserved as an example of a post-war community hall building. No additions or alterations should be allowed which compromise this significance.
- 7.1.4 Significant fabric should be retained in-situ and conserved. Fabric may be removed to reveal fabric which is identified to be more significant however a sample should be retained in-situ for interpretation purposes.
- 7.1.5 Associated items of significance should be retained in-situ and conserved. This includes but is not limited to the original theatre seating, signage and decorative motif, timber flooring, timber trusses and vents, kitchen generally and the projection equipment.
- 7.1.6 No activity should take place which could destroy a potential archaeological resource. This applies to the areas below and in the vicinity of the subject site to the rear (north) of the subject building.
- 7.1.7 Any new building, services, landscaping or activities on the site or in the vicinity of the site should have regard to the setting and design of the property and to the scale, style and character of adjacent development.

## **7.2 Procedural requirements (conservation methodology)**

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

### **Burra Charter**

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

### **7.3 Constraints and requirements arising from the physical and documentary evidence**

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

### **7.4 Constraints and requirements arising from the physical condition**

#### **7.4.1 GENERALLY**

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

#### **7.4.2 STRUCTURAL STABILITY**

The general condition of the buildings located on the subject site appear to be sound. 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 buildings.

#### **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 Jacobs Drive.

#### **7.4.6 VEHICLE ACCESS, CAR PARKING AND DELIVERY**

Vehicle and delivery access and carparking are currently available in Jacobs Drive and in the carpark to the rear of the subject site.

## **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 site is owned by Shoalhaven City Council. The building is currently leased for the operation of a cinema.

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 part Special Uses 5(a) – Car Park and part Special Uses 5(a) – Civic Centre under Shoalhaven Local Environment Plan 1985. Thus, under the Local Government Act 1993, it has a number of requirements, guidelines and constraints which apply to it. 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 Sussex Inlet Picture Theatre has been used as a cinema and community hall. Following are the present uses of the site.

#### **7.6.2.1 Subject Building**

The main section of the Sussex Inlet Picture Theatre is currently used as a cinema. The rear rooms of the building are used by the Sussex Inlet Pottery Group.

#### **7.6.2.2 Storage Shed/Toilet Block**

The toilet block located to the rear of the subject site is currently used by the cinema patrons and the Sussex Inlet Uniting Church congregation. The toilet block also contains a shed/storage area, which is under licence to the Sussex Inlet and District Lions Club for storage of maintenance equipment used to maintain the Sussex Inlet Peace Park. This room is also used by the potters.

## 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.

Significance structures previously located on the site, such as the rainwater tank, should be interpreted.

#### 8.2.10 COMMUNITY INVOLVEMENT

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

#### 8.2.11 FUNDING

Avenues for funding and sponsorship should be explored.

### 8.3 Subject site

8.3.1 The relationship between the Sussex Inlet Picture Theatre and the Sussex Inlet Uniting Church and streetscape should be conserved.

8.3.2 Any development in the vicinity of the subject site should be carefully considered to ensure that it does not negatively impact on the significance of the subject site.

8.3.3 The brick structure to the rear of the subject building is intrusive and should be demolished and a more sympathetic building set back from the rear of the subject building constructed in its place.

8.3.4 The metal sheds to the rear of the subject building are intrusive and should be removed.

8.3.5 The storage area constructed to house the rubbish bins should be relocated to the rear of the site.

8.3.6 The compressors for the air conditioners should be housed in a structure to the rear of the subject building.

8.3.7 The paving to the front of the building should be removed or reduced (i.e. part width paving). Trees could also be planted along the road reserve.

8.3.8 All sub-surface areas below and adjacent to the site should be considered to have archaeological potential, particularly to the rear of the subject site (between the present location of the brick toilet block/storage shed and the subject building).

8.3.9 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.

8.3.10 The subject site should continue its present use as a cinema and for community purposes 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 cinema.
- 8.4.3 Any new works to the building should be carefully designed so as to not interfere with the significance of the building and have limited impact on significant fabric.
- 8.4.4 Original and early significant fabric should be conserved and maintained. These include but are not limited to:

##### Externally

- Footings
- Walls
- Windows, particularly to the front of the building
- Doors, including reinstatement of push bars
- Roof framing and corrugated iron roofing
- Signage
- Poster display board

##### Internally

- Flooring
  - Skirting
  - Walls
  - Ceiling
  - Trusses and vents
  - Original theatre seating
  - Projection equipment
  - Fireplace
  - Kitchen generally, including, but not limited, to cupboards, benches and sink
  - Early light switches
- 8.4.5 The fireplace should be uncovered and used, and the flue repaired and maintained. Should current use prove to be incompatible with this objective, it should be capped or regularly cleaned to prevent deterioration.
  - 8.4.6 New interventions should be reversible, sympathetic and clearly interpreted by means of introduced interpretative devices or by method of style of construction, as new work.

## 9.0 Implementation Strategy

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

### 9.1 Immediate Works

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

The works should follow the recommendations of the Schedule of Maintenance Works contained in Appendix 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 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.
- 9.1.5 All corrugated asbestos sheeting and corrugated iron should be checked and repaired or replaced to match existing where necessary.
- 9.1.6 Remove asbestos cement sheeting from storeroom and projection room and replace with fire rated plaster board or similar.
- 9.1.7 Upgrade all external lighting, particularly to the rear of the subject building. These lights could be set on a timer or have movement sensors to deter vandals.
- 9.1.8 Reinstate push bars to front doors.

## **9.2 Future Works**

- 9.2.1 Adopt the proposed colour scheme for the site which is contained in Appendix D of this report.
- 9.2.2 The brick toilet block and storage shed to the rear of the site is an intrusive element and should be demolished and a more sympathetic structure erected in its place, set back from the subject building.
- 9.2.3 Reinstate the motif to the front of the subject building (refer Figure No 17).
- 9.2.4 Landings with handrails should be constructed to the doors on the north and east facades of the building to ensure safe egress. A ramp should be constructed up to the exit door to the eastern facade and leading down to the toilet block to the rear of the subject building. Steps should be constructed down from the landing to the northern facades.
- 9.2.5 A section of the stage should be removed to allow disabled access through the stage door to the potter's room behind.
- 9.2.6 The toilets should be removed from the subject building and relocated to the rear of the site. An undercover walkway may be constructed over the path on the eastern façade leading down to the toilets.
- 9.2.7 If a separate toilet is needed for the operators of the cinema, it may be constructed in the garbage area as a separate structure sympathetic to the subject building.
- 9.2.8 The ceiling should be raked to determine the roofline and investigate the possibility of uncovering the trusses.
- 9.2.9 Reinstate covered windows on the eastern and western facades to match existing.
- 9.2.10 All windows should be uncovered. Internal shutters may be installed to keep light out of the cinema and for security purposes.
- 9.2.11 The front façade of the subject building should be reconstructed to match early detail including front portico, illuminating lights and signage.
- 9.2.12 The theatre program signage could be lowered or moved to reveal the original half windows on the front facade
- 9.2.13 The rainwater tank should be reinstated for interpretive purposes (refer Figures 17 & 18).

## **9.3 Landscaping**

- 9.3.1 All hard and soft landscaping works to the front of the subject site should be reworked. The paving to the front of the subject building is intrusive and should be reworked.
- 9.3.2 It is appropriate to reinstate the post and rail fence with wire netting and gate (Refer Figure No. 17) to the front boundary to give the subject building an identity in the streetscape.

#### **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 cinema and potter's work room (the Sussex Inlet Pottery Group Inc) is appropriate and should continue. The Sussex Inlet Picture Theatre has been used as a picture theatre and a community hall since its time of construction in 1946. It is therefore appropriate that this present use should continue.

##### **9.4.2 COMMUNITY HALL**

The subject site could be used as a community hall for various functions including weddings, dances, and community events.

##### **9.4.3 COMMUNITY USE (GENERAL)**

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

## **9.5 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**

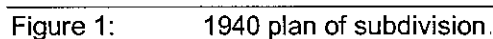
Shoalhaven City Council may be eligible for grant funding to assist them to meet the costs of conservation at the site. Possible sources of funding include:

- NSW Heritage Office program – next running towards the end of 2002
- Local Council grants
- Department of Land and Water Conservation

It should be noted that competition for the Heritage Office funding is very strong and the NSW Heritage Office prefers that adaptive reuse occurs at a site such as the Sussex Inlet Picture Theatre to allow it to be run at a revenue neutral (or profit) for Council rather than relying on grants.

