

MCDUGALL & VINES

CONSERVATION & HERITAGE
CONSULTANTS



**HER MAJESTY'S THEATRE
BALLARAT**

**CONSERVATION MANAGEMENT
PLAN
October 2006**

In association with
swanbury penglase

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Note that all current photos were taken by McDougall & Vines. Use has also been made of the excellent photographs taken by Jeremy Bannister, and these are individually acknowledged throughout the document. Sources of early photographs are also included where required throughout the document.

ABBREVIATIONS

Development Feasibility Study	<i>Development Feasibility Study for Her Majesty’s Theatre, Ballarat, Swanbury Penglase,2006¹</i>
HMT	Her Majesty’s Theatre
HMTFR	Her Majesty’s Theatre Feasibility Report
RSSS	Royal South Street Society
VAPAC	Victorian Association of Performing Arts Centres

¹ The *Development Feasibility Study* has been prepared concurrently with this Conservation Management Plan.

SUMMARY OF RECOMMENDATIONS

Heritage Significance and Conservation Objectives

Her Majesty's Theatre is included within the Lydiard Street Heritage Precinct under the Heritage Overlay of the City of Ballarat Planning Scheme. The theatre is also included on the Register of the National Estate as item number 15722 and on the Victorian Heritage Register as item number H0648 and file number 604232 (see Appendix 3 for details).

The following statement of significance updates the current statement in the Victorian Heritage Register to reflect the additional significant values identified in this Conservation Management Plan. It is recommended that this revised statement of significance be used for future planning and reference (Refer Section 3 for a detailed assessment of significance in relation to the criteria under the *Heritage Act 1995* :

Originally known as the Academy of Music, Her Majesty's Theatre is of considerable importance to Victoria's theatrical history. As one of the few Ballarat and Bendigo theatres which, in the nineteenth century, rivalled those in Australia's capital cities, the theatre has been in use since 1875. Used in its early days to provide entertainment for miners working on the central gold fields, the theatre's name was changed to Her Majesty's Theatre in 1898 with a period between 1966 and 1988 where it was known as the South Street Memorial Theatre.

The theatre incorporates the designs of two distinguished nineteenth century architects, George Browne and William Pitt, both of whom specialised in the design of theatres. Browne, who was responsible for the original 1874 design, also designed Melbourne's rebuilt Theatre Royal in 1872 (now demolished). Pitt, who designed the 1898 alterations and additions was responsible for the new Princess Theatre in 1886, the Bijou (rebuilt after the fire of 1889) and the 1891 design and 1901 rebuilding of the Melbourne Opera House. Pitt was also responsible for alterations to the interior of the Melbourne and Hobart Theatre Royal in 1904 and 1911 respectively and Her Majesty's Theatre in Melbourne at the turn of the century.

Her Majesty's Theatre is a good example of typical nineteenth century theatre planning and exhibits the principal 'Boom' style characteristic of the 1880's and the evolution of theatre design through the unique integration of old and new design features. Whilst there have been extensive renovations to the theatre over time, the theatre has landmark value and retains significant sections dating back to the original building and the 1898 period. The original 1874 Lydiard Street facade, which survives partially intact is of a Victorian Italianate style, providing a contributory element to the Lydiard Street precinct and the rear façade is a strong visual element that closes the vista along Lewis Street.

The theatre is a resource for the study of the development of theatre design from Victorian times to the present. As the most intact of only four surviving nineteenth century public theatres in Australia, the theatre contains the only complete (and partially operable) late Victorian stage remaining in Australia. The fly gallery and the flying system, is also understood to be the only manual (non-counterweight) hand-line system in existence in Australia. While the double horse-shoe shaped balconies, added from the designs of William Pitt in 1898, are the last example of this type of theatre design in the State.

The theatre has had associations with Ballarat's social and cultural life for more than a century, including links with notable theatrical figures, William Cyster, Dame Nellie Melba, Gladys Moncrieff and Amy Castles as well as the Sun Aria competitions, which resulted in the discovery of many important Australian singers. Since 1896, the theatre has been associated with the Royal South Street Society, a Ballarat organisation (who owned the building from 1965 to 1987) dedicated to the promotion of excellence in the performing arts. The theatre also has associations with Sir William J. Clarke (1831-1897), the landowner, stud breeder and philanthropist for whom it was built in 1874-75, and with a number of Ballarat's leading citizens, most notably William Collard Smith (1830-1894), agent, investor and politician.

The objective for any work or adaptations both externally and internally, should allow for the continued use of the theatre as a performing arts facility and to continue the representation of theatrical development within the region. All original building materials and fittings should be handled in a conservative manner, and all elements of high cultural significance (as outlined in Section 3) should be retained.

Requirements for Ongoing Use of Building

Section 4.4 sets out the requirements for the ongoing use of the theatre by the community, performers, the Director and staff. The present theatre building is considered by the director and users to be lacking in space and amenity in a number of areas.

Areas of the building complex identified by the building users as requiring adaptation and upgrading are assessed in this section in relation to possible impacts on the heritage character of the building. It is essential that any changes and upgrades to Her Majesty's Theatre ensure the continued use of the theatre by the community. These matters are addressed in greater detail in the *Development Feasibility Study*.

Heritage Listing Implications

As the Ballarat Her Majesty's Theatre is included on the Victorian Heritage Register, there are statutory obligations to refer works to Heritage Victoria for heritage permits. It should be noted that Her Majesty's Theatre has a Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria (refer Section 4.2).

Furthermore, as the Ballarat Her Majesty's Theatre is included within the Lydiard Street Heritage Precinct under the Heritage Overlay of the City of Ballarat Planning Scheme, there are statutory obligations to refer works to the City of Ballarat for planning and building permits.

Conservation Policies

Section 5.3 details the Adaptation and Change Policy which can be summarised as follows:

- Ensure the ongoing use of the theatre is achieved through appropriate adaptation and change. Adaptations and changes should balance current performance and user requirements with the significant heritage qualities of the theatre.

Sections 5.4 to 5.6 of this report cover in detail external, internal and site conservation policies as well as specific recommendations for their implementation.

Maintenance Program

It is recommended that a maintenance program be adopted for Her Majesty's Theatre as outlined in Section 7.3. Maintenance should not be undertaken in response to crisis situations, but should be a methodical and continuous process to prevent deterioration of elements of this significant building complex.

Interpretation and Tourism

It is recommended that an interpretation program be established (as outlined in Section 7.4) such that users and visitors have a means of understanding the cultural value of the place. A display or information leaflets could be provided which give details to the history of the theatre, its architecture, early theatre equipment and its changing use. Future tourism programs should look at the promotion of the theatre as a 'unique' theatre experience.

National Heritage Listing

It is possible that Her Majesty's Theatre may qualify for listing in the National Heritage List. A preliminary assessment of the theatre indicates that the theatre satisfies five of the nine criteria used by the Australian Heritage Council to assess whether a place should be listed on the National Heritage List (refer Section 7.6). It is recommended that further assessment be undertaken to investigate this opportunity.

Inclusion on the National Heritage List would elevate the theatre's heritage status as well as open up possibilities for National funding.

Funding Sources

Funding sources currently available are identified in Section 7.7 and include grants or loans offered by Heritage Victoria and the Department of the Environment and Heritage.

1.0 INTRODUCTION

1.1 Background and Previous Studies

Her Majesty's Theatre is a central part of the cultural life of Ballarat since it first opened its doors in 1875. It has been the home of the Royal South Street Society (RSSS) and their famous Grand National Eisteddfod of Australia since 1896. Other major hirers include Ballarat Light Opera Company, Ballarat Lyric Theatre and the Arts Academy of the University of Ballarat as well as local schools and ballet, dance and callisthenics schools.

In 1898, the theatre was sold to a consortium of local businessmen and renamed Her Majesty's Theatre. Under this ownership, more than £20,000 was spent on remodelling and refurbishment over the period 1898 and 1907. The ownership then changed several times until the theatre was purchased by the RSSS in 1965 and renamed the Memorial Theatre.

In 1987 the RSSS, gifted the building to the, then, City of Ballarat². During much of 1987, substantial investigations were undertaken of the building and its market context, including the preparation of a comprehensive Conservation Analysis and Conservation Policy³ by Clive Lucas and Partners). This resulted in the expenditure of some \$6.0 million on the restoration and modernisation of the theatre over the period 1988 to 1990 and the theatre was renamed Her Majesty's in 1990. The conservation approach adopted by Clive Lucas and Partners was highly appropriate, taking into consideration the heritage qualities of the building.

In 1996, Arts Victoria in conjunction with the Victorian Association of Performing Arts Centres (VAPAC) commissioned a 'Survey of Rural and Metropolitan Performing Arts Centres'. The survey identified Her Majesty's Theatre, Ballarat, as one of three theatres whose heritage characteristics were considered to be important, but which would always be restricted in their staging capacity by aspects of their historic qualities. The most significant technical shortcomings were identified as the limited size of the loading dock and stage storage. Since the survey, many of the facilities at the theatre have been upgraded. A list of Capital Works projects completed at the theatre between 1999 and 2005 is attached (refer to Appendix 2). Studies undertaken since 1996 include:

- *Thomas Gibcus McGrath Pty Ltd & Wendy Jacobs, Building Condition Report, Her Majesty's Theatre, Melbourne, June 1997.* This report provides an appraisal of the condition of the theatre from both a structural and architectural perspective, and advises on maintenance requirements, both urgent and routine.
- *SKM (Sinclair Knight Mertz), Performing Arts Precinct Feasibility Study, Feasibility Outcomes, Melbourne, November 2003.* – this report investigates the economic, architectural and social feasibility of making physical and organisational links between Her Majesty's Theatre and the Ballarat Mechanics' Institute.⁴
- *Ballarat City Council, Best Value Report, Her Majesty's Theatre, Ballarat, July 2004*

The various investigations and reports undertaken over the past two decades have identified a number of emerging issues concerning the operation, efficiency and viability of the theatre. In order to address these issues, an understanding of the architectural and heritage limitations of the theatre is necessary.

This Conservation Management Plan has been commissioned by the City of Ballarat and the objectives of this plan are outlined in Section 1.2 below. The authors acknowledge the comprehensive research and investigation undertaken in the 1987 Conservation Analysis and Conservation Policy report which has been used as a starting point for this current report. The

² The City of Ballarat was known as the City of Ballarat prior to the name change in 1994.

³ Clive Lucas and Partners in association with Civil and Civic Pty Ltd, *Royal South Street Memorial Theatre, Lydiard Street South, Ballarat, Victoria: Conservation Analysis and Conservation Policy*, Sydney, 1987

⁴ Following receipt of that Study, Her Majesty's Theatre Board of Management prepared a statement for the Ballarat City Council recommending that the options proposed in the report not proceed for the reason that they did not adequately address the current and future needs of the Theatre.

scope of the 1987 report was to inform the design decisions of the 1988-90 building works (undertaken to the direction of Conservation Architects Clive Lucas and Partners) which included reinstatement of the dome and the rear skillion addition). The following report updates this previous document and should be used to guide future planning, maintenance and modifications.

Concurrently with the preparation of this report, a *Development Feasibility Study for Her Majesty's Theatre, Ballarat*⁵ has been prepared providing different options and scenarios for the ongoing use and upgrading of the theatre.

1.2 Objectives of Conservation Management Plan

The objective of the Conservation Management Plan for Her Majesty's Theatre at Ballarat is to provide a guide to the most effective way for caring for and managing the theatre in the future. The significance of the building in architectural, social and historical terms is well established, and its future will be determined by the degree of care and conservation input, balancing the conservation objectives against the need for the building to function as a viable and contemporary theatre complex.

The Conservation Plan considers the needs of the users of the building and provides an overall assessment of the theatre's condition. The need for urgent works is identified, providing the opportunity for overall planning for the theatre, rather than an ad-hoc response to planning where maintenance is undertaken when required. The Plan will be critical to the informing and guiding of potential development options, and the ability of the Heritage Victoria to assess the impact of a proposal when considering a permit application.

The Conservation Plan will also assist in providing the theatre with long term financial planning objectives for the conservation of the building and with obtaining financial assistance in the way of grants from relevant grant agencies.

It should be noted that during the preparation of this CMP, close consultation has been held with Mandy Jeans, the City of Ballarat's Heritage Advisor and delegate from Heritage Victoria. Feedback from Ms Jeans has been incorporated into the final document and the final report "signed off" in relation to Heritage Victoria requirements for the preparation of a CMP. This will now enable the report, following adoption by the City of Ballarat, to form the basis for future management of the building.

1.3 Existing Heritage Listings

Her Majesty's Theatre at Ballarat is included on the Register of the National Estate as item number 15722. The theatre is also included on the Victorian Heritage Register as item number H648 and file number 604232 and thus protected under the *Heritage Act 1995*. See Appendix 3 for details of these listings.

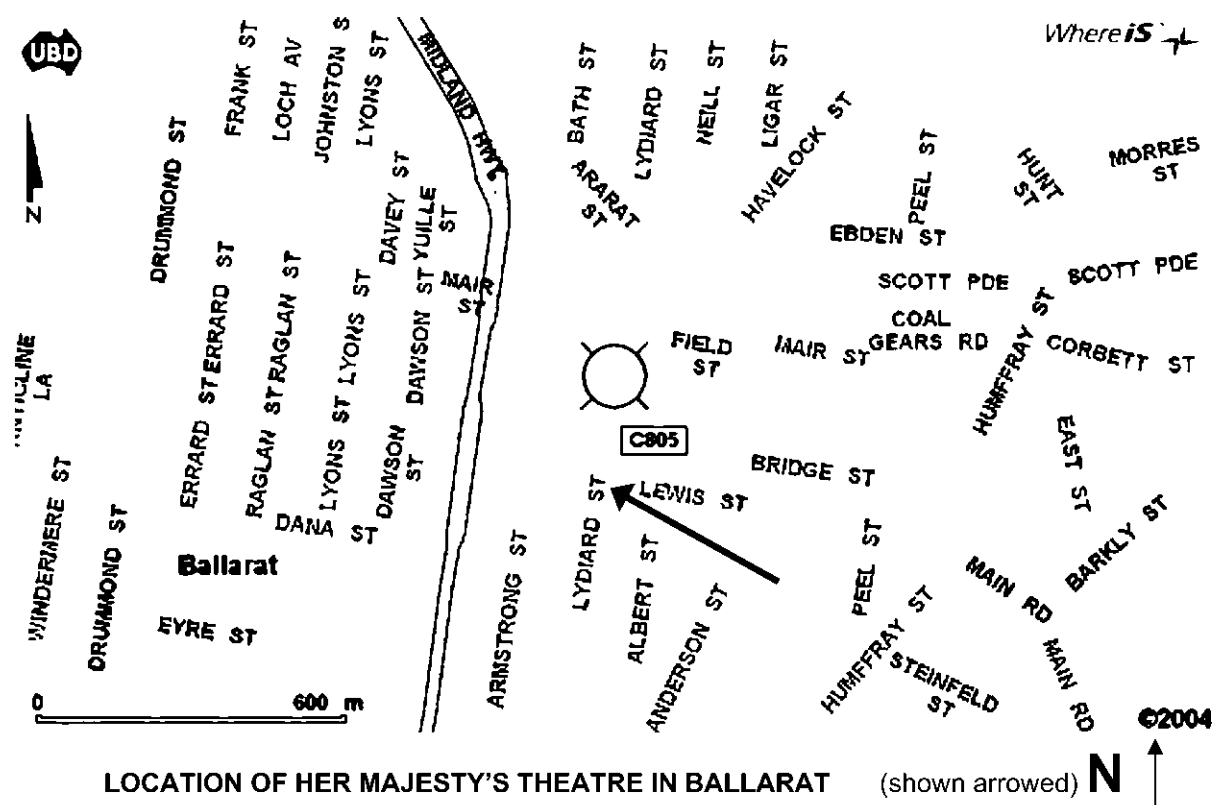
Under the Planning and Environment Act (1987), heritage places of 'local significance' are also identified within the local municipal planning scheme and are afforded protection via a Heritage Overlay control. Under the Heritage Overlay of the City of Ballarat Planning Scheme, Her Majesty's Theatre, 17 Lydiard Street is included within the Lydiard Street Heritage Precinct.

1.4 Location of Site

Her Majesty's Theatre at Ballarat is situated at 17 Lydiard Street South Ballarat. Ballarat is Victoria's second largest regional centre and is located approximately 110 km west of Melbourne, in Victoria.

⁵ *Development Feasibility Study for Her Majesty's Theatre, Ballarat*, Swanbury Penglase, 2006

The property description is Crown Allotment 3 and part of Crown Allotment 4, Section 13 of the Township and Parish of Ballarat County of Grenville and the land contained in Certificate of Title/Crown Grant Volume 4306 Folio 123.



1.5 Ownership Details and Management

In November 1987, an agreement was made whereby the Royal South Street Society's freehold title in the Memorial Theatre (as it was known at the time) was transferred to the City of Ballarat subject to certain conditions and the retention of certain rights.

An Advisory Board of Management was formed as a Section 86 'Special Committee' of the Ballarat City Council, as described in the Local Government Act 1989.

Today, in May 2006, as a Business Unit of the City Attractions & Tourism section of the Organisation Development & Marketing Division of the City of Ballarat, Her Majesty's Theatre is operated and managed by a team of professional staff employed by the City, with responsibility for:

- establishing and implementing business plans and strategies
- programming
- presenting an entrepreneurial program of professional touring productions
- budget setting and management, including fees for use and services
- receipt, disbursement & acquittal of all monies received by the Theatre (including grants)
- building maintenance and capital works
- promotion of the Theatre and the program of performances
- entering into Agreements for hire and use of the Theatre and MajesTix ticketing services
- maximizing use of Her Majesty's Theatre and its services
- grant application and seeking sponsorship
- advocacy of Her Majesty's Theatre and the performing arts in Ballarat.

The Board's role is:

- to formulate broad policy for the future of Her Majesty's Theatre

- to assist the Business Unit implement it's programs and operations;
- to overview the ongoing management and staffing structures of the Her Majesty's Theatre Business Unit
- to develop and promote interest within the community in Her Majesty's Theatre and the performing arts
- to maximize funding opportunities (including any grants made available through State or Federal government sources) for the development of activities of the Her Majesty's Theatre Business Unit.
- to encourage sponsorship and donations for activities of the Her Majesty's Theatre Business Unit.
- to encourage greater community participation in the activities of the Her Majesty's Theatre Business Unit.
- to develop and promote the Her Majesty's Theatre Business Unit entrepreneurial activities.
- to monitor the annual recurrent and Capital budgets for the Her Majesty's Theatre Business Unit as adopted by the Ballarat City Council.

1.6 Methodology of Conservation Management Plan

This Conservation Management Plan has been developed in accordance with the principles of the *Burra Charter* and comprises two sections:

- The historical and physical analysis of the place and determination of its cultural significance; and
- The preparation of guiding conservation policies which form the basis for recommendations for physical works and management of the place.

The format of this Conservation Plan is one which has been developed by McDougall & Vines over twenty years of preparation of such reports. The terminology used in the Conservation Plan accords with the definitions of such terms within the *Burra Charter*, the Australian ICOMOS Charter for the Conservation of Places of Cultural Significance (Refer Appendix 5).

2.0 HISTORICAL OUTLINE

2.1 Historical Development of the Theatre⁶

2.1.1 Historical Background

Theatre has been a part of Ballarat life since the early years of the gold rushes. The earliest theatres were associated with the hotels along Main Road, the commercial hub of the Ballarat Flat, in the midst of the diggings. The best known were the Victoria, the Charlie Napier and the Montezuma. These goldfields theatres were wooden structures, very susceptible to fire, and were regularly destroyed in major conflagrations along Main Road and rebuilt.

Ballarat's first permanent theatre, the Theatre Royal, was built in 1858 away from the crowded conditions on the Flat. Situated in Sturt Street, the Royal was a part of the shift in the centre of business activity away from Main Road to the township. It was a brick structure and opened with a declaration by its first manager, Shakespearian actor William Hoskins, that it would, "lift the standard of Ballarat's cultural life".

As the centre of town life shifted to Sturt St, the Main Road theatres began to disappear. Ballarat East was left with one theatre, the Charlie Napier, which, following a fire in 1861, was rebuilt as the New Adelphi, along similar lines to the Royal. It closed after a short life, opening again in the mid-1860's as the Bijou Theatre, and finally closing its doors about 1868. The Royal was left as Ballarat's only fully equipped theatre. By that time, most performances presented there were limited seasons of touring productions originating from Melbourne or overseas.

By the 1870's the Theatre Royal was felt to be inadequate for the needs of an important provincial city like Ballarat. The stage facilities were too cramped for the productions that Melbourne theatrical managers were now producing. It needed refurbishment, and ways were examined to provide Ballarat with a new theatre. A group of Ballarat citizens approached the family of William J.T. Clarke, a wealthy pastoralist with vast land holdings across Victoria and interest in the Ballarat area. At the time, the Clarke family were interested in developing some of their property holdings and thus the family agreed to build a new theatre in Ballarat, a project that Clarke Jnr undertook.

Construction of Her Majesty's Theatre, Ballarat began in 1874 at a cost of £12,000. Initially known as the Academy of Music (a name chosen to overcome religious and temperance scruples against patronising a 'theatre') the building was opened for its first performance on 7 June 1875. The Foundation Stone of the Academy of Music was laid on Thursday 24th September 1874 by Madame Arabella Goddard, a famous British pianist of the time. Madame Goddard laid the stone with an engraved silver trowel, which is currently on display in the Long Room.

The group of Ballarat citizens agreed to lease the theatre for ten years at a guaranteed ten per cent of Clarke's investment. This yearly rental was to prove unsustainable and the Academy of Music was handed back to Clarke within two years.

For the next twenty three years, the Academy of Music was unchallenged as Ballarat's main theatrical venue, although it was never as popular as the old Theatre Royal. Soon after the Academy opened, the large Supper Room (known today as the Long Room) was leased to William Bridges, a former miner, who ran it as an art gallery. After Bridges moved his operations to Melbourne in 1883, the Ballarat Fine Art Gallery was formed. The Gallery Society ran the Gallery from the Academy from 1884 until 1890, when the present Art Gallery in Lydiard Street North was opened.

In 1898, after William Clarke's death, the theatre was sold to a consortium of local businessman, James Coghlan, Harry Davies and Johann Heinz. The consortium renamed the Academy as Her

⁶ Expanded from: Her Majesty's Theatre, Ballarat website: <http://www.hermaj/history/index.htm> (accessed March 2006) and the *Royal South Street Memorial Theatre, Lydiard Street South, Ballarat, Victoria: Conservation Analysis and Conservation Policy*, Sydney, 1987 prepared by Clive Lucas and Partners in association with Civil and Civic Pty Ltd.

Majesty's Theatre and over the period 1898 and 1907, more than £20,000 was spent on remodelling and refurbishment.

Moving pictures came to Her Majesty's in the 1890's and by April, 1910 the theatre became a full-time cinema. From this time until the early 1960's, cinema was the predominant, but not the exclusive use of the building, as it remained the chief live theatre venue for local and touring performances.

In 1965, the theatre was saved from demolition and bought by the Royal South Street Society for £32,000. The theatre was renamed the Memorial Theatre and became the home of the Society's Annual Competitions, which are still held annually in the theatre between August and November. However, the Society was unable to adequately maintain the upkeep of the building and the building was gifted to the then, City of Ballarat in 1987.

The City undertook a major renovation of the theatre in 1988-90, seeking funding from a wide range of businesses, individuals and organisations. Financial assistance was received from Heritage Victoria in April 1989 and comprised a grant of \$35,000 allocated towards the restoration of the façade. The theatre re-opened as Her Majesty's Theatre on 1st November, 1990 and presents an annual theatre Season of touring professional and local productions. It is also hired for professional tours, local productions, school concerts, dance recitals, and conferences.

2.1.2 Previous Owners

The building's founder was Sir William Clarke, Baronet, one of Victoria's most prominent landowners and businessmen. As a well-known patron of the arts, the theatre in Ballarat was just a small part of his extensive business empire, and was managed by his local business agent. The theatre at this time was known as the Academy of Music.

In 1898, after Clarke's death, the theatre was sold to a consortium of local businessmen, James Coghlan JP, Harry Davies and Johannes (John) Heinz. Davies was a draper, Coghlan a brewer, and Heinz a butcher - together they were known as 'Rags, Bottles and Bones'. The purchase of the theatre was both a commercial opportunity and a public service. With the assistance of their agent, John Blight, the consortium undertook an extensive remodelling of the theatre which was renamed Her Majesty's Theatre.

James Coghlan died in 1902 and in 1904, his share of the theatre was bought by Heinz's brother, Christoph. In 1906, the owners undertook further work on the theatre to meet the requirements of the Central Board of Health. Between 1898 and 1907, the consortium spent over £20,000 on remodelling and refurbishing the theatre. By 1920, Davies and the Heinz brothers had all died and the building was sold again. The new owners were William Crowley, a solicitor and businessman from Bendigo, and his brother Cornelius, a Melbourne doctor. The theatre business was already well known to Crowley, as he and his two brothers had inherited Bendigo's Royal Princess Theatre from their father, John Crowley.

In 1928, Ballarat Theatres Pty Ltd, a Hoyts subsidiary, opened the Ballarat Regent Theatre, a purpose-built movie house in Lydiard Street North. At the same time, Ballarat Theatres bought Her Majesty's from the Crowleys for £22,500. However, the purchase price for Her Majesty's was never paid; instead, the Crowleys received 6½% annual interest payment on the amount owing.

In 1936, Ballarat Amusements leased Her Majesty's from Ballarat Theatres. When Crowley died in 1937, his interest in Her Majesty's passed to his nieces in England, the estate being administered by Sandhurst Trustees. They were the theatre proprietors in name only, Hoyts (previously Ballarat Theatres) continued to control the building and the lease to Ballarat Amusements. The curious question of ownership was resolved in 1942, when Ballarat Theatres finally purchased Her Majesty's from the Crowley estate.

Ballarat Amusements continued to lease Her Majesty's until the end of its life as a cinema. This came after local television station BTV-6 commenced commercial broadcasting in Ballarat in April 1962. The effect on local cinema audiences was immediate, and the decision was made to close

down the theatre. The last movie screened by Ballarat Amusements at Her Majesty's was Mutiny On The Bounty on 27 April 1963.

In June 1965, Ballarat Theatres sold Her Majesty's to the Royal South Street Society for £32,000. The Society was able to purchase the theatre through a mix of government subsidy and private donations. £10,000 came from local businessman Alf Reid (of Reid's Coffee Palace in Lydiard Street North) and a contribution was made by Royal South Street Society Board member James Kittson. However, the major part of the purchase price was covered by a grant of £20,000 from the Bolte Government.

The Royal South Street Society then changed the name of the theatre to the Memorial Theatre to ensure that donations to its renovation appeal were tax deductible (since they were made to an official war memorial). However, the Society was unable to adequately maintain the upkeep of the building and the building was gifted to the then, City of Ballarat in 1987.

2.1.3 Summary of Key Historical Dates

- | | |
|--------------|---|
| 24 Sept 1874 | The Foundation Stone is laid by eminent British pianist, Madame Arabella Goddard. |
| 7 June 1875 | The Academy of Music opens with La Fille de Madame Angot, presented by W. S. Lyster's Royal Opera Bouffe Company. |
| 1884 - 1890 | The Academy's Supper Room is the first home of the Ballarat Fine Art Gallery. |
| 1896 | The Academy is used by the Royal South Street Society for the first time. |
| 1898 | The first owner, Sir William Clarke, Bt. dies. The Academy of Music is sold to James Coghlan, Harry Davies & Johann Heinz. Building modified (to design of William Pitt Architect) with inclusion of sloping auditorium floor, domed roof and second balcony level. |
| 1910 | Royal Pictures commences screenings. The theatre continues to be used for live theatre as well. |
| 1920 | Her Majesty's is sold to Bendigo theatre owners William and Cornelius Crowley. |
| 1942 | Ballarat Theatres buys Her Majesty's from William Crowley's executors. |
| 1963 | The last movie is shown at Her Majesty's, and the theatre closes down as a cinema. |
| 1965 | The Royal South Street Society buys the theatre. It is renovated and renamed The Memorial Theatre. |
| 12 June 1982 | The Compton Theatre Organ is launched. |
| 1987 | The Royal South Street Society gives the theatre to the then, City of Ballarat. |
| 1 Nov 1990 | The theatre reopens after a major renovation funded by state and local governments, local donations and the Hugh Williamson Foundation. It is renamed Her Majesty's Theatre. |

2.2 Architectural Development of the Theatre

2.2.1 Architectural Background

The architect responsible for the original design of Her Majesty's Theatre in 1874-75 was George Browne. The successful tenderer for construction was Messrs James Sumner and Co., contractors of Melbourne and Ballarat. Commissioned by William Clarke, Browne was the Surveyor for the City of Melbourne and was also responsible for the design of the New Theatre Royal in Bourke Street, Melbourne, in 1872.

The initial design for the theatre was a three-storey building very similar to the Melbourne Theatre Royal, in an ornate 'Byzantine' style. However this design was reduced to two stories for reasons of economy. Browne was not completely happy with the reduced scale of the building because

the roof and ventilation tower of the auditorium, which was supposed to be concealed behind the facade was clearly visible from the street (*The Courier*, p.3, May 24 1875). The reduced height also had the effect of placing the façade out of proper scale and balance with the main structure. In order to maximise the commercial return, the street-frontage of the theatre was planned as shop-fronts or offices, a common practice when building theatres at that time. Two passages on either side were to give access to the different levels of the auditorium. The passageways were plastered and tiled while the business offices had wooden ceilings and fireplaces. It should be noted that before the Academy opened, Browne redesigned the front to create a grand entrance in place of a central office.

The original 1875 theatre was built with a flat floor, suitable for dances and dinners, and had a single balcony carried on wrought iron wall brackets fitted to the rear and side walls. The curves of the balcony formed a lyre shape and hence the theatre is known as a 'lyric' theatre to describe this style of auditorium. The balcony featured a decorative cast iron balustrade topped by a polished cedar handrail eight inches wide with golden lyres and silver strings worked into the design. The significance of the single balcony was that the upper balcony, or gallery, of Victorian theatres was the roughest part of the house, with the cheapest seats. It seems the management of the Academy of Music, in wishing to establish a respectable place of amusement, dispensed with a gallery.

The separate areas in the theatre were known as the *Parquette* (front stalls), with the *Pit* (rear stalls) behind it, and the *Paradis* (balcony or gallery) tier. The original seating capacity was 1,700, with 500 in the *Paradis* on upholstered seats, 400 in the *Parquette* on cane chairs, and the remaining 800 on plain wooden forms in the *Pit* (*The Courier*, p.3, May 24 1875). Access to the *Parquette* was via a separate door and a passage down the northern side of the auditorium.

The original lighting in the building was produced by gas burners. The auditorium was lit by a combination of 'sunburners, coronation fringes, brackets and floats', with light coming from the central burners as well as from lamps around the walls (Her Majesty's Theatre, March 2006). The burning of the gas created fumes and carbon residues and as such, keeping theatres clean was a constant problem. Two ventilation towers were built into the roof to carry off used air and fumes from the gas lighting.

In 1898, the new owners (Davies, Coghlan and Heinz) commissioned noted theatre architect William Pitt (who had worked on the original building as an apprentice under Browne and designed Melbourne's Princess Theatre) to modify the auditorium and improve the stage facilities. The present layout of the auditorium with the sloping floor and double balconies is Pitt's creation. It is much more 'theatrical' than the 1875 auditorium, which was more of a concert hall. The level stage floor was overlaid with a raked (sloping) floor, to improve sight-lines and the *Paradis* was removed and audience capacity increased by building two balconies - the Dress Circle and the Family Circle (known now as the Balcony) which are supported by pillars. It was claimed that 1,600 could easily be seated, with more standing in the promenades at the back of each Circle.

During the modifications undertaken by Pitt, the original roof was removed and a domed roof that could open to the sky was installed. Hugh Paterson, one of Melbourne's leading designers at that time undertook the interior decoration of the theatre and decorated the dome and proscenium arch with murals. The mural in the dome depicted a carnival scene, with dancers in fanciful costumes; Comedy and Tragedy were featured on either side of the proscenium arch, with Shakespeare over the top. Unfortunately most of the murals were destroyed in 1907 as part of the 1904-12 overhaul when Government regulations required the dome be removed for structural reasons (although it was later restored in the 1988-90 restoration works). However, it is understood that some of the painted paper lining of the dome still exists in the Sydney office of Clive Lucas and Partners (the Architects who undertook the 1988-90 works) and who took this off site during these works.

At about this time, the dome was covered by an octagonal shaped false ceiling and the proscenium wall was replaced with a solid firewall as it was constructed of timber and plaster, and did not provide a fire barrier between the stage and the auditorium. Original drawings show the proscenium as a delicate arch, with an inner proscenium arch built into it. The inner arch acted as a funnel for the sound, ensuring the sound produced on stage did not get lost in the fly

tower above the stage. It also provided a small apron or forestage, where 'entr'actes' could be performed during scene changes behind.

More significant modifications were undertaken throughout the mid 20th century and these are summarised in Section 2.2.1. Whilst the theatre has continued to be altered over time, most of the more recent restoration works has been concentrated on bringing equipment up to modern standards and dressing rooms up to present requirements to make the theatre efficient, comfortable and safe.

In December 1984, architect Ewan Jones prepared a development proposal to 'rejuvenate and revitalize the theatre' at an estimated cost of \$ 2.3 million. This proposal did not come to fruition and Civil & Civic were appointed to implement a 'restoration and rejuvenation' proposal based on a Conservation Analysis and Conservation Policy report developed for the theatre by architects Clive Lucas and Partners in association with Civil & Civic. The renovations were undertaken in three stages over the period 1988-1990. The total cost of the conservations works was \$ 6.5 million (Stage 1: \$ 3.4 M, Stage 2: \$ 2.5 M and Stage 3: \$ 0.6 M).

During the 1988-90 conservation works, a collection of documents and other historical items were found. These items are currently stored in a trunk situated in the roof space. The theatre also has other items donated or purchased relating to the history of the performing arts in Ballarat and the region.



View of theatre c1884-1890 when the Ballarat Art Gallery was located there

(Source: City of Ballarat)



View of façade c1890-1898
(Source: City of Ballarat)

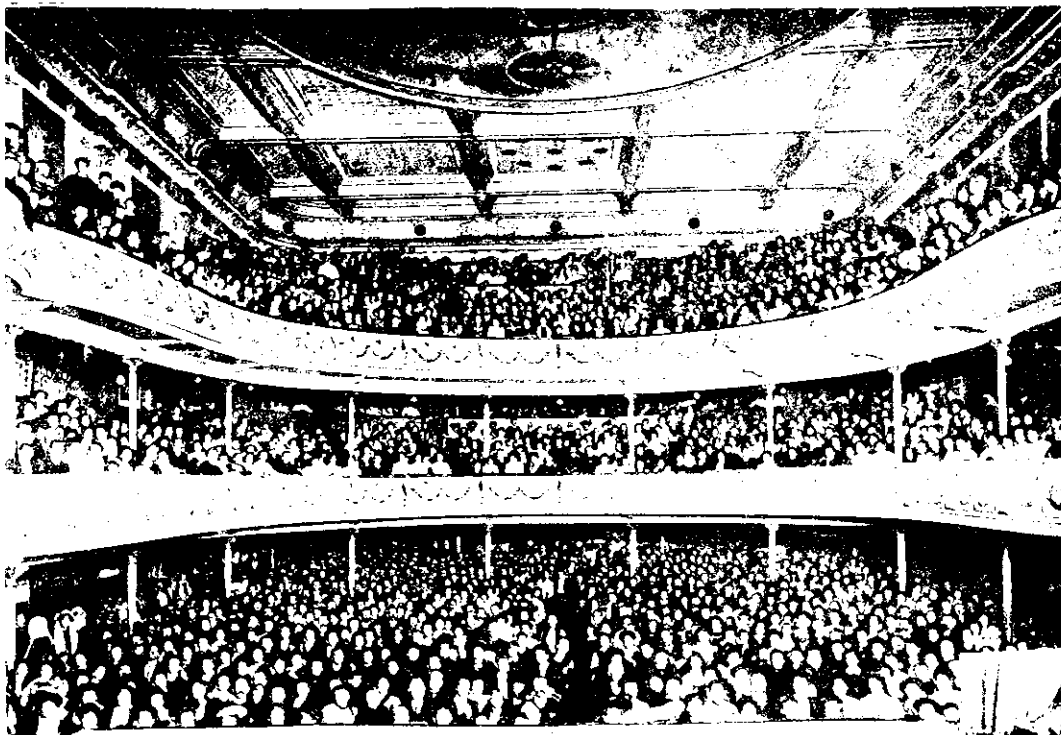


View of façade c1890-1898
(Source: City of Ballarat)



View of theatre interior with flat floor and single balcony level c1896

(Source: State Library of Victoria, mp011916)



View of theatre in 1904 after 1898 alterations – note newly inserted dome to the design of architect William Pitt

(Source: Her Majesty's Theatre)



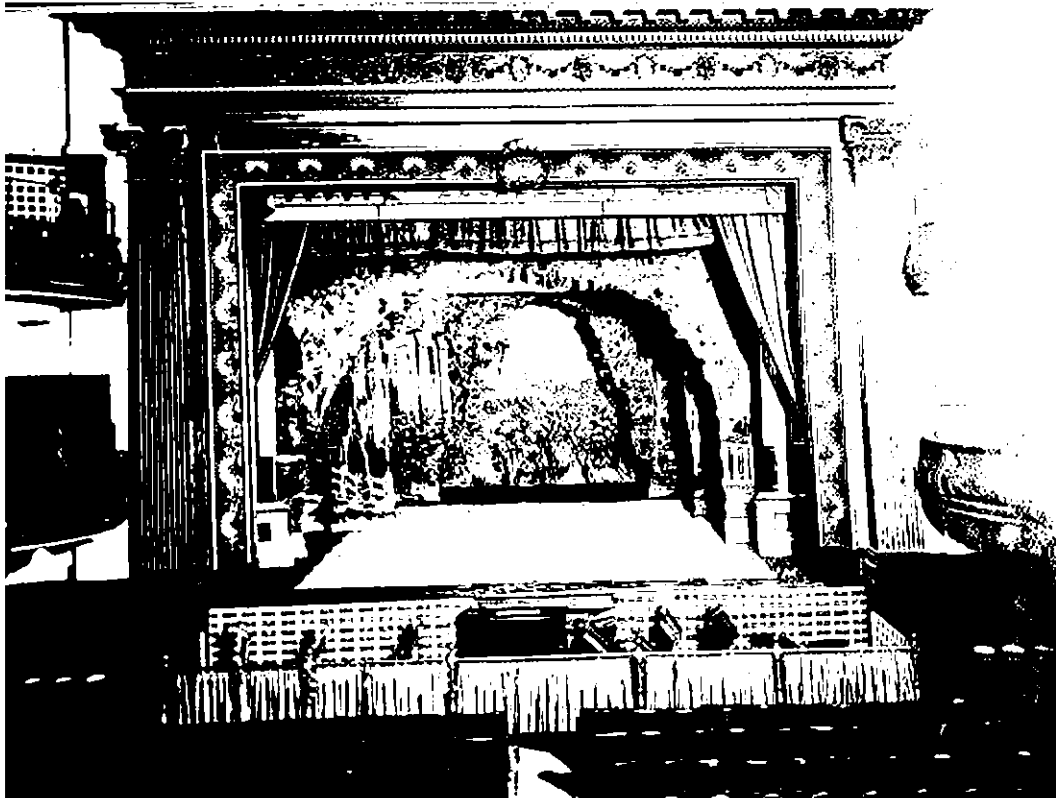
View of theatre in 1930

(Source: Her Majesty's Theatre Archives, photo by Alec Hannah)



View of central entrance foyer in 1930

(Source: Her Majesty's Theatre Archives, photo by Alec Hannah)



View of theatre interior in 1930

(Source: Her Majesty's Theatre Archives, photo by Alec Hannah)



ABOVE: View of construction of Royal South Street Society adjudicators box in 1967

(Source: *The Courier*, 17 June 1966)

LEFT: View of Memorial Theatre sign in 1967

(Source: *The Courier*, 1 June 1967)



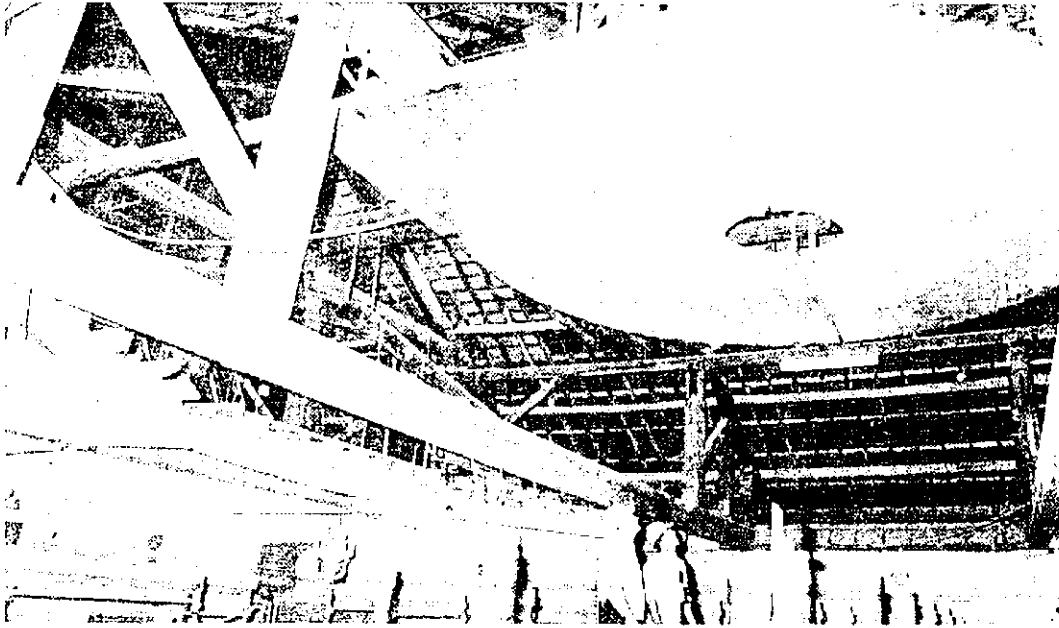
View of rear of theatre in c1970 - note that there is no "lean-to"

(Source: City of Ballarat)



View of theatre in 1974

(Source: Picture Australia JC000978)



View of roof during reconstruction of dome in 1989

(Source: The Courier, 21 December 1989)



View of theatre during re-opening in 1990

(Source: Her Majesty's Theatre)

2.2.2 Summary of Physical History⁷

Period of Construction	Name of Theatre	Owner	Architect	Work Carried Out	Types of performances
1874-75	Academy of Music	W J T Clarke	George Browne	Construction of original theatre building, including auditorium, 2 shops, and offices.	Victorian melodramas, Shakespeare, Operas, Musicals, Religious musical concerts, Temperance dramas, Pantomimes, Concerts, Royal South Street Competitions
1898-99	Her Majesty's Theatre	Coghlan, Davies, Heinz	William Pitt	Single gallery replaced with two galleries; dome introduced in ceiling; shopfronts replaced; dressing rooms replaced with new facilities built over Lewis Street footpath; extension to south of building comprising fire escape with egress to Lewis Street and dressing rooms above.	
1904-12	Her Majesty's Theatre	Coghlan, Davies, Heinz	Clegg & Morrow	Stair constructed up to dress circle lobby in central entrance hall, new stair down to stalls lobby and separate stair to warehouse space (long room foyer); fire wall constructed, fire curtain installed & proscenium replaced; roof trusses reconstructed and dome covered by octagonal shaped false ceiling; new escape passage introduced through north east corner of auditorium; portico constructed; main entrance altered.	
1916	Her Majesty's Theatre	Coghlan, Davies, Heinz	Clegg & Morrow	Bio Box constructed.	Films, interspersed with singers, comedians, instrumental concerts, etc.
1920-36	Her Majesty's Theatre	W Crowley, C G Crowley	Clegg & Morrow	Lavatories installed in basement with new stair down. First neon sign installed.	More films shown, 'talkies' introduced in 1930; concerts
1936-41	Her Majesty's Theatre	W Crowley, C G Crowley	Taylor, Soilleux & Overend	Parapet and window balustrades removed; south shop taken into foyer; new double flight of stairs down to stalls lobby from entrance; ticket box relocated & kiosk installed; general redecoration; new heating and mechanical ventilation systems installed; portico replaced by cantilevered awning over central doors.	
1942-52	Her Majesty's Theatre	Ballarat Theatres Ltd (later Ballarat Amusements Ltd).	Cowper, Murphy & Associates	Cantilevered awning extended across entire frontage; shopfronts altered; north shop taken into foyer and confectionery counter installed; stair up to dress circle lobby altered; stair in north corridor up to long room foyer removed and new stair constructed to link dress circle lobby with long room; new stair constructed down to basement from stalls lobby; stalls lobby enlarged; escape passage through auditorium abandoned; external fire stair constructed; Bio Box raised; general redecoration; additional heating & ventilation system installed.	Films

⁷ Expanded from: Clive Lucas and Partners in association with Civil and Civic Pty Ltd, *Royal South Street Memorial Theatre, Lydiard Street South, Ballarat, Victoria: Conservation Analysis and Conservation Policy*, Sydney, 1987

Period of Construction	Name of Theatre	Owner	Architect	Work Carried Out	Types of performances
1966-67	Memorial Theatre	Royal South Street Society	G S Richards	Office for Royal South Street Society constructed in location of former north shop; Chairman's and adjudicator's dais constructed in auditorium, altering dress circle balustrade.	RSSS Competitions, Concerts, Plays, Operas, Ballet, Musicals, etc, by local and travelling companies.
1966	Memorial Theatre	Royal South Street Society	M F Murray	Dressing rooms constructed below stage - 1898 dressing rooms removed from over Lewis Street footpath.	
1978-87	Memorial Theatre	Royal South Street Society	Thomas C Sayer	Compton organ installed.	
1988-90	Her Majesty's Theatre	City of Ballarat	Clive Lucas and Partners	Stage One: Upgrading of the façade, foyer, public spaces; redecoration of the auditorium; provision of new seating; upgrading of dressing rooms and installation of new fire grid and theatre equipment. Stage Two: Reconstruction of the front façade; general exterior work; restoration and reconstruction works in foyers and staircase areas; reconstruction of auditorium ceiling to Pitt configuration; construction of theatre offices; reconstruct rear skillion and external fire escape; refurbishment of ablution facilities; upgrade of various mechanical and fire services. Stage Three: Fit out of green room, bar, candy room and offices; painting; installation of fire curtain; new laundry; installation of fly system; carpets installed in sub-floor; renovations to orchestra pit; store for RSSS; new cloak room; refurbishments of seating and foot warmers.	Heritage Victoria Records and drawings held at the Theatre in Ballarat
1992	Her Majesty's Theatre	City of Ballarat	Wendy Jacobs Architect	New entry under fire escape stairs and construction of entrance portico on north elevation (to match Lydiard Street).	Heritage Victoria File Records
1998-2001	Her Majesty's Theatre	City of Ballarat	Wendy Jacobs Architect	Rationalisation of Bio box window operation; Replacement of Baltic pine flooring at the stalls level with stained messmate timber; Replacement of intermediate sub-floor structure (floor structure between raked floor and flat floor); External illumination of Lydiard street façade.	Heritage Victoria File Records
2003	Her Majesty's Theatre	City of Ballarat	Wendy Jacobs Architect and Invertech PL	Installation of air-conditioning and roof ventilation to back stage dressing rooms, office area and auditorium.	Heritage Victoria File Records

2.3 Architectural Description and Analysis

Her Majesty's Theatre was originally completed in 1875 to a design by architect George Browne. The theatre is of solid masonry construction with a timber framed roof structure. The main body is brick with piers both inside and out. The façade is an early example of the 'Boom' style characteristic of the 1880's and is two storeyed in height with stucco ornamentation in a somewhat florid Classical style. The main features of the external elevation are the three triple arcade bays with less than semicircular arches with archivolt supported by slender columns as are the two ground floor subsidiary entrances.

The theatre originally comprised a rectangular auditorium with a steep lyre-shaped gallery, with a flat auditorium floor and a sloped stage. Three entries led to separate parts of the auditorium and two shops faced Lydiard Street (a common practice when building theatres at that time). Major modifications were carried out by William Pitt in 1898-99 and the present layout of the auditorium is essentially of Pitt's design. A sloping auditorium floor and a dress circle and gallery level were installed. The dress circle and gallery levels are carried on cast iron supporting posts typical for auditoria design in the late nineteenth/early twentieth century. The balcony balustrading is swag bellied and decorated.

The theatre interior is somewhat ornate with decorative motifs surviving from 1898 and subsequent alterations. The ground floor and entrance/foyer have been considerably altered at various times while much of the auditorium ceiling and pilastered walls are original.

The current colour appearance of the building is the result of the work of Clive Lucas and Partners, architects who were responsible for the conservation works undertaken in 1987- 1990. The colour and decorative schemes were prepared by this firm and are recreations of (or simplified versions of) the interior decoration undertaken in 1898-99 by Hugh Paterson, one of Melbourne's leading designers. The positive contribution that Clive Lucas and Partners made to the conservation of this building cannot be underestimated, as there had been other proposals prepared for inappropriate works (such as a "fake heritage" verandah) which would have had a disastrous and negative impact on the building.

2.4 Comparative Analysis with other Early Theatres

In order to ascertain the relative significance of Her Majesty's Theatre, Ballarat, a comparative analysis of Her Majesty's Theatre with other similar theatres throughout Australia and Victoria has been undertaken.

The analysis considers theatres that are:

- From a similar period (mid to late nineteenth century);
- Considered to be associated with the Victorian goldrushes; and
- Of a similar design.

The analysis considers five theatres as follows.

2.4.1 Theatre Royal, Hobart, TAS

Currently listed on the Register of the National Estate and the Tasmanian Heritage Register, the Theatre Royal, Hobart was constructed in 1834 and is Australia's oldest working theatre. Designed by Peter Degraives, (founder of Australia's oldest brewery, Cascade), the theatre is the only example of the Victorian bijou style remaining in Australia. Opened by a consortium of business leaders in 1837, the aim was to establish a permanent theatre for the rapidly expanding colony. The theatre was originally used for a number of purposes including a music hall and to provide entertainment such as cock fighting.

Constructed of convict-carved stone, the theatre has undergone a number of restoration and refurbishment works including the addition of a gallery in the 1850s, new decoration to the

auditorium in the 1890s and extension of the fly tower in the 1980s. Following a fire in June 1984 which destroyed much of the stage area and the front of the auditorium, the theatre underwent major reconstruction and refurbishment, reopening in March 1986.

Although Her Majesty's Theatre is a younger building than the Theatre Royal in Hobart it is more intact with a higher proportion of original fabric. Whilst both theatres have undergone significant reconstruction and refurbishment overtime, Her Majesty's Theatre still retains significant sections dating back to the original 1875 building and the 1898 period.

2.4.2 Theatre Royal, Castlemaine, VIC

Currently listed on the Register of the National Estate, the Theatre Royal, Castlemaine was constructed in 1858 and replaced an earlier (1855) building which had burnt down. Originally constructed to provide live entertainment for goldminers in the area, the site is significant as it has continuously been used as a theatre, in substantially the same building, with no ostensible break in service. The theatre hosted many travelling companies, exhibiting drama, melodrama, circuses, tragedies and comedies as well as concerts and recitals.

Adjacent to the theatre was the Royal Hotel, and the two buildings were joined by a lobby before another fire in 1887, which resulted in the theatre being rebuilt utilising the whole block (replacing the area once used by the Royal Hotel).

With the coming of moving pictures the venue became a popular picture cinema and was extensively remodelled in 1938 having already lost its high Victorian verandah, dress circle, fixtures and fittings in the early 1920s. By the early 1970s the theatre had fallen on hard times until the 1980s when a variety of new films, matinees, live theatre, discos, bands and live music for various age groups were shown on a regular basis. Since then, the theatre has undergone extensive restoration to the 1938 period.

Similar to Her Majesty's Theatre, the Theatre Royal was built in a goldfields town and continues to be used as a theatre. However its original appearance has been significantly altered and is currently of an Art Deco architectural style.

2.4.3 Capital Theatre, Bendigo, VIC

The Capital Theatre, Bendigo is part of the former Masonic Hall, now The Capital - Bendigo's Performing Arts Centre, in the City of Greater Bendigo. The Masonic Hall is currently listed on the Register of the National Estate and the Victorian Heritage Register.

Constructed in 1873-74, the Masonic Hall originally consisted of lodge rooms and a public tavern on the ground floor with a large concert hall above. Designed by architects W.C. Vahland and R. Getzchmann (both freemasons), the two storey brick structure has a rendered facade composed of a giant Corinthian portico with flanking single bay wings. In 1890, the concert hall was converted to a theatre with a proscenium arch by one of the original architects, W.C.Vahland. To achieve this, land adjacent to the theatre was acquired and a two storey brick extension was added. The plasterwork in the theatre is diverse with panels of strapwork and superb pedestals decorated with acanthus.

As the last of the Bendigo theatres, the theatre was closed in the 1970s amongst constant attempts by the community to have the theatre reinstated. In 1987, three of the five Bendigo municipalities purchased the building with the financial support of State and Local Government, and private and public subscriptions and renovations (costing around \$6 million) began in 1989. Reopened in 1991, further upgrades were undertaken in 2003-2004, including improvements to backstage facilities, structural upgrades and enlarging of the Box Office to improve the venue for local and commercial hirers and to accommodate the growing number of patrons.

Similar to Her Majesty's Theatre, the Capital Theatre was built in a goldfields town and continues to be used as a theatre. Constructed during the same period, the theatres adopt different architectural styles and interiors with Masonic symbols evident throughout the Capital Theatre.

2.4.4 Royal Theatre, Maldon, VIC

Dating from the 1860s, the Royal Theatre is typical of the extensive range of facilities provided by prosperous hotel keepers during the gold rush when hotels could have an entertainment venue attached. The theatre is believed to have survived dances, church services, a music hall, a Masonic Lodge and pictures until the 1960s.

The building which comprises a small hall, has been fully restored, including a beautiful ceiling and small stage. The projection room can be seen from the opposite side of the street, built out over the front verandah.

Unlike Her Majesty's the Royal Theatre is of a much smaller scale is no longer being used as a theatre. It is currently known as the Royal Theatre Cafe and Gallery.

2.4.5 Star Theatre, Chiltern, VIC

Currently listed on the Register of the National Estate and the Victorian Heritage Register, the Star Theatre was constructed in 1866 and replaced an earlier (1859) building constructed by J.A. Wallace which had burnt down. The entire complex, including the neighbouring Star Hotel (known today as the Grapevine Hotel) was rebuilt (with a common wall between the two facilities) by the coaching firm Crawford and Connelly and survives as a rare and complete example of the extensive range of facilities provided by prosperous hotel keepers during the gold rush.

The theatre has provided a variety of entertainment over its life including: live productions, balls, card nights, political rallies, cinema and boxing and roller skating. The theatre is a simple rectangular hall with a stage at the northern end and in its cinema form, films were projected from a bio box built on the outside wall of the stage to a screen mounted on the rear wall of the auditorium. In the courtyard is a grapevine which was planted in 1867 and is currently recorded as the largest in the Southern Hemisphere.

After a number of renovations, the theatre was restored in 1996 to its original theatre form and the former hotel and theatre are used today as an extensive art gallery and antique shop. There is also cinema memorabilia, old movie posters and footage which can be viewed at the theatre, which is of a much smaller scale than Her Majesty's Theatre.

2.4.6 Princess Theatre, Melbourne, VIC

Currently listed on the Register of the National Estate and the Victorian Heritage Register, the Princess Theatre is Melbourne's oldest theatre and occupies a site associated with theatre since 1854.

Erected in 1886 for Williamson, Garner and Musgrove by Cockram and Company, the architect was William Pitt. Constructed of brick with a French Second Empire facade and Malmsbury bluestone shop front piers, the lavish facade and interiors reflect the enormous wealth that had flooded into Melbourne as a result of the gold rushes. The first floor balcony was enclosed c1900 and the theatre was extensively renovated in 1922 and 1989. While these renovations have led to extensive internal change, most of the interior dates from 1922 and the basic structure of the building and its facade remain largely intact. As part of the 1989 works, extensions were made to the fly tower and gallery and modern equipment was installed to cater for a larger range of performances.

The Princess Theatre and Her Majesty's Theatre are similar in many ways. Both theatres had the notable architect William Pitt work on them and have a similar sliding roof opening to the sky in the auditorium. Both theatres have staged a number of notable artists and are also of a similar two storey height at the street front, although the Princess is a larger theatre complex. Her Majesty's Theatre is of added significance given its location within a regional setting which is different from the capital city setting of the Princess.



View of Theatre Royal, Hobart, 1985
(Source: National Archives of Australia A6135-1)



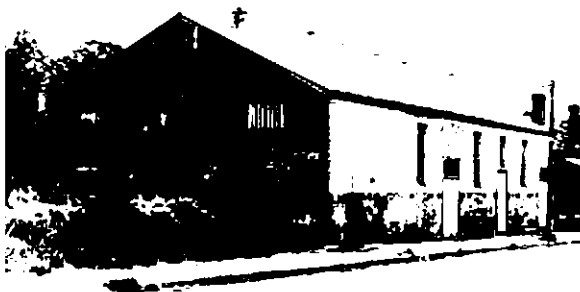
View of Capital Theatre, Bendigo, 2006
(Source: <http://bendigolive.com/tourism/default.htm>)



View of Theatre Royal, Castlemaine, 1989
(Source: Dep. for Env. and Heritage rt47182)



View of Royal Theatre, Maldon, 1965
(Source: State Library of Victoria jc011556)



View of Star Theatre, Chiltern, 1973
(Source: State Library of Victoria jc003700)



Alternate view of Star Theatre, Chiltern, 1995
(Source: Dep. for Env. and Heritage rt44804-23845)



View of Princess Theatre, Melbourne, 1985
(Source: Dep. for Env. and Heritage rt15127-6250)



View of Princess Theatre after renovations, c1989
(Source: Trevor Huggard and Associates)

3.0 STATEMENT OF CULTURAL SIGNIFICANCE

3.1 Assessment of Significance

3.1.1 Existing Statement of Significance

Her Majesty's Theatre at Ballarat is included on the Register of the National Estate as item number 15722 and on the Victorian Heritage Register as item number H0648 and file number 604232 (see Appendix 3 for details).

The statement of significance for the building from the Victorian Heritage Register is as follows:

This building, which was known in 1874 as the Academy of Music, in 1898 as Her Majesty's Theatre, and, from 1966 to 1988 as the South Street Memorial Theatre, has both historical and architectural significance. It is a rare survivor of a number of Ballarat and Bendigo theatres which, in the 19th century, rivalled those in Australia's capital cities. The Ballarat theatre is arguably the oldest operating theatre in Australia. According to Ross Thorne, a major exponent of our theatrical history, the memorial theatre is 'probably the most significant theatre in Australia today'. Thorne claims that it is the most substantially intact of our remaining 19th century theatres, which include the theatre Royal in Hobart, the Princess in Melbourne and Her Majesty's in Brisbane.

On a Victoria-wide basis, the Ballarat theatre has special importance for its unique interior. Its double horse-shoe shaped balconies supported on columns, added from the designs of the notable architect William Pitt in 1898, are the last example of this type of theatre design in the State. The theatre has significance because of its associations with two distinguished 19th century architects, George Browne and William Pitt, both of whom specialised in the design of theatres. Browne, who was responsible for the original 1874 design of the Academy of Music, also designed Melbourne's rebuilt Theatre Royal in 1872. He was the designing architect in 1874 of Rupertswood, the Sunbury mansion of Sir William J Clarke, Patron of the Academy of Music. Pitt, who designed the 1898 alterations and additions, included among his theatrical works the new Princess Theatre in 1886, the Bijou (rebuilt after the fire of 1889), the 1891 design of the Melbourne Opera House and its rebuilding in 1901 (later known as the Tivoli), alterations to the interior of the Theatre Royal in Bourke Street in 1904 and alterations to the interior of the Hobart Theatre Royal in 1911. Also, at the turn of the century, Pitt was responsible for extensive alterations to Her Majesty's Theatre in Melbourne. Other major buildings designed by Pitt include the Rialto and the Olderfleet in Collins Street and the St Kilda Town Hall.

The Theatre is a building which illustrates important aspects of the social and cultural life of Ballarat over a period of more than 100 years. It has importance for its links with Sir William J. Clarke (1831-1897), the landowner, stud breeder and philanthropist for whom it was built in 1874, and with a number of Ballarat's leading citizens, most notably William Collard Smith (1830-1894), agent, investor and politician. It is important for its associations from 1896 with the prestigious Royal South Street Society, a Ballarat organisation dedicated to the promotion of excellence in the performing arts. This society owned the building from 1965. The theatre is associated also with the Sun Aria competitions, which resulted in the discovery of many important Australian singers. Notable theatrical figures who performed at the theatre included the company of William Cyster, who is remembered for his part in establishing opera as a permanent institution in Victoria; Any Castles, dramatic soprano; Dame Nellie Melba and Gladys Moncrieff.

The building has landmark value. The original 1874 Lydiard Street facade, which survives partially intact, provides a contributory element to the Lydiard Street precinct. The rear three-storey brick section has a strong visual element and closes the vista along Lewis Street.'

3.1.2 Assessment against *Heritage Act, 1995*

The theatre is considered to satisfy the following criteria under Sections 8(c) and 8(2) of the *Heritage Act, 1995*:

Criterion (a) *The historical importance, association with or relationship to Victoria's history of the place or object.*

Originally known as the Academy of Music, Her Majesty's Theatre is of considerable importance to Victoria's theatrical history. It is the one of the few Ballarat and Bendigo theatres which, in the nineteenth century, rivalled those in Australia's capital cities.

Having been in use since 1875, its name was changed to Her Majesty's Theatre in 1898 with a period between 1966 and 1988 where it was known as the South Street Memorial Theatre. The theatre was used in its early days to provide entertainment for the miners working on the central gold fields. Since then, the theatre has been used continuously by the local community and visitors for social/recreational purposes.

Criterion (b) *The importance of a place or object in demonstrating rarity or uniqueness.*

Built in 1874-75 to a design by George Browne, Her Majesty's Theatre is unique as it is the most intact of only four surviving nineteenth century public theatres in Australia. The theatre contains the only complete late Victorian stage remaining in Australia and the double horse-shoe shaped balconies, added from the designs of William Pitt in 1898, are the last example of this type of theatre design in the State. Of added significance is the fly gallery and the flying system, which is understood to be the only manual (non-counterweight) hand-line system in existence in Australia.

Criterion (d) *The importance of a place or object in exhibiting the principal characteristic or the representative nature of a place or object as part of a class or type of places or objects.*

Her Majesty's Theatre is a good example of typical nineteenth century theatre planning and exhibits the principal 'Boom' style characteristic of the 1880's. The façade still shows the three separate entrances to the theatre, separated by two shops and is two storeyed in height with stucco ornamentation in a florid Classical style.

Criterion (e) *The importance of the place or object in exhibiting good design or aesthetic characteristic and/or in exhibiting a richness, diversity or unusual integration of features.*

Her Majesty's Theatre exhibits good design and aesthetic characteristics and has a significant Victorian Italianate rendered facade. The theatre incorporates the designs of two distinguished nineteenth century architects, George Browne and William Pitt, both of whom specialised in the design of theatres. Browne, who was responsible for the original 1874 design, also designed Melbourne's rebuilt Theatre Royal in 1872 (now demolished). Pitt, who designed the 1898 alterations and additions was responsible for the new Princess Theatre in 1886, the Bijou (rebuilt after the fire of 1889) and the 1891 design and 1901 rebuilding of the Melbourne Opera House. Pitt was also responsible for alterations to the interior of the Melbourne and Hobart Theatre Royal in 1904 and 1911 respectively and Her Majesty's Theatre in Melbourne at the turn of the century.

Whilst there have been extensive renovations to the theatre over time, the theatre still retains significant sections dating back to the original building and the 1898 period. The original 1874 Lydiard Street facade survives substantially intact and is a contributory element to the 19th century streetscape of Lydiard Street and the rear section is a strong visual element that closes the vista along Lewis Street.

The theatre is of added significance as it exhibits the evolution of theatre design through the unique integration of old and new design features.

Criterion (f) *The importance of the place or object in demonstrating or being associated with scientific or technical innovations or achievements.*

The building demonstrates significant technical innovation and achievement and is a resource for the study of the development of theatre design from Victorian times to the present. The stage equipment is the only known complete (and partially operable) equipment from the nineteenth century in Australia. Significant technical achievement and innovation is demonstrated through

the equipment in the fly gallery and the opening mechanism and sliding table at the top of the 1898 dome constructed by Pitt.

Criterion (g) *The importance of the place or object in demonstrating social or cultural associations.*

The theatre has had associations with Ballarat's social and cultural life for more than a century, including links with notable theatrical figures, William Cyster, Dame Nellie Melba, Gladys Moncrieff and Amy Castles as well as the Sun Aria competitions, which resulted in the discovery of many important Australian singers.

The theatre also has associations with Sir William J. Clarke (1831-1897), the landowner, stud breeder and philanthropist for whom it was built in 1874-75, and with a number of Ballarat's leading citizens, most notably William Collard Smith (1830-1894), agent, investor and politician.

Since 1896, the theatre has also been associated with the Royal South Street Society, a Ballarat organisation dedicated to the promotion of excellence in the performing arts. This society owned the building from 1965 to 1987.



Theatre Royal, Bourke Street Melbourne (1885 view) also designed by George Browne Architect
Constructed in 1872- now demolished (Source: *State Library of Victoria*, a14355)

3.1.3 Revised Statement of Significance

The existing statement of significance for the building from the Victorian Heritage Register requires a number of amendments and updates with the additional significant values identified in this Conservation Management Plan. It is recommended that this revised statement of significance be used for future planning:

Originally known as the Academy of Music, Her Majesty's Theatre is of considerable importance to Victoria's theatrical history. As one of the few Ballarat and Bendigo theatres which, in the nineteenth century, rivalled those in Australia's capital cities, the theatre has been in use since 1875. Used in its early days to provide entertainment for miners working on the central gold fields, the theatre's name was changed to Her Majesty's Theatre in 1898 with a period between 1966 and 1988 where it was known as the South Street Memorial Theatre.

The theatre incorporates the designs of two distinguished nineteenth century architects, George Browne and William Pitt, both of whom specialised in the design of theatres. Browne, who was responsible for the original 1874 design, also designed Melbourne's rebuilt Theatre Royal in 1872 (now demolished). Pitt, who designed the 1898 alterations and additions was responsible for the new Princess Theatre in 1886, the Bijou (rebuilt after the fire of 1889) and the 1891 design and 1901 rebuilding of the Melbourne Opera House. Pitt was also responsible for alterations to the interior of the Melbourne and Hobart Theatre Royal in 1904 and 1911 respectively and Her Majesty's Theatre in Melbourne at the turn of the century.

Her Majesty's Theatre is a good example of typical nineteenth century theatre planning and exhibits the principal 'Boom' style characteristic of the 1880's and the evolution of theatre design through the unique integration of old and new design features. Whilst there have been extensive renovations to the theatre over time, the theatre has landmark value and retains significant sections dating back to the original building and the 1898 period. The original 1874 Lydiard Street facade, which survives partially intact is of a Victorian Italianate style, providing a contributory element to the Lydiard Street precinct and the rear façade is a strong visual element that closes the vista along Lewis Street.

The theatre is a resource for the study of the development of theatre design from Victorian times to the present. As the most intact of only four surviving nineteenth century public theatres in Australia, the theatre contains the only complete (and partially operable) late Victorian stage remaining in Australia. The fly gallery and the flying system, is also understood to be the only manual (non-counterweight) hand-line system in existence in Australia. While the double horse-shoe shaped balconies, added from the designs of William Pitt in 1898, are the last example of this type of theatre design in the State.

The theatre has had associations with Ballarat's social and cultural life for more than a century, including links with notable theatrical figures, William Cyster, Dame Nellie Melba, Gladys Moncrieff and Amy Castles as well as the Sun Aria competitions, which resulted in the discovery of many important Australian singers. Since 1896, the theatre has been associated with the Royal South Street Society, a Ballarat organisation (who owned the building from 1965 to 1987) dedicated to the promotion of excellence in the performing arts. The theatre also has associations with Sir William J. Clarke (1831-1897), the landowner, stud breeder and philanthropist for whom it was built in 1874-75, and with a number of Ballarat's leading citizens, most notably William Collard Smith (1830-1894), agent, investor and politician.

3.2 Delineation of Significant Fabric and Components

3.2.1 Site Elements

The following elements are considered to be of **high significance**:

- The contribution of the Lydiard Street facade to the streetscape.
- The rear elevation of the building which closes the vista along Lewis Street – in particular the outline of the red brick building shape/ silhouette
- The contribution of the building as a landmark in the area.

3.2.2 External Elements

Refer to Section 3.2.4 for plans showing areas of the theatre rated as low, medium or high significance.

The front façade is considered to be of **high significance**. Conservation works in 1988-90 reconstructed the c1904 entrance portico, the entry doors (which are similar to the original configuration) and reinstated the parapet detailing and other ground floor openings to the original configuration. All the exterior fabric of the building comprising of stone, brick and timber are also

considered to be of **high significance** excluding the following which are considered to be of **low significance**:

- The later external hoist and skillion addition on the eastern elevation (note that the skillion addition is a 1989 reconstruction of the 1895 Pitt extension).
- The later glazed porch under stairs and fire exits on the northern elevation.
- Corrugated roofing and quad guttering (which replaced original slate tiles and ogee guttering).
- PVC down pipes.
- Infill of windows.

3.2.3 Internal Elements

Refer to Section 3.2.4 for plans showing areas of the theatre rated as low, medium or high significance.

The following elements are considered to be of **high significance**:

- The internal spaces comprising: the proscenium arch, the fly tower gallery, the fly tower timber trusses, original equipment in the fly gallery, dress circle (416-417), gallery (503) and dress circle foyer (404-406),.
- The wall and ceiling surfaces and detailing in the auditorium (including the 1988-90 reconstruction of the 1898 dome).

The following elements are considered to be of **medium significance**:

- The internal spaces comprising: the northern staircase (309, 403, 415, 502 and at sub-basement level), southern staircase (401, 413, 501), the tiled area at the foyer entrance (part 301), stalls (317, 318, 327), long room (414), stage, (319-325), men's urinals (214), north entry passage (301, 308) and south entry passage (314, 315).
- The Compton Organ (this was installed in 1982 and did not replace an earlier organ).
- The seating in the stalls, gallery and dress circle levels.
- The timber floors in the auditorium.
- The c1950 chandeliers installed during the period when the theatre was under the ownership of Hoyts.