## **Appendix A**

### Historical Figures and Documentation



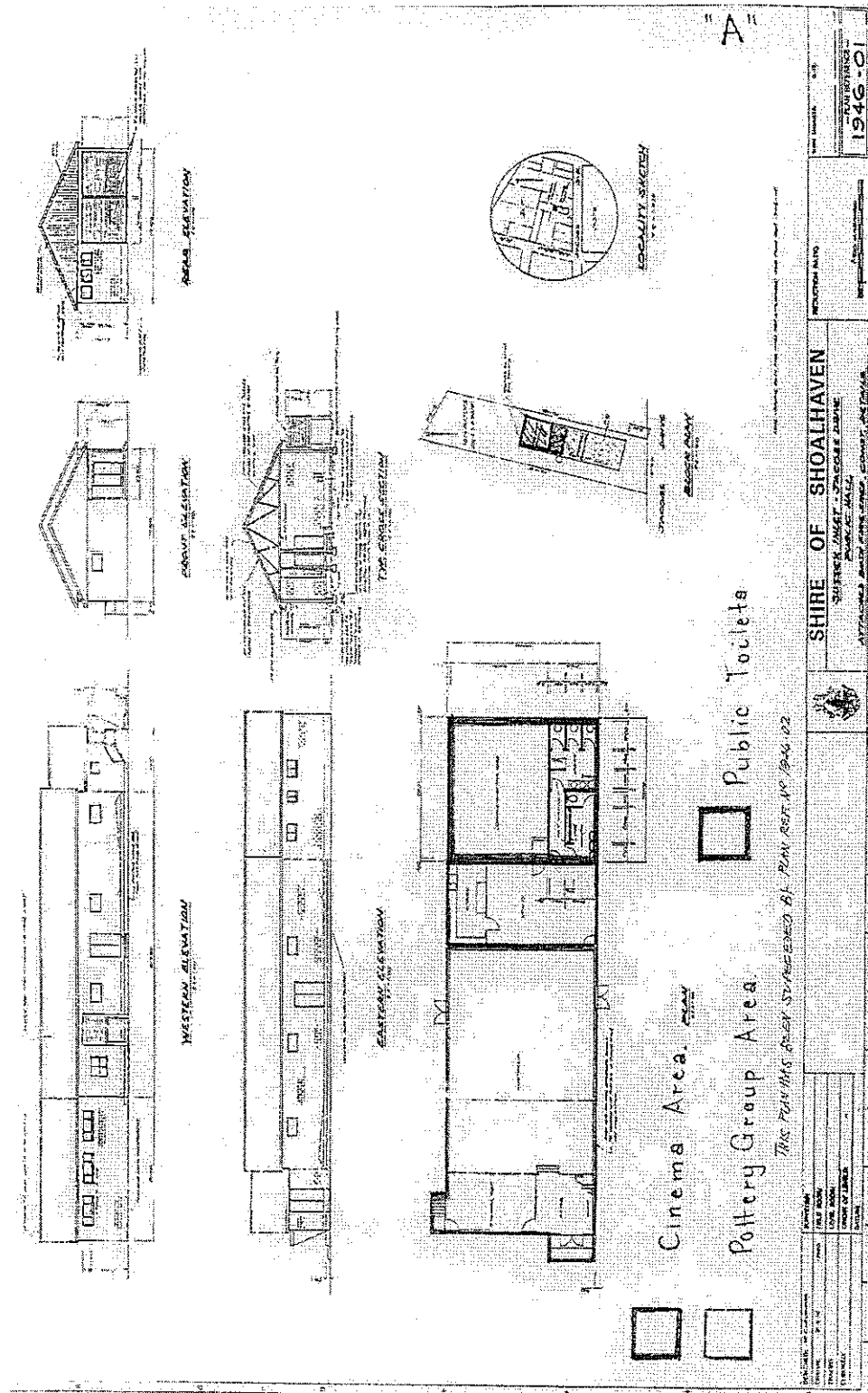


Figure 2: 1946 plan of theatre building



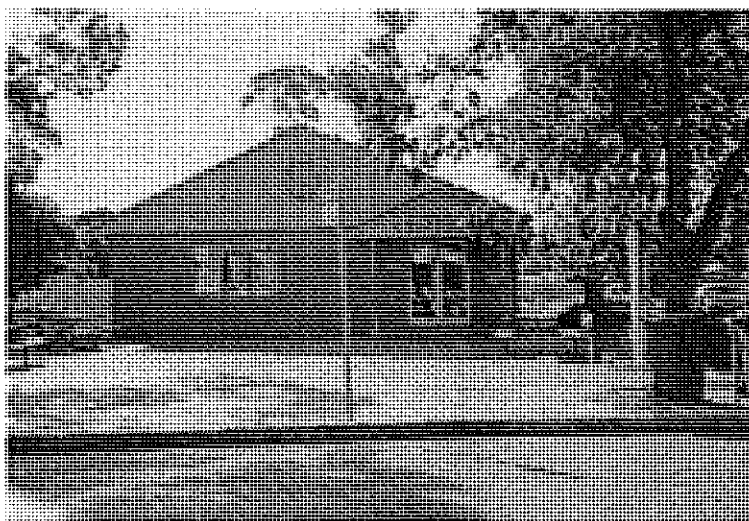
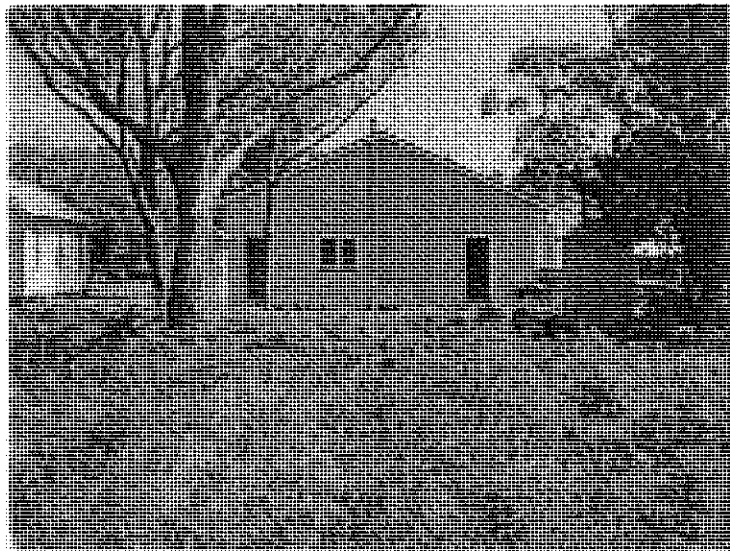
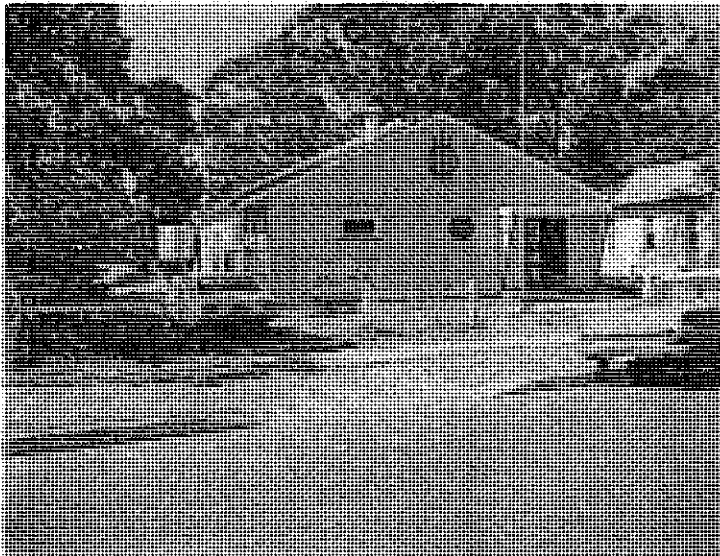


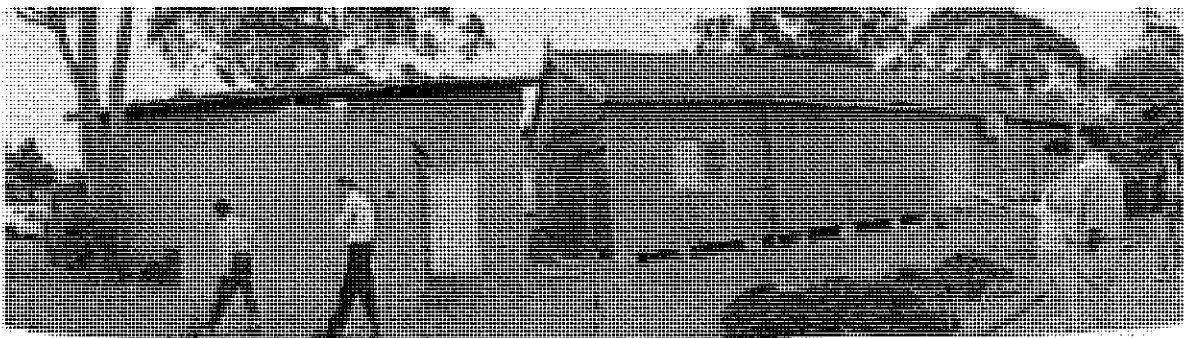
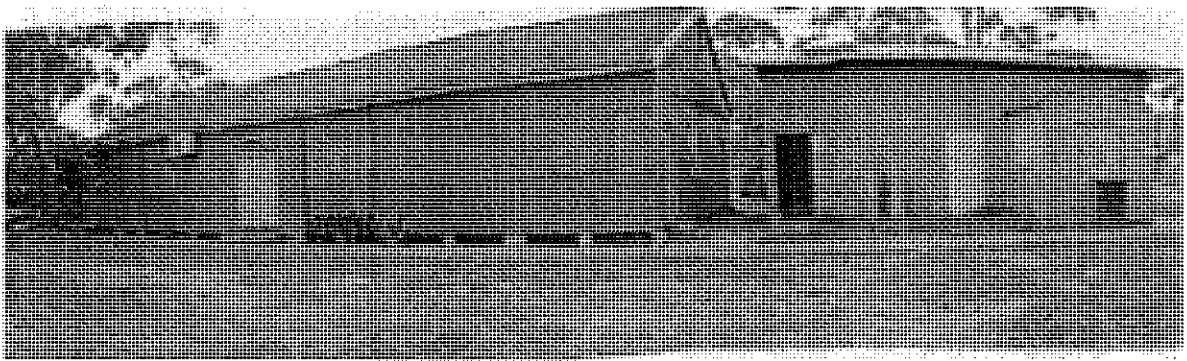
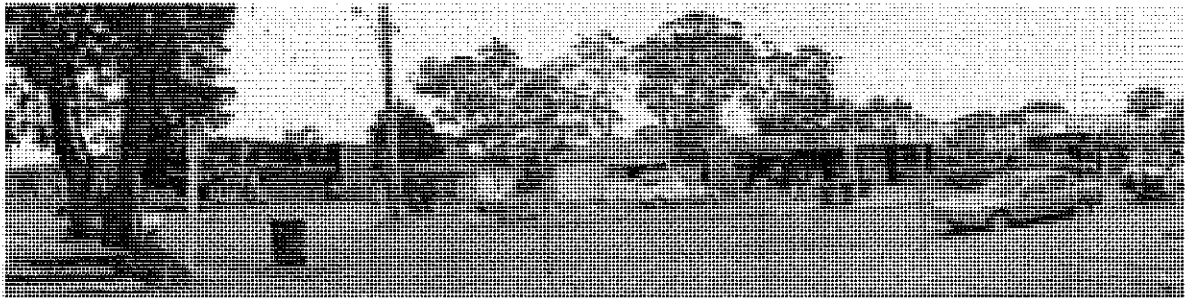
Figure 3: Photograph taken 1979 showing Sussex Inlet Picture Theatre and water tank.  
Figure 4: Photograph taken 1979 showing pan toilets to rear of theatre.  
Figure 5: Photograph of Sussex Inlet Picture Theatre taken 1997.