All other internal spaces are considered to be of **low significance**.

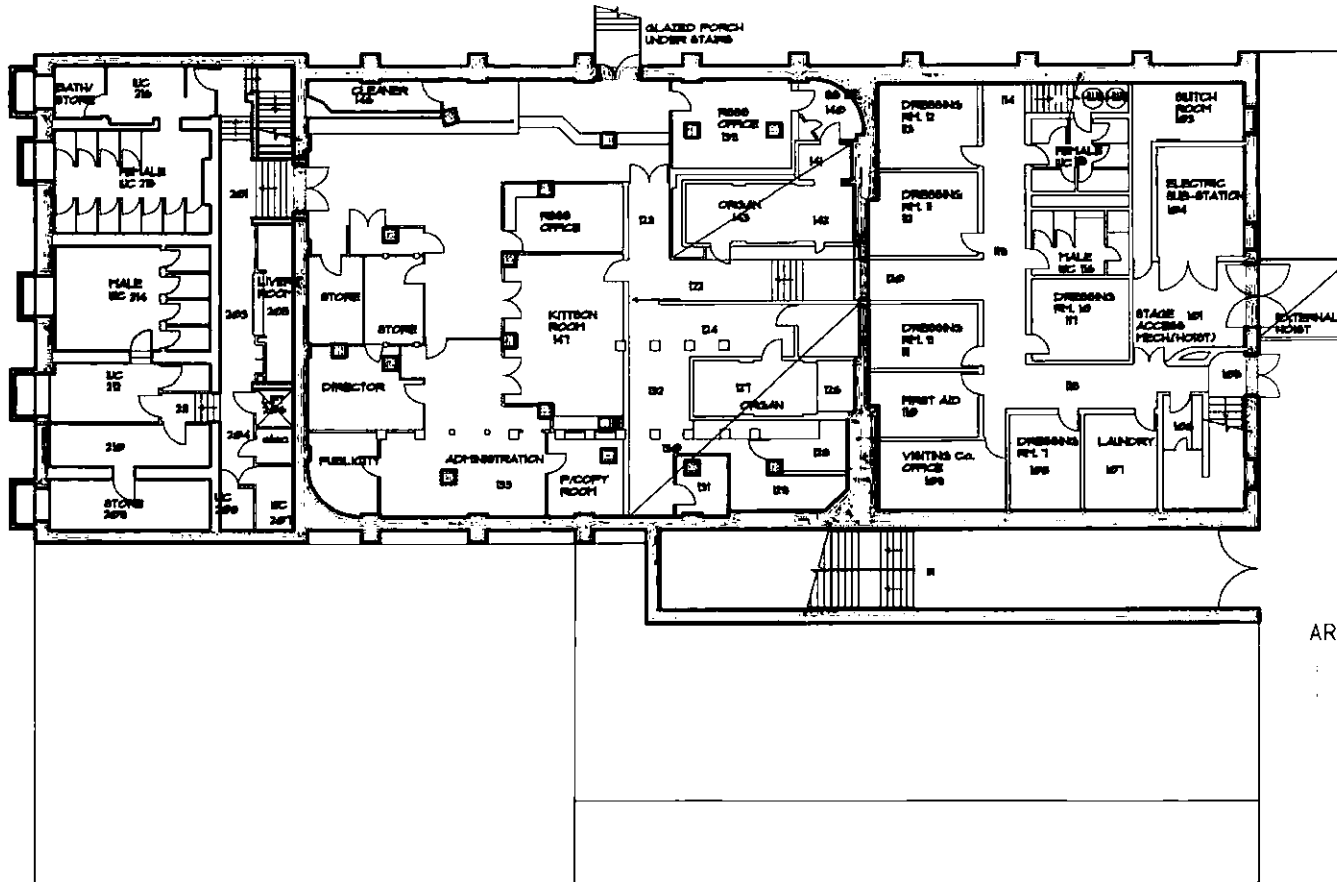
It should be noted that as part of the Permit Exemption Declaration held by Her Majesty's Theatre, a number of exemption areas have been set by Heritage Victoria (refer to Section 4.2). Internal minor works which do not require a permit are: the back stage, side stage and sub-basement rooms on Level 1, Level 2 and Level 3 in the areas as delineated on plans numbered Drawing 03/01, 03/02 and 03/03 (refer Appendix 4) .

3.2.4 Plans showing significant areas of Her Majesty's Theatre

The following plans show the rating of each level of Her Majesty's Theatre assessed under three levels of significance, high, medium and low. The plans correlate with the assessments undertaken as part of the *Development Feasibility Study*.

LYDIARD STREET STH

LEWIS STREET

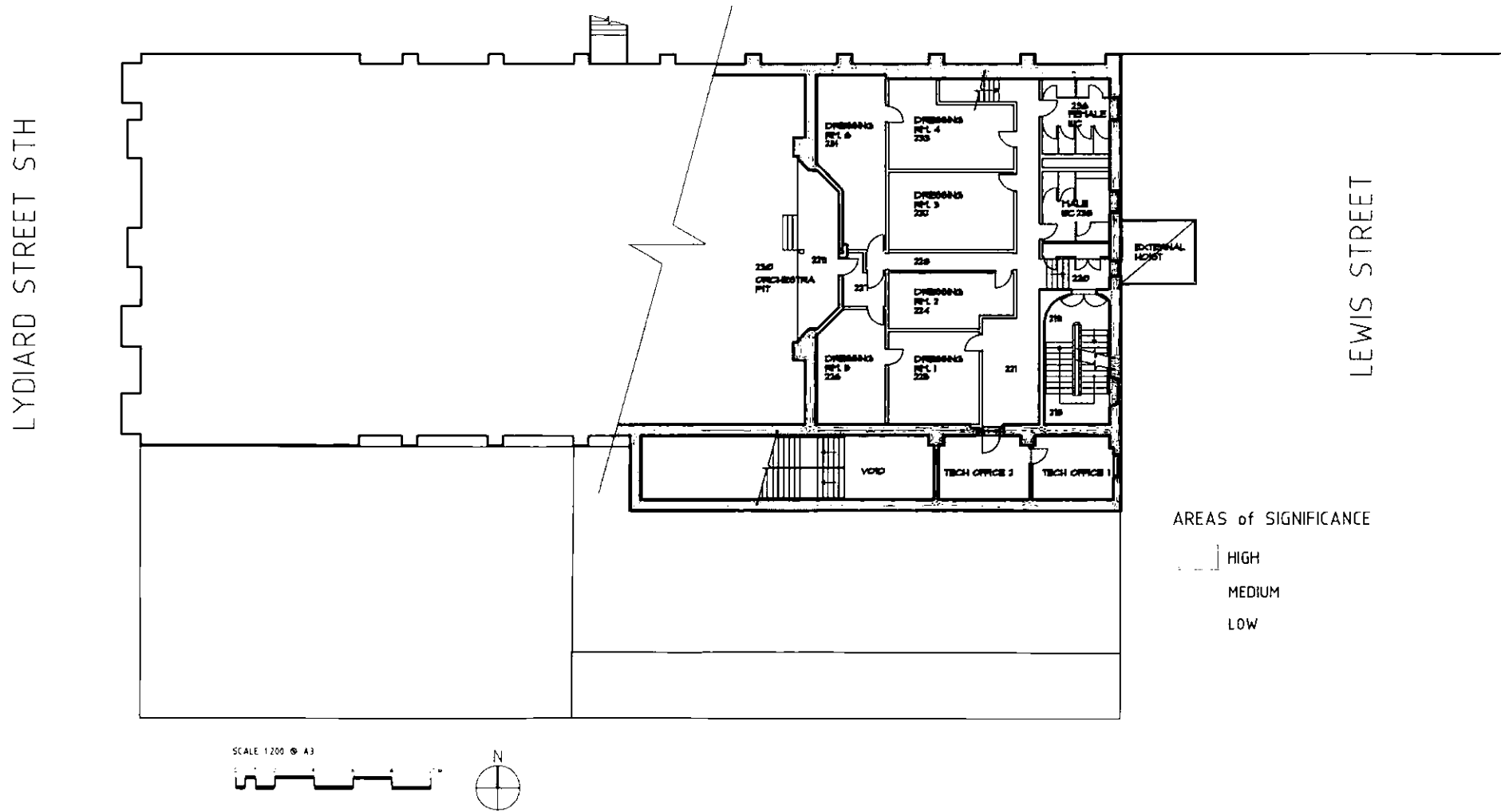


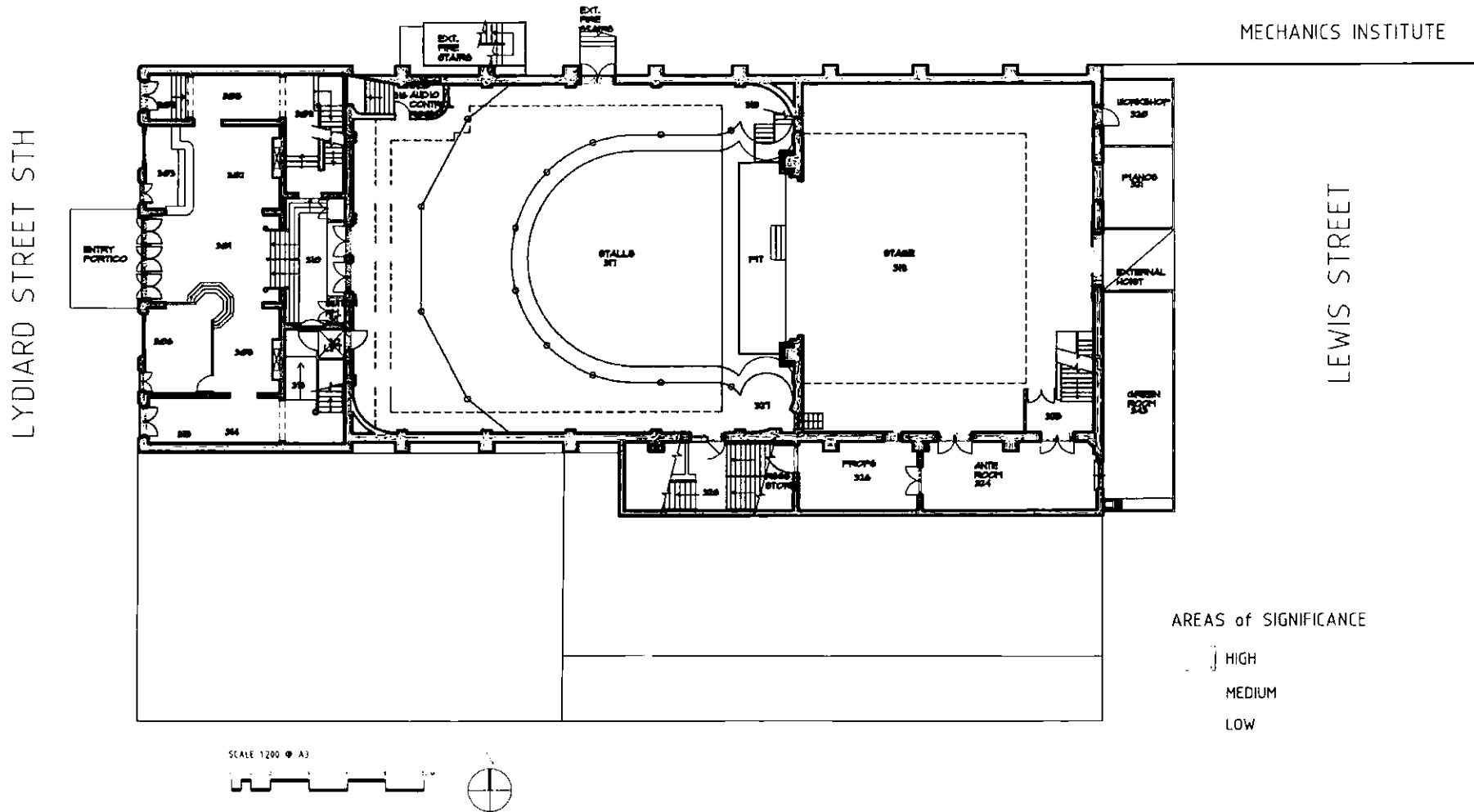
AREAS of SIGNIFICANCE

- HIGH
- MEDIUM
- LOW

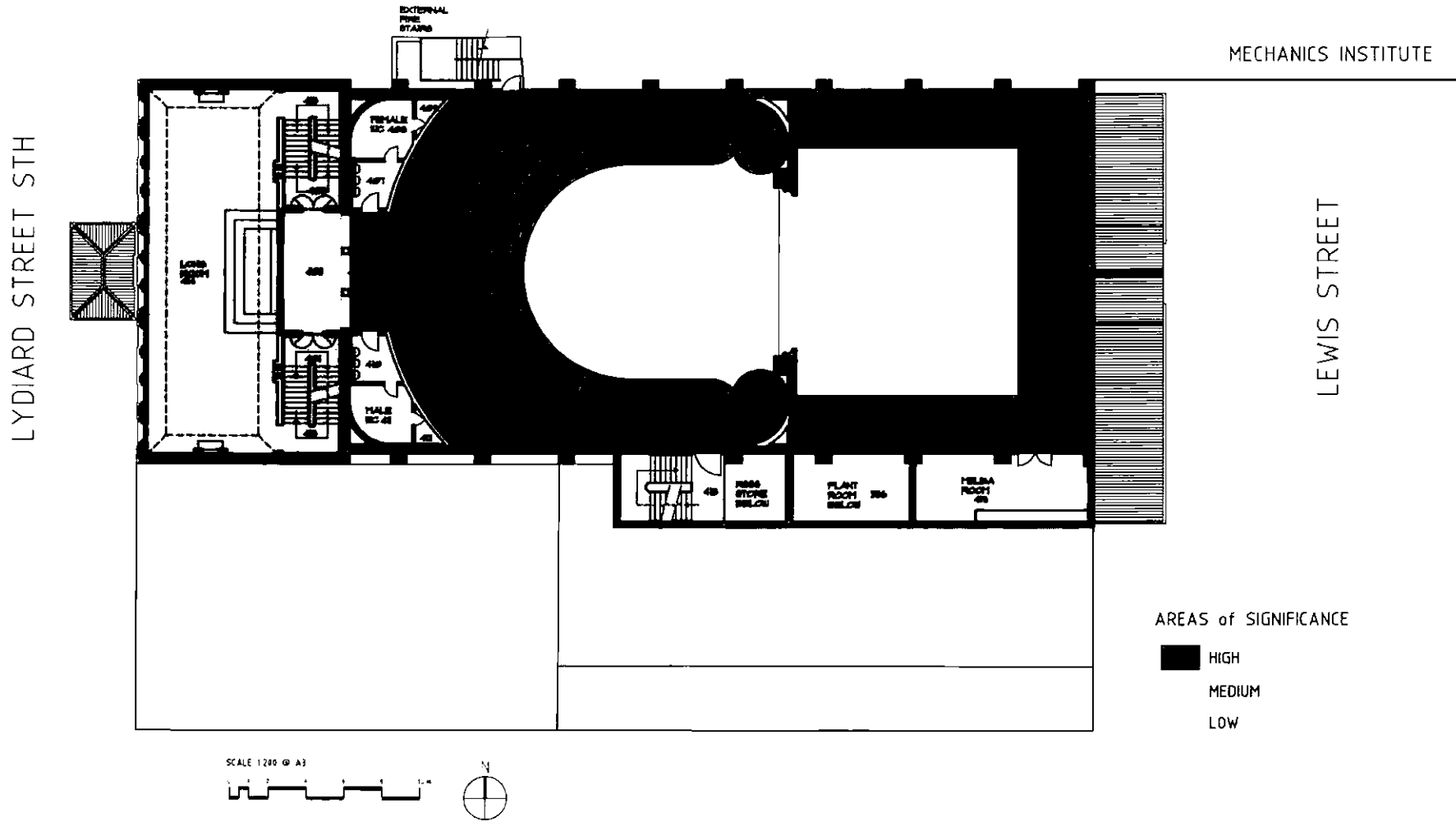


AREAS OF SIGNIFICANCE - SUB-BASEMENT - LEVEL 1

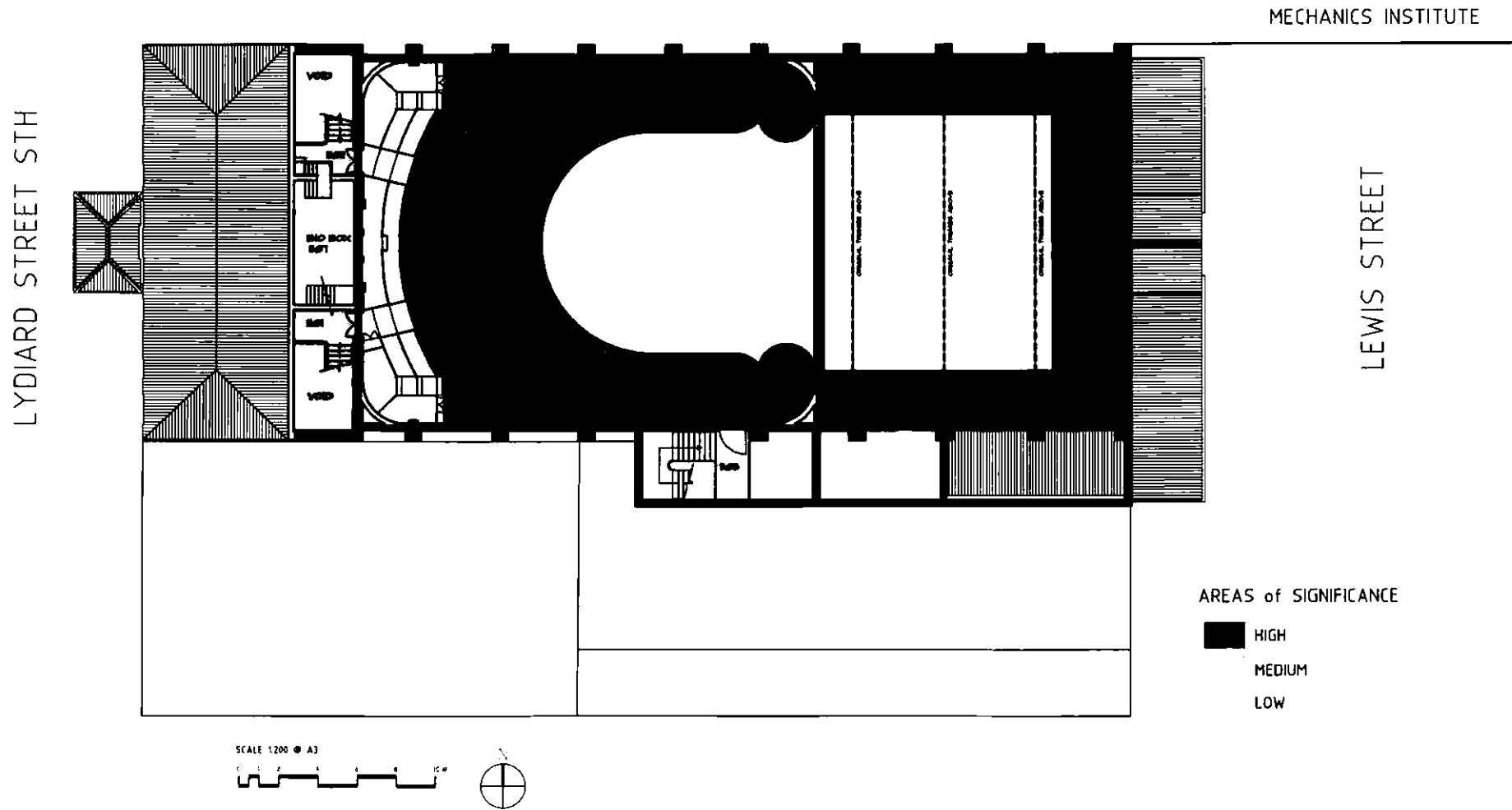




AREAS OF SIGNIFICANCE - STALLS - LEVEL 3



AREAS OF SIGNIFICANCE - DRESS CIRCLE - LEVEL 4



AREAS OF SIGNIFICANCE - GALLERY - LEVEL 5

4.0 CONSTRAINTS AND OWNER/USER REQUIREMENTS

4.1 Constraints Arising from Statement of Cultural Significance

Reference should be made to this report when undertaking any maintenance or adaptation, to ensure that any proposed works accord to the general recommendations and spirit of this report.

Section 3.0 outlines the Statement of Significance and those elements which are considered significant to the building and any future upgrading and extension of the building should be undertaken in a manner which does not compromise or remove any of the significant elements identified in Section 3.0. Reference should also be made to the *Development Feasibility Study*.

Any major works undertaken at the building should be undertaken to the direction of a qualified Conservation Architect. This is important to ensure that the significant fabric of the building, both (the exterior and the interior) is appropriately handled, and no future works diminish the significance of the building. In addition any new development on the site should not detract from the significance of the building.

4.2 Heritage Listing Implications

As the Ballarat Her Majesty's Theatre is included on the Victorian Heritage Register, it is protected under the *Heritage Act 1995* and there are statutory obligations to refer works to Heritage Victoria for heritage permits. It should be noted that Her Majesty's Theatre has a Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria. These include:

- Internal minor works to the back stage, side stage and sub-basement rooms on Level 1, Level 2 and Level 3 in the areas as shown on the plans numbered Drawing 03/01, 03/02 and 03/03 (refer Appendix 4) which are endorsed by the Executive Director and form part of a permit exemption.
- The internal minor works include but are not limited to the installation of lighting, screens, storage systems, mezzanine structures and fittings and fixtures provided the work has been agreed with by the appropriately qualified heritage consultant.

Full details and conditions of the Permit Exemption Declaration including drawings are attached as Appendix 4.

Irrespective of this Conservation Management Plan, works not exempt on the Heritage Victoria Permit Exemption Declaration will require a permit application to Heritage Victoria. When determining an application, *Section 73* under the *Heritage Act 1995* applies and the Executive Director considers the following:

- The extent to which the application, if approved, would affect the cultural heritage significance of the registered place or registered object.
- The extent to which the application, if refused, would affect the reasonable or economic use of the registered place or registered object, or cause undue financial hardship to the owner in relation to that place or object.
- If the applicant is a public authority, the extent to which the application, if refused, would unreasonably detrimentally affect the ability of the public authority to carry out a statutory duty specified in the application.
- Any matters relating to the protection and conservation of the place or object that the Executive Director considers relevant.
- The extent to which the application, if approved, would affect the cultural heritage significance of any adjacent or neighbouring property that is:
 - subject to a heritage requirement or control in the relevant planning scheme; or
 - included in the Heritage Register; and
 - any other relevant matter.

As the Ballarat Her Majesty's Theatre is included within the Lydiard Street Heritage Precinct under the Heritage Overlay of the City of Ballarat Planning Scheme, there are also statutory obligations to refer works to the Council for planning and building permits.

4.3 Compliance with Codes and Regulations

Any planned development of the theatre will be assessed for compliance with the Statutory Codes and regulations, including the Building Code of Australia and the Disability Discrimination Act (DDA). It may be possible that some flexibility is permitted in relation to meeting the provisions of the above frameworks, given the heritage status of the building.

4.3.1 Disabled Facilities

Currently there is not easy access by disabled patrons through the Lydiard Street entrance. In addition, there is no disabled access to the Dress Circle, Balcony and Long Room and this is seen as a limitation.

All proposals must comply with OH&S regulations - currently the steepness of the ramp to the lift, the heavy entry doors, the lack of airlock and the foyer steps have all been identified by the users as being of concern.

The current allocation for disabled seating would not meet the "Access Code for Buildings" under Class 9B – Assembly Building. This is currently a draft document awaiting ratification. It is recommended that the draft code is adopted in any upgrades to this area⁸.

4.3.2 Fire Engineering

The Country Fire Authority undertook an inspection of the theatre in March 2006 and prepared an Inspection Report – Maintenance, Building Act 1993 (Pursuant to Section 227E). The following summarises the issues raised in the report:

- Exit lights not illuminated correctly and not operational in some areas.
- Non compliant or no exit or directional exit signage in many areas.
- Visibility of exit signage is not achieved from all areas within the dress circle.
- The sprinkler control assembly had some valves not locked & chained in the correct positions.
- A number of doors within the building are held open with electro magnetic devices connected to the building's detection system, none of these doors have any seals or signage (fire or smoke doors – do not obstruct).
- Non compliant or no dry chemical fire extinguishers in a number of areas.
- No instructions to not use the lift in the event of a fire.
- Some exit doors had multiple & non-compliant hardware.
- Disability Egress needs to be addressed.

⁸ Extracted from Her Majesty's Theatre – *Redevelopment Theatre Consultants Report*, RTMI Theatre Design & Technology, April 2006

4.3.3 General

The *Building Services Report for Her Majesty's Theatre (2006)*⁹ indicates that there is a significant shortcoming in terms of fresh air supply to the theatre auditorium and stage area which will need to be addressed in an appropriate and non-intrusive way. In addition the following issues need to be addressed:

- Battery store and internal condenser units are non-compliant and there are OH&S issues.
- Dress Circle Toilets exhausts are non-compliant.
- Fire curtain operation to be reviewed.

4.4 Community Use of the Theatre

Her Majesty's Theatre is a central part of the cultural life of Ballarat since it first opened its doors in 1875. It has been the home of the Royal South Street Society (RSSS) and their famous Grand National Eisteddfod of Australia since 1896. Other major hirers include Ballarat Light Opera Company, Ballarat Lyric Theatre and the Arts Academy of the University of Ballarat as well as local schools and ballet, dance and callisthenics schools.

The 2004-2005 Annual Report for the theatre indicates that 60% of the performances held at the theatre were for Royal South Street Competition sessions followed by 21% which were presented by Local & Not-for-Profit hirers. The remaining performances comprised of Commercial hirers (5%), professional productions run by Her Majesty's Theatre (7%) and rehearsals or workshop hires (7%).

It is essential that any changes and upgrades to the theatre ensure the continued use of the theatre by the community.

⁹ *Building Services Report for Her Majesty's Theatre at Lydiard Street South Ballarat*, Simpson Kotzman Pty. Ltd., March 2006

4.5 Use of the Theatre by Performers, Director and Staff

This present theatre building is considered by the director and users to be lacking in space and amenity in a number of areas. The *Development Feasibility Study* explores the issues related to space and amenity of the building in detail, and outlines options for extending theatre activities either by extending the building at the rear, or into adjoining sites or both. It should be noted, however, that the adjoining properties are not presently in the ownership of Her Majesty's Theatre, or of the City of Ballarat.

The following areas of the building complex have been identified by the building users as requiring assessment, adaptation and upgrading - these matters are addressed in the *Development Feasibility Study*. Some have impact on the heritage character of the building, and are summarised in the table below:

Analysis

Issues & Opportunities

4.5.1 Foyer and Box Office Area

Foyer Space - this area is currently cramped and overcrowded on busy nights, in particular full houses. From a user's point of view, physically enlarging the foyer space and creating larger public gathering spaces is required. Levelling of the multiple levels could also be considered.

Commercial Outlets - these are currently considered too small for the operations of the theatre at full house capacity. Opportunities to expand into adjoining buildings and side passages to ease spatial pressures on the foyer and provide more adequate space for commercial outlets should be investigated.

Late Room/Crying Room - a late room/ crying room with a capacity for at least 10 people accessible from the foyer into the auditorium should be considered as this facility is now often provided in theatres. This room could also be used as a sound-proofed interpreter booth.

Disabled Entry and Lift - disabled entry to the theatre is gained through the southern passage. A sloped concrete floor leads to the disabled lifts, which provides access to the toilets and the stalls level.

Foyer Signage - This was upgraded in 1999 under the direction of Wendy Jacobs Architect & Peter Lambert Graphic Designer.

- As the foyer has evolved over time with ongoing changes in various stages of the building's history, further change could be anticipated in this area.
- Extension into the adjacent southern building would provide easier access compared to the adjacent northern building which is at a lower level.
- There is insufficient space in the foyer area to install an additional room for this purpose. However opportunities exist to use the Long Room for this purpose.
- The sloped concrete floor appears to be too steep and does not meet OH&S regulations. The lift and ramp are intrusive to the character of the building.
- The foyer signage is considered by the current director to require revisions with a signage display system that is more clearly visible to all patrons.

4.5.2 Stage

The following stage elements require review and upgrading:

- *Stage Trap and Stage Floor* - constructed with a rake of 1:25, the size of the stage is an issue as it is too small for some stage performances. The stage once had 'traps' for stage effects, however these traps were removed when the RSSS laid a new hardwood stage. While stronger, it is not as 'live' as the more reverberant old pine stage.
- Current benchmarks require that the full stage floor be sacrificial to allow traps to be cut into any area of the performer's footprint.
- Opportunities to expand the stage area as well as the feasibility of having a sacrificial stage and/or providing traps in the stage should be investigated.

Analysis

- *Thrust Stage* - creation of a thrust stage over the orchestra pit, which can be raised or lowered for audience seating depending on the requirements of the performance.
- *Organ Location and use* - With the organ in its current location, the orchestra pit and adjunct musician rooms are not viable and the stage traps are not functional or safe.
- *Increase Wing Space* – current wing space available is insufficient.

4.5.3 Long Room

The Long Room is currently underutilised, and there are other options for use such as: performance space, display area and increased retail/hospitality.

4.5.4 Auditorium

Seating - There are currently 959 seat frames in the theatre auditorium, and it is considered that these are uncomfortable. A seating configuration that accommodates more seats with better sight lines and larger seats is a suggestion of the current director.

Disabled Seating – Seating available to disabled persons is inadequate and does not meet current regulations.

4.5.5 Roof and Grid Area

Structure Evaluation - The need for a structural assessment and engineering study of the design of the roof has been identified by the users.

Grid Height - Options to raise the height of the fly grid need to be explored. An increase in the grid height for hanging stage cloths by 4.6 metres to achieve an 18 metre drop is a preferred option as the theatre is currently limited to certain performances due to the low height of the fly gallery.

Automated Flying - In 1988-90 the handlines were replaced with counterweight fly lines. Current benchmarks call for automated power flying in new and refurbished theatres.

Issues & Opportunities

- The construction of a thrust stage should form part of any upgrades to expand or alter the stage area.
- Raising the organ to Stage level or the removal of the organ could be considered. Although it was installed in 1982, the organ was built by the English firm John Compton & Co in 1937 and is one of very few theatre organs outside a capital city.
- The following opportunities to expand the stage area should be explored:
 - *The Mechanics Institute or the adjacent apartment building* - additional openings could be incorporated.
 - *The skillion addition* - by adding an additional level or extending the skillion addition above Lewis Street or across to the Mechanics Institute.
- In considering expansion options, the vista west along Lewis should be maintained.
- Retention of the bar (installed in 1989) is not needed and its removal or replacement with a smaller bar would allow for more flexible use of the room.
- Any upgrading of seating should retain some of the original seating (preferably in the side areas of the balcony and dress circle where sight lines are poor) and provide for adequate disabled seating.
- This has been undertaken separately in the *Development Feasibility Report*.
- Investigations have been undertaken in the *Development Feasibility Report* to raise the height of the fly tower to meet current benchmark standards. Whilst the fly tower is a significant part of the theatre, it is currently limiting the theatre to certain performances. A balance needs to be met to ensure the livelihood of the theatre and the associated heritage impacts.
- Retain the original handlines and counterweight fly lines and install an automated flying system as part of any upgrades to the fly tower.

Analysis

Bio Box Access - Covered access from the fly gallery to the Bio box is currently a preferred user option.

4.5.6 Backstage and Loading Area

Theatre Vehicle Parking - Secure, permanent parking at Lewis Street for at least the theatre's van and one other vehicle is required.

Rear Stage Extension – The stage is currently too small and the extension of the rear of stage area out over Lewis Street is a preferred user option.

Stage Goods and Stage Passengers Lift – The provision of an enclosed stage access goods lift (with dimensions of approx 6 m long x 4 m wide and a load capacity of 2 tonne) to be used for people is a user requirement.

4.5.7 Other items for adaptation and upgrading

Administration & Box Office: - the Administration and Box Office are currently separate. Efficiencies may be gained from having staff located together and this is a preference of the current users.

Storage Areas: - storage areas at Her Majesty's Theatre are inadequate for technical equipment, archives and other items. One storage area requires climate control for historical material, and another needs to have humidity control for the storage of the theatre's pianos.

Lighting: - lighting improvements at the Lydiard Street frontage and Emergency Evacuation lighting systems throughout the building require upgrading and improvement.

Dressing Room Mirrors: - these require replacement with upgraded lighting for the application of stage make-up.

Issues & Opportunities

- Provide covered access from the fly gallery to the Bio box by investigating opportunities to connect the roof cavity area with the fly gallery.
- There is not sufficient space to the rear of the theatre for permanent, secure parking. Locations near to the theatre should be explored and Ballarat City Council should be consulted.
- The extension is a significant opportunity to increase the current size of the stage. The current rear skillion addition was erected in 1988-90 and is therefore not significant fabric. Extensions would need to meet current planning regulations set by Ballarat City Council. In considering any extension, the vista west along Lewis should be maintained and stormwater configuration, electrical and sewerage implications considered.
- A goods lift could be installed (replacing existing hoist system) to bring goods from Lewis Street to the stage level. However the size of the lift required is larger than that currently occupied by the hoist. The installation of a lift should be considered concurrently with any plans to extend the rear stage.
- Opportunities to provide additional administration, storage and box office areas. All these issues have been investigated in the *Development Feasibility Study*.

Analysis

Issues & Opportunities

4.5.8 Additional Backstage Areas

The following additional backstage space is required:

- Rehearsal Room: a sound proofed room of similar dimensions to the stage and in close proximity to the stage.
- One large dressing room capable of accommodating 40 people – this room could have alternative uses, such as conference room use.

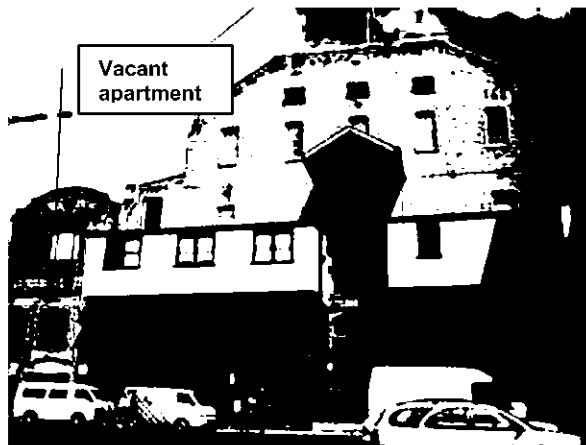
- Opportunities to expand the theatre into neighbouring properties include:
 - Ballarat Mechanics' Institute - potential physical linkages might add to the storage space available at Her Majesty's; and sharing of spaces such as dressing rooms between the complexes.
 - Floor space in the residential apartment adjacent to the theatre on Lewis Street (two of these apartments have been vacant for some time).
 - Extension of the rear skillion addition above Lewis Street.
- Other neighbouring buildings linked to Her Majesty's Theatre have been investigated in the *Development Feasibility Study*.