## **Appendix B**

### Photographic Survey

## LIST OF FIGURES

- Figure 1: View of Jacobs Drive from Sussex Inlet Picture Theatre.
- Figure 2: Sussex Inlet Picture Theatre from far side of Jacobs Drive showing the Sussex Inlet Uniting Church to the east and the Peace Park to the west of the subject site.
- Figure 3: Sussex Inlet Picture Theatre and brick toilet block/storage shed eastern elevation.
- Figure 4: Sussex Inlet Picture Theatre and brick toilet block/storage shed western elevation.
- Figure 5: Sussex Inlet Uniting Church from Jacobs Drive.
- Figure 6: Sussex Inlet Uniting Church, western elevation.
- Figure 7: Peace Park looking south towards Jacobs Drive.
- Figure 8: Entrance to theatre from Jacobs Drive.
- Figure 9: Eastern elevation of front addition.
- Figure 10: Rear elevation of theatre.
- Figure 11: Rear elevation detail with flue remnant.
- Figure 12: Garbage area gate and steps up to storage room.
- Figure 13: Garbage area general view.
- Figure 14: Kitchen window on western elevation.
- Figure 15: Projection room – north wall.
- Figure 16: Projection room – east wall.
- Figure 17: Projection equipment.
- Figure 18: Ceiling vent and acoustic tiles in projection room.
- Figure 19: Projection room and storage room door.
- Figure 20: Projection room wall and storage room door.
- Figure 21: Storage room wall and vent.
- Figure 22: Storage room ceiling.
- Figure 23: Original theatre seating and timber floorboards.
- Figure 24: Hardboard canite walls and theatre curtains.
- Figure 25: Door from stage to potter's room.
- Figure 26: Eastern exit of theatre with stage on left.
- Figure 27: Internal trusses and ceiling vents.
- Figure 28: Ceiling vent detail.
- Figure 29: Potter's room – general view.
- Figure 30: Potter's room east wall.
- Figure 31: Potter's room fireplace with temporary shelves in front.
- Figure 32: Ceiling in Potter's room.
- Figure 33: Kitchen cupboards and benches – south wall.
- Figure 34: Kitchen looking north.
- Figure 35: Cast iron enamel kitchen sink.
- Figure 36: Kitchen sink detail.



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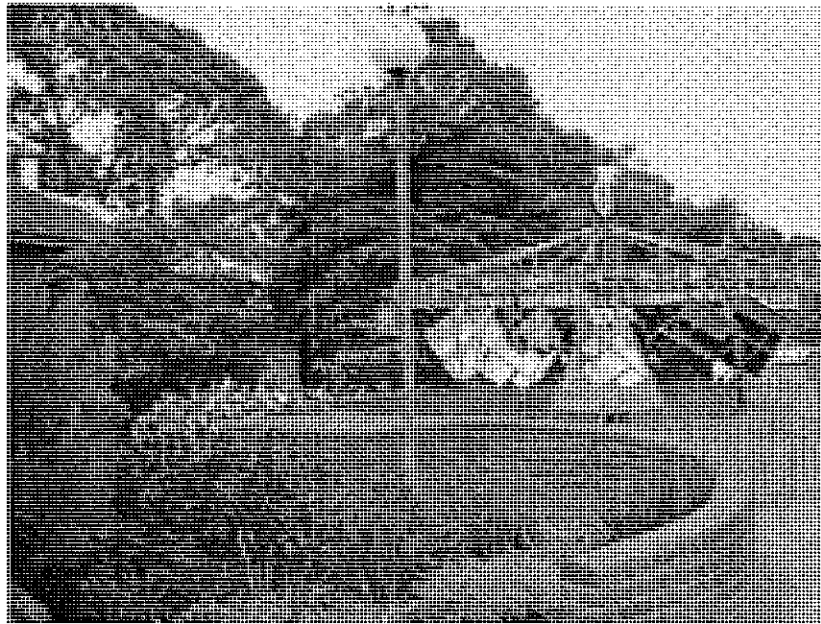
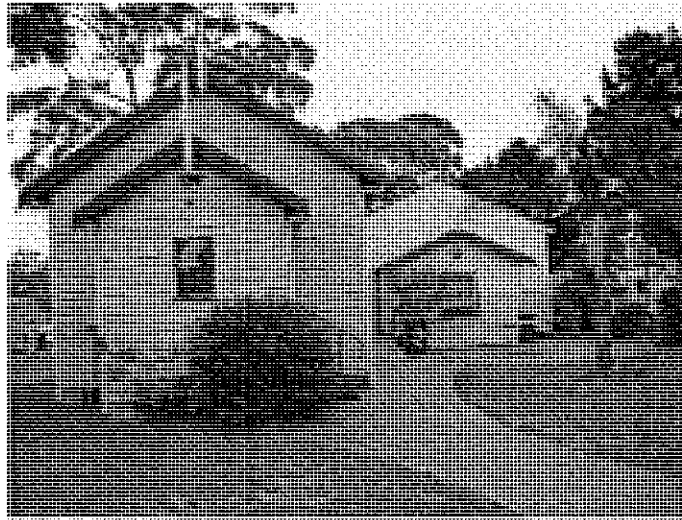


Figure 5: Sussex Inlet Uniting Church from Jacobs Drive.  
Figure 6: Sussex Inlet Uniting Church, western elevation.  
Figure 7: Peace Park looking south towards Jacobs Drive.

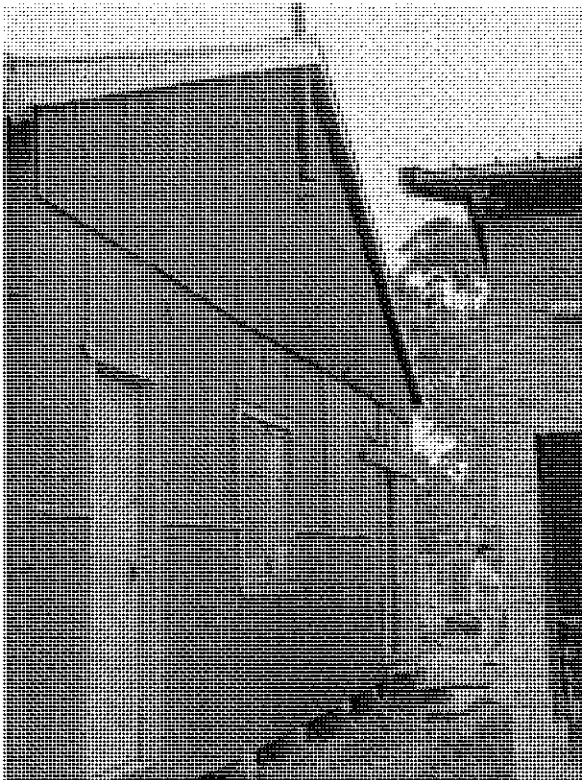
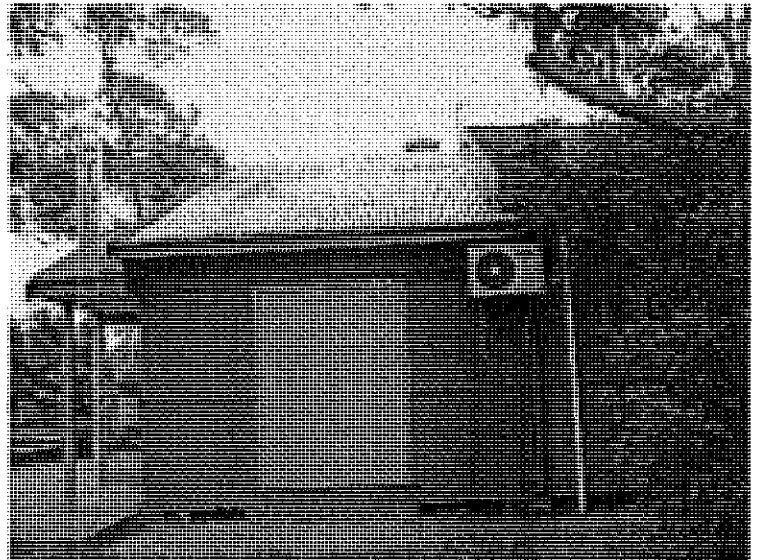
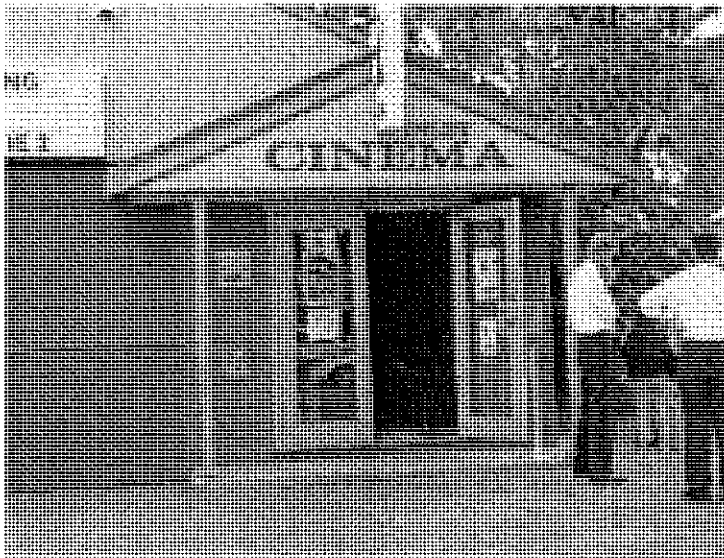


Figure 8: Entrance to theatre from Jacobs Drive.  
Figure 9: Eastern elevation of front addition.  
Figure 10: Rear elevation of theatre.



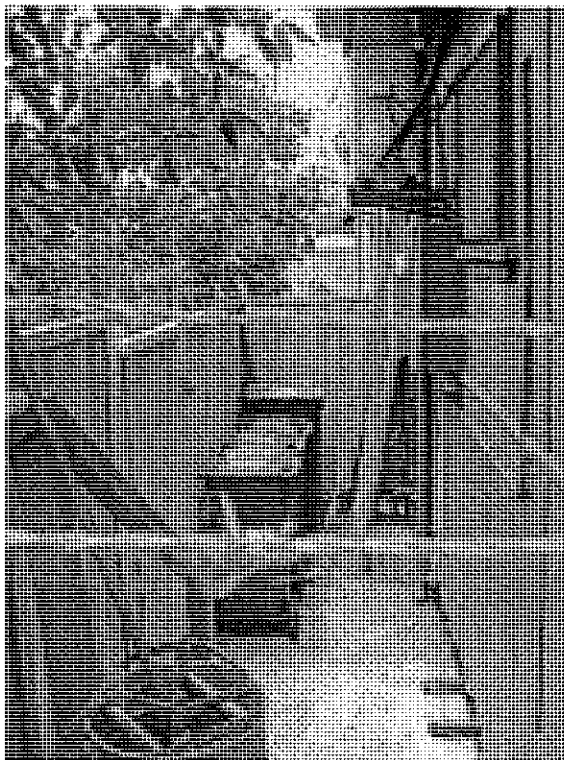
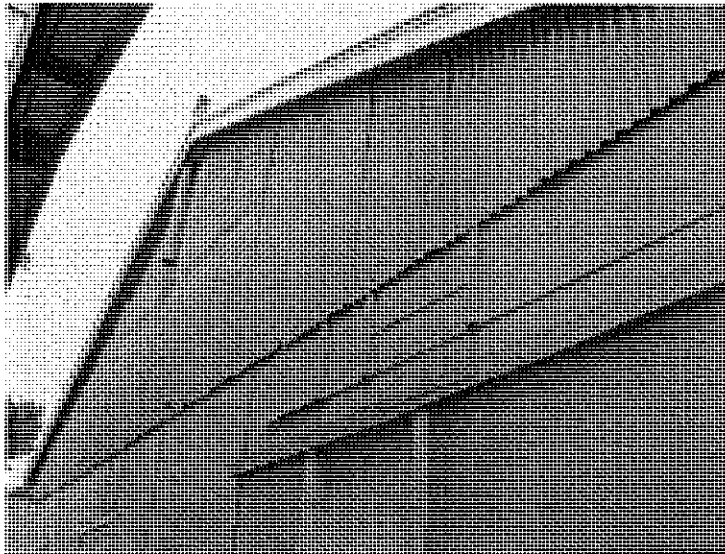


Figure 11: Rear elevation detail with flue remnant.

Figure 12: Garbage area gate and steps up to storage room.

Figure 13: Garbage area general view.

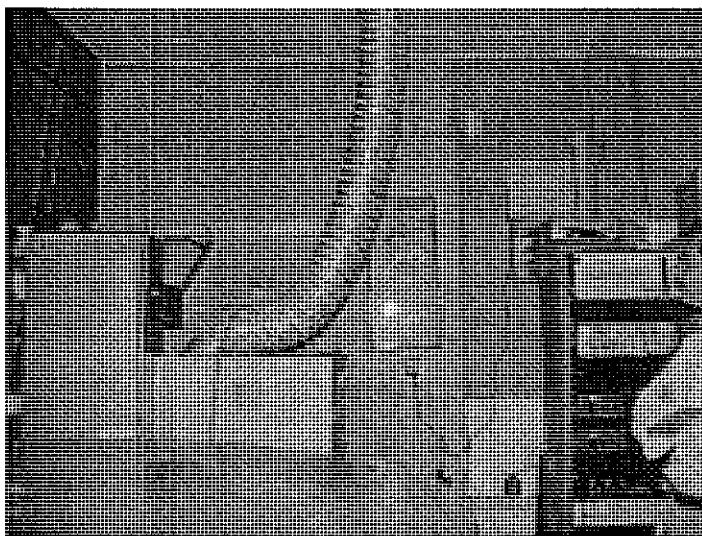
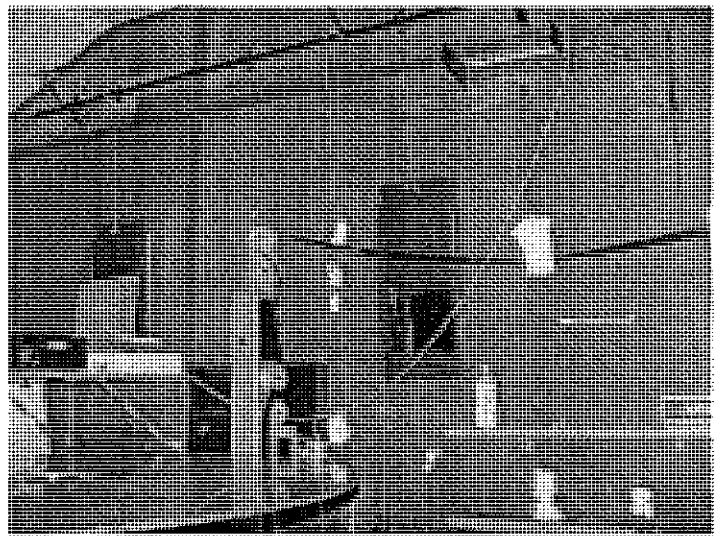
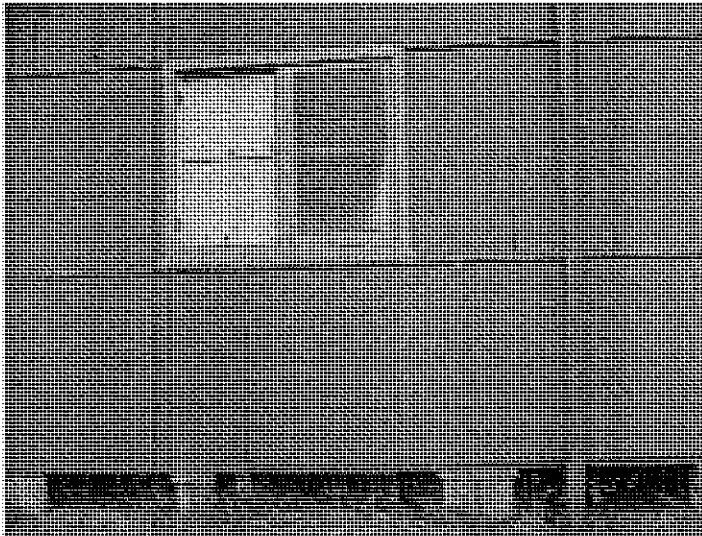


Figure 14: Kitchen window on western elevation.

Figure 15: Projection room – north wall.

Figure 16: Projection room – east wall.



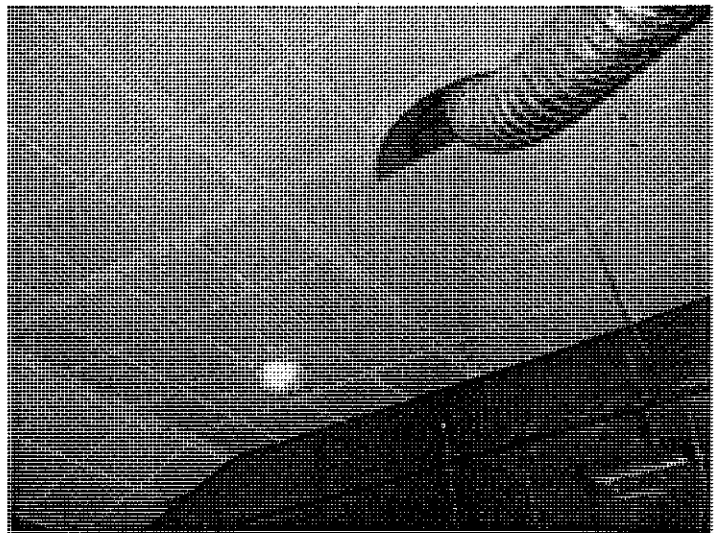
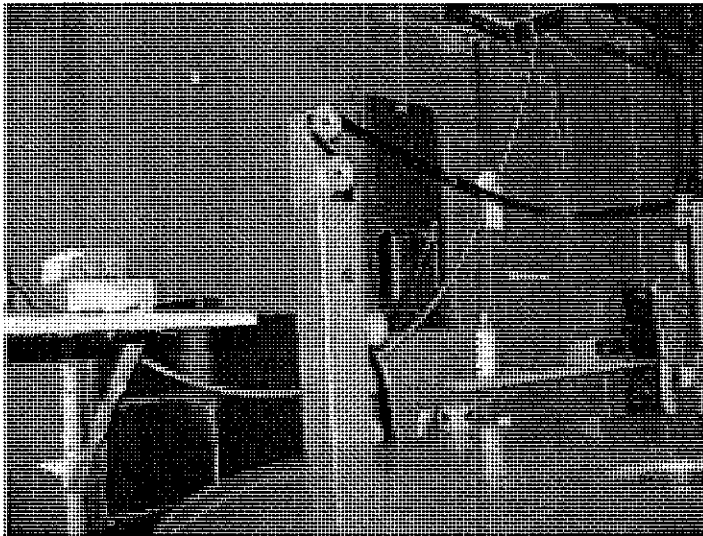


Figure 17: Projection equipment.

Figure 18: Ceiling vent and acoustic tiles in projection room.

Figure 19: Projection room and storage room door.

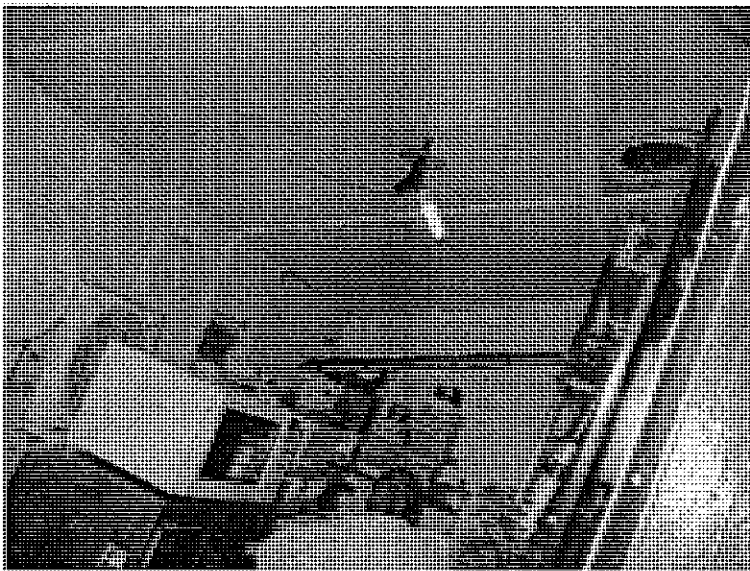
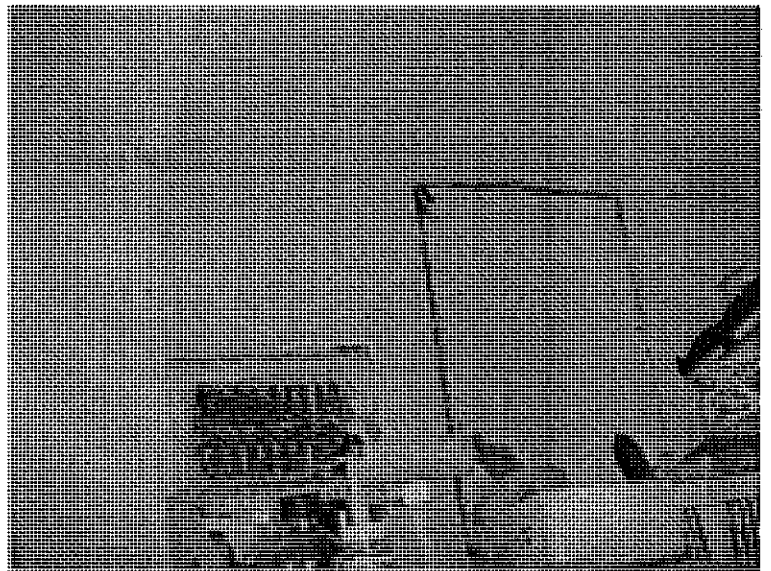


Figure 20: Projection room wall and storage room door.