View of Mechanical Institute



View of buildings adjacent to theatre on Lydiard Street



View of adjacent apartment

NEARBY BUILDINGS REPRESENTING POSSIBLE EXPANSION OPPORTUNITIES FOR THE THEATRE

5.0 CONSERVATION POLICIES, SURVEY OF FABRIC AND RECOMMENDATIONS

5.1 General Approach

The Statement of Cultural Significance for the Her Majesty's Theatre outlines that the primary value of the place derives from its architectural significance as well as its long history and ongoing use as a theatre. The general approach to be adopted in all conservation works is as follows:

- The statement of cultural heritage significance (refer to Section 3.1.3) for the place should be accepted as the basis for future planning.
- All future conservation and adaptation works which affect elements of significance should be carried out having regard for the principles of the Australia ICOMOS (Burra Charter) 1999.
- Those elements identified as being of significance should be conserved in accordance with the conservation policy identified in this study.
- Any major additions and alterations works to the buildings that impact on elements of significance should be undertaken in consultation with a conservation practitioner.
- A systematic program of maintenance be prepared (refer to Section 7.3).

The objective for any work or adaptations both externally and internally, should be to continue the representation of this building telling the story of the theatre activities within the district.

5.2 Site Policy

Background: Her Majesty's Theatre is part of a large group of nineteenth and early twentieth century buildings. The front façade of the building is a dominant feature of the Lydiard Street streetscape, while the rear façade presents an imposing façade that is directly visible along Lewis Street and also widely visible from a broad view catchment.

Policy: Her Majesty's Theatre should be maintained as a dominant landmark feature in the townscape and the manner in which the rear section closes the vista along Lewis Street should be retained.

Implementation: Ensure that any future development, works and activities do not obscure or lessen the contribution of the building to the current setting.

5.3 Adaptation and Change Policy

Background: Of the remaining 19th century theatres in Australia, Her Majesty's Theatre is substantially intact. However it is currently restricted in its staging capacity. Aspects of its significant historic qualities including the size of the stage, the height of the fly tower, original roof truss configuration, backstage facilities and disability requirements do not meet current user requirements and benchmark standards. This constrains the current range of possible performances which can be staged at the theatre.

Policy: Ensure the ongoing use of the theatre is achieved through appropriate adaptation and change. Adaptations and changes should balance current performance and user requirements with the significant heritage qualities of the theatre.

Implementation: Assess each potential adaptation and change against the requirements for continued use of the theatre and its conservation. Allow for original elements to be evident and respect the form, detailing and significant fabric of the building.

5.4 External Conservation Policies

5.4.1 Roof and Stormwater

Background: The roof is clad in corrugated iron and is in sound condition. Quad guttering (originally ogee profile guttering) discharges to round galvanised downpipes which are set on off-set stirrups brackets. Some of the downpipes are rusting and have been replaced with PVC pipes in some areas.

Policy: The external elevations and roof form should be retained. Original material and elements which have been altered over time should be reinstated in a manner which matches the original architecture of the building.

Implementation: Roof stormwater discharge needs to be checked as it is unclear as to whether the downpipes (together with gutters) are of sufficient capacity and are connected to the underground stormwater system. Rusted and PVC downpipes need to be replaced with round galvanised downpipes on round PVC stand-off brackets, to match original. Regular monitoring of roof and gutters should be undertaken. Gutters should be replaced with ogee profile guttering with traditional profiled rainheads or with half-round gutters for greater capacity.

5.4.2 External Joinery

Background: The joinery is generally in good condition, but paint finishes have failed. The front entrance doors are not original and are considered to be of low significance.

Policy: The original joinery should be maintained and current colour and finish is to be retained.

Implementation: Continue to maintain timber and regularly repaint and re-stain as required to prevent deterioration.

5.4.3 Brickwork

Background: All external walls (except for the front elevation) are constructed in red brick to the upper levels. Brickwork is generally in good condition, however there are large sections of mortar missing in areas, particularly above the roof line. Render is missing on the coping of the buttresses and brick cappings and this is causing the brickwork to deteriorate steadily. There is some black soiling adjacent to some of the brick pilasters.

Policy: All brickwork should be retained, cleaned and conserved, and reinstated where missing, using brick and mortar which matches in colour and finish.

Implementation: Continue to maintain and clean brickwork. Re-point with lime mortar and repair render to match existing where required. An accurate assessment of works by an experienced brickmason will provide an indication of the scope of works required and costings for these works.

5.4.4 Stonework

Background: All external walls (except for the front elevation) are constructed in bluestone to the lower levels. The stonework is generally in good condition, and is supported by brick and stone buttresses on the northern and southern elevations. There are some areas of stonework where sections of mortar are missing and there is some soiling of the stone face where water run-off from render and brick cappings have collected and discharged.

Policy: All stonework should be retained, cleaned and conserved, and reinstated where missing, using stone and mortar which matches in colour and finish.

Implementation: Continue to maintain and clean stonework. Re-point with lime mortar to match existing where required. An accurate assessment of works by an experienced stonemason will provide an indication of the scope of works required and costings for these works.

5.4.5 Front Facade

Background: The front façade is rendered and is in excellent condition. Most of the façade comprises 1874 and 1898 detailing (either original or reconstructed). Conservation works in 1988-90 have successfully reinstated the c1912 portico (which was removed c1940), the parapet details and associated stucco ornamentation and the ground floor opening configurations. The entry doors to Lydiard Street are from the 1988-90 conservation works and are similar to the original configuration. The only elements not reinstated were the cast iron balconettes to the windows.

Policy: The architectural qualities of the front facade should be retained.

Implementation: Continue to maintain the front façade with regularly cleaning of cement render and painting as required. Monitor and maintain the condition of the parapet, portico and balconettes and other detailing. Reinstatement cast iron balconettes to the windows.

5.4.6 Rear Facade

Background: The rear façade (east elevation) is constructed in face red brick with bluestone to the lower levels and is generally in good condition except for some sections of missing mortar. There have been a number of changes to this elevation over time and the current skillion addition (a reconstruction of the 1898-99 skillion) formed part of the 1988-90 restoration program. Opportunities to expand the theatre complex at this elevation are being considered. There are a number of surface mounted conduits and pipes to this elevation including the natural gas supply pipe, plastic stormwater pipes and PVC plumbing drainage pipes.

Policy: Maintain the stonework and brickwork of the rear façade in good condition. Necessary changes to expand the theatre at this elevation must maintain the building's silhouette such that it continues to be a strong visual element that closes the vista along Lewis Street.

Implementation: Continue to maintain the rear façade with regularly cleaning of brickwork and re-pointing of missing mortar in stonework and brickwork. Relocate current surface mounted plumbing pipes internally.

5.5 Internal Conservation Policies

The interior of the building has been modified over the years but retains significant elements from the 1874 and 1898 periods. The following policies should guide conservation and adaptation work to the interior of the building.

5.5.1 Foyer

Background: The foyer has evolved over time with a number of changes in various stages of the theatre's history. The area is currently cramped and overcrowded on busy nights and this is impacting upon the continued use of the theatre.

Policy: Ensure that the foyer is capable of meeting the requirements of users. Changes should allow for original elements to be evident and respect the form and detailing of the foyer and significant fabric.

Implementation: Investigate opportunities to expand into adjoining buildings and side passages to ease spatial pressures on the foyer and provide more adequate space for commercial outlets.

5.5.2 Auditorium

Balconies

Background: The original auditorium had a single balcony until 1898, when Pitt upgraded the auditorium, adding an additional balcony. The curve of the balconies form a lyre shape and are still intact, however the balcony on the dress circle level has been altered with the installation of later timber balustrading and the insertion of an adjudicator's dais in c1965 for the Ballarat Eisteddfods (this was undertaken carefully, repeating original detailing).

Policy: Retain the detailing, colour and form of the balconies to the 1898 Pitt alterations. Original material and elements which have been altered over time should be reinstated in a manner which matches the original form.

Implementation: Continue to maintain the balconies, consider removing the adjudicator's dais and reconstructing the dress circle balustrade.

Seating

Background: There are currently 959 seats in the theatre, which were installed in 1930-40. While of historical interest, they are considered to be uncomfortable by some and too small and do not provide the best sight lines for the audience. In 2000, seating was reconfigured to continental seating (no centre aisle) and seats were placed slightly further apart to increase patron comfort. Extensive testing of new seating was undertaken during this upgrade and it was determined that the older style seating was satisfactory.

Policy: Any upgrades to seating should respect the existing seating design and retain a section of the current seating in the upper balcony area. Seating capacity should be maintained or increased if possible and shall also meet disabled seating requirements.

Implementation: Upgrade seating designs and configurations to improve sight lines and provide for more comfortable seating.

Dome

Background: Originally installed in 1898, the dome was removed in 1904 before it was reconstructed in 1988. The current plain appearance of the dome is in stark contrast with original dome which was covered with paper lining which had a mural painted directly onto them. Some of the painted paper lining of the dome exists in the Sydney office of Clive Lucas and Partners (the Architects who undertook the 1988-90 works).

Policy: The dome should be retained and future conservation works should continue to be undertaken to match the dome to its original 1898 form.

Implementation: Reinstatement of a painted mural either accurately reconstructing or deriving from the remnant paper lining mural is recommended for the dome.

Stage Floor

Background: constructed with a rake of 1:25, the size of the stage is a growing issue as it is too small for some stage performances. The stage once had 'traps' for stage effects, however these traps were removed when the RSSS laid a new hardwood stage. While stronger, it is not as 'live' as the more reverberant old pine stage. Current benchmarks require that the full stage floor be sacrificial to allow traps to be cut into any area of the performer's footprint.

Policy: Upgrades to the stage should only be undertaken to promote the theatre's use. Upgrades shall ensure that original elements are evident and respect the form, detailing and all significant fabric of the building. Maintain the rake of the stage if this is vital to the establishment of sight lines in the theatre.

Implementation: Explore opportunities to expand the stage area as well as the feasibility of having a sacrificial stage and/or providing traps in the stage.

5.5.3 Roof and Grid Area

Fly Gallery and Tower

Background: Dating from the construction of the theatre in 1875, the fly gallery is constructed with three original timber trusses and some steel framing and is in sound condition. The fly grid is the area at the top of the trusses and the fly tower is the part of the theatre building above the gallery. The fly tower is currently limiting the range of theatre performances as the drift (calculated as 2.5 times the proscenium height) of the fly tower falls short of the theatre industry standard. Ongoing use of the theatre for contemporary (large scale) performances will require changes and upgrades to the fly gallery and increase in height to the fly tower.

Policy: In order to meet current community expectations and theatre industry standards, changes could be undertaken to the fly gallery and tower. These necessary changes should allow for original elements to be retained or interpreted appropriately. Any change should respect the form, detailing and significant fabric of the building and should not be detrimental to the theatre's structural stability.

Implementation: Investigate options to raise the height of the fly tower to meet current benchmark standards.

Original Equipment

Background: The fly gallery contains a number of early equipment and fittings of heritage value including original handlines, fire curtain winch and wind and thunder machine. Most of the original equipment is obsolete and does not meet current safety standards. In 1988-90 the handlines were replaced with counterweight fly lines. Current benchmarks call for automated power flying in new and refurbished theatres.

Policy: Early equipment and fittings that are now obsolete should be retained on-site for interpretation purposes.

Implementation: Continue to maintain original equipment as part of an active interpretation program. Install an automated flying system to meet current safety requirements.

Bio Box

Background: Constructed in 1916, the Bio box is accessed from the gallery level. It has undergone a number of renovations and is also the access point to the roof cavity above the auditorium. Current user requirement requires covered access from the fly gallery to the bio box.

Policy: Any adaptations and changes should respect the form, detailing and all significant fabric of the building.

Implementation: Provide covered access from the fly gallery to the Bio box by investigating opportunities to connect the roof cavity area with the fly gallery.

5.5.4 Long Room

Background: Originally subdivided as offices and rented out by the theatre, the north end of the long room retains a section of the original plaster ceiling. A number of changes have occurred in this room over time and the room was reconstructed to its original 1875 form during the 1988-90 conservation works. The room is currently considered to be underutilised and does not have disabled access.

Policy: Continue to retain this room in its original 1875 form. Retention of the bar (installed in 1989) is not a requirement.

Implementation: Consider removing or replacing the bar with a smaller bar to allow for more flexible use of the room. Investigate opportunities for disability access and extended uses for the room such as a function room, offices or rehearsal room.

5.5.5 Internal Materials

Floor Surfaces

Background: The floor surfaces of the theatre are generally in good condition and comprise carpet, timber floors, tiles, slate and concrete. Of particular significance are the original timber floors to the galleries and fly gallery, the patterned tiles in the central foyer and the 1920s carpet design in the dress circle. The auditorium timber floor was replaced in 2000.

Policy: All floor surfaces should be retained and conserved to match original.

Implementation: continue to maintain slate, original timber floors, tiles and carpet. If replacement of carpet is necessary, maintain the same 1920s design used in the dress circle.

Joinery

Background: Joinery is generally in good condition, but requires regular re-painting/staining as part of overall internal maintenance. The timber floors in the auditorium are significant and considered to be original joinery.

Policy: Retain original joinery within the theatre. A clear stain finish is recommended for the balustrades and seating. Elsewhere on architraves, cornices, skirtings, panelling and doors a paint finish in the same colour scheme is appropriate.

Implementation: Continue to maintain timber and regularly re-paint or re-finish as required to prevent deterioration.

Plaster

Background: The internal walls are smooth plastered and in good condition, with only some hairline cracks appearing mostly at the junction of dissimilar materials. The ceilings in the auditorium and dress circle foyer are of particular significance.

Policy: The plaster surfaces which exist in the rooms currently should be retained and any new work required should also be completed in this smooth plaster finish.

Implementation: continue to maintain walls, ceilings and decorative moulding. Repair cracks in the wall and re-plaster if necessary using a compatible plaster mix. If repainting is required, use the same colour scheme as existing.

5.5.6 Services

Electrical

Background: Various types of lighting are used throughout the theatre. Pendant 'period' lights are used to light all public areas in the theatre except in the auditorium where c1950 chandeliers are used (installed during the period when the theatre was under the ownership of Hoyts). The auditorium is heated by a system of hot water pipes connected to foot warmers at the base of seats at the stalls level. Air-conditioning was installed in most areas in 2003.

Policy: Continue to maintain current lighting levels. Any new heating or cooling requirements and other electrical services should be undertaken in the most unobtrusive manner for the building.

Implementation: Consideration could be given to the replacement of the c1950s chandeliers with the pendant period lights elsewhere in the theatre. Future upgrading and installation of electrical services should adhere to the following:

- consolidation of conduits into a single cable and careful consideration of the location of supply conduits.
- recessing/chasing of cable into masonry walls or wainscotting.
- the least obtrusive and less damaging method should be determined in all cases.

Any computer fibre optic cable should be combined with electrical supply and recessed into wall cavity. Any signal cable should be installed to ASTA Standard.

Amenities

Background: The main theatre toilets located on Sub-basement Level 1 were initially installed c1920 with additional upgrades and facilities (including a disabled person's toilet and lift) taking place in 1988-90. Current disabled access does not comply and upgrading of the lift access zone is required. The male WC (room 214) on Level 1 is of particular interest, however maintenance of these is currently problematic with plumbers sometimes not willing to undertake work on these.

Toilets are also provided on Dress Circle Level 4. The original toilets were installed c1904 and upgraded c1942 prior to refurbishments which took place in 1988-90.

Policy: Ensure that appropriate amenities are provided for all staff and patrons including disabled persons. Retain the male WC (room 214) within a framework of current plumbing standards..

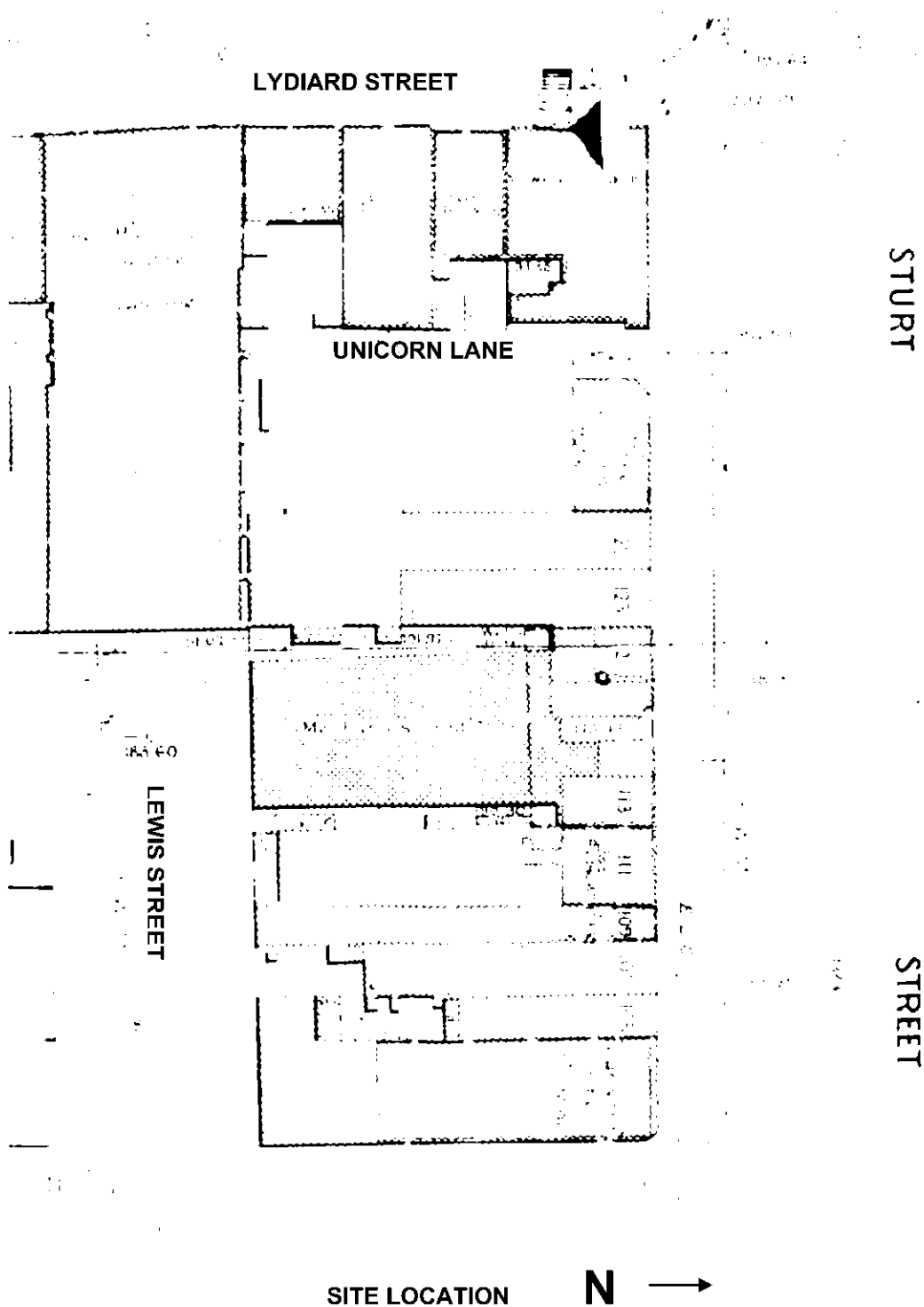
Implementation: Continue to maintain current amenities, consider upgrading wet areas (including access for disabled persons) as required.

6.0 BUILDING AND SITE ANALYSIS AND RECOMMENDATIONS

6.1 Site Analysis and Recommendations

6.1.1 Site Analysis

Her Majesty's Theatre is one of a large group of nineteenth and early twentieth century buildings located in the central business district of Ballarat, which give the city its Victorian period character. Located on the east side of Lydiard Street South, the site is located directly on the steeply sloped edge of a basalt plain.





Above: View looking towards northern elevation of theatre from vacant block to rear of Unicorn Hotel

Right: View looking down Lewis Street towards eastern elevation of theatre (rear entrance)



View looking towards south down Lydiard Street (Her Majesty's Theatre is on the left)



The front façade of the building presents essentially as a two storey building in the Lydiard Street streetscape, while the rear façade presents an imposing façade (over five storeys in height) that is directly visible along Lewis Street and also widely visible from a broad view catchment. The building forms an integral part of the 'rearscape' of the varied buildings which face Lydiard Street South and Sturt Street.

The theatre is located on land sloping slightly down to the west with adjacent buildings to most of the north and south elevations. There are three entrances to the theatre, the main entrance is off Lydiard Street and the remaining entrances are off Unicorn Lane and Lewis Street (this is the rear entrance). Delivery of equipment and supplies currently takes place through this rear entrance. The back of the stage is 6.3 m above Lewis Street and all stage equipment and scenery is brought up to stage level by a hydraulic scissor lift.

There is currently a vacant block used for car parking adjacent to the northern elevation (to the rear of the Unicorn Hotel). At the time of writing this report there was Council approval for a new development at this site. Architectural plans for the proposed development (provided by the Council) showed a five storey apartment building located 1,600 mm from the northern wall of the theatre.

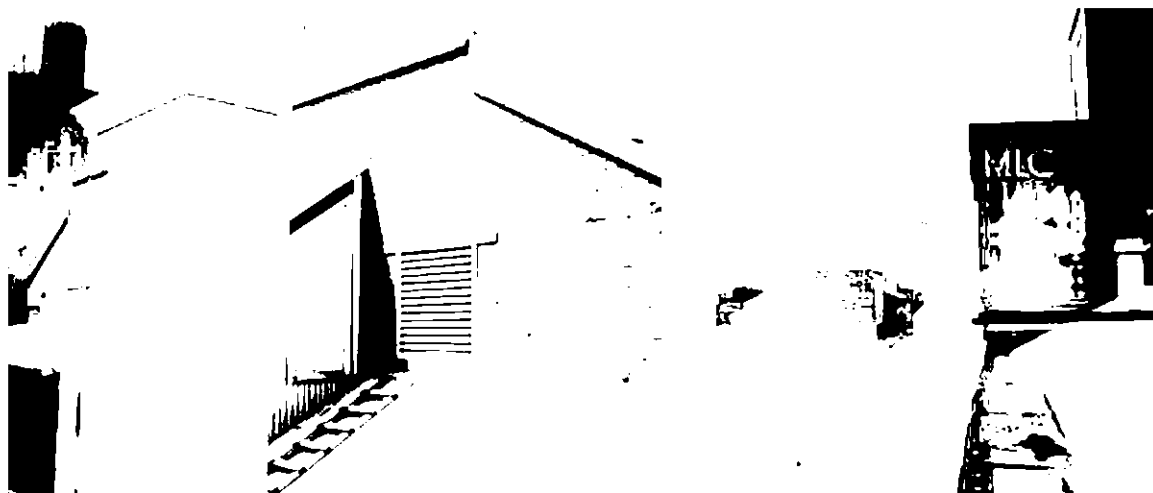
6.1.2 Site Recommendations

- Ensure that future development directly adjacent to and/or surrounding the site does not visually dominate the theatre and is complementary in building form, materials, colours, proportions and overall bulk and form.
- No works or activities should be carried out that will obscure or lessen the contribution of the building to the streetscape and as a landmark in the area.

6.2 External Assessment of Condition and Recommendations

The external assessments made in this section include a summary of the external changes made to the theatre over time. The summary of changes has been expanded from the *Royal South Street Memorial Theatre: Conservation Analysis and Conservation Policy Volume I* report prepared by Clive Lucas and Partners in association with Civil and Civic Pty Ltd in 1987. Detailed information on the development of the theatre can be found in the 1987 report.

6.2.1 Roof and Stormwater



Analysis

The original roof of the theatre was of slate and has since been replaced with corrugated iron and is currently in good condition. Box gutters have been well lined and are clean of debris.

The guttering is in quad with circular galvanised downpipes leading from the gutters to join at the base to original cast iron downpipes.

The downpipes are generally rusted and in some cases broken.

There are no rain heads to cope with large water volumes.

On the southern elevation, the lower section of one downpipe has been replaced with PVC.

Recommendations

- Continue to maintain roof.
- Check the condition and cleanliness of all guttering and continue to check that downpipes are clear and not blocked.
- Gutters when replaced, should be in ogee profile with traditional profiled rainheads or with half-round gutters for greater capacity.
- Downpipes (together with gutters) require assessment to ensure they are sufficient in capacity.
- Rusted and PVC downpipes need to be replaced.
- The discharge from the downpipes needs to be checked (is it discharging onto the surface of the adjacent ground, or is it led away in the lane stormwater?)

6.2.2 West (Front - Lydiard Street) Elevation

A summary of the changes to the west elevation is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> Three separate entrances to theatre: <ul style="list-style-type: none"> - North to <i>Paradis</i> (balcony) and <i>Parquette</i> (front stalls). - Centre to body of hall (stalls). - South to offices (now upper foyer) also escape exit. Two shops, glazed shopfronts, recessed doors. All windows at first floor glazed (no false windows). Street lamps either side of entry. 	Original plans by Geo Brown WD THE 1-3, 4, 8. Premier Album of Ballarat Views, n.d. National Library.
1898	<ul style="list-style-type: none"> Three separate entrances to theatre: <ul style="list-style-type: none"> - North to dress circle and offices (upper foyer). - Centre to pit (stalls) and Family Circle (gallery). - South to front stalls and offices (upper foyer). Two shops altered including addition of 1 extra masonry pilaster to each. 	Plans by W Pitt WD THE 1-14. Photographs of facade circa 1900-1906; 1905. Photograph of entrance, 1904.
1904-9	<ul style="list-style-type: none"> Three windows at first floor blocked up. 	Photograph c1917-36.
1912	<ul style="list-style-type: none"> Cast iron and timber portico built in front of main entrance. Main entrance widened, new doors installed. Street lamps relocated. 	Council register of plans submitted. Photos c1915, c1917-36. Site evidence.
1934	<ul style="list-style-type: none"> Neon sign installed 	Council Register of plans submitted.
1936-41	<ul style="list-style-type: none"> Parapet balustrade taken down. Three decorative window balustrades removed. The 1912 portico is replaced with a cantilevered (postless) verandah over the central doors. 	Site evidence.
1942-54	<ul style="list-style-type: none"> New terrazzo steps to centre entrance. Front of south shop remodelled including doors. Doors to northern corridor remodelled. Cantilevered awning extended across entire street frontage. Northern shop window reduced and doors altered. 	HCV File 507/1-2. Site evidence.
1965-87	<ul style="list-style-type: none"> New illuminated signage to Lydiard Street. 	HCV File 507/3. Site evidence.
1988-90	<ul style="list-style-type: none"> Removal of cantilevered verandah and construction of new cast iron portico as a replica of one placed there in 1912. Parapet reconstruction and reinstatement of original details (including installation of urns, pediment, console brackets, etc. to the Lydiard Street façade). Masonry repair and painting and removal of surface mounted piping. Open up and reconstruct three windows and cast iron balconettes to the first floor. Reconstruct openings to the ground floor to the 1912 configuration including shopfront (including installation of basalt entry door treads). Repair and restore all pavement grilles to basement preserving existing 1890s (northern) window frame and all earlier decoration. 	Civil & Civic correspondence to City of Ballarat, 15 March 1989. Site evidence.

Date	Description	Reference
	<ul style="list-style-type: none"> Reconstruct correct floor level to entrance doors to 1890 configuration by lowering one step. Reconstruct sympathetic advertising boxes to front of pilasters. Repair plaster work and joinery to front façade and repaint in circa 1912 decoration. Installation of two gas lamps to footpath. 	
c1999	<ul style="list-style-type: none"> External illumination of the Lydiard Street façade 	Heritage Victoria Permit File Information.
2001-02	<ul style="list-style-type: none"> The front façade was repainted to 'Haymes Buff tone' to approximate the original stucco (approval from Heritage Victoria was obtained). New entrance canopy sign. 	Heritage Victoria File Information. Heritage Victoria Permit File Information.



View of façade c1890-1898 (Source: City of Ballarat)



View of theatre in 1930 showing changes to central entrance including the 1912 portico (Source: Her Majesty's Archives, photo by Alec Hannah)



View of theatre in 1974 with cantilevered awning and further changes to main entrance
(Source: Picture Australia JC000978)



Current view of theatre in 2006

Analysis

The front façade is rendered and is in excellent condition. Most of the façade comprises 1874 and 1898 detailing (either original or reconstructed). Numerous changes have been made to the front façade over time. The recent 1988-90 conservation works have successfully reinstated the c1912 portico (which was removed c1940), the parapet details and associated stucco ornamentation and the ground floor opening configurations.

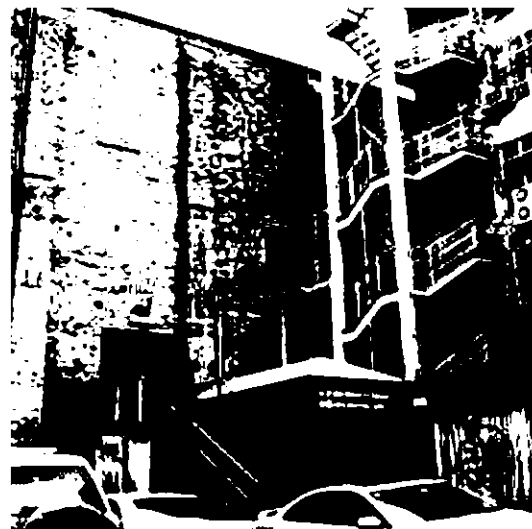
The entry doors to Lydiard Street are also from the 1988-90 conservation works and are similar to the original configuration. The only elements not reinstated were the cast iron balconettes to the windows.

Concerns have been expressed about heaviness of front entrance doors, trip hazards of central and left hand entrance doors (white painted line to assist with definition) and width of crossover bluestone gutter.

Recommendations

- The front façade needs to be regularly maintained with regular repainting of the colour schedule as devised by Wendy Jacobs in the 2001 façade conservation works.
- Reinststate cast iron balconettes to the windows.
- Current concerns could be addressed by exploring alternative door mechanisms and possible grading of external footpath (although this would impact on the glass bricks positioned at the entrance threshold).

6.2.3 North Elevation (Unicorn Lane)



Analysis

Constructed in bluestone to the lower levels and red brick to the upper levels, the north elevation has been temporarily revealed due to the demolition of the building to the rear of the Unicorn Hotel.

There is an easement adjacent to the bluestone base to a width of 1600 mm and windows at the upper level (belonging to the auditorium) have been infilled.

This elevation includes brick and stone buttresses with rendered coping and sloping tops (note that render is missing to top of buttresses) and there are iron wall ties connecting sections of the pilasters. There is also black soiling adjacent to one of the brick pilasters.

This elevation also provides a view of the proscenium arch wall which is projecting above the roof line in red brick. This area of brickwork has large sections of mortar missing. This wall projects through the roof and has brick cappings without any rendered coping, causing the brickwork to deteriorate steadily.

Fire escape and entrance – The c1898 fire escape provides egress to timber stairs leading to Unicorn Lane. While repairs and reconstruction was undertaken to the escape stairs during the 1988-90 works, the timber stair treads are deteriorating and splitting.

A new entrance with a glass enclosure was constructed c1992 beneath the fire exit stairs. At the same time, an entrance portico was constructed (echoing the portico on the Lydiard Street frontage) to provide sheltered access to the entrance. The roof to the entrance is in corrugated iron, which is accumulating debris and brick fragments.

Recommendations

- Continue to maintain this elevation, if left as it is the fabric of the building will deteriorate to this elevation.
- Window joinery requires re-painting.
- Window sills require re-rendering and general repairs.
- The tops of the brick buttresses also require re-rendering to ensure that water does not penetrate down through the brickwork causing deterioration below.
- This elevation requires some urgent maintenance work including the re-pointing and repairs to the brick chimneys and the projecting brick proscenium arch wall.
- Check that the fire escape meets relevant building codes and repair or replace defective timber treads.
- Clean the roof to the entrance of debris and continue to monitor.

6.2.4 East (Rear - Lewis Street) Elevation



Analysis

The east elevation is constructed in face red brick with bluestone to the lower levels. There have been a number of changes to this elevation. Generally it is in good condition, although there are areas of brickwork where mortar is missing, in particular below the upper southern window which corresponds to a crack which appears to travel down the building. This has resulted in missing mortar to the brickwork and bluestone at the lower levels.

The fire escape at this elevation is part of the 1898-99 extensions made to the building by Pitt.

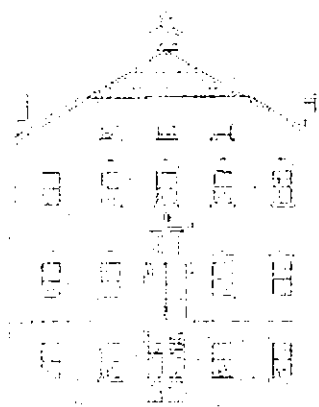
The skillion addition is a reconstruction of the 1898-99 skillion (which was removed in 1967) and formed part of the 1988-90 restoration program. It is likely that the roofing over the loading door was also installed during these works.

There are a number of surface mounted conduits and pipes to this elevation including the natural gas supply pipe, plastic stormwater pipes and PVC plumbing drainage pipes.

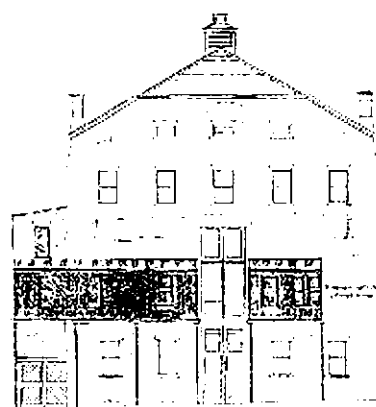
The current method for transporting goods to the stage level from Lewis Street is located via a scissor lift at the centre of this elevation.

Recommendations

- Continue to maintain this elevation.
- Re-point missing mortar to sections of brickwork and stonework.
- Opportunities to expand the theatre complex into the adjacent apartments, the Mechanics Institute or through the extension of the skillion addition should be investigated as part of the overall feasibility study.
- Surface mounted pipes are not considered appropriate and no further external piping or fittings should be permitted. In the long term, internal relocation of current surface mounted plumbing pipes is recommended.

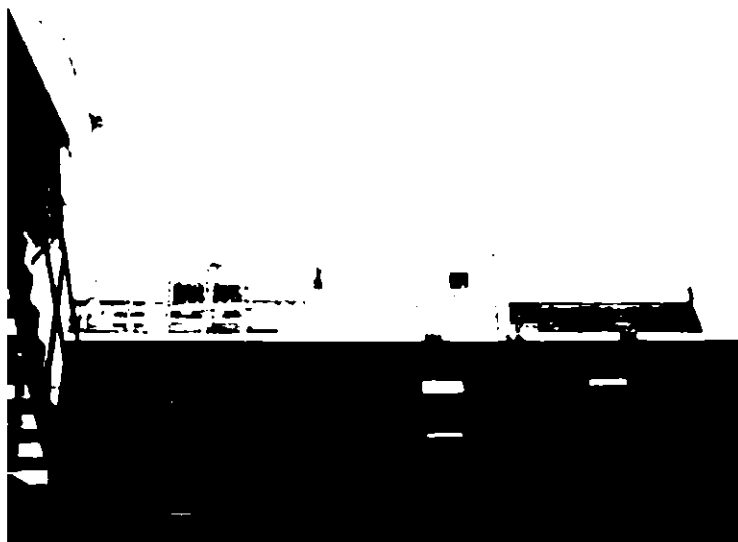


Drawing of original Browne 1875 rear elevation
(Source: State Library of Victoria)



Drawing of Pitt 1898 rear elevation
(Source: State Library of Victoria)

6.2.5 South Elevation



Analysis

The south elevation is largely built against, but can be viewed above the roof of the adjacent southern building.

This elevation includes the roof of the southern section of the building, supporting the air-conditioning plant, partially screened by horizontal slatting.