Figure 21: Storage room wall and vent.

Figure 22: Storage room ceiling.

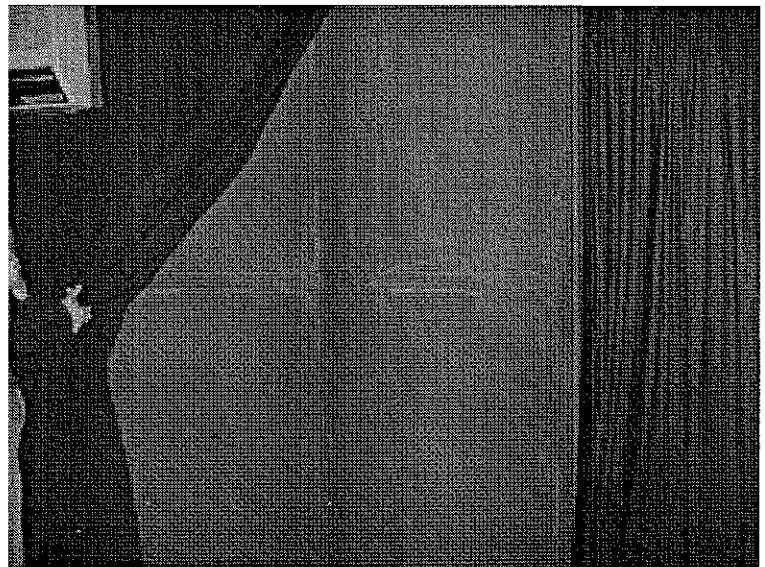


Figure 23: Original theatre seating and timber floorboards.

Figure 24: Hardboard canite walls and theatre curtains.

Figure 25: Door from stage to potter's room

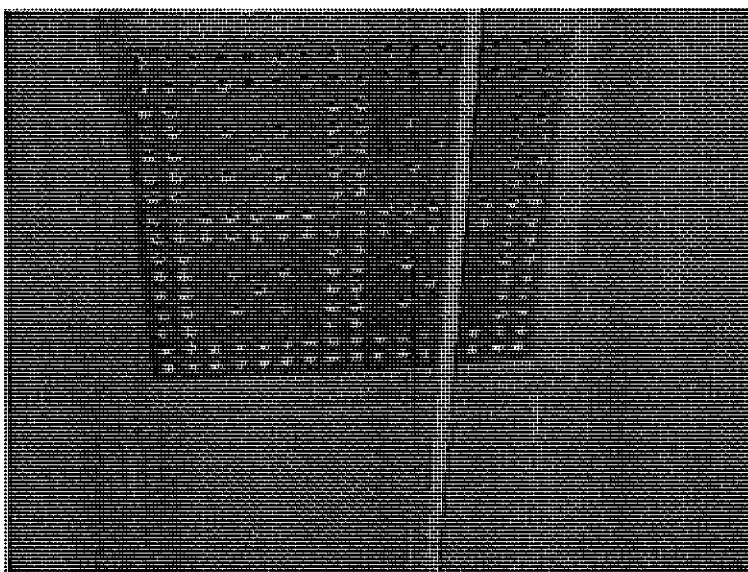
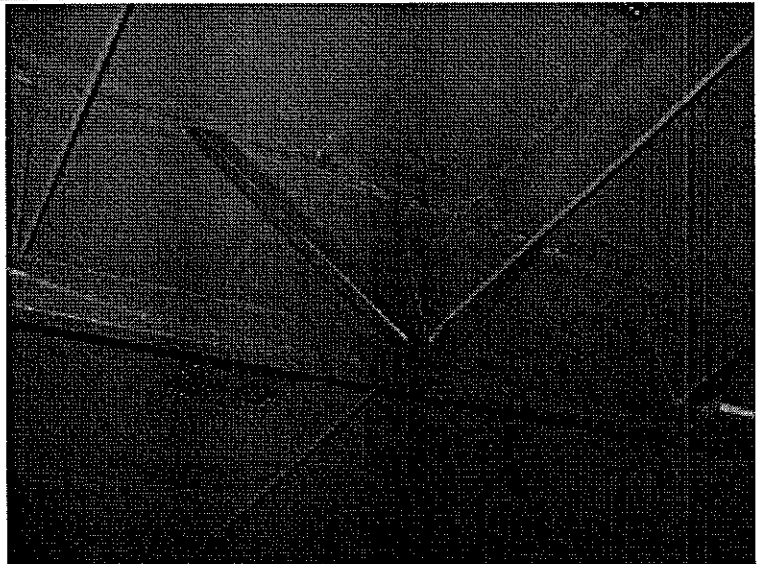
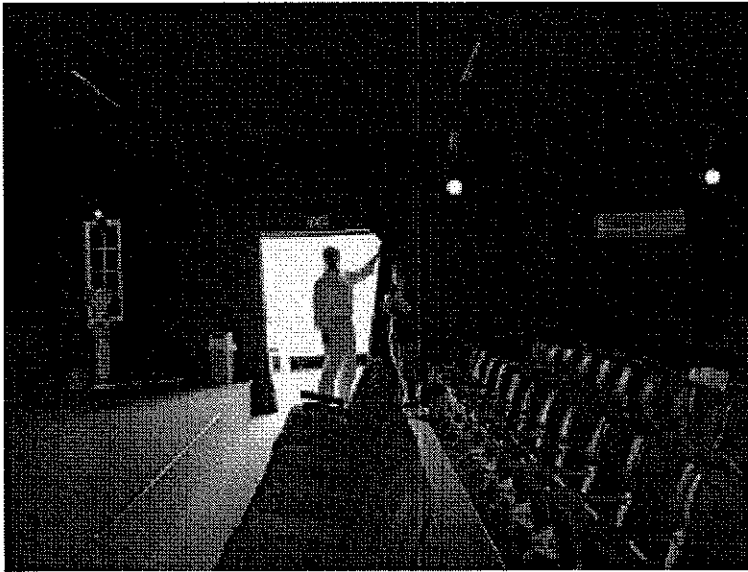


Figure 26: Eastern exit of theatre with stage on left.

Figure 27: Internal trusses and ceiling vents.

Figure 28: Ceiling vent detail.

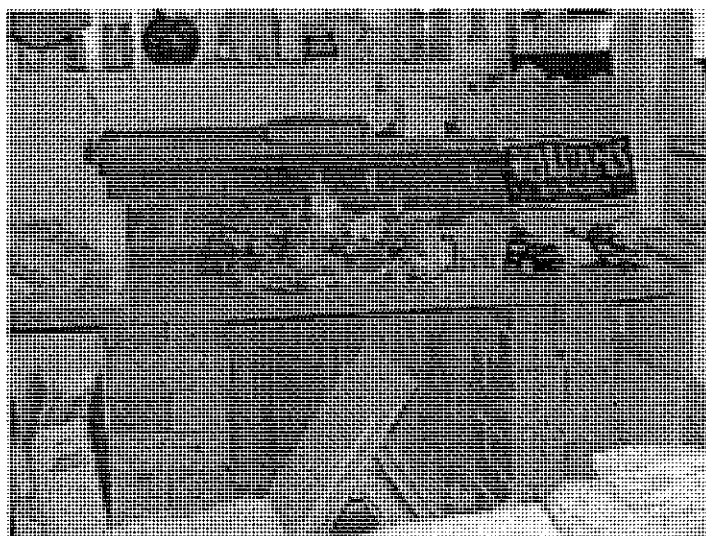


Figure 29: Potter's room – general view.

Figure 30: Potter's room east wall.

Figure 31: Potter's room fireplace with temporary shelves in front.



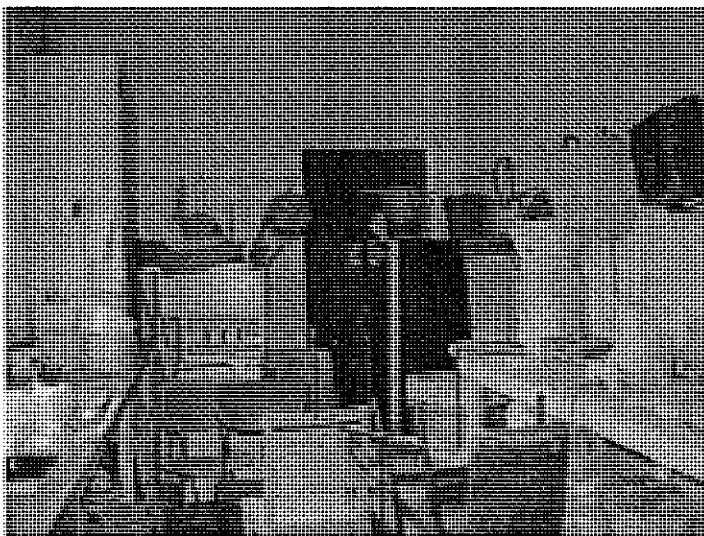
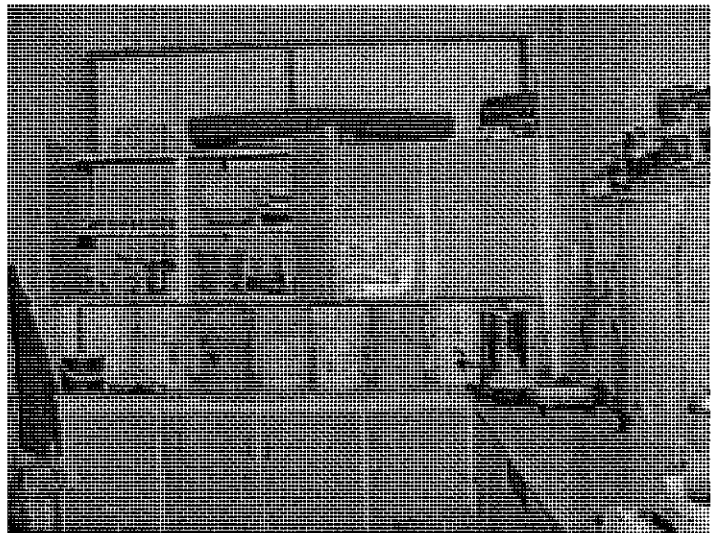
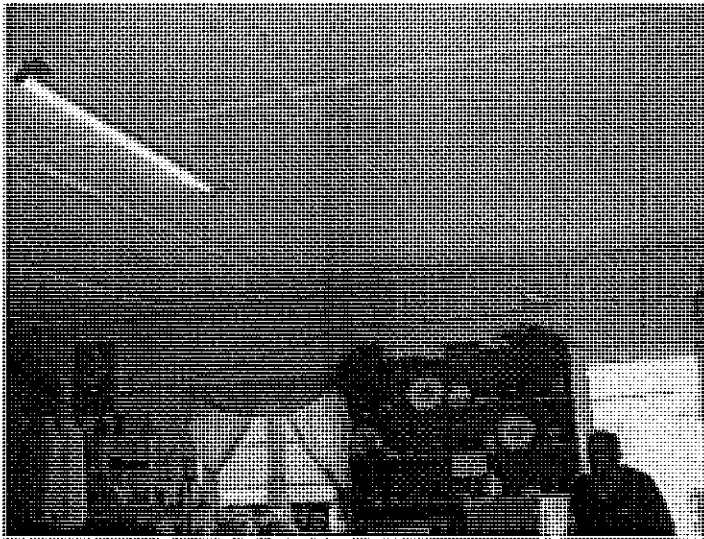


Figure 32: Ceiling in Potter's room.