Two original window openings remain at the lower level with deteriorating timber infill.

The visible sections of this elevation display similar problems to the north elevation, namely deteriorated fascia and deterioration to the coping at the top of the pilasters.

Recommendations

- Fascias require painting (or renewal) where rotten.
- Infilling of window openings in a more robust manner is recommended.
- This elevation requires some urgent maintenance work including re-rendering of the coping of the pilasters.



View of deterioration to pilaster

6.3 Internal Assessment of Condition and Recommendations

The internal assessments made in this section include a summary of the internal changes made to the theatre over time. The summary of changes has been expanded from the *Royal South Street Memorial Theatre: Conservation Analysis and Conservation Policy Volume I* report prepared by Clive Lucas and Partners in association with Civil and Civic Pty Ltd in 1987. Detailed information on the development of the theatre can be found in the 1987 report.

Reference should be made to current drawings of the theatre attached in Section 10. Note that room numbers in this section refer to numbers shown in the current drawings.

6.3.1 Sub-basement – Level One and Basement – Level Two

A summary of the changes to the sub-basement (Level One) and the basement (Level Two) is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> North and south stairs down to basement. Three lavatories, two urinals. 	Original plans by Geo Brown WD THE 1-4. Site evidence.
1898-99	<ul style="list-style-type: none"> South stair access to basement blocked. 	Plans by W Pitt, WD THE 1-12, 14. Site evidence.
1904-09	<ul style="list-style-type: none"> Floor of stalls lobby lowered, making basement hallway a sub-floor space. New stair down to basement from north passage. 	Site evidence.
1920-36	<ul style="list-style-type: none"> Women's and men's lavatories installed in basement. New stair down to women's lavatories from stalls lobby. 	HCV File 507/1. Plan, HCV, 25/2/27. Site evidence.
1942-54	<ul style="list-style-type: none"> New stair down from stalls foyer adjacent to switch room. New partition between anteroom to Men's lavatory and engine room for lighting plant. 	HCV File 507/1-2. Site evidence.
1967	<ul style="list-style-type: none"> 1967 - \$30,000 worth of works comprising: new underground concrete subway from Lydiard Street extending to two tiers of 13 dressing rooms with toilets and wash rooms built under the stage (Level One and Level Two). 	Her Majesty's Theatre, Record of Changes since 1990.
1978-87	<ul style="list-style-type: none"> Ballarat Theatre Organ Society installed a Compton Theatre Organ under the floor of the theatre. 	Her Majesty's Theatre, Record of Changes since 1990.
1988-90	<ul style="list-style-type: none"> Construction of office and reception area in Level One, including new concrete floor with carpet and new ceilings. Construction of lift plant room for disabled persons lift. Provision of access between basement toilets and offices. Renovation and repair of male lavatories. Construction of new female and disabled lavatories. Construction of new cloaks area and laundry. Upgrade of dressing rooms. 	Civil & Civic correspondence to City of Ballarat, 15 March 1989.
2003	<ul style="list-style-type: none"> Installation of air-conditioning and roof ventilation to offices and back stage dressing rooms. 	Heritage Victoria File Information.

- **Sub-basement Level One - Theatre Offices Rooms (133, 139, 146,147 and other offices)**



Analysis

The offices of both Her Majesty's Theatre and the Royal South Street Society were constructed during the 1988-90 restoration works. Formerly a basement storage area, the area also houses the Kittson Room (the RSSS's meeting/board room named in honour of J.F. Kittson, who played an important part in organising the acquisition of the theatre in 1965).

Current users of the area talk of the lack of light, lack of outlook and low ceiling heights which do make the area an ideal working environment.

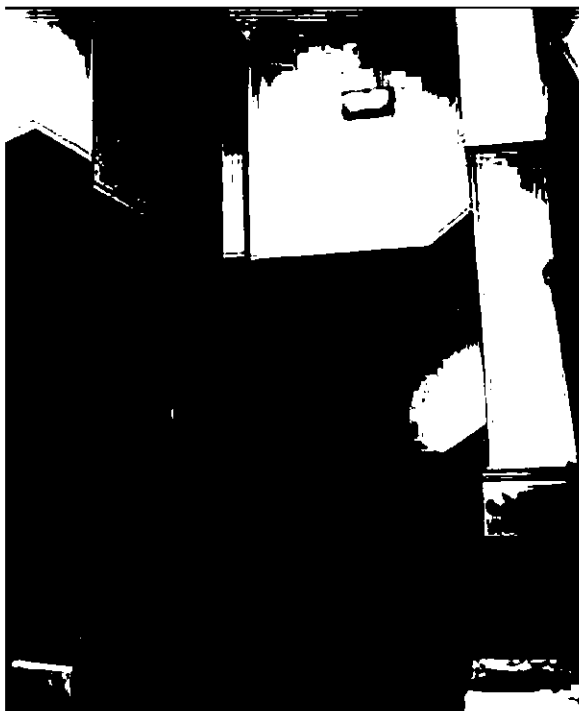
Beneath the Theatre Director's office is the (capped) shaft of the Unicorn Mine. The shaft was dug in 1857 to exploit the rich Gravel Pits Lead on the edge of the plateau. Soon forgotten, the mine had a wooden hall built over it, the first home of Ballarat's Stock Exchange.

These rooms form part of the Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria (refer to attached plan numbered Drawing 03/01 in Appendix 4).

Recommendations

- Consider relocation of offices elsewhere or renovating offices to provide more comfortable work spaces.
- Removal of structure (eg. walls and posts) need to be assessed on a case by case basis as adaptation is anticipated.
- Consider installing a plaque or similar to convey the significance of the area beneath the Theatre Director's office.
- This area is already subject to a Permit Exemption Declaration and changes to this area are anticipated.

- **Basement Level Two - Amenities and Store Rooms (201-216)**



Analysis

The main theatre toilets are housed in an area that was the storage basements of the original shops/offices in the front of the building. They were converted into toilets in 1927. The area is not an ideal location for amenities due to its distance from patrons.

A lift provides disabled access between the front foyer, the stalls area and the toilets in the basement. The disabled person's toilet does not comply with current standards.

The men's urinals (214) are of interest and current grouping is now not common. However maintenance of these is currently problematic with plumbers sometimes not willing to undertake work on these.

Recommendations

- Continue to maintain this area.
- Upgrading of wet areas (including access for disabled) could be considered. Current disabled access does not comply and upgrading of the lift access zone is required.
- The men's urinal (214) is of interest and retention of early fittings is encouraged within a framework of current plumbing standards.

- **Basement Level Two - Sub-Stage Area (Rooms 101-132, Organ chamber, 218-238)**



View of Compton Organ (Source: Jeremy Bannister)

Analysis

The space beneath the stage was formerly a workshop area, housing the stage machinery necessary to operate the traps in the stage.

There are now thirteen dressing rooms there, together with a laundry, toilets, lift room, electricity supply room and organ chamber. One of the dressing rooms was converted to a first aid room in 2003.

These rooms and the organ chamber form part of the Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria (refer to attached plans numbered Drawing 03/01 and 03/02 in Appendix 4).

Organ Chamber - The organ chamber houses the Ballarat Theatre Organ Society's Compton Organ. Installed in 1982, the organ was built by the English firm John Compton & Co in 1937 and is one of very few theatre organs outside a capital city. With nearly 800 pipes, it was necessary to install the organ console directly under the floor of the orchestra pit as the side stage area, where the pipes would normally be housed, was needed as wing space for stage shows. The organ is brought (through the orchestra pit) to stage height or pit height for performances by a hydraulic scissor lift.

Recommendations

- Continue to maintain the rooms.
- Upgrade dressing room lights with enclosed units that provide more appropriate lighting (A minimum of 3,500 degree Kelvin fluorescent is recommended. Also consider making the lights dimmable to allow artists to view in low stage light).
- In the long-term, adapt areas to provide more usable space.
- Removal of structure (eg. walls and posts) need to be assessed on a case by case basis as adaptation is anticipated.
- This area is already subject to a Permit Exemption Declaration and changes to this area are anticipated.
- In its current location, the use of the organ affects the use of the orchestra pit. Investigate the feasibility of relocating the organ chamber to address this issue.
- The late date of its installation makes it not of high heritage significance in relation to its association with the building.

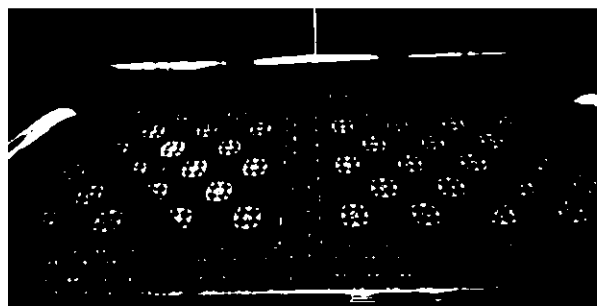
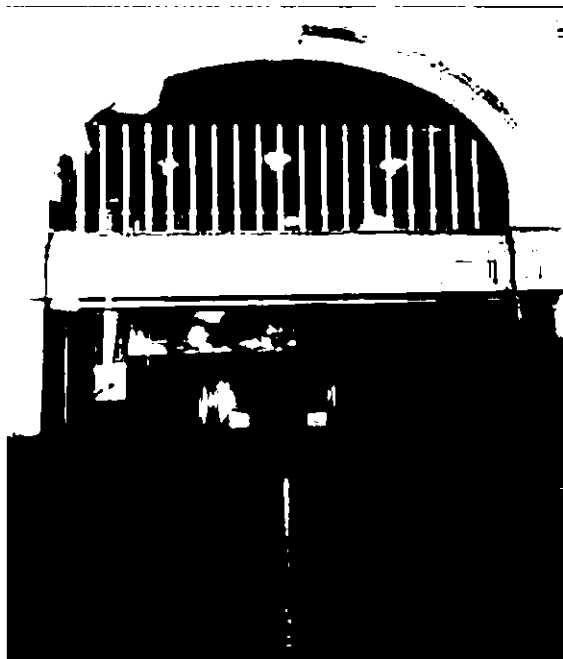
6.3.2 Stalls - Level Three

A summary of the changes to the entry foyer, side passages and staircases (on Level Three) is tabled below. Plans showing the development of this area are included in Section 8.

Date	Description	Reference
1875	<ul style="list-style-type: none"> • Two passages/entries to north and south stairs that provide access to the basement, dress circle and offices (long room). • Three large rooms comprising shops to the north and south and a central entrance. The central entrance was a last minute redesign by Browne which replaced a central office. The shops have their own front entry but can also be accessed from the central entrance hall. • Entrance to front stalls via north passage while entrance to back stalls is via south corridor or central entrance. • Ticket office located between north stair and central entrance. 	<p>Plans by Geo Brown WD THE 1-4, 8. Site evidence.</p>
1898-99	<ul style="list-style-type: none"> • South stair access to basement blocked up and entrance to dress circle from south stair closed off. • Entrance to front stalls (via north passage) closed off and a new entrance installed below south stair. • North and south stairs raised to allow entrance to new balcony level. South stair is also reversed. • New ticket box for dress circle located in north passage. 	<p>Plans by W Pitt, WD THE 1-12, 14. Plan, HCV File 507/1, n.d. Site evidence.</p>
1904-9	<ul style="list-style-type: none"> • Access from north and south passages to original stairs blocked off. • New stair up to dress circle lobby in central entrance hall. • Connection created through auditorium from north stair to new exit. • South stair moved to passageway and the former south stair area is used to create the stalls lobby. The floor of the stalls lobby is lowered and there are two entrances from the lobby to the stalls. • New stairs from the central entrance provide access to the new stalls lobby. • New stair in north passage up to long room and down to basement. • Access between north and south shops and central entrance closed off. 	<p>Plan HCV 25/2/27. Site evidence.</p>
1920-36	<ul style="list-style-type: none"> • Access between stalls lobby area and south passage reopened and new stair constructed down to women's lavatories in basement. • New ticket box on landing of south stair. 	<p>Plan, HCV, 25/2/27. Site evidence.</p>
1936-41	<ul style="list-style-type: none"> • South shop taken into foyer space (section of wall removed). • Floor to ground floor foyer raised slightly. • c1904-09 stair to dress circle altered and located further from entrance doors and new double flight of stairs down to stalls lobby • Central ticket box and kiosk in street foyer (ground floor foyer). • Original ticket boxes replaced by manager's office/ticket box. 	<p>HCV File 507/1-2. Plan, HCV, c18/4/41. Site evidence.</p>

Date	Description	Reference
1942-54	<ul style="list-style-type: none"> • Manager's office in foyer removed and foyer enlarged, north shop taken into foyer and confectionary counter installed. • c1904-09 stair from north passage up to long room removed and section down to basement covered with concrete. • North passage used as exit again with diversion through auditorium blocked off. • New stair down to basement from stalls lobby, new switch room installed adjacent to new stairs. 	<p>HCV File 507/2. Plans, Cowper Murphy & Associates 27/8/48; 22/11/51, HCV. Site evidence.</p>
1965-87	<ul style="list-style-type: none"> • North confectionary shop converted to office for RSSS. • Glazed screen between ground floor foyer and RSSS office, new strong room formed. • Kiosk fitment replaced. 	<p>HCV File 507/3. Plan, G S Richards, 1966, HCV. Site evidence.</p>
c1992	<ul style="list-style-type: none"> • Installation of merchandise cabinet in candy bar. • Installation of display boards in box office and candy bar. 	<p>Her Majesty's Theatre, Record of Changes since 1990.</p>
1997	<ul style="list-style-type: none"> • Alteration of front box office to allow third workstation. 	<p>Her Majesty's Theatre, Record of Changes since 1990.</p>
1988-90	<ul style="list-style-type: none"> • Installation of ticket box office, bar area and program booth. • Installation of disabled person's lift to basement lavatory. • Reconstruction of two fireplaces including mantelpieces and fire grates reinstated to the chimney breasts and the pendant 'period' lighting. • Dismantling of existing stone staircases and reassemble in original keying holes to Pitt configuration of 1898 with new balustrades matching existing. • Ceiling and walls of southern staircase restored and reconstructed to Pitt configuration. • At northern staircase, relocate entrance to gallery to former location at landing, reconstruct ceiling to original level and restore entrance to dress circle lobby. • New front of house signs - to establish consistent directional and other signage in the theatre. 	<p>Civil & Civic correspondence to City of Ballarat, 15 March 1989. Her Majesty's Theatre, Record of Changes since 1990. Heritage Victoria Permit File Information.</p>
2000	<ul style="list-style-type: none"> • Removal of merchandise cabinet in candy bar. 	<p>Her Majesty's Theatre, Record of Changes since 1990.</p>
2003-04	<ul style="list-style-type: none"> • Provision of brass handrails on foyer steps. • Installation of flashing lights on foyer steps. 	<p>Her Majesty's Theatre, Record of Changes since 1990.</p>

- **Entry Foyer (301-306, 310)**



(Source of photograph above: Jeremy Bannister)

Analysis

The entry foyer has undergone a number of changes. The 1875 configuration by Browne allowed for a central grand entrance and two shopfronts/offices with two flanking passages. These different sections of the foyer are still visible - the central entrance hall with plastered ceiling, the wooden ceilings and fireplaces (reconstructed in 1988-90) of the flanking shopfronts/offices, and the side passageways with tiled floors.

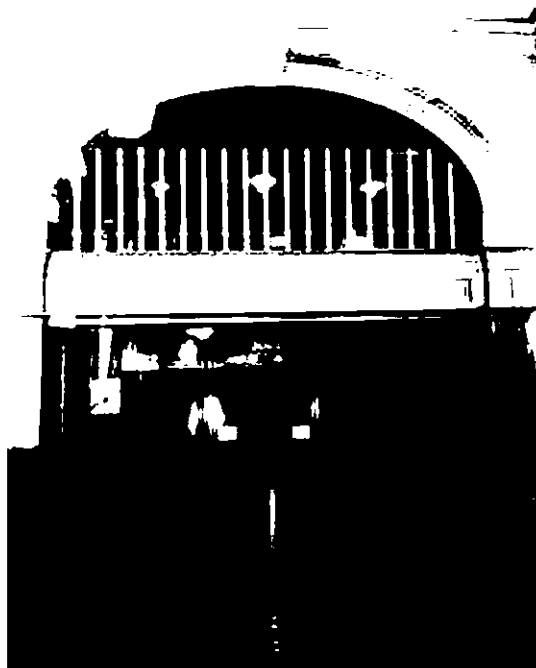
Currently, the entry foyer area accommodates a Candy Bar and the MajesTix Box Office.

Current concerns for the foyer area include: multiple levels, cramped size of foyer, poor signage and trip hazards of stairs and flashing light points on entrance stairs. Although the 1988-90 conservation works were carefully undertaken to recreate a suitable foyer interior, the upgrade did not address problems of cramped foyer space, and did not solve the problems of trip hazards and level changes.

Recommendations

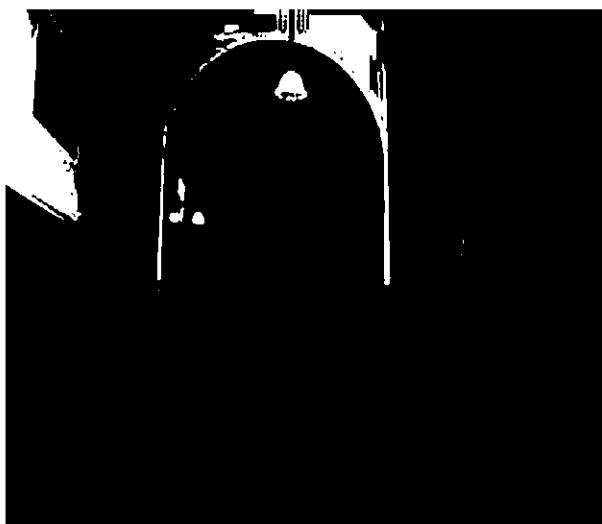
- As the foyer has evolved over time with ongoing changes in various stages of the building's history, further change could be anticipated in this area.
- Ongoing assessment of the space configuration could include the possible incorporation of the side passage floor space into the foyer space to increase the area.
- Levelling of the multiple levels should be considered, ensuring that the tiles to the front central entrance and the staircases are retained.
- Opportunities to expand into adjoining buildings to ease spatial pressures on the foyer should be investigated. Extension into the adjacent southern building would provide easier access compared to the adjacent northern building which is at a lower level.
- Install a foyer signage system that is visible to all patrons.
- In the short-term, continue to maintain finishes and fittings whilst devising more suitable and workable foyer space.

• **Side Passages and Staircases (307-309, 313-315)**



Left: Existing view of central entrance foyer

Above: View of central entrance foyer in 1930
(Source: Her Majesty's Theatre Archives, photo by Alec Hannah)



Above and Left: Views of northern passage

Below: Views of southern passage



Analysis

The side passages originally gave access to the different levels of the auditorium without connections through to the central foyer area (the adjoining spaces were given over for commercial purposes).

The northern passage (307-309) has been tiled with later red tiling. The southern passage (313-315) provides disability access and retains a section of the original levels (as evidenced by patterned tiling). Level changes have been introduced to this area with three steps and later red tiling (as part of the 1988-90 works).

The sloped concrete floor leading to the disabled lifts in the southern passage appears to be too steep and does not meet OH&S regulations. The lift and concrete ramp are intrusive to the character of the building.

The access stairs to the dress circle and down stairs to the service areas are in basalt with cast iron balustrading. The staircases have also undergone a number of changes, but were reconstructed to the 1898 Pitt configuration in the 1988-90 conservation works.

Recommendations

- Continue to maintain staircases and passages.
- Consider incorporation of the side passage floor space into the foyer space to increase the size of the foyer.
- Consider carpeting or placing a carpet runner and installing a 'protective rail' to protect wall and skirtings of southern passageway leading to disabled lifts (concrete floor area).
- Removal of the lift from the building (and associated ramping) is recommended and could be explored.

- **Auditorium (317)**

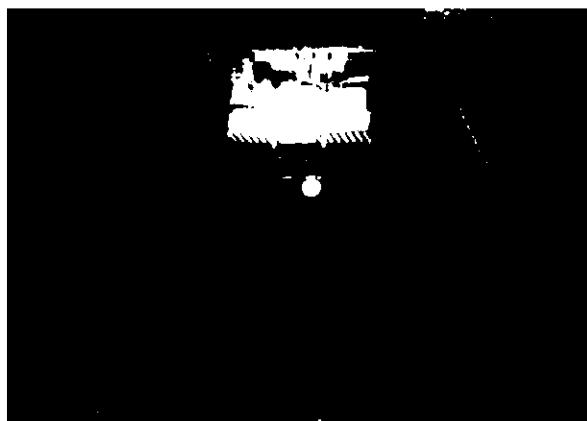
A summary of the changes to the auditorium is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> • Rectangular with curved corners, four windows down each side at both stalls and gallery levels, pilasters to walls. • One steep lyre shaped gallery, supported on three columns at rear of auditorium, iron brackets off wall and suspended from ceiling at front edge, with timber capped cast iron bellied balustrade. • Flat floor to body of hall, physical separation of <i>Parquette</i> and body of hall. • Proscenium with one door in each splayed side. • Orchestra located at front of auditorium, stairs in front of stage to stair down. • Colour scheme of red, green and gold. 	<p>Plans by Geo Brown WD THE 1-3, 4. Aust Sketcher 10/7/1875. Site evidence. <i>Ballarat Courier</i> 24/5/1875.</p>
1898-99	<ul style="list-style-type: none"> • Original gallery removed. • Two galleries constructed, copying original lyre shape and cedar handrail with bellied plaster balustrade supported on 14 iron columns. • Sloping floor built over original floor to auditorium. The sloping floor was constructed over timber joists with Baltic tongue and groove flooring 150 mm wide. • Redecoration in blue, gold and amber colour scheme. • Additional escape stairs built from exits in north and south walls. 	<p>Plans by W Pitt WD THE 1-12, 14. Plan HCV File 507/1 n.d. <i>The Leader</i>, 12/8/1899. <i>The Australasian</i> 15/10/1904. Ballarat in Pictures Scrapbook. Site evidence. <i>Ballarat Courier</i>, 27/3/1899 and 29/3/1899.</p>
1904-9	<ul style="list-style-type: none"> • Construction of fire exit diversion through NW corner of auditorium. • Fire wall built between auditorium and stage; proscenium replaced. 	<p>Site evidence. Photographs c1914 & later.</p>
1916	<ul style="list-style-type: none"> • Access stair from north stair. 	<p>Council Register of Plans submitted. Site evidence.</p>
1920-30	<ul style="list-style-type: none"> • Raised platform at back of gallery. • Redecoration. 	<p>HCV File 507/1. Site evidence</p>
1930	<ul style="list-style-type: none"> • Theatre was wired for sound. 	<p>Site evidence.</p>
1930-40	<ul style="list-style-type: none"> • Seats installed (relocated from another venue) during the period when the theatre was used as a cinema. 	<p>Heritage Victoria File Notes.</p>
c1941	<ul style="list-style-type: none"> • Foot warmers (from original Rivoli Theatre in Burke Road, Camberwell) installed under the seats. 	<p>Site evidence.</p>
1942-54	<ul style="list-style-type: none"> • New raised stepped platforms at back of gallery to replace earlier platform. • Fire diversion passage in NW corner abandoned. • Redecoration and new lighting. • New external fire stair on north side of auditorium from new exit door at dress circle. • New ventilation and heating system in SE wing. • Rewind room and additional stair built; c1920's stair altered. 	<p>HCV File 507/1. Council Register of Plans Submitted. Site evidence.</p>

Date	Description	Reference
1965-87	<ul style="list-style-type: none"> • 1969: Latest computer lighting and a new switchboard installed. • New chairman's dais built adjacent to northern corner of stage. • Theatre organ installed; organ chambers under auditorium constructed. 	<p>Plans, Building Permit Nos 12433, 13057.</p> <p>HCV File 507/3.</p> <p>Site evidence.</p> <p>The Courier, Exact date unknown, 1971.</p>
1988-90	<ul style="list-style-type: none"> • Carpet laid down throughout theatre using a 1920s design. • Redecoration and painting of auditorium to original colour schemes determined by paint scrapes. • Refurbishment of seating, including reupholster of seating in stalls area in pale blue to match original blue colour scheme. 	Her Majesty's Theatre, Record of Changes since 1990.
1996	<ul style="list-style-type: none"> • Restoration and framing of dome mural panel. 	Her Majesty's Theatre, Record of Changes since 1990.
1997	<ul style="list-style-type: none"> • Balcony seats reupholstered. 	Discussions with Her Majesty's Theatre at meeting held 15 May 2006
2000	<ul style="list-style-type: none"> • The 1899 baltic pine floor was replaced with stained messmate timber for the stabilization of seating. The intermediate sub-floor structure (floor structure between raked floor and flat floor) was also replaced as it was found to be in poor condition. • Seating was reconfigured to continental seating (no centre aisle) and seats were placed slightly further apart to increase patron comfort. 	<p>Her Majesty's Theatre, Record of Changes since 1990.</p> <p>Heritage Victoria Permit File Information.</p>
2001-02	<ul style="list-style-type: none"> • West wall of auditorium was repainted 'Haymes brick colour 405' to resemble the original brick colour. • All the carpet was replaced, although the 1990 carpet is retained in the long room. • Usher seats constructed in stalls. 	Her Majesty's Theatre, Record of Changes since 1990.
2003	<ul style="list-style-type: none"> • Installation of air-conditioning and roof ventilation, fan coil units installed in the space between the original flat floor of the auditorium and the introduced raked floor for seating. Supply air provided via floor vents located along the side walls. 	<p>Heritage Victoria File Information.</p> <p>Heritage Victoria Permit File Information.</p>



Top Left: View of columns holding up gallery
 Top: View of air conditioning vents in floor
 Left: View of foot warmers (photo by Jeremy Bannister)



(Source of above photographs: Jeremy Bannister)

Analysis

The original auditorium was built with a flat floor suitable for dancing and dinners, and had a single balcony. The curve of the balcony forms a lyre shape (hence the name 'lyric' theatre to describe this style of auditorium). In 1898 Pitt upgraded the stage facilities and modified the auditorium, changing the original concert hall character into a more theatrical auditorium and introducing a raked floor and additional balcony.

The current colour scheme of the auditorium recreates the Paterson Brothers' decoration of the theatre in 1898. A sole surviving painted tin panel (a fragment of one of Paterson Brothers' murals) belonging to the ventilator is located at the northwest corner of the auditorium.

The theatre currently contains 959 seats and access to the auditorium is via steps from the foyer and through paired double doors. The theatre has received complaints in the past that the seats are uncomfortable and RTMi Theatre Design & Technology have indicated that refurbishment of existing seating would far outweigh the price of new seating.

Reference to the "Access Code for Buildings" (currently a draft document awaiting ratification which is ensured) indicates that the current allocation for disabled seating is insufficient.

The auditorium is heated by a system of hot water pipes connected to footwarmers at the back of seats. These footwarmers came from the original Rivoli Theatre in Burke Road, Camberwell (at the time of construction of the new Rivoli in 1941) and the footwarmers were installed at Her Majesty's at about that time.

In 2000, the auditorium was re-floored in Tasmanian Oak replacing the original Baltic Pine flooring. At this time the seating layout was also reconfigured with the removal of the central aisle and re-upholstering of the seats.

Air-conditioning was installed in the auditorium in 2003 via a system of grilles in the aisles (with return air in the northwest corner).

Recommendations

- Maintain and repaint as required in Paterson Brothers' colour scheme.
- An interpretation plaque should be installed adjacent to the framed fragment of the mural panel in the northwest corner of the auditorium to provide visitors with an appreciation of the significance of this fragment.



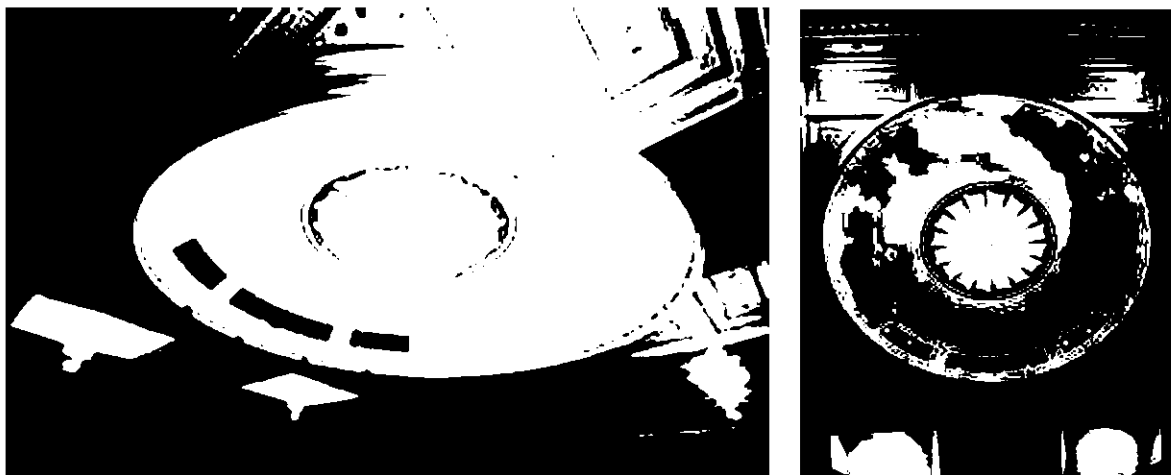
Right: View of Surviving dome panel

- The seating and footwarmers are of interest. If replacement of seating in the stalls level is considered, ensure that some original seating at the gallery levels is retained (ie. those seats to the sides of the gallery which currently have poor sight lines).
- If new seating is installed it is recommended that aisle ends and arms similar to existing be installed to retain current visual impact.
- New seating should be comfortable, low maintenance and be located to maximise the best sight lines. Revised draft seating layouts undertaken by RTMi Theatre Design & Technology using Hadley Lyric seats indicate that it should be possible to achieve near the same number of seats that currently exist.
- It is recommended that the draft code is adopted in any upgrades to disabled seating.
- Modern technological improvements or alterations should not diminish the significance of the place, nor destroy any of the early fabric.
- New flooring is specified by Heritage Victoria to be fine sanded without finish applied and the aisles carpeted, but the floor under the seating is to remain as natural timber to retain acoustics and to match current flooring.

- **The Dome and Ceiling**

A summary of the changes to the dome and ceiling (on Level Three) is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> • Flat ceiling coffered; 2 roof vent structures. 	<i>Ballarat Courier</i> 24/5/1875.
1898-99	<ul style="list-style-type: none"> • Large dome built in ceiling, cutting through original coffering and removing the bottom chords of two of the roof trusses; opening panels in roof also installed. 	<i>Ballarat Courier</i> , 27/3/1899 and 29/3/1899.
1904-9	<ul style="list-style-type: none"> • 1898 dome removed and shallow octagonal dome constructed with small cylindrical vent. 	Site evidence Photographs c1914 & later.
1988-90	<ul style="list-style-type: none"> • Remove existing octagonal structure and reconstruct dome to Pitt configuration. The 1898 pattern restored in the ceiling coffers directly around the dome. • Remove air conditioning duct in northwest corner. • Steel inserts to be added to existing trusses over area to be affected by dome reconstruction. Dome reconstructed with bottom and top ring beams. Dome refinished and redecorated. • Reconstruct cornices at rear of the auditorium and construct lighting ports to accommodate spotlights from dome. 	Civil & Civic correspondence to City of Ballarat, 15 March 1989.
1999	<ul style="list-style-type: none"> • Alteration of cinema ports for follow spots. Six holes for the two cinema projectors and one slide projector were replaced with three large windows. 	Her Majesty's Theatre, Record of Changes since 1990.
2002	<ul style="list-style-type: none"> • Refurbishment of c1950 Hoyts chandeliers and painting to match colour scheme in auditorium. 	Her Majesty's Theatre, Record of Changes since 1990.



(Source of photographs above: Jeremy Bannister)



Analysis

Dome and Ceiling - The dome was originally installed in 1898, but removed in 1904. The design was similar to Pitt's 1886 design for the Princess Theatre in Melbourne. Like the dome at the Princess, the central panel of the dome was designed to open to allow hot fumes and waste by-products from the gas lamps to escape.

The original dome was a timber structure covered with paper lining which had a mural painted directly onto them. Some of the painted paper lining of the dome still exists in the Sydney office of Clive Lucas and Partners (the Architects who undertook the 1988-90 works).

The dome was reconstructed in 1988. The current plain appearance of the dome is in stark contrast with the decorative colour scheme of the ring perimeter of the dome and the adjacent ceiling.

When the reconstruction work was undertaken, original paintwork was revealed and the current colour scheme reinstates the Paterson Brothers' original decoration of the theatre in 1898, but without the mural panels.

The horizontal shutters and tube structure to a former sliding ventilated roof of the 1898 dome are still in existence.

Lighting - The existing chandeliers were installed c1950 when the theatre was under ownership by Hoyts (previously known as Ballarat Theatres).

Recommendations

- Reinstatement of a painted mural (either accurately reconstructing or deriving from the remnant painted paper lining) is recommended for the dome.
- Maintain and repaint ceiling as required in Paterson Brothers' colour scheme.

- c1950 chandeliers are of interest. Consideration could be given to upgrading lighting to a modern design reminiscent of the original gas sun burners, (similar to the fittings produced by Clive Lucas in the foyer and long room).

• ***The Stage (319), Orchestra Pit (230) and Proscenium Arch***

A summary of the changes to the stage, orchestra pit and proscenium arch (on Level Three) is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> • Sloping stage with a rake of 1:25. • Dressing rooms at rear of fly gallery. • Two windows in side walls at each level, plus windows in rear wall at each level; two doors to Lewis Street. • Side flies, paint frame. • A delicate proscenium arch with doors allowing actors to take their bows after the fall of the curtain. 	Plans by Geo Brown WD THE 1-3, 4. Site evidence.
1898-99	<ul style="list-style-type: none"> • Original dressing rooms removed at rear to increase depth of stage. • New dressing rooms built in wing along south side of stage and in rear verandah addition over street. • New stairs to fly gallery and basement at south east corner of stage. • Paint frame relocated to rear wall. • Redecoration of inner proscenium by Paterson Brothers to represent comedy and tragedy; a bust of Shakespeare was located at the centre of the top. 	Plans by W Pitt WD THE 1-13, 14. Plan, HCV file 507/1 n.d. Site evidence.
1904-9	<ul style="list-style-type: none"> • Fire wall built between auditorium and stage. • Fire curtain installed and proscenium replaced. 	Photographs c1914 & later. Site evidence.
1965-87	<ul style="list-style-type: none"> • Pine stage re-floored with hardwood. • Stage lighting replaced. 	Plan M F Murray, c6/67 HCV. HCV file 507/3. The Courier 1 st July, 1967. Site evidence.
1988-90	<ul style="list-style-type: none"> • Renovations to orchestra pit. 	Civil & Civic correspondence to City of Ballarat.
1994	<ul style="list-style-type: none"> • Installation of trap door and lift in stage. 	Her Majesty's Theatre, Record of Changes since 1990.
1996	<ul style="list-style-type: none"> • Installation of painted act drop, a gift from Scenic Studios in Melbourne, the only company of traditional scene painters in Australia. 	Her Majesty's Theatre, Record of Changes since 1990.
2000	<ul style="list-style-type: none"> • Seating configuration in 1990??? 	
2001-02	<ul style="list-style-type: none"> • Trap door and lift closed off due to safety concerns. • Carpet in foyer and stairs only replaced. 	Her Majesty's Theatre, Record of Changes since 1990.
2004	<ul style="list-style-type: none"> • Trap door and lift closed over pending installation of an approved lift and safety procedures. • Safety features installed to rear loading door and access lift. 	Her Majesty's Theatre, Record of Changes since 1990.



View of stage showing 1996 painted act drop (Source of photo: Jeremy Bannister)

Analysis

Stage – The stage area is 18.25 m wide by 15.3 m deep and is constructed on a slope with a rake of 1:25 to assist the sightlines from the auditorium. The size of the stage is a growing issue as it is too small for a number of stage performances.

The stage once had 'traps' for stage effects, however these traps were removed when the RSSS laid a new hardwood stage. While stronger, it is not as 'live' as the more reverberant old pine stage. The trapdoor and lift installed in 1994 was closed off in 2004 due to safety concerns. Current benchmarks require that the full stage floor be sacrificial to allow traps to be cut into any area of the performer's footprint.

The current red curtain on the stage came from the Dendy Brighton. This replaced a blue curtain which formed part of the 1899 design of the theatre. Behind the curtain hangs a painted act drop installed in 1996 that depicts a scene of Sturt Street, Ballarat in 1880 from an original watercolour by A H Fullwood.

The current method for transporting goods to the stage level from Lewis Street is through a hoist/pulley system located on the eastern elevation.

Orchestra Pit - The orchestra pit, which used to be level with the floor of the auditorium, was dropped one metre during the renovation of 1988 - 1990, and can seat between 25 and 35 musicians. Access is from a door on the upper dressing room level. There have been instances in the past where performers have fallen off the stage into the pit.

Recommendations

- It is recommended that the rake of the stage be retained as this is original to the building and establishes the sight lines in the building.
- The opportunities to expand the stage area need to be examined:
 - sharing backstage space with the Mechanics Institute.
 - to the south into the apartment building (additional openings could be incorporated).
 - to the east into the skillion addition (by adding an additional level or extending the skillion addition above Lewis Street or across to the Mechanics Institute.
 - internally, consider more strategic positioning of on-stage stairs, removal of walls on prompt to access off-stage space and replacement of counterweight lined and associated equipment.
- The vista west along Lewis Street is significant, and opportunities to expand the stage at this elevation should maintain this vista as much as possible.
- Make the trapdoor and lift functional again by resolving the associated safety issues. Investigate the feasibility of having a sacrificial stage.
- Continue to maintain the act drop.
- Install a goods lift (replacing existing hoist system) to bring goods from Lewis Street to the stage level.
- Investigate options to address the safety issues relating to performers falling into the orchestra pit. Consider options to install a rated pit net.

Analysis

Proscenium Arch – The original proscenium wall was constructed of timber and plaster and did not provide a fire barrier between the stage and the auditorium.

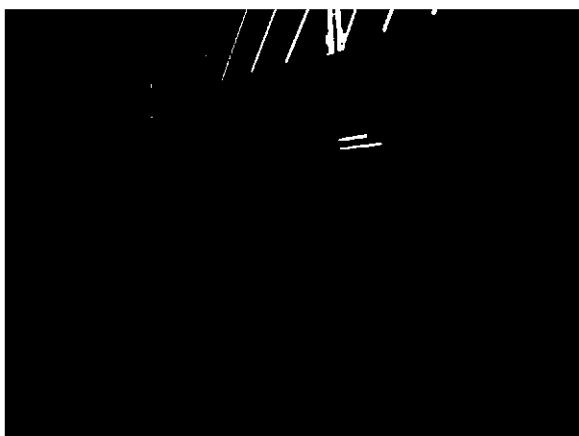
The current proscenium arch is 8.46 m wide and 6.15 m high and was installed in 1907 in response to the Board of Health who required the theatre to construct a masonry proscenium wall with an asbestos fire curtain to separate the auditorium from the stage.

The plasterwork and decoration of the proscenium is contemporary with the decoration of the dress circle lobby.

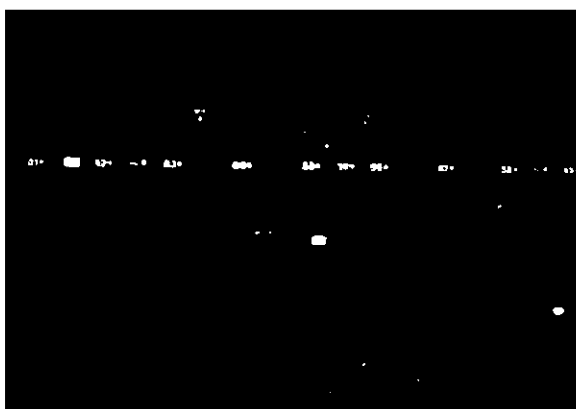
A fire pipe penetrates through the proscenium arch wall with space around it, resulting in a penetration of the fire compartmentalisation.

Recommendations

- Continue to maintain the proscenium arch and plasterwork.
- Repaint as required in the same colour scheme.



Views of the Orchestra Pit



Views of the Proscenium Arch and Stage
(top photos taken by Jeremy Bannister)

• ***The 1898-99 Extension and Skillion Addition (121, 222, 223, 320-324, 326, 328)***

A summary of the changes to the extension and skillion addition backstage (on Level One, Two and Three) is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> Two 'stars' dressing rooms to the south of the stage. 	Plans by Geo Brown WD THE 1-3, 4. Site evidence.
1898-99	<ul style="list-style-type: none"> Extension of building to the southern elevation, including a fire escape with egress to Lewis Street. Skillion addition built with three dressing rooms and backstage toilets. The addition abutted a similar set of dressing rooms built behind the rear wall of the Mechanics Institute hall. 	Plans by W Pitt WD THE 1-13, 14.
1969	<ul style="list-style-type: none"> Skillion addition demolished. 	HCV file 507/3.
1990	<ul style="list-style-type: none"> Skillion addition replaced and green room fitted out. 	Civil & Civic correspondence to City of Ballarat, 15 March 1989. Site evidence.
c1998	<ul style="list-style-type: none"> Rebuilding of exterior doors of Lewis Street fire escape. 	Site evidence.
2003	<ul style="list-style-type: none"> Partitioning of old Props Room for sound equipment store. Installation of air-conditioning and roof ventilation, fan coil units installed in Green Room. 	Her Majesty's Theatre, Record of Changes since 1990. Heritage Victoria Permit File Information.



Views of Tech Rooms (222, 223)



Views of Melba Room and Props Room (324, 326)

Analysis

The Southern Extension - The 1898-99 extension to the southern elevation provided for a fire escape, dressing rooms, store and props room (where the theatre's stock of theatrical properties was housed for the use of visiting companies). The rooms are situated directly above the fire escape. There were originally dressing rooms in this area next to the original scene dock.

The ground level of the southern extension (Room 121) is the corridor that leads to the Lewis Street fire escape, the floor above this is currently used as Tech Rooms (222, 223).

Above the Tech Rooms are the Melba Room (324) and the Props Room (326). The Melba Room was named in honour of Dame Nellie Melba, who performed at the theatre in 1885, 1902 and 1908. It is however, unlikely that she used the room as a dressing room.

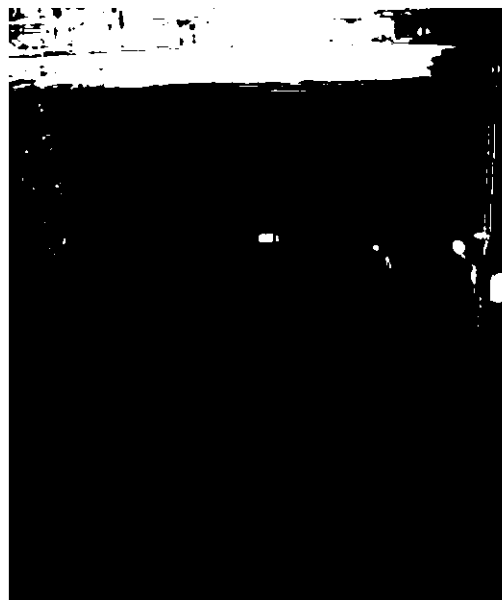
The Tech Room and Melba Room form part of the Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria (refer to attached plan numbered Drawing 03/03 in Appendix 4).

The Skillion Addition – This addition is a reconstruction of the original 1898-99 skillion undertaken by Pitt. Reconstructed in 1990, the addition is attached to the rear wall of the theatre and is built directly over the Lewis Street footpath. The skillion section is interrupted by the loading bay, with a large rear door at the rear of the stage through which scenery, props, etc. are brought up to the stage. On the northern side of the loading bay are piano and lighting stores (320, 321), on the southern side is the Green Room (323) which is the backstage common room.

These rooms form part of the Permit Exemption Declaration which allows certain classes of works or activities to be carried out without the need to obtain a permit from Heritage Victoria (refer to attached plan numbered Drawing 03/03 in Appendix 4).

Recommendations

- Continue to maintain.
- This area is already subject to a Permit Exemption Declaration and changes to this area are anticipated.



View of fire escape (121)

- The skillion is not original. It could therefore be expanded in size to provide more floor space adjacent to the stage.
- This area is already subject to a Permit Exemption Declaration and changes to this area are anticipated.



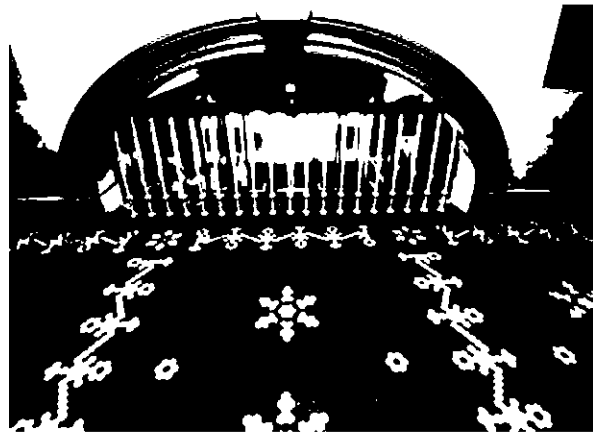
Views of Green Room (323)

6.3.3 Dress Circle - Level Four

A summary of the changes to the dress circle, dress circle foyer and long room (on Level Four) is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> Office space in long room, fireplace at each end, all windows glazed. Access to dress circle and long room via south and north stairs. Ladies cloak room and crush room between stairs. 	Plans by Geo Brown WD THE 1-3, 4.
1898-99	<ul style="list-style-type: none"> North stair raised, south stair reversed and raised. Entrance to long room from north stair altered. Entrance to dress circle from south stair blocked off. Access to cloak and crush rooms from long room and dress circle closed off. 	Plans by W Pitt, THE 1-12, 14 Plan, HCV File 507/1, n.d. Site evidence.
1904-9	<ul style="list-style-type: none"> New Art Nouveau style foyer formed to dress circle with coved ceiling and skylight; original cloak rooms and crush rooms removed. New stair in long room down to north passage. All entries to dress circle and long room from north and south stairs closed off. New men's and women's lavatories off dress circle lobby. Direct egress from dress circle to entrance foyer created. 	Site evidence.
1942-54	<ul style="list-style-type: none"> New ladies lavatory at north end of long room and old lavatory at dress circle converted to manager's office. New opening and fire door between south stair and long room. c1904-09 stair to dress circle foyer altered and located further from entrance doors. c1904-09 stair from long room to north passage removed and new connection and stair constructed from dress circle lobby up to long room. 	HCV File 507/1 2. Plan, Cowper, Murphy & Associates 27/8/48; 22/11/51. Site evidence.
c1965	<ul style="list-style-type: none"> New adjudicator's dais cantilevered from front of dress circle, removing original plaster balustrade; later altered with balustrade panels to match original. 	Site evidence.
1988-90	<ul style="list-style-type: none"> Installation of air conditioning and sound system in long room and installation of a bar. Restoration of plaster ceiling and refurbishment of male/female toilets including the removal of the ladies toilets in the long room. Reconstruction of fireplaces (including mantelpieces) to long room and revival of staircase and wall openings. Repairs and redecoration of joinery. Open balcony created at dress circle foyer affording view of the main entrance foyer. 	Her Majesty's Theatre, Record of Changes since 1990. Heritage Victoria Permit File Information. Civil & Civic correspondence to City of Ballarat, 15 March 1989.
1998	<ul style="list-style-type: none"> Air conditioning installed in Long Room 	Discussions with Her Majesty's Theatre at meeting held 15 May 2006
c2000	<ul style="list-style-type: none"> Enclosure of south stair as long room store. 	Her Majesty's Theatre, Record of Changes since 1990.
2003	<ul style="list-style-type: none"> Installation of air-conditioning and roof ventilation, ducts introduced in the corner of the female and male toilets, and new air vents introduced into the ceiling above the rear walkway vent in the dress circle. 	Heritage Victoria Permit File Information.

- **Dress Circle Foyer, 402-406**



(Source of photographs above: Jeremy Bannister)

Analysis

The decoration of the dress circle foyer is an eclectic blend of art nouveau and Egyptian decoration, executed by the local building firm of R. Ludbrook in 1904-09. The blue tessellated tiled floor and elaborate plasterwork throughout this foyer dates back to the 1904-09 alterations.

The cedar staircase with brass handrails constructed in 1907 once ran straight up from the main entrance of the theatre, along the wall which divided the northern shop to the dress circle foyer. This staircase was removed in sometime between 1942 and 1954.

From the dress circle foyer access is provided through to the women's and men's toilets through doors on either side of the dress circle entrance. These toilets were upgraded in the 1988-90 works.

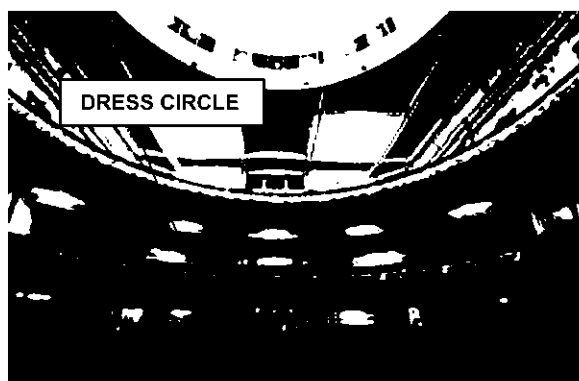
Recommendations

- Continue to maintain foyer, repaint as required in the same colour scheme.
- Continue to maintain wet areas.

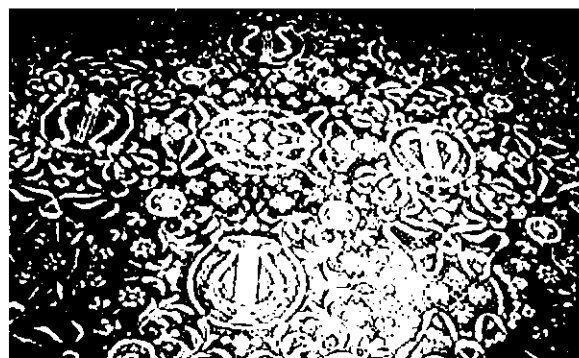


Views of Dress Circle Foyer

- **Dress Circle (416-417)**



(Source of photographs above: Jeremy Bannister)



Analysis

The old *Paradis* tier of the Academy was divided into the traditional arrangement of a central dress circle and side boxes with partitions made up of ornamental uprights, brass rods and green damask curtains, creating private boxes for family use. During the time when the theatre was fitted out as a cinema, the dress circle was known as the Lounge.

Today the dress circle retains its original configuration, although the balcony has been altered with the installation of later timber balustrading and the insertion of an adjudicator's dais in c1965 for the Ballarat Eisteddfods (this was undertaken carefully, repeating original detailing). Access to the dress circle is via the dress circle foyer (between 1899 and 1907, patrons would enter the dress circle directly from the northern staircase). There is currently no disability access to this area.

The curves of the balcony of the dress circle form a lyre shape (hence the name 'lyric' theatre to describe this style of auditorium). The balustrade of the balcony appears to be low and there are no hand rails or safety bars installed at the end of the aisles.

The floor in this section is the original Baltic Pine flooring with red linoleum sheeting. Carpeting throughout this area incorporates the Lyre carpet pattern. Seats are fixed to the ground without the use of blocks.

Lights to this section incorporate four light fixtures mounted on pressed plaster bases. The ceiling lining is pressed tin.

Recommendations

- In the long term, investigate methods of providing disability access to this seating area.
- Continue to maintain balustrading, repaint as required in same colour scheme.
- Maintain carpet and if replacement is required, replaced with identical pattern.
- It is recommended that an upgraded and better designed safety bar be installed at the end of the aisles (in a similar manner to the balcony level). The bar should have simple detailing sympathetic to the theatre.
- If replacement of seating in the stalls level is considered, ensure that some original seating at this level is retained (ie. those seats to the sides of the gallery which currently have poor sight lines).
- Consideration in the long term could be given to the removal of the adjudicator's dais and reconstruction of the dress circle balustrade.

- **Long Room (414)**



(Source of photographs above: Jeremy Bannister)

Analysis

Originally subdivided as offices and rented out by the theatre, the north end of the long room retains a section of the original plaster ceiling (there is a line of the ceiling that indicates this). The room dimensions are 19.5 metres by 6.6 metres wide with a ceiling height of 4.7 metres. Pitt's changes in 1898 meant that the level of this room did not match that of either of the new balconies. The room was given its own access via a staircase in the northern entrance passage in c1904-09 which was later removed in c1942-54 and replaced with a ladies lavatory. This lavatory was removed in the 1988-90 conservation works.

Occupying the full width of the building at the first floor level, the room was upgraded during the 1988-90 works.

It currently does not have disabled access. It has a coffered ceiling, cornices, picture rails, traditional skirtings and architraves. The marble fireplaces at each end of the room were reconstructed in the 1988-90 works.

Today the room houses an historical display and is the home of the Melba Piano, a Bechstein Concert Grand once owned by Dame Nellie Melba.

Air-conditioning was installed in 1998 and in 2003, three plaster ceiling roses were installed at the light points and suspended 100 mm below the ceiling level to provide sufficient area for the air supply and return air for the system to function. The associated air-conditioning plant is located on the roof behind the parapet.

Recommendations

- Continue to conserve and maintain.
- Investigate opportunities for extended uses for the room such as a function room, offices or rehearsal room.
- Retention of the bar (installed in 1989) is not a requirement and its replacement with a smaller bar would allow for more flexible use of the room.
- In the long term, investigate methods of providing disability access to this room.

6.3.4 Gallery - Level Five

- **Balcony (503-504)**



(Source of photographs above: Jeremy Bannister)

Analysis

The balcony level retains the original timber flooring, the earliest seats in the theatre and an encircling balcony which forms a lyre shape (hence the name 'lyric' theatre). The balustrade of the balcony appears to be low (height of 700 mm). Attempts have been made to address the safety issue of the balcony height by the installation of hand rails. The current hand rails were installed in 1988-90 and replaced flimsy handrails previously installed. An additional raised safety bar has been installed at the end of the aisles.

During the 1988-90 works, the standing room area at the rear was rebuilt and additional handrails were installed. As part of installation of air conditioning in 2003, the central bank of standing room was raised to allow for the installation of air conditioning equipment.

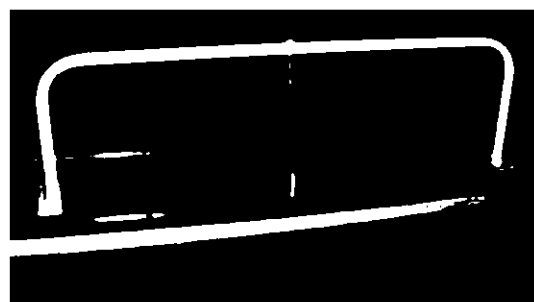
Access to the balcony is via original stairs with cast iron balustrading, cedar hand rails and basalt treads. There is currently no disabled access to this area.

Lighting stands are located in the front 'Juliet' balcony section, and side wall mounted lighting is being phased out (associated with the six double power points on each side wall).

In some rows the seats have been individually mounted on blocks and are similar to the seats elsewhere in the auditorium. The A Reserve balcony seating was reupholstered in 1992, the remainder in 1996.

Recommendations

- Maintain and repaint as required in Paterson Brothers' colour scheme.
- Safety bar at the end of the aisles should be replaced with a bar with simple detailing more sympathetic to the theatre.



View of existing hand rail

- Consider placing additional seating in the standing room area (if required).
- In the long term, investigate methods of providing disability access to this area.
- If replacement of seating is considered, ensure that some original seating at balcony level and in side galleries is retained.
- Modern technological improvements or alterations should not diminish the significance of the place, nor destroy any of the early fabric.

- **Fly Gallery (506)**

A summary of the changes to the fly gallery is tabled below:

Date	Description	Reference
1875	<ul style="list-style-type: none"> • Seven small dressing rooms to the eastern side of the gallery. 	Original plans by Geo Brown WD THE 1-4.
1898-99	<ul style="list-style-type: none"> • Dressing rooms removed from the gallery. • New stairs to fly gallery at south east corner of stage. • Possible alterations to roof beams to allow large cloths to be flown. • Paint frame moved against the rear wall of the gallery. 	Plans by W Pitt, WD THE 1-12, 14. Plan, HCV File 507/1, n.d. Site evidence.
1988-90	<ul style="list-style-type: none"> • New counter-weighted fly system installed to replace some of the old hand-lines. • Installation of new fire grid and theatre equipment. 	Civil & Civic correspondence to City of Ballarat, 15 March 1989.
2003	<ul style="list-style-type: none"> • Construction of walkways to allow safe access to area above and in front of dome. • Installation of additional fly lines. • Installation of lighting store next to fly gallery stair. • Safety grills installed over fly lines. 	Her Majesty's Theatre, Record of Changes since 1990.



Item 2 (Block & Tackle)
Item 5 (early wind machine)



Item 3 (Behind ladder)



VIEWES OF FLY GALLERY

(Item numbers refer to items discussed on following page)

Analysis

The fly gallery (from which the flying lines are operated) runs around three sides of the stage, between 6-7 metres above stage level. Constructed mostly from timber with some steel framing, the structure is in sound condition. The flooring is original Baltic timber, and the original roof structure (1877 Oregon timber trusses) designed to take roofing slate can be seen from this level. Subsequent re-roofing in corrugated iron included the installation of canite between the original slate battens and the roof sheeting in an attempt to dampen rain noise.

Recommendations

- Retain all original equipment dating from the Browne and Pitt periods.

Analysis

The fly grid is the area at the top of the trusses and there have been some repairs undertaken to the trusses over time. The fly tower (the part of the theatre building above the gallery) is currently limiting the theatre to certain performances as the drift of the fly tower, calculated at 2.5 times the proscenium height as an industry standard falls short of this calculation.

The fly grid and tower was not designed nor constructed for current performing standards as is obvious by the additional structural support installed up around the head blocks. The addition of counterweight fly lines has not only put strain on the fly-tower structure but infringes on much needed wing space. Current benchmarks call for automated power flying in new and refurbished theatres.

A fire pipe penetrates through the proscenium arch wall with space around it, resulting in a penetration of the fire compartmentalisation.

The fly system is operated from the fly gallery and comprises 31 double purchase 4-line counterweight sets, with provision for an additional 16 sets. Each line can take a total of 140 kg in weight.

The area contains early equipment and fittings of heritage value as follows (refer to photos marked with item number):

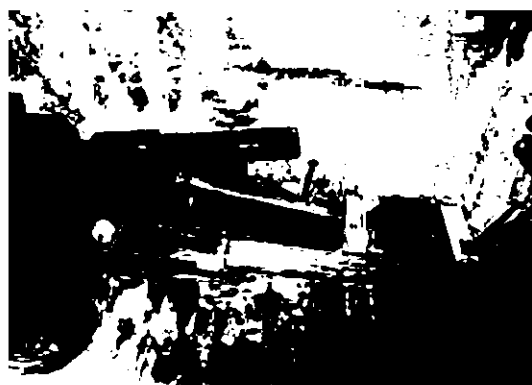
1. Fire curtain winch - this is an early winch but does not comply with current standards and is not connected to the fire panel. A capital works application has been made to motorise this winch.
2. Block and tackle - in south east corner balustrade - this is indicative of early block and tackle systems and should be retained.
3. Scene painting frame - this is a rare piece of early theatre scenery equipment showing marks of many years of use. Originally there was a gap in the adjacent wall allowing this frame to be used for theme painting and raised and lowered as required for painters. In the 1988 renovation, the metal catwalk was fixed to the rear wall which stopped the frame from moving. The corresponding floor slot has been infilled.
- 4&5. Wind and thunder machine - used for theatre noise effects.
6. Lift blocks and pulleys - there are some early timber lift blocks sitting on the floor in the north east corner.
7. Original hand line - this is the last surviving original hand line and is the only one left in the rig although it is not used. This is shown on tours of the building.
8. Hand forged metal strut - this is used to secure the timber (Oregon) heavy balustrade which is subject to numerous heavy loads.

Recommendations

- Retain and reinstate to working condition (as far as possible within working fly tower constraints) equipment and fittings identified as having heritage value.
- Investigate options to raise the height of the fly tower.
- Ensure structural engineering advice is sought before any loading to the fly grid, gallery and tower. Structural investigation should also be undertaken of the fly tower.
- It is recommended that the fly tower be brought up to current bench mark standards. It is recommended in the long term that an automated flying system be installed.
- Infill hole around fire pipe with fire rated material ('white frost') foam which will reinstate the fire rating of this wall.



Item 1



Item 6

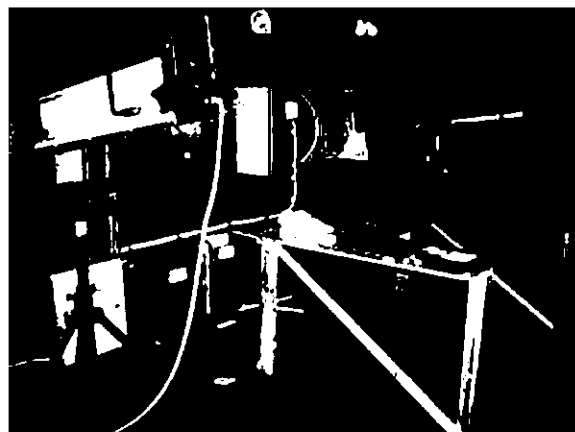


Item 7

- **The Bio Box**

A summary of the changes to the bio box is tabled below:

Date	Description	Reference
1916	<ul style="list-style-type: none"> • Bio box constructed. 	Site evidence.
c1948	<ul style="list-style-type: none"> • Bio box raised. 	Site evidence.
c1998	<ul style="list-style-type: none"> • Rationalisation of bio box window operation. 	Site evidence.



Analysis

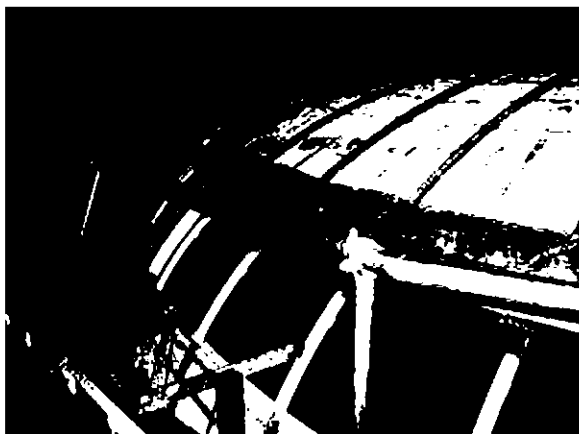
By the First World War, moving pictures had established a dominant position in the entertainment industry, and theatres were being adapted to accommodate them. The Biograph Box was installed in Her Majesty's in 1916, above the Dress Circle lobby. When Ballarat Theatres sold Her Majesty's in 1965, the original carbon arc projectors were disabled and left in the building. All three projectors are missing the sound heads and motors.

The Bio box is accessed from the balcony and the roof cavity above the auditorium is accessible from the Bio box.

Recommendations

- Current user requirement requires covered access from the fly gallery to the bio box.

6.3.5 Roof Space



Analysis

The original trussed, gable roof was altered by Pitt in 1898-99 when the dome was inserted. This resulted in the cutting of the original trusses.

The roof space is accessible from the Bio box. Theatre technicians come up here to adjust the stage lights installed in the dome. In 2003, walkways were constructed to allow safe access to area above and in front of dome.

The new dome, of steel construction was inserted during the 1988-90 restoration. The opening mechanism associated with Pitt's 1898 dome is still visible.

Also of historical interest in the roof is the large wooden ventilation shaft, which sits directly over a ring of decorative grills in one of the ceiling coffers. The shaft indicates the site of one of the two large gas sunburners that were used to light the auditorium. The shaft took the heat and carbon residue created by the sunburner out to turrets in the roof of the theatre. A second shaft was removed when the dome was installed in 1899.

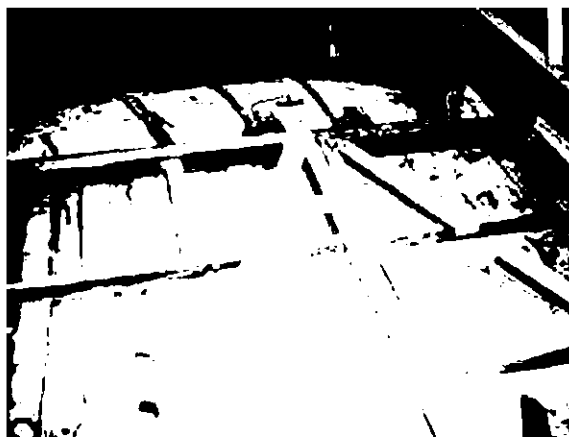
Recommendations

- Continue to maintain the roof space area.
- The opening mechanism for the old dome and associated equipment should be retained and conserved.
- Continue to maintain and conserve the ventilation shaft and other elements which date back to the original Browne and Pitt designs.

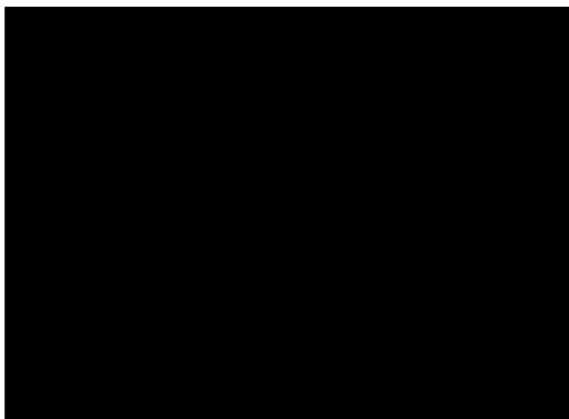
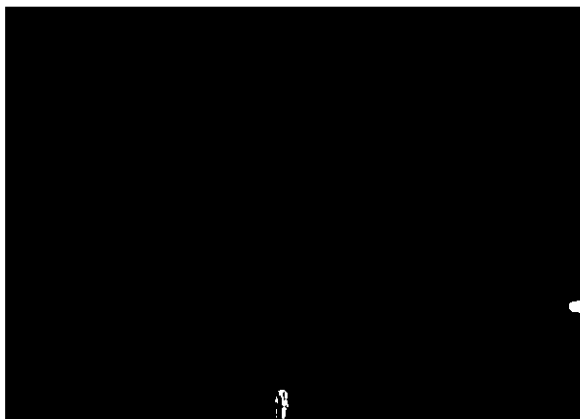


View of ventilation shaft
(Source of photo: Jeremy Bannister)

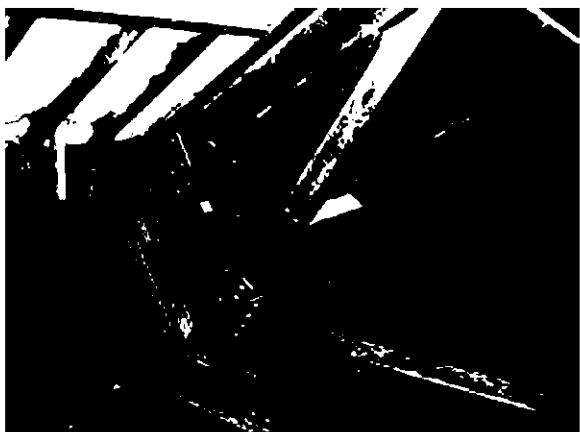
- Modern technological improvements or alterations should not diminish the significance of the place, nor destroy any of the early fabric.



Views of mechanisms used to open Pitt's 1898 dome



General views of the Roof Space



6.4 Engineering Condition Report

A structural assessment of Her Majesty's Theatre was undertaken by Trevor Huggard and Associates in February 2006. The *Structural Report – Her Majesty's Theatre Lydiard Street South, Ballarat*, Trevor Huggard and Associates, prepared in May 2006 states that:

'The theatre has performed very well and is generally in very good condition despite obvious areas of past maintenance neglect which have allowed water entry to the brick construction and roof to occur.

Apart from the obvious deflection and sagging of the roof in the vicinity of the dome the building is relatively free of distortion and movement.'

The *Structural Report* provides a number of recommendations that need to be implemented within certain time frames in order to ensure a long and satisfactory structural performance for the building.

7.0 CONSERVATION ACTIONS AND ONGOING MANAGEMENT

7.1 Objectives

Management of Her Majesty's Theatre must provide for the long term care and maintenance of this significant building. The theatre must be maintained in a safe and usable condition for all users.

7.2 Proposed Works

Following from the analysis and recommendations provided in Section Six, the following priorities are recommended:

7.2.1 Urgent Works

- **Downpipes** – check that downpipes are connected to the underground stormwater system. Replace defective pipes.
- **Stone and brick conservation** – repair render to all coping and cappings and re-point brickwork.
- **Proscenium wall** – reinstate fire rating of wall.

7.2.2 Medium Term Works

- **Gutters and downpipes** – replace rusted and PVC downpipes. Check that gutters and downpipes are of sufficient capacity.
- **Stone conservation** – clean brick and stone, re-point brickwork and stonework where required.
- **Cracks** - structural rectification of cracks.
- **Auditorium** – provide interpretative plaque for the painted paper ventilator panel and address safety issues associated with the orchestra pit and height of hand rails at balcony level.
- **Entrance foyer** – Install a signage system visible to all patrons.
- **Disabled Access** – Address disabled access, parking and seating issues.

7.2.3 Long Term Works

- **General** – continue to maintain and monitor the condition of the interior and exterior including walls, mouldings, joinery, carpet, timber floors and tiles.
- **Roof, gutters and downpipes** - continue to maintain roof, dormers, downpipes and gutters. When gutters require replacement, replace quad guttering with ogee profile guttering with traditional profiled rainheads or with half-round gutters for greater capacity.
- **Front Façade** - Reinstate cast iron balconettes to the windows.
- **Electrical and Lighting** – develop more appropriate methods for lighting and cabling.
- **Dressing Rooms** – replace dressing room lights and consider options for renovating to provide more usable space.
- **Offices** – consider options for renovating offices to provide more comfortable work spaces. Interpret the Unicorn mines area beneath the Director's office.
- **Auditorium** – consider options for increasing seating capacity, comfort and sightlines. Reinstate painted mural of dome. Make the stage trapdoor(s) and associated lift functional. Remove adjudicator's dais and reconstruct dress circle balustrade.

- **Entrance foyer and passages** – consider options for increasing foyer space. Undertake restoration and reconstruction works to northern and southern passages.
- **Bio Box** – consider options for access from the fly gallery to the bio box.

7.3 Maintenance and Ongoing Management

A systematic program of maintenance is required for the theatre to ensure no elements further deteriorate. It is recommended that a record of maintenance be undertaken and an example of an external maintenance schedule is included as Appendix 6 of this report.