Figure 33: Kitchen cupboards and benches – south wall.

Figure 34: Kitchen looking north.

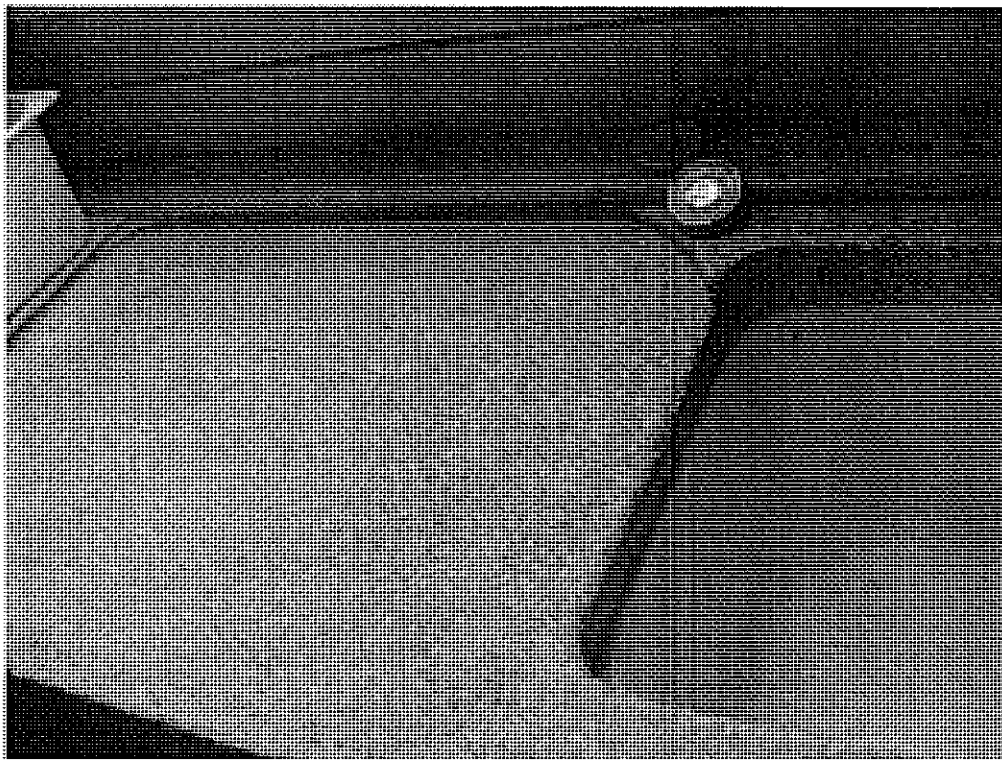
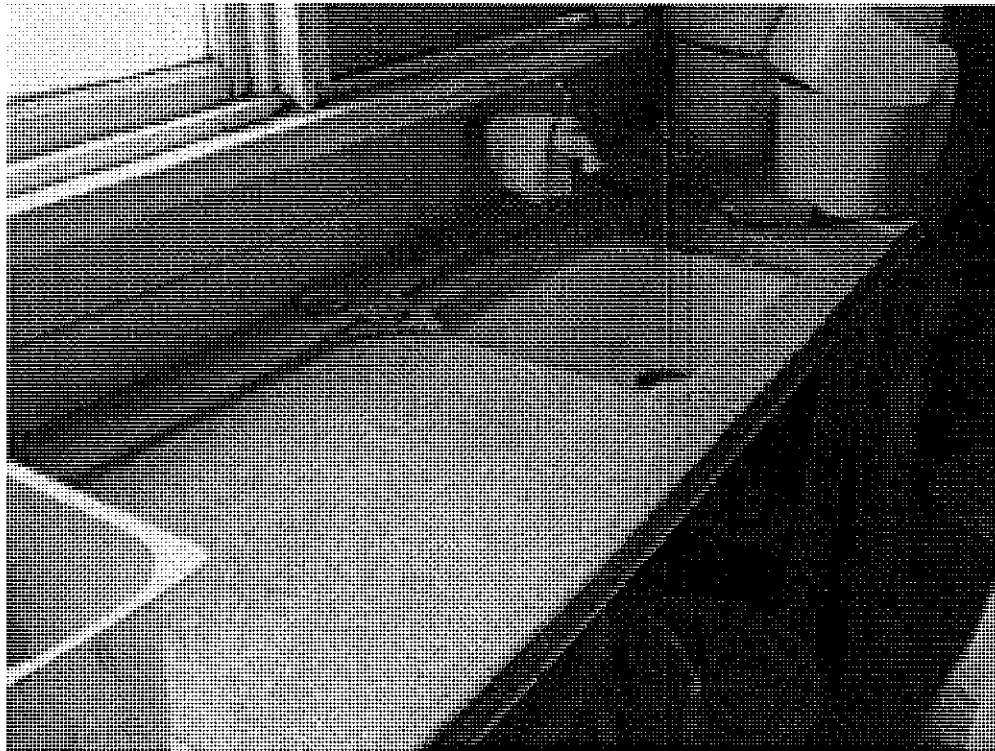


Figure 35: Cast iron enamel kitchen sink.  
Figure 36: Kitchen sink detail.

## **Appendix C**

### **Schedule of Maintenance Works**



## Schedule of Conservation Maintenance Works

### Preamble

The following schedule of essential maintenance works is proposed for Sussex Inlet Picture Theatre 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.

### Methodology

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

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

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

### Terminology

The following terms are used in this document.

TME ~	to match existing
SCS ~	Selected colour scheme
HCA ~	Heritage Conservation Architect
SCC ~	Shoalhaven City Council
BCA ~	Building Code of Australia
AC ~	Asbestos Cement
CONSERVATION ~	Means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include <i>preservation</i> , <i>restoration</i> , <i>reconstruction</i> and <i>adaptation</i> and will be commonly a combination of more than one of these.

# TROPMAN & TROPMAN ARCHITECTS

Sussex Inlet Picture Theatre, Sussex Inlet  
Schedule Of Maintenance Works

REF:0147:SMW  
June 2002

## 1.0 ALL WORKS

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

**TROPMAN & TROPMAN ARCHITECTS**Sussex Inlet Picture Theatre, Sussex Inlet  
Schedule Of Maintenance WorksREF:0147:SMW  
June 2002**2.0 EXTERNAL WORKS**

NO.	ITEM	COST
<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 AC sheeting panels and repair and replace where necessary TME with CFC sheeting	
2.1.5	Check over all timber cover strips and repair and replace where necessary TME	
2.1.6	<u>Doors</u>	
	a. Check over all door hardware and repair where necessary	
	b. Repair rear door and put into working order	
2.1.7	<u>Windows</u>	
	a) Check over all window components including but not limited to metal hardware, timber frame, sill and sashes, glazing and condition of putty.	
	b) Repair kitchen window with patterned glass TME	
	c) maintain security of windows by either Option 1 or Option 2	
	Option 1: Replace security mesh on windows with internal security bars	
	Option 2: Install an appropriate security system in the building	
2.1.8	Check over timber fascia and repair where necessary	
2.1.9	Check over vertical timber boarding of gable ends and repair and replace where necessary	
2.1.10	Check over corrugated AC sheeting of gable ends and repair and replace with FC sheeting of similar profile where necessary	
2.1.11	Prepare and paint any prepainted surfaces to selected colour scheme unless otherwise directed by the HCA	
2.1.12	Check over all air conditioning systems and repair where necessary as well as relocating fan coil units to the rear of the site . Revise system when installing any future airconditioning system	
2.1.13	Check over and rationalise all exposed services including gas, water and electricity	
2.1.14	<b>SUBTOTAL EXTERNAL</b>	<b>\$50,000</b>

**TROPMAN & TROPMAN ARCHITECTS**Sussex Inlet Picture Theatre, Sussex Inlet  
Schedule Of Maintenance WorksREF:0147:SMW  
June 2002

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 corrugated AC roofing and replace where necessary TME with corrugated fibre cement	
2.2.6	Check over all flashings and repair where necessary	
2.2.7	<b>SUBTOTAL ROOF</b>	<b>\$10,000</b>

NO.	ITEM	COST
<b>2.3</b>	<b>SITE</b>	
2.3.1	Instate fencing along front side boundary	
2.3.2	Maintain concrete walkways around the building and repair where necessary TME	
2.3.3	Maintain existing planting along boundary	
2.3.4	Retain existing paving to front entry of picture theatre by raising paving around entry area to the level of concrete surface.	
2.3.5	<b>SUBTOTAL SITE</b>	<b>\$10,000</b>

**TROPMAN & TROPMAN ARCHITECTS**Sussex Inlet Picture Theatre, Sussex Inlet  
Schedule Of Maintenance WorksREF:0147:SMW  
June 2002**3.0 INTERNAL WORKS**

NO.	ITEM	COST
<b>3.1</b>	<b>GENERALLY</b>	
3.1.1	Ensure all work is carried out with the consideration of patrons safety at all times	
3.1.2	Clean carefully all surfaces including but not limited to floors, walls, ceilings, joinery, windows and doors	
3.1.3	Prepare and paint all prepainted surfaces both internally and externally to SCS unless otherwise directed by the HCA	
3.1.4	Maintain and conserve all early timber floors	
3.1.5	Check over original timber joinery including but not limited to skirtings and door architraves.	
3.1.6	Install early fire warning alarm system as well as approved smoke and heat sensors throughout the building	
3.1.7	<u>Foyer, Hall</u> <ul style="list-style-type: none"> <li>a) Check over all hardboard and timber coverstrips and repair or replace where necessary</li> <li>b) Cutaway section of stage to allow wheelchair access</li> </ul>	
3.1.8	<u>Projection Room</u> <ul style="list-style-type: none"> <li>a) Replacement of AC sheeting to walls of projection room and associated areas is acceptable with fire rated plasterboard sheeting in accordance with BCA requirements.</li> <li>b) Repair or replace where necessary all acoustic ceiling panels ensuring compliance with Australian Standards requirements for acoustics.</li> <li>c) Ensure adequate ventilation is achieved in accordance with BCA requirements</li> </ul>	
3.1.9	<u>Store Room</u> <ul style="list-style-type: none"> <li>a) Replacement of AC sheeting to walls of projection room and associated areas is acceptable with fire rated plasterboard sheeting in accordance with BCA requirements.</li> </ul>	
3.1.10	<u>Kitchen</u> <ul style="list-style-type: none"> <li>a) Check over terrazzo bench and cast iron sink and conserve and maintain by specialist in terrazzo repairs</li> <li>b) Check over and repair where necessary TME all cupboards and hardware</li> </ul>	
3.1.11	Reinstate fireplace and put in working order including repairing flu	
3.1.12	Check all existing hooks and fixtures and secure	
3.1.13	Check all existing electrical outlets and repair if necessary	
3.1.14	Ensure samples are provided as requested by HCA at no extra cost	
3.1.15	Ensure all work is carried out by experienced tradespeople	
3.1.16	Ensure all asbestos sheeting is handled carefully by experienced professionals in accordance with the relevant authorities	
3.1.17	<b>SUBTOTAL INTERNAL</b>	<b>\$30,000</b>
<b>4.0</b>	<b>TOTAL WORKS</b>	<b>\$100,000</b>

## **Appendix D**

### **Proposed Colour Scheme**

## SELECTED COLOUR SCHEMES

The colour selections of the proposed scheme for Sussex Inlet Picture Theatre, are listed below with the colour scheme for the building illustrated in figure 1.

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

## PROPOSED SUSSEX INLET PICTURE THEATRE EXTERNAL COLOUR SCHEME

Element	Australian Standard's Colour
<b>Walls</b>	
FC sheeting	Crystal Green G47
Timber coverstrips	Crystal Green G47
Fibre cement Soffit	Crystal Green G47
Corrugated iron gable end	Crystal Green G47
Timber vertical board gable end	Cream Y34
Gable timber barge boards	Crystal Green G47
Portico fins	Cream Y34 (Edge Maroon R65)
Portico Fascia	Cream Y34
Signage	Magenta P11
Signage frame for posters	Maroon R65
<b>Doors</b>	
Timber Door Architrave	Cream Y34
Timber Door leaf	Maroon R65
<b>Windows</b>	
Timber window sill	Maroon R65
Timber Window body	Cream Y34
Timber Window Sash	Cream Y34
Timber Window frames	Cream Y34
<b>Roof</b>	
Corrugated iron Roof Sheeting	Unpainted
Metal Guttering	Maroon R65
Metal Downpipes	In with surrounds
<b>Fence</b>	Cream Y34

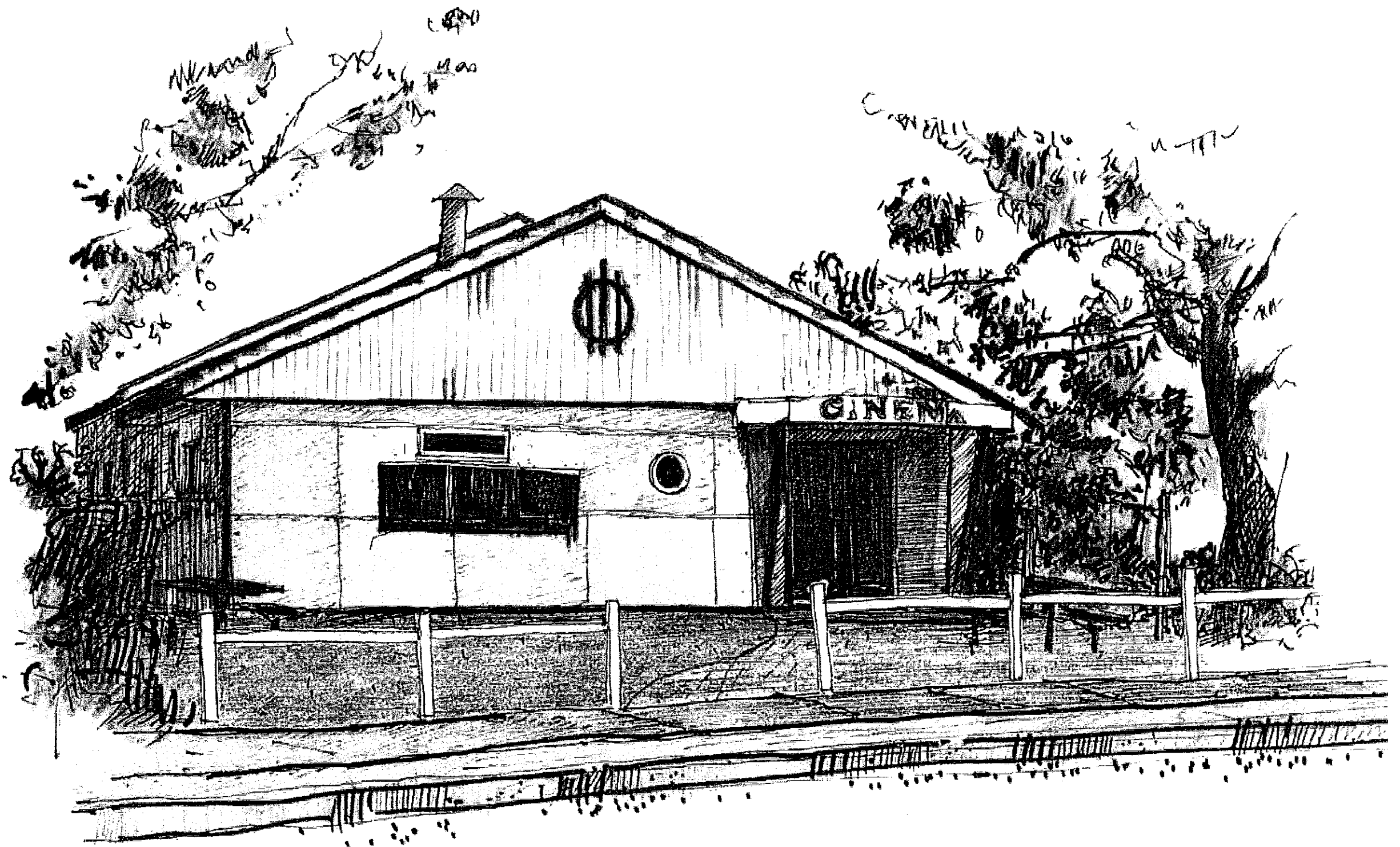


Figure 1: Sussex Inlet Picture Theatre



## **Appendix E**

Copy of the Burra Charter

# THE AUSTRALIA ICOMOS CHARTER FOR THE CONSERVATION OF PLACES OF CULTURAL SIGNIFICANCE (THE BURRA CHARTER)

## Preamble

Having regard to the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1966), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the following Charter was adopted by Australia ICOMOS on 19th August 1979 at Burra Burra. Revisions were adopted on 23rd February 1981 and on 23 April 1988.

## Definitions

ARTICLE 1. For the purpose of this Charter:

- 1.1 *Place* means site, area, building or other work, group of buildings or other works together with associated contents and surrounds.
- 1.2 *Cultural significance* means aesthetic, historic, scientific or social value for past, present or future generations.
- 1.3 *Fabric* means all the physical material of the *place*.
- 1.4 *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.
- 1.5 *Maintenance* means the continuous protective care of the *fabric*, contents and setting of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction* and it should be treated accordingly.
- 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* as nearly as possible to a known earlier state and is distinguished by the introduction of materials (new or old) into the *fabric*. This is not to be confused with either recreation or conjectural reconstruction which are outside the scope of this Charter.
- 1.9 *Adaptation* means modifying a *place* to suit proposed compatible uses.
- 1.10 *Compatible use* means a use which involves no change to the culturally significant fabric, changes which are substantially reversible, or changes which require a minimal impact.

## Conservation Principles

ARTICLE 2. The aim of *conservation* is to retain the *cultural significance* of a *place* and must include provision for its security, its *maintenance* and its future.

ARTICLE 3. *Conservation* is based on a respect for the existing *fabric* and should involve the least possible physical intervention. It should not distort the evidence provided by the *fabric*.

**ARTICLE 4.** *Conservation* should make use of all the disciplines which can contribute to the study and safeguarding of a *place*. Techniques employed should be traditional but in some circumstances they may be modern ones for which a firm scientific basis exists and which have been supported by a body of experience.

**ARTICLE 5.** *Conservation* of a *place* should take into consideration all aspects of its *cultural significance* without unwarranted emphasis on any one aspect at the expense of others

**ARTICLE 6.** The conservation policy appropriate to a *place* must first be determined by an understanding of its *cultural significance*.

**ARTICLE 7.** The conservation policy will determine which uses are compatible.

**ARTICLE 8.** *Conservation* requires the maintenance of an appropriate visual setting: e.g., form, scale, colour, texture and materials. No new construction, demolition or modification which would adversely affect the setting should be allowed. Environmental intrusions which adversely affect appreciation or enjoyment of the *place* should be excluded.

**ARTICLE 9.** A building or work should remain in its historical location. The moving of all or part of a building or work is unacceptable unless this is the sole means of ensuring its survival.

**ARTICLE 10.** The removal of contents which form part of the *cultural significance* of the *place* is unacceptable unless it is the sole means of ensuring their security and *preservation*. Such contents must be returned should changed circumstances make this practicable.

## Conservation Processes

### *Preservation*

**ARTICLE 11.** *Preservation* is appropriate where the existing state of the *fabric* itself constitutes evidence of specific *cultural significance*, or where insufficient evidence is available to allow other conservation processes to be carried out.

**ARTICLE 12.** *Preservation* is limited to the protection, *maintenance* and, where necessary, the stabilisation of the existing *fabric* but without the distortion of its *cultural significance*.

### *Restoration*

**ARTICLE 13.** *Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric* and only if returning the *fabric* to that state reveals the *cultural significance* of the *place*.

**ARTICLE 14.** *Restoration* should reveal anew culturally significant aspects of the *place*. It is based on respect for all the physical, documentary and other evidence and stops at the point where conjecture begins.