Following the City of Ballarat's adoption of the final Conservation Management Plan, the Plan should be submitted to Heritage Victoria for adoption and to form the basis for future management of the building. It should be understood that it is not possible for the Conservation Management Plan to include detailed matters that may arise in the future management of the place. These matters are usually addressed at permit application stage as part of the preparation of a Heritage Impact Statement.

7.4 Interpretation and Tourism

It is recommended that an interpretation program be established such that users and visitors have a means of understanding the cultural value of the place. A display or information leaflets could be provided which give details to the history of the theatre, its architecture, early theatre equipment and its changing use.

Significant potential exists to interpret the theatre in relation to its context within Ballarat and amongst theatres in Victoria. The theatre's association with the Royal South Street Society and notable theatre and society figures such as Dame Nellie Melba, Sir William J. Clarke and William Collard Smith should be promoted.

The way forward is to also maximise the theatre's use by providing greater access for touring companies and performers. This in turn will provide the people of Ballarat with the opportunity to use the theatre more often and in many cases remove the need to travel to Melbourne for entertainment.

Future tourism programs should look at the promotion of the theatre as a 'unique' theatre experience. Visitors from Melbourne and regional Victoria should be encouraged to come to Ballarat as a complete package. Promotion of the theatre should be carried out jointly with other organisations in Ballarat and opportunities for direct transport, accommodation, dinner and theatre tickets etc. should be explored.

7.5 Security, Services and Building Protection

Security cameras and an alarm system were installed in 2003. Her Majesty's Theatre Board of Management should consider if existing security and other protective arrangements are satisfactory. If not, develop an appropriate building protection strategy.

7.6 Assessment for National Heritage Listing

The National Heritage List is a record of places that have outstanding natural, Indigenous or historic heritage values for the nation. Places on the list are protected under federal law by the *Environment Protection and Biodiversity Conservation Act 1999*. This requires that approval is obtained before any action takes place which has, will have, or is likely to have, a significant impact on the national heritage values of a listed place.

It is possible that Her Majesty's Theatre may qualify for listing in the National Heritage List. A preliminary assessment of the theatre indicates that the theatre satisfies five of the nine criteria

used by the Australian Heritage Council to assess whether a place should be listed on the National Heritage List. These include:

- b) the place has outstanding heritage value to the nation because of the places' possession of uncommon, rare or endangered aspects of Australia's natural or cultural history
- d) the place has outstanding heritage value to the nation because of the place's importance in demonstrating the particular characteristics of a class of Australia's natural or cultural places
- e) the place has outstanding value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group
- f) the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period
- h) the place has outstanding heritage value to the nation because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history

It is recommended that further assessment be undertaken to investigate this opportunity. Inclusion on the National Heritage List would elevate the theatre's heritage status as well as open up possibilities for National funding.

7.7 Funding Sources

The funding for conservation works can be assisted by grants or loans from Government agencies. These include:

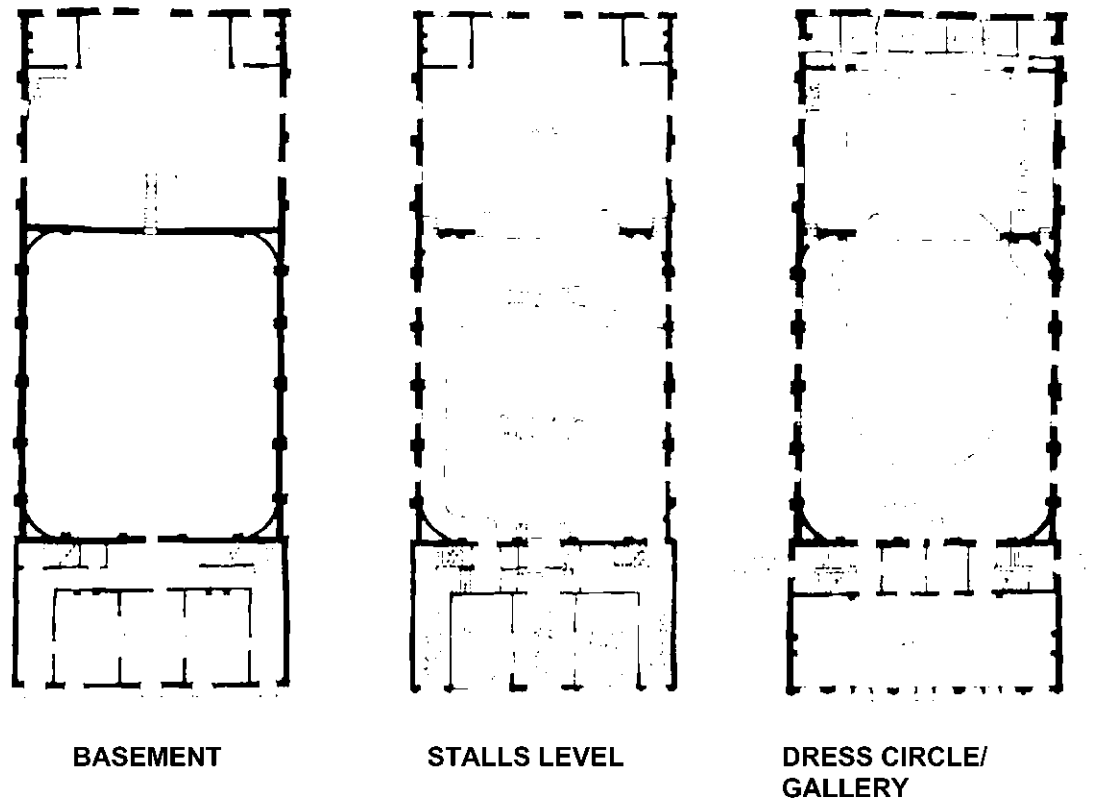
- **Creating Better Places Program Melbourne 2030** – this Heritage Victoria program funds initiatives that will result in physical improvements to recognised heritage places. Grants are provided on the basis of comparative merit, for the restoration and conservation of heritage places in and around metropolitan Activity Centres and in the cities and towns along the Networked Cities Corridors. The program operates on a July to June financial year basis and applications for grants are called annually. Notice for the 2006-07 round will take place by the end of April 2006, letters will be sent directly to the CEO and the Development Officer at all Councils.
- **Creating Better Places Program Public Land** - this Heritage Victoria program funds conservation initiatives in its broader sense, directed at increasing the use or viability of the place. Grants are provided on the basis of comparative merit, for the restoration and conservation of heritage places on public land, including land owned by local councils, throughout Victoria. The program operates on a July to June financial year basis and applications for grants are called annually. Notice for the 2006-07 round will take place by the end of April 2006, letters will be sent directly to the CEO and the Development Officer at all Councils.
- **National Heritage Investment Initiative** – this Australian Government funding program provides assistance to restore and conserve Australia's most important historic heritage places. The National Heritage Investment Initiative is administered by the Department of the Environment and Heritage on behalf of the Australian Government Minister for the Environment and Heritage. Grants may be provided to assist in funding works to restore important historic heritage places listed on the Australian Government's National Heritage List, or entered in a state or territory government statutory heritage register. Priority is given to places entered on the Australian Government's National Heritage List. The National Heritage Investment Initiative invests in projects identified through a competitive application process. Grants will generally be for 12 months and will range from \$10,000 to \$500,000. The Minister may offer part-funding for projects to meet urgent or strategic conservation works. It is recommended that an application be made for funding from this source - the second round of funding is due for mid 2006 and an application should be made at that time.

8.0 SCHEMATIC PLANS SHOWING DEVELOPMENT OF BUILDING COMPLEX

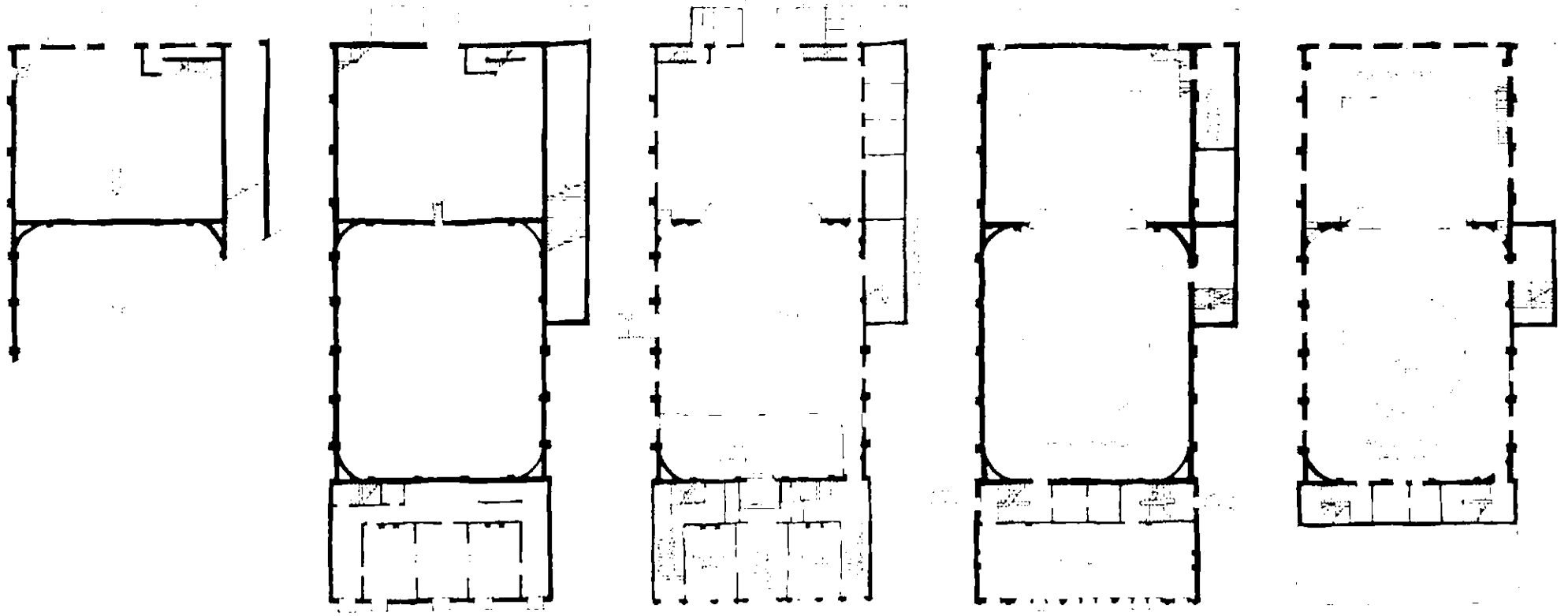
The following plans have been extracted from the *Royal South Street Memorial Theatre: Conservation Analysis and Conservation Policy Volume I* report prepared by Clive Lucas and Partners in association with Civil and Civic Pty Ltd in 1987. The plans show the major physical changes that have taken place over the life of the theatre.

BROWNE, 1875

← N



PITT, 1898-99



SUB-BASEMENT

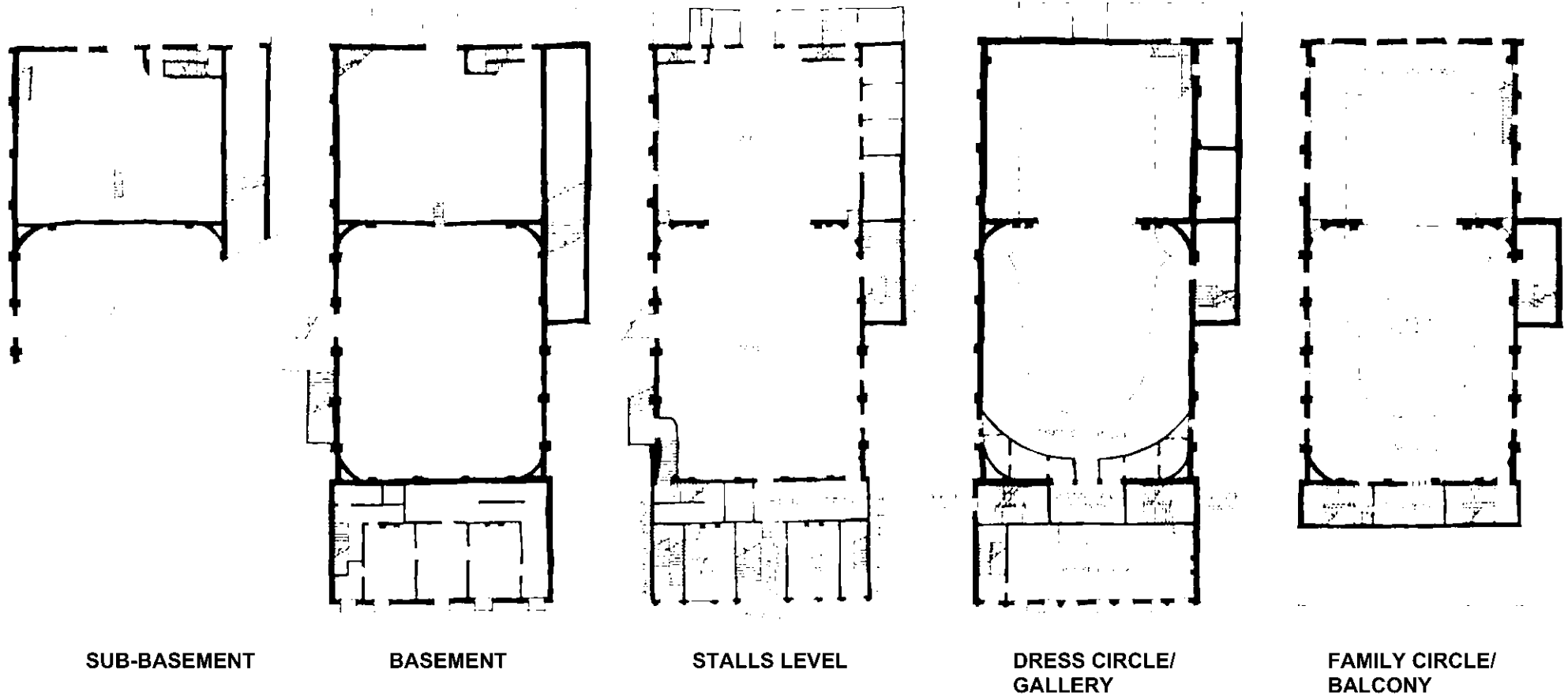
BASEMENT

STALLS LEVEL

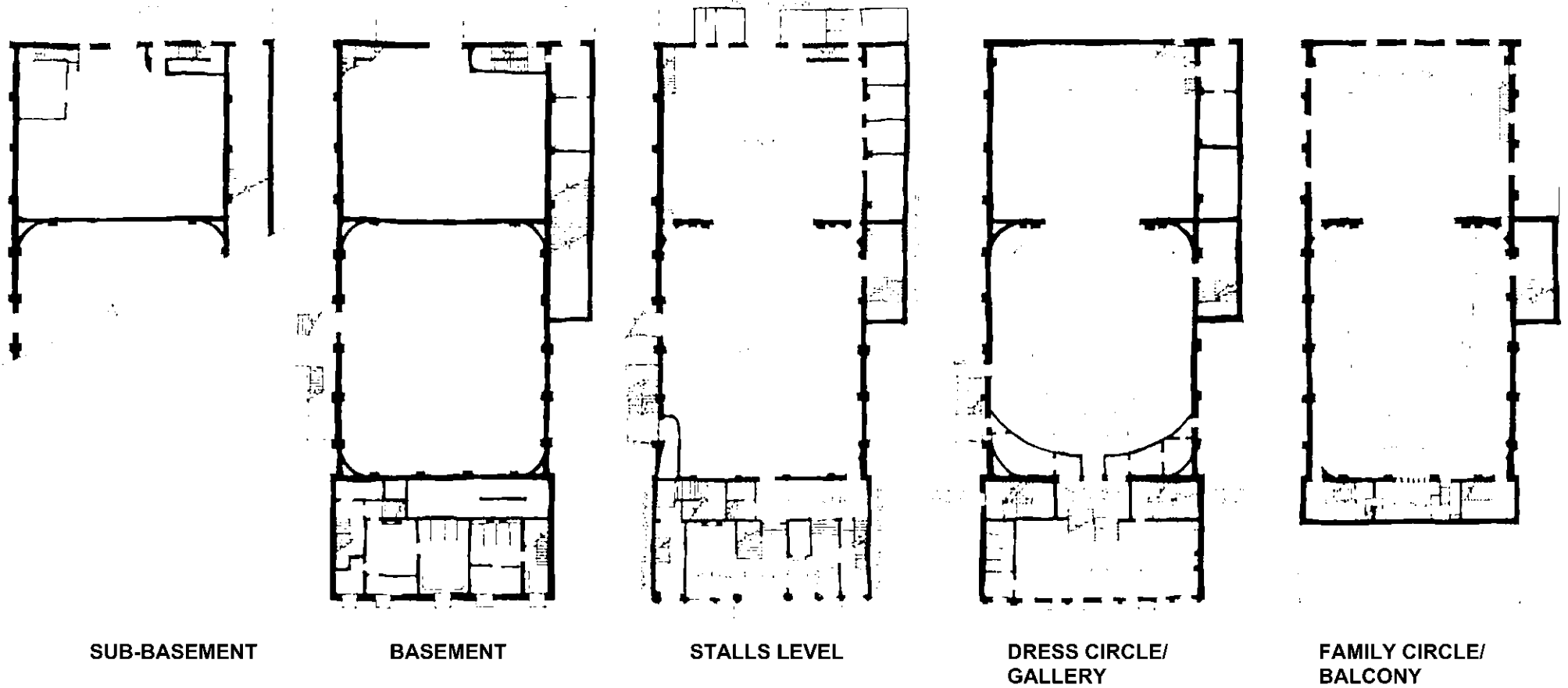
DRESS CIRCLE/
GALLERY

FAMILY CIRCLE/
BALCONY

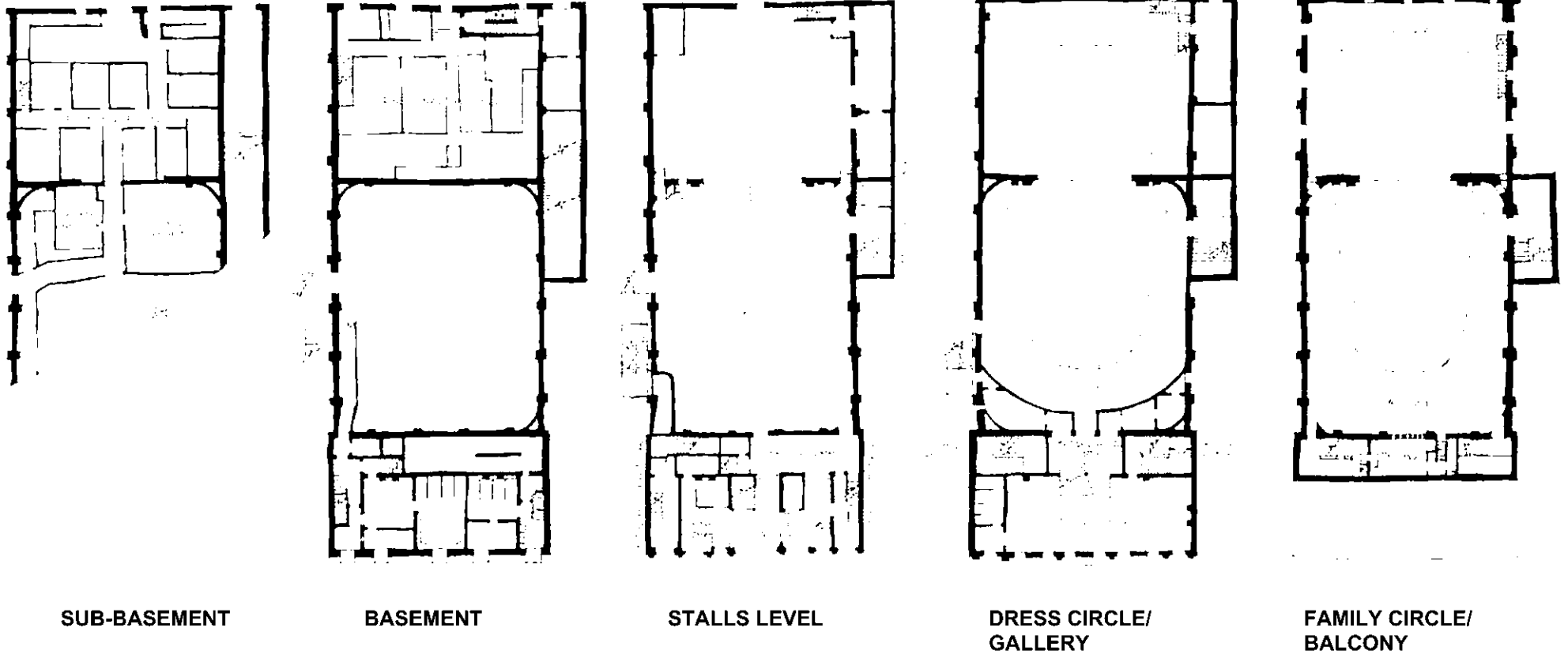
CLEGG & MILLER, c1904-17



CINEMA PERIOD, 1920-64



ROYAL SOUTH STREET SOCIETY, 1965-87

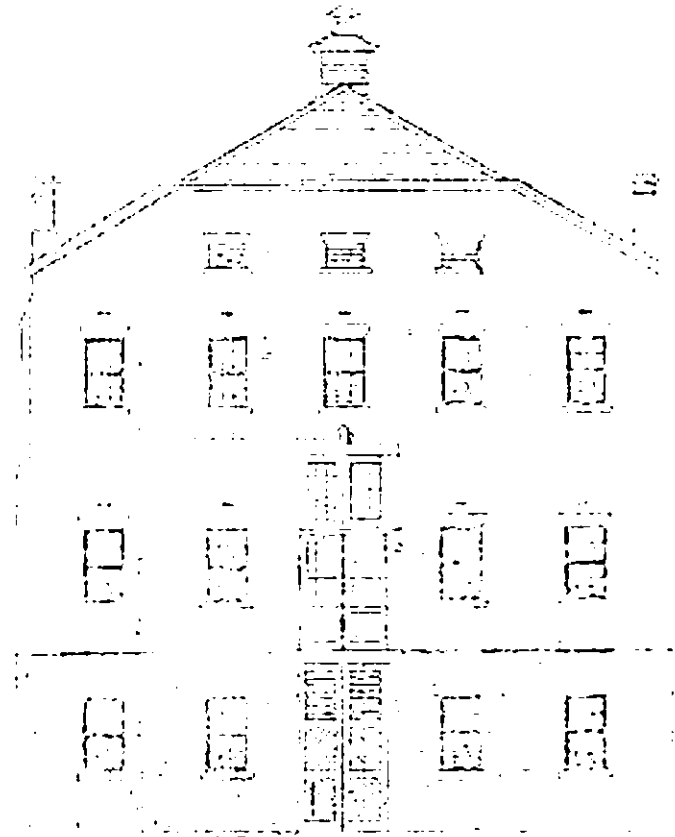


9.0 EARLY DRAWINGS OF BUILDING COMPLEX

BROWNE, 1875

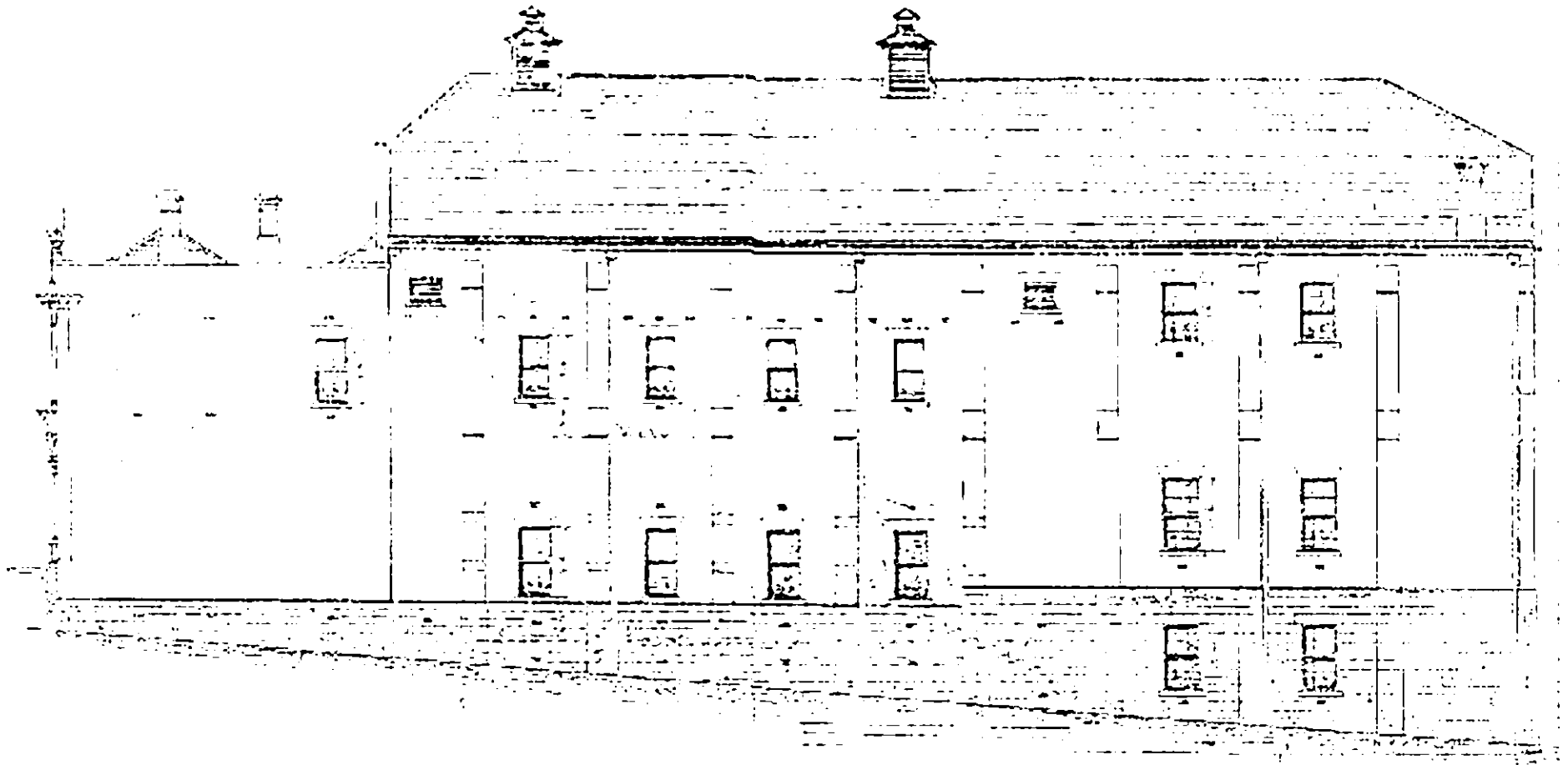


FRONT ELEVATION



REAR ELEVATION

BROWNE, 1875

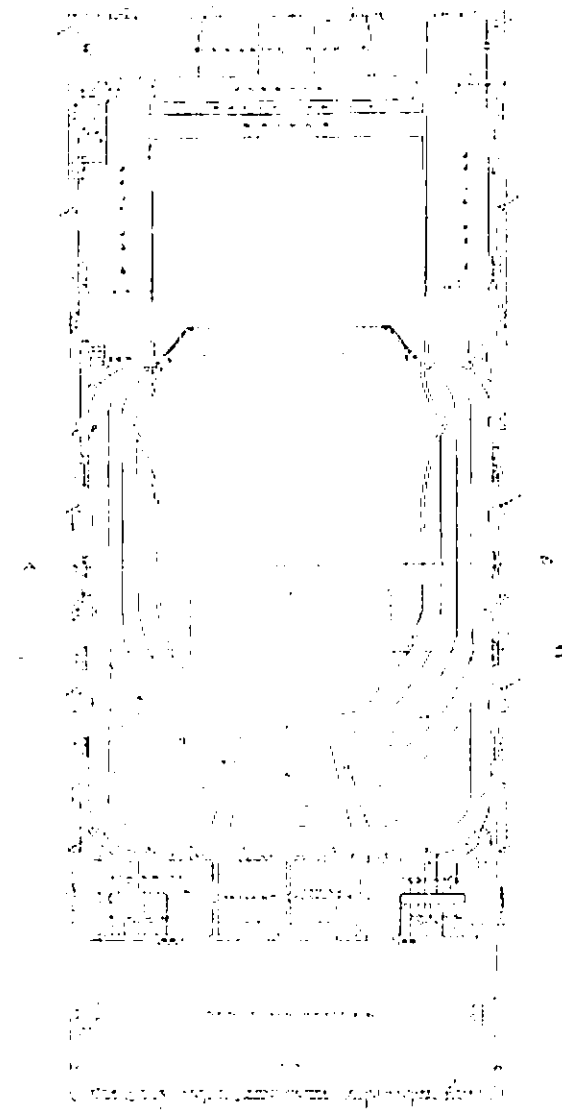


SIDE ELEVATION

BROWNE, 1875

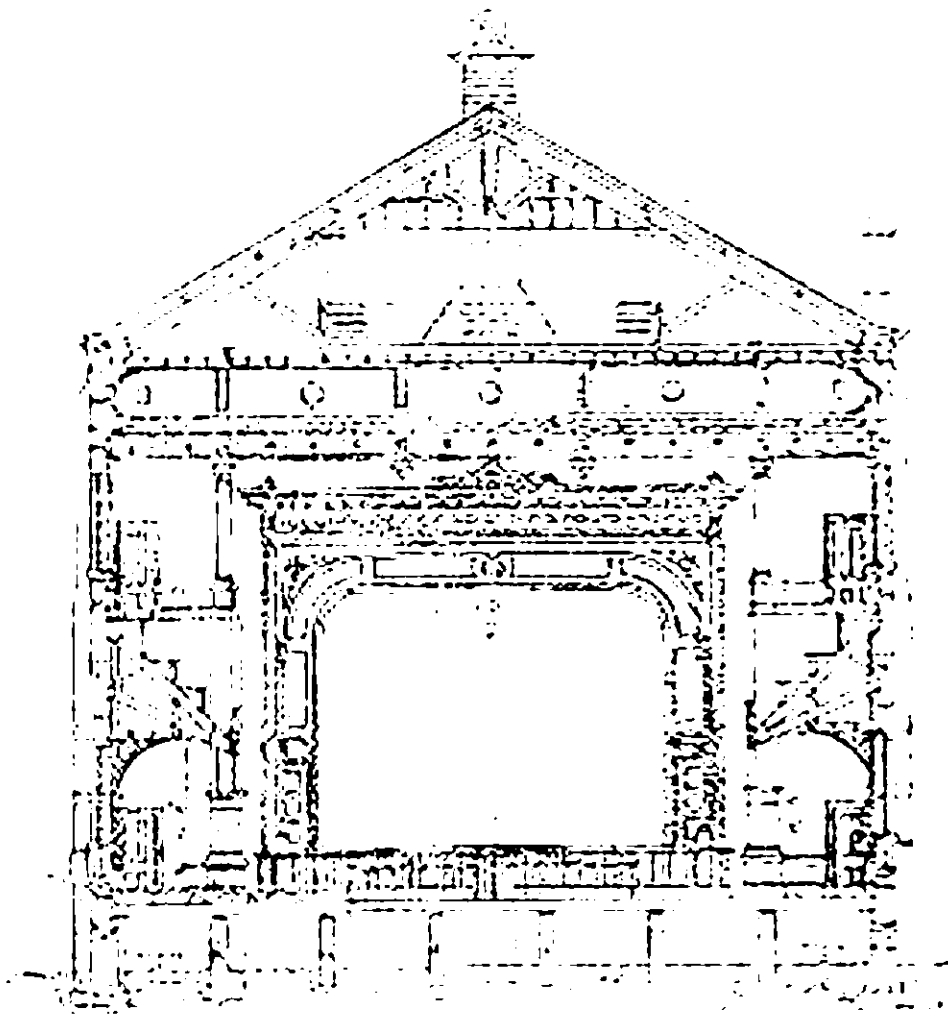


GROUND PLAN (LEVEL 3)

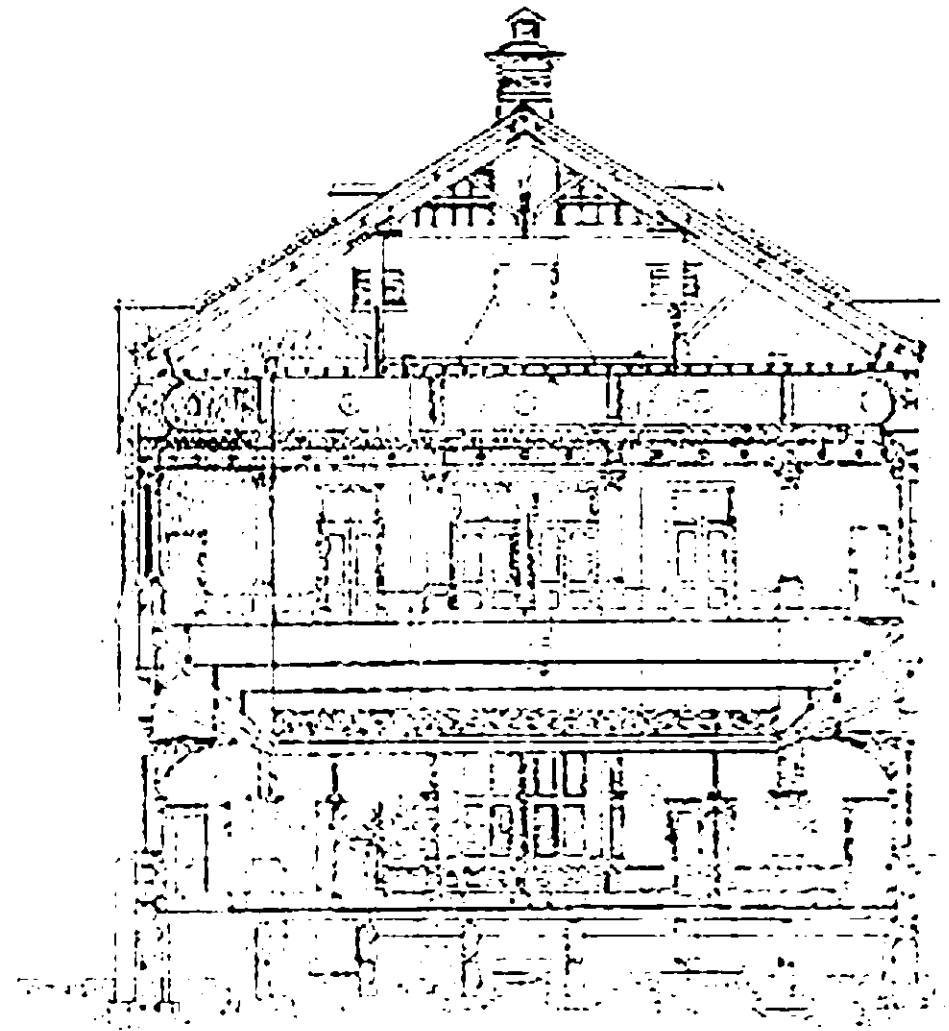


FIRST FLOOR PLAN (LEVEL 4)