**ARTICLE 15.** *Restoration* is limited to the reassembling of displaced components or removal of accretions in accordance with Article 16

**ARTICLE 16.** The contributions of all periods to the *place* must be respected. If a *place* includes the *fabric* of different periods, revealing the *fabric* of one period at the expense of another can only be justified when what is removed is of slight *cultural significance* and the *fabric* which is to be revealed is of much greater *cultural significance*.

### *Reconstruction*

**ARTICLE 17.** *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration and where it is necessary for its survival, or where it reveals the *cultural significance* of the *place* as a whole.

**ARTICLE 18.** *Reconstruction* is limited to the completion of a depleted entity and should not constitute the majority of the *fabric* of the *place*.

**ARTICLE 19.** *Reconstruction* is limited to the reproduction of *fabric*, the form of which is known from physical and/or documentary evidence. It should be identifiable on close inspection as being new work.

#### **Adaptation**

**ARTICLE 20.** *Adaptation* is acceptable where the *conservation* of the *place* cannot otherwise be achieved, and where the *adaptation* does not substantially detract from its *cultural significance*.

**ARTICLE 21.** *Adaptation* must be limited to that which is essential to a use for the *place* determined in accordance with Articles 6 and 7.

**ARTICLE 22.** *Fabric* of *cultural significance* unavoidably removed in the process of *adaptation* must be kept safely to enable its future reinstatement

#### **Conservation Practice**

**ARTICLE 23.** Work on a *place* must be preceded by professionally prepared studies of the physical, documentary and other evidence, and the existing *fabric* recorded before any intervention in the *place*

**ARTICLE 24.** Study of a *place* 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* and/or to secure evidence about to be lost or made inaccessible through necessary *conservation* or other unavoidable action. Investigation of a *place* for any other reason which requires physical disturbance and which adds substantially to a scientific body of knowledge may be permitted, provided that it is consistent with the conservation policy for the *place*.

**ARTICLE 25.** A written statement of conservation policy must be professionally prepared setting out the *cultural significance* and proposed *conservation* procedure together with justification and supporting evidence, including photographs, drawings and all appropriate samples.

**ARTICLE 26.** The organisation and individuals responsible for policy decisions must be named and specific responsibility taken for each such decision

**ARTICLE 27.** Appropriate professional direction and supervision must be maintained at all stages of the work and a log kept of new evidence and additional decisions recorded as in Article 25 above.

**ARTICLE 28.** The records required by Articles 23, 25, 26 and 27 should be placed in a permanent archive and made publicly available.

**ARTICLE 29.** The items referred to in Articles 10 and 22 should be professionally catalogued and protected

*Words in italics are defined in Article 1.*

## **Appendix F**

### Consultant Brief

## CONSULTANT'S BRIEF

### PREPARATION OF A CONSERVATION MANAGEMENT PLANS FOR

- ▲ SUSSEX INLET PICTURE THEATRE;
- ▲ ULLADULLA MUNICIPAL COUNCIL CHAMBERS (FORMER);
- ▲ BERRY SHOWGROUND AGRICULTURAL PAVILION; AND
- ▲ JARMAN'S COTTAGE, NOWRA

#### 1. AIM

This brief sets out the work required for the conservation management plans for *Sussex Inlet Picture Theatre, Ulladulla Municipal Council Chambers (former), Berry Showground Agricultural Pavilion and Jarman's Cottage*. The conservation management plans are 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

- ▲ *Sussex Inlet Picture Theatre* – Postwar community hall, now used as a theatre. Simple gabled building with front portico altered to match existing roof pitch. Fibro wall cladding with vertical wood panelling evocative of the 50's designs (*Ref No 2390244 - Shoalhaven Heritage Study – copy attached*)

The building is constructed on Lot A DP 343373, 173 Jacobs Drive, Sussex Inlet which comprises an area of 1,378m<sup>2</sup>, and is zoned part Special Uses 5(a) – Car Park and part Special Uses 5(a) – Civic Centre under Shoalhaven Local Environmental Plan 1985. The property is owned by Shoalhaven City Council and is classified "operational" land pursuant to the Local Government Act 1993. The building is currently leased for the operation of a cinema.

- ▲ *Ulladulla Municipal Council Chambers (former)* - early Victorian period galvanised iron building; with decorative barge boards. The original roof profile is intact. Severe white ant infestation resulted in the partial demolition of these commercial premises in 1998 allowing the front elevation to be revealed. Temporary corrugated iron wall cladding has been fixed to this elevation. The building was the first Ulladulla Municipal Council Chambers. (*Ref No 2390564 - Shoalhaven Heritage Study – copy attached*)

The building is constructed on Lot 1 DP 736295, 23 Wason Street, Milton which comprises an area of 1,840m<sup>2</sup>, and is zoned Business 3(a) under Shoalhaven Local Environmental Plan 1985. The site also includes another small parcel of land being Lot 2 DP 157040 which comprises an area of 13m<sup>2</sup>, zoned Special Uses 5(a) – Post Office. The property is owned by Shoalhaven City Council and is classified “operational” land pursuant to the Local Government Act 1993.

- ▲ ***Berry Showground Agricultural Pavilion*** – is an L-shaped building, constructed of red brick with Italianate bayed façade featuring urns upon a parapet, and double entrance doors, set within a rounded arch, decorated with plaster moulding. (Ref No 2390037 - Shoalhaven Heritage Study – copy attached)

The building is constructed on part of Lot None DP 940561 Alexandra Street, Berry which comprises an area of 6.54 ha, and is zoned part Open Space 6(a), part Special Uses 5(e). The property is owned by the State of NSW (Crown Reserve R81105 for Public Recreation) for which Shoalhaven City Council is the appointed Trust Manager. Lodge Broughton holds a 20-year licence over one room of the pavilion giving them exclusive use of this area. The remainder of the building provides a hall for exhibitions, etc and is used on a regular basis by the Berry Silver Band.

- ▲ ***Jarman's Cottage*** – a 5/6 room Federation style cottage with characteristic steeply pitched hipped roof, open eaves, encircling verandah, fair face brickwork roughcast rendered chimneys and well detailed timber windows with sills and brick header lintels. (Ref No 2390693 - Shoalhaven Heritage Study – copy attached)

The building is constructed on Part Lot 96 DP 755952 (Por 96 Ph Nowra), 32 Bridge Road, Nowra which comprises an area of 1,618m<sup>2</sup>, and is zoned Special Uses 5(a) – Council Chambers ) under Shoalhaven Local Environmental Plan 1985. The property is owned by Shoalhaven City Council and is classified “operational” land pursuant to 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 principles outlined in the Burra Charter and any specific requirements outlined in this brief.

#### **(b) Area To Be Addressed**

Generally, the study area shall be the land immediately associated with buildings and gardens including any outbuildings whether these buildings exist or otherwise. Refer attached locality sketches for each property.

The conservation management plans shall describe and address the curtilages of the buildings and their settings. In particular:

- *Sussex Inlet Picture Theatre* – the plan should pay particular attention to the spatial relationship of this building and the church adjoining, also an item of cultural significance, with a view to maintaining the significance of both items. The plan should also include policy recommendations relating to the footpath reserve and the streetscape.
- *Former Ulladulla Municipal Council Chambers* – the plan should assess the curtilage in relation to any other contributory buildings on the site suggesting infill buildings of little significance requiring demolition.
- *Berry Showground Agricultural Pavilion* – the plan should define the immediate curtilage within the Showground precinct, paying particular attention to identifying those trees which contribute to the setting of this building.
- *Jarman's Cottage* – the plan should assess the cottage as part of the remnant conservation group within the Bridge Road Housing Conservation Areas and identify whether any other buildings in the group may be culturally significant.

### **(c) Previous Reports Available Information**

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

Attached for your information are copies of the relevant Shoalhaven Heritage Inventory listing for each property.

### **(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.

Peter Freeman et al

*Shoalhaven City Council Heritage Study 1995-1998*.

#### **(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	2
▲	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 plans should 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, review 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;
  - ▲ 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 plans.

**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 sites. An architectural presentation drawing of each building identifying typical colour finishes (may entail carrying out paint scrapes) and its setting following restoration in accordance with recommendations of each 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, 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 weekly and to fax progress statements to the Project Manager at the end of every two-week period.**

## **5. FEE PROPOSAL**

Council requires TWO (2) FIXED PRICE QUOTATIONS (inclusive of GST) for the preparation of conservation management plans as outlined in the brief:

1. being for all four properties, prepared concurrently; and
2. being for the first three properties only, ie omitting Jarman's Cottage, prepared concurrently.

Consultants shall complete Annexures "A", "B", "C" and "D" indicating the percentage to which each component will be addressed and these annexures should be included with any fee proposal.

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 public meetings for each property.

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 plans are 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 sixteen (16) 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 work should include submission of draft plans and time for discussion of the draft documents at least two weeks prior to the proposed date for completion of the final documents.

## **8. REPORT**

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

A copy of the enclosed matrixes, Annexures "A", "B", "C" and "D", showing the percentage to which each component has been dealt with should be appended to the relevant final reports.

## **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; (1) at commencement; (2) on receipt of draft documents; and (3) on receipt of final documents 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 24 September 2001.*

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**  
30 August 2001

# CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2001

## DESCRIPTION OF THE HERITAGE ITEM: SUSSEX INLET PICTURE THEATRE

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 %		



# CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2001

## DESCRIPTION OF THE HERITAGE ITEM: SUSSEX INLET PICTURE THEATRE

STANDARD COMPONENTS		100%	IF PART, % TO BE COMPLETED	DESCRIPTION OF WORK TO BE COMPLETED, IF PART
<b>3.0</b>	<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%		
<b>4.0</b>	<b>CONSERVATION POLICY</b>			
4.1	<p>Prepare succinct statement of conservation policy including or considering the following issues:</p> <ul style="list-style-type: none"> <li>➤ Feasible uses, compatible with retention of cultural significance</li> <li>➤ Policies for conservation and of the building and its setting</li> <li>➤ Propose appropriate methods for interpretation, making the significance of the place understood</li> <li>➤ Recommend acceptable controls on intervention</li> <li>➤ Identify priorities for urgent conservation works to assist in planning Council works and maintenance programme</li> <li>➤ Prepare guidelines for traffic handling, parking, public amenities and support facilities</li> </ul>	100%		
<b>5.0</b>	<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%		
<b>6.0</b>	<b>ASSET MANAGEMENT GUIDELINES</b>			
6.1	Management policy, recommend structure for future care and management	100%		

# CONSERVATION MANAGEMENT PLAN

Prepared for Property Services Group, Shoalhaven City Council - 2001

## DESCRIPTION OF THE HERITAGE ITEM: SUSSEX INLET PICTURE THEATRE

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 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%.		