BROWNE, 1875

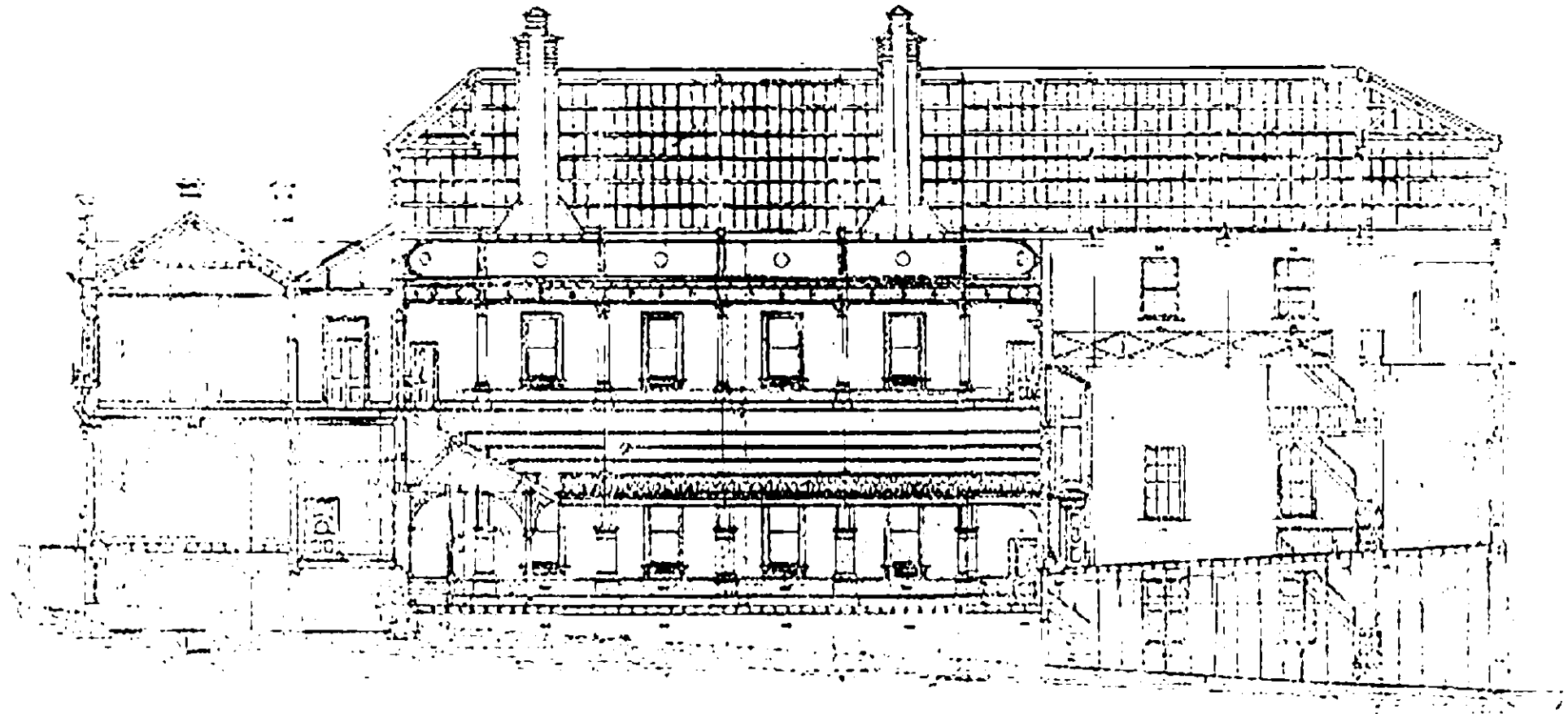


TRAVERSE SECTION A-B



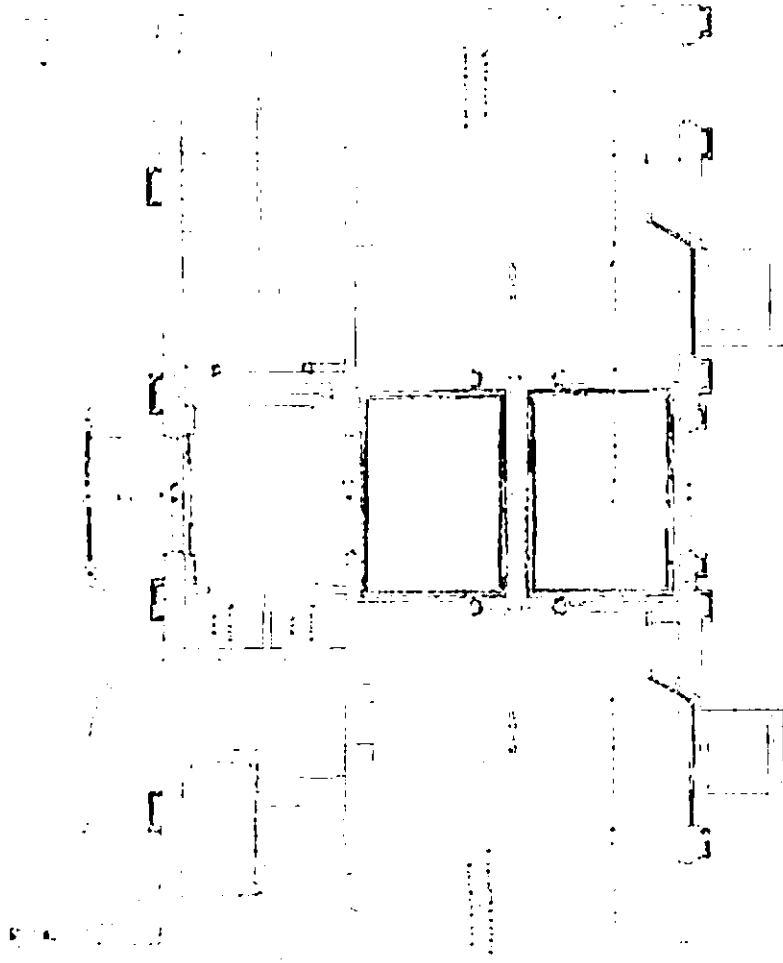
TRAVERSE SECTION C-D

BROWNE, 1875

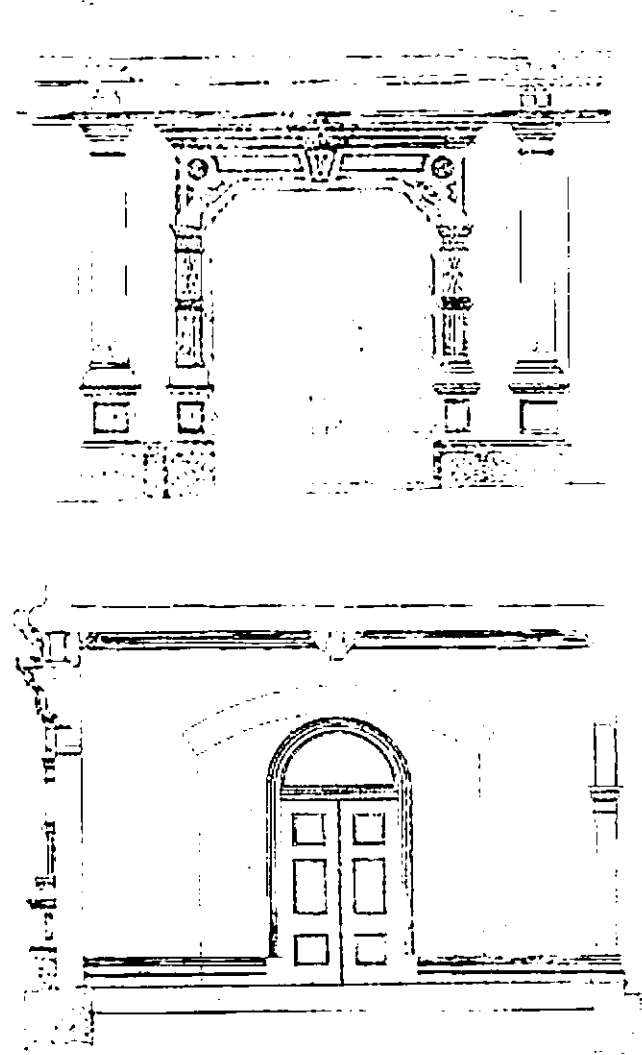


LONGITUDINAL SECTION

BROWNE, 1875

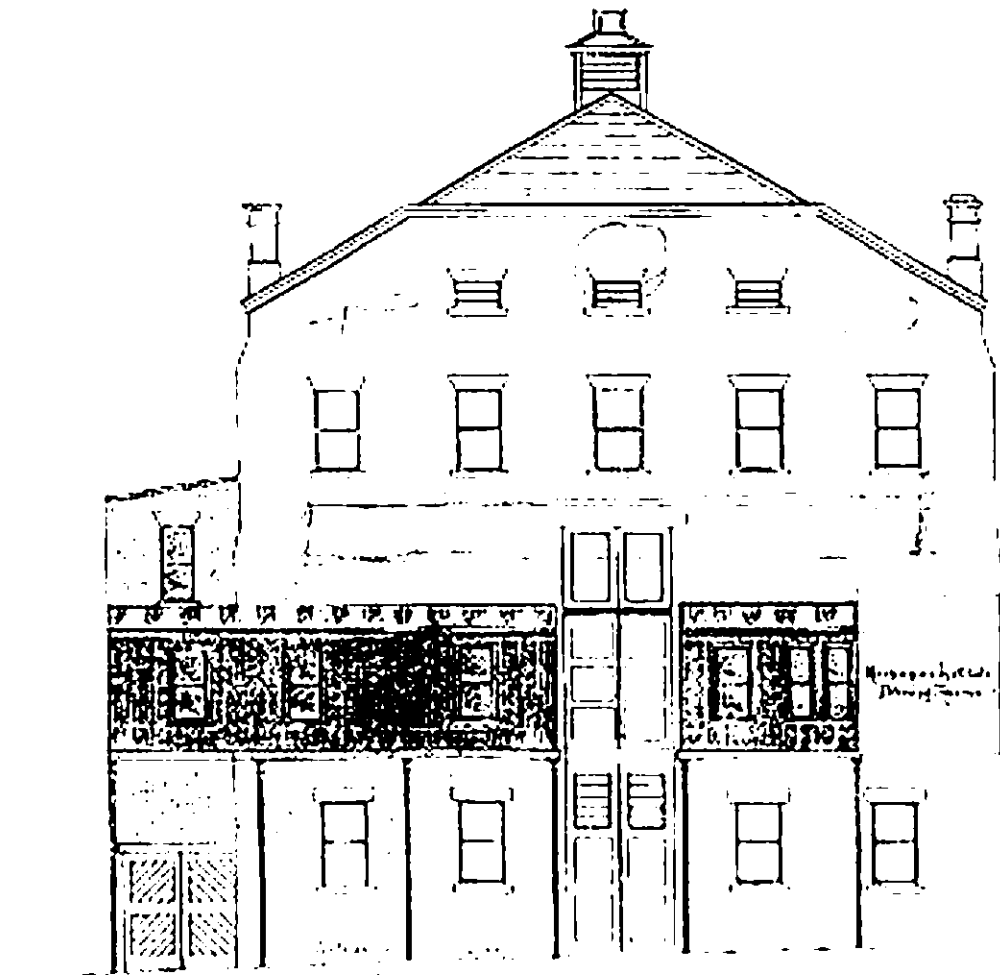


PLAN OF ENTRANCE FOYER

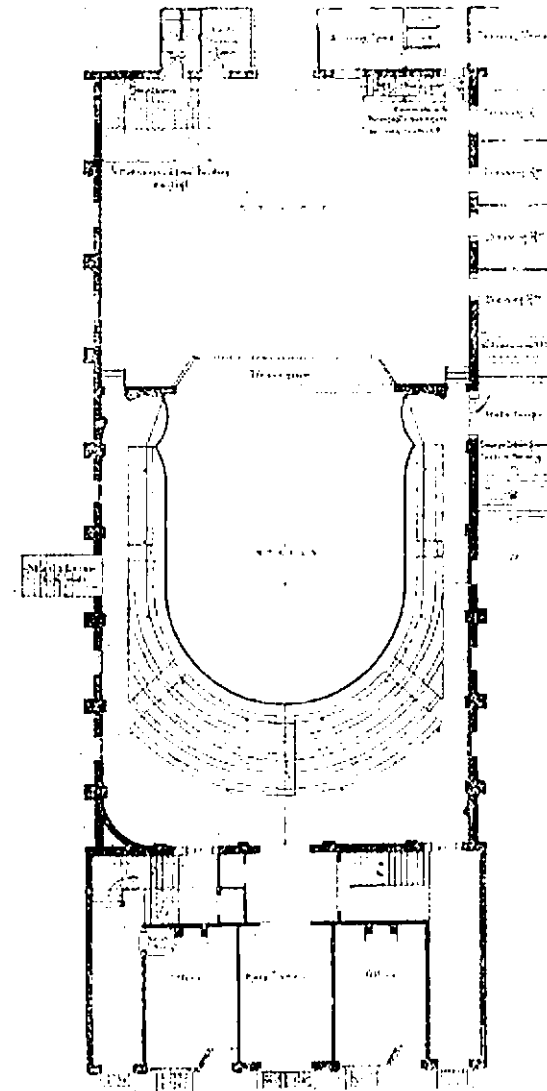


ENTRANCE FOYER DETAIL

PITT, 1898

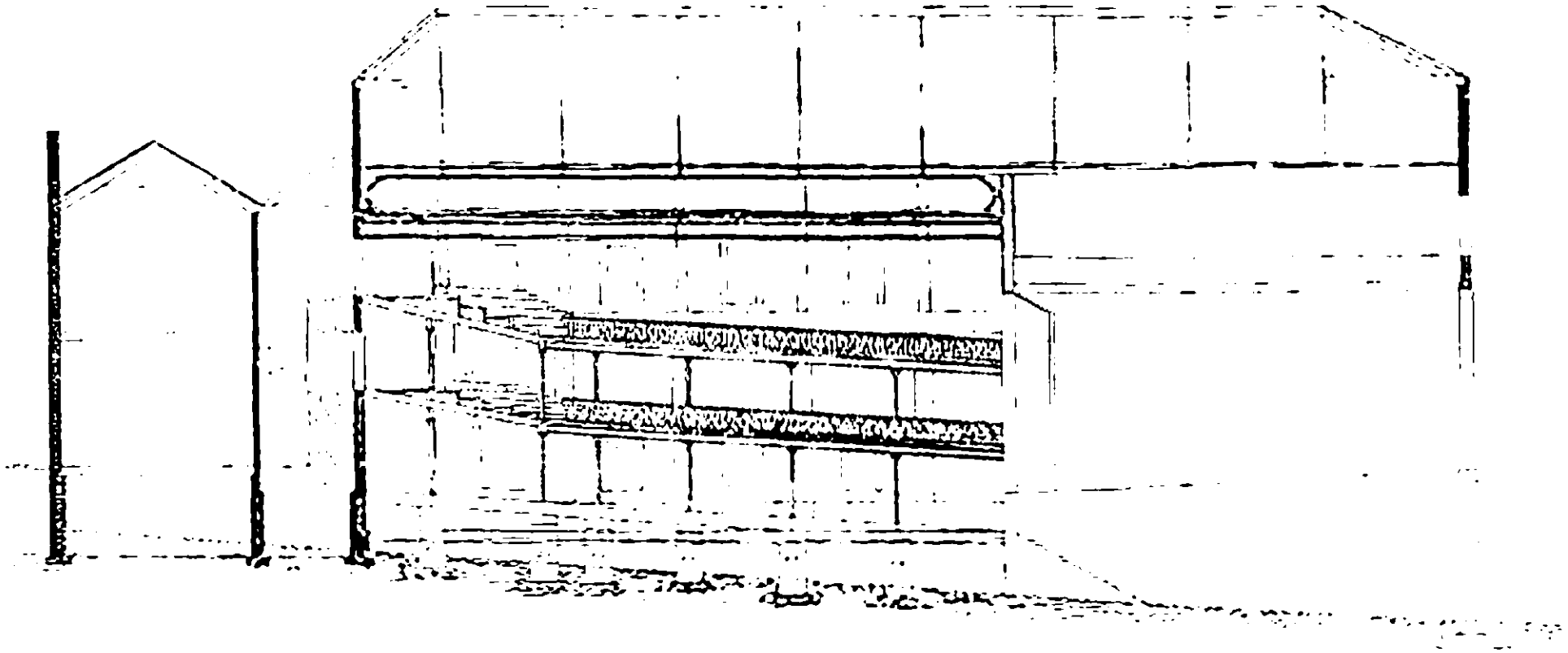


SKILLION ADDITION TO REAR ELEVATION



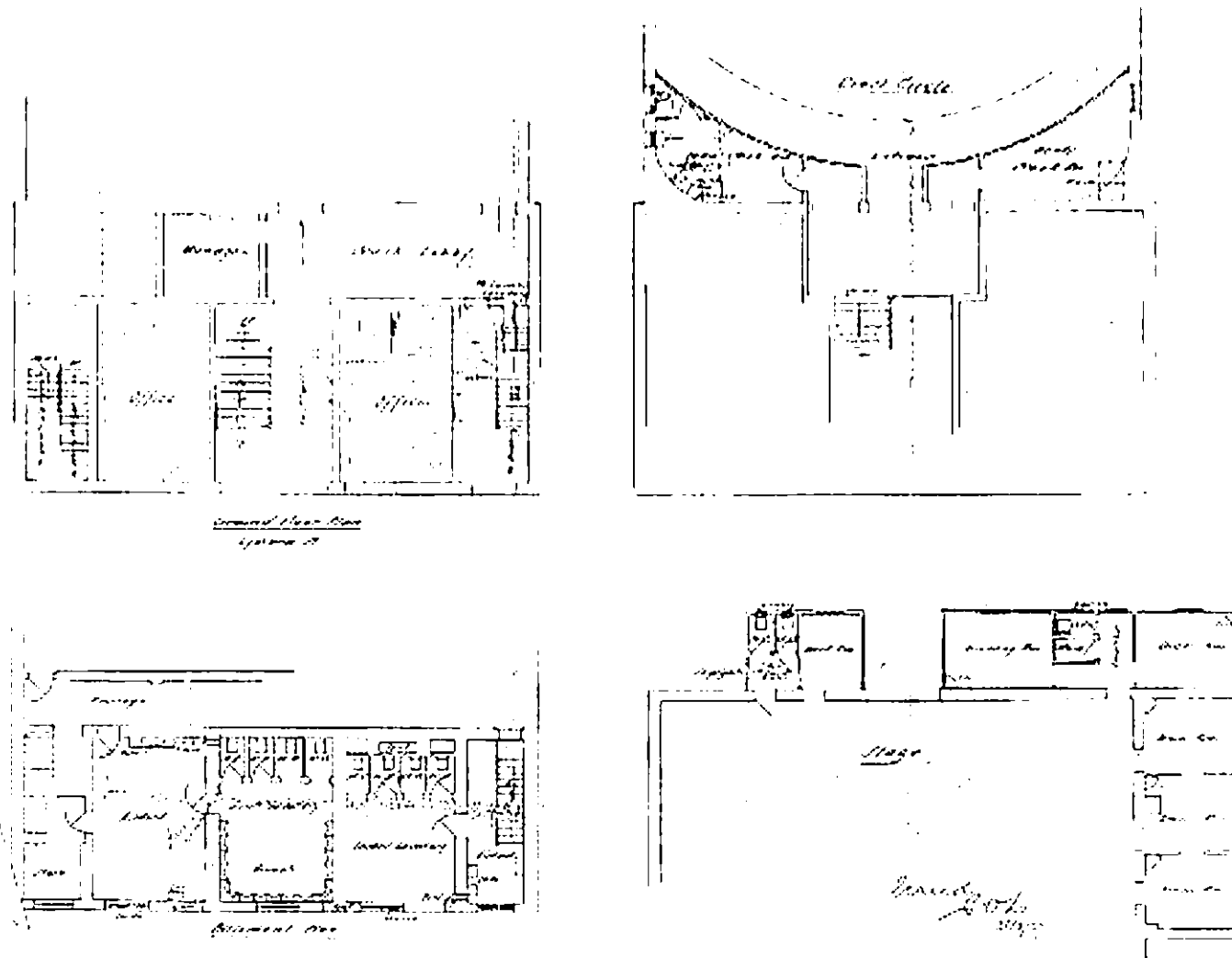
ADDITIONS AND ALTERATIONS TO GROUND PLAN (LEVEL 3)

PITT, 1898



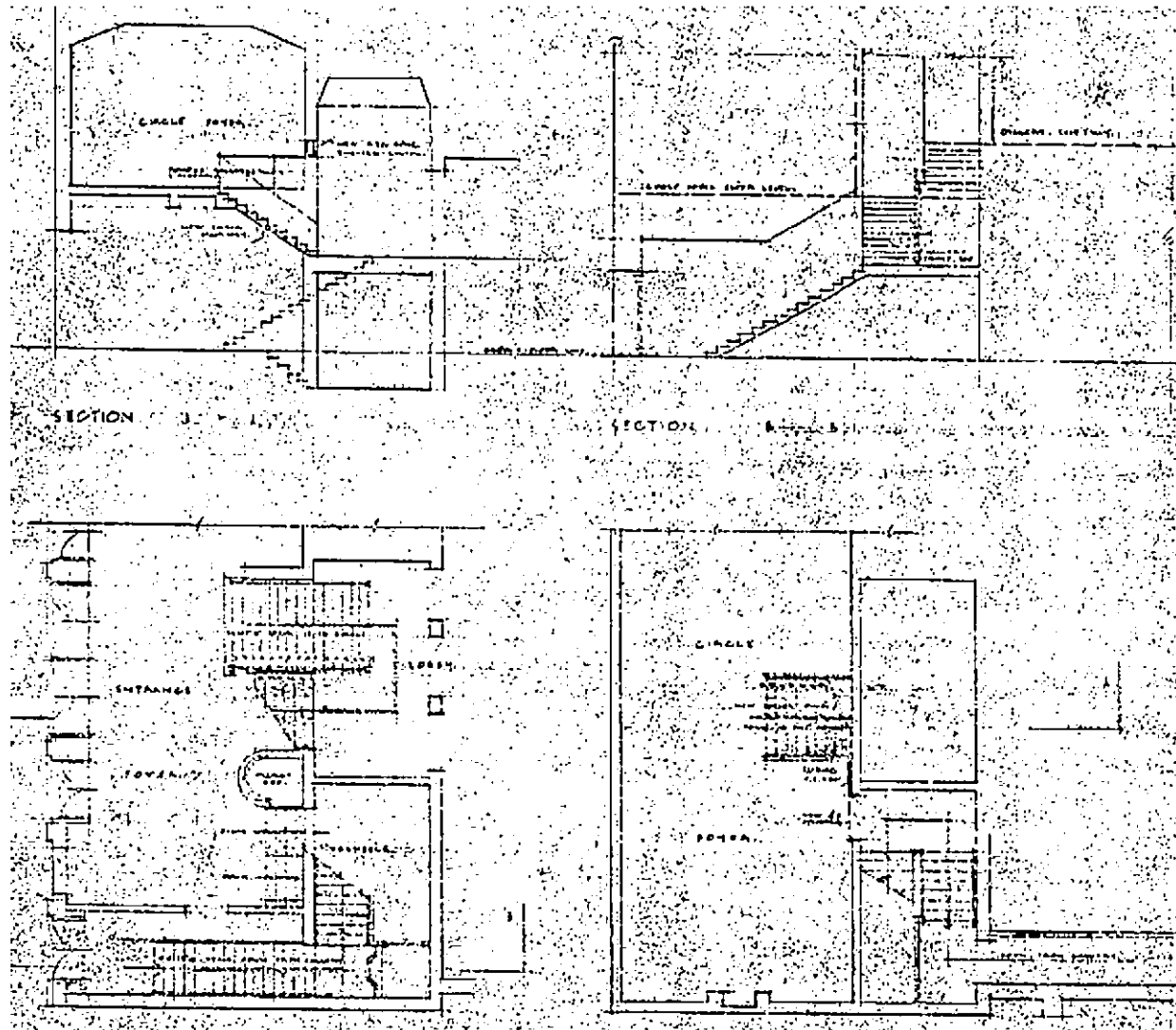
LONGITUDINAL SECTION OF ALTERATIONS AND ADDITIONS

CLEGG & MORROW, 1927



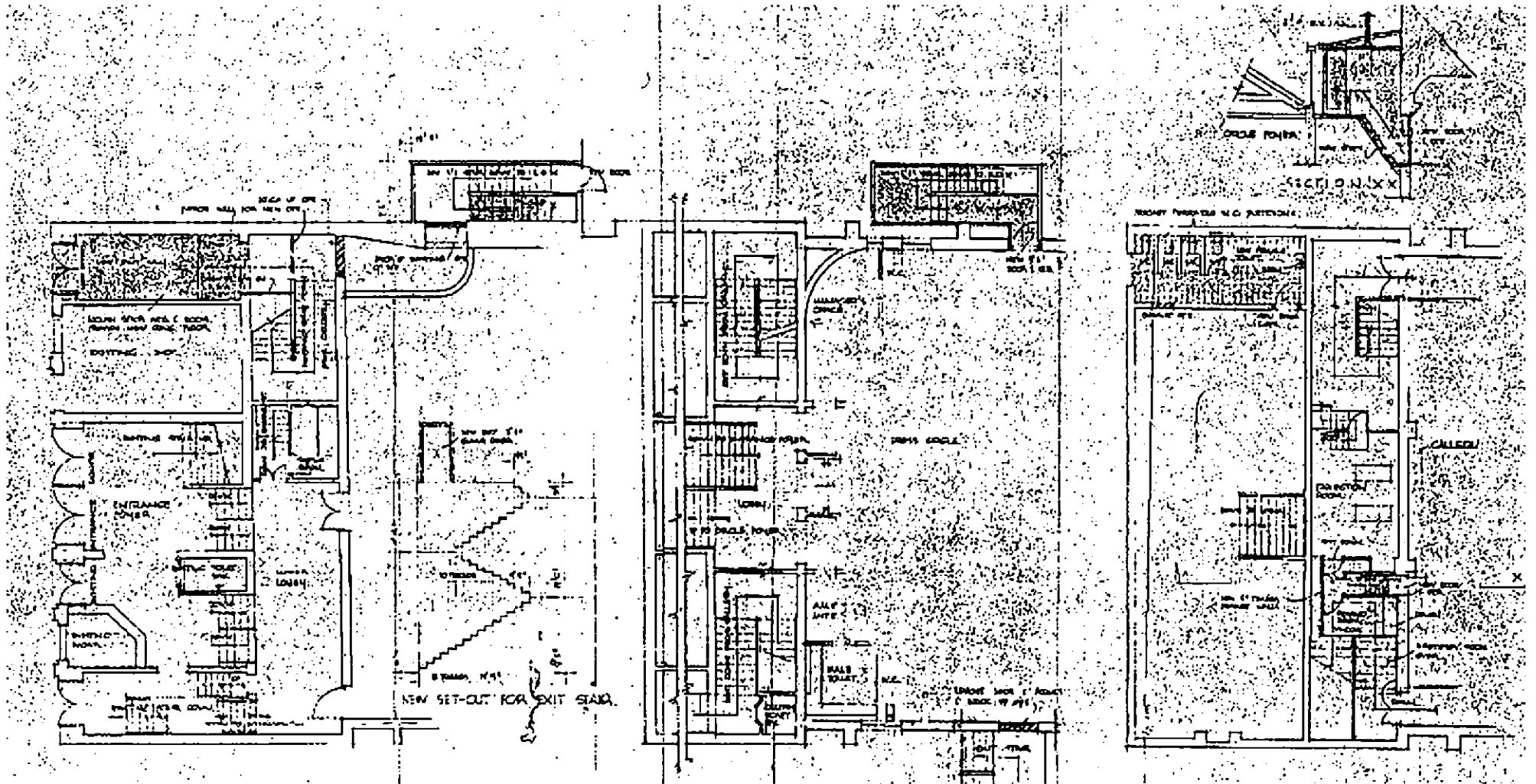
ADDITION OF SEWERAGE TO BACKSTAGE AREAS, AND DRESS CIRCLE FOYER

COWPER MURPHY & ASSOCIATES, 1948



ALTERATIONS TO THE FRONT ENTRANCE AND STAIRCASES

COWPER MURPHY & ASSOCIATES, 1951

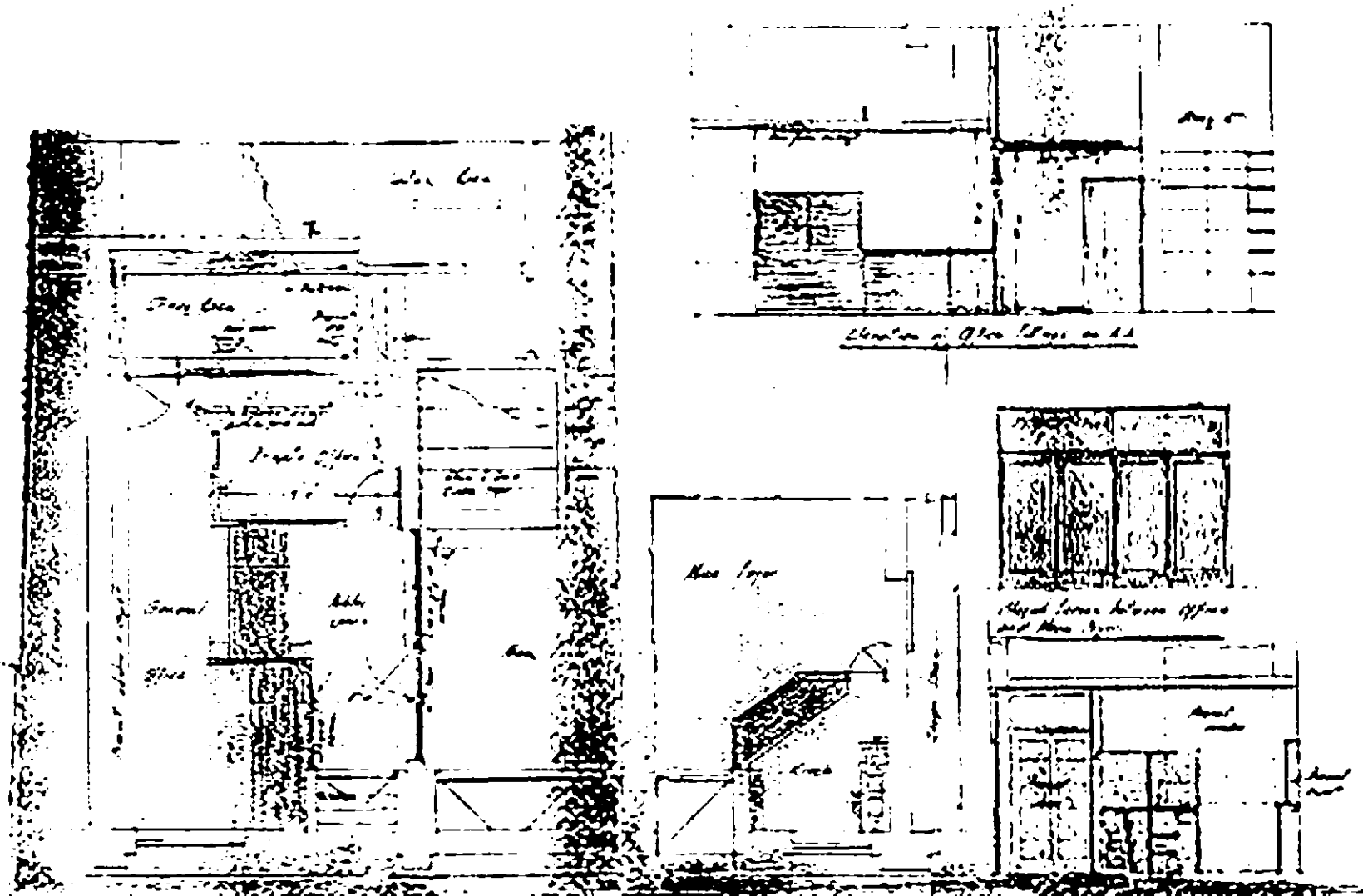


ALTERATIONS TO THE FRONT ENTRANCE

ALTERATIONS TO DRESS CIRCLE

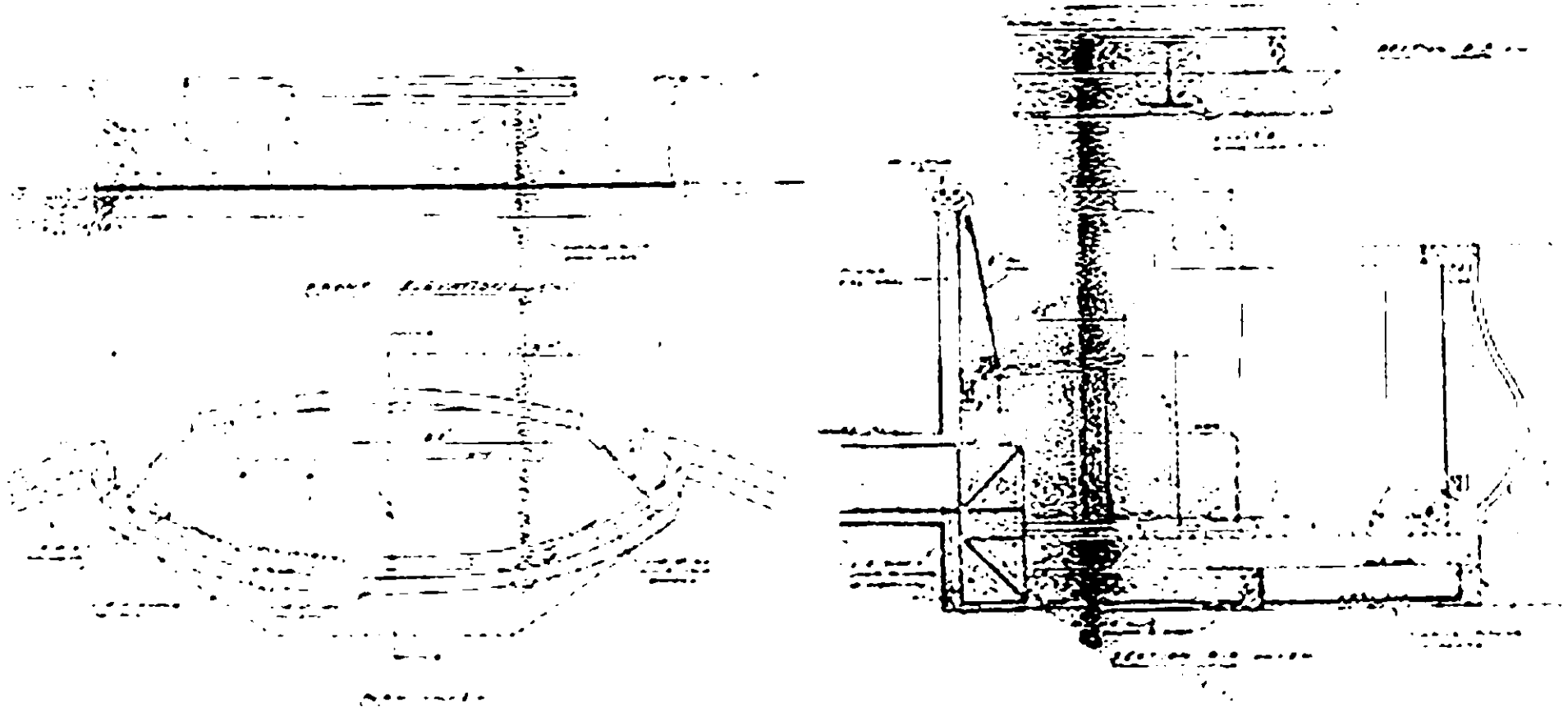
ALTERATIONS TO LONG ROOM

G.S. RICHARDS, 1966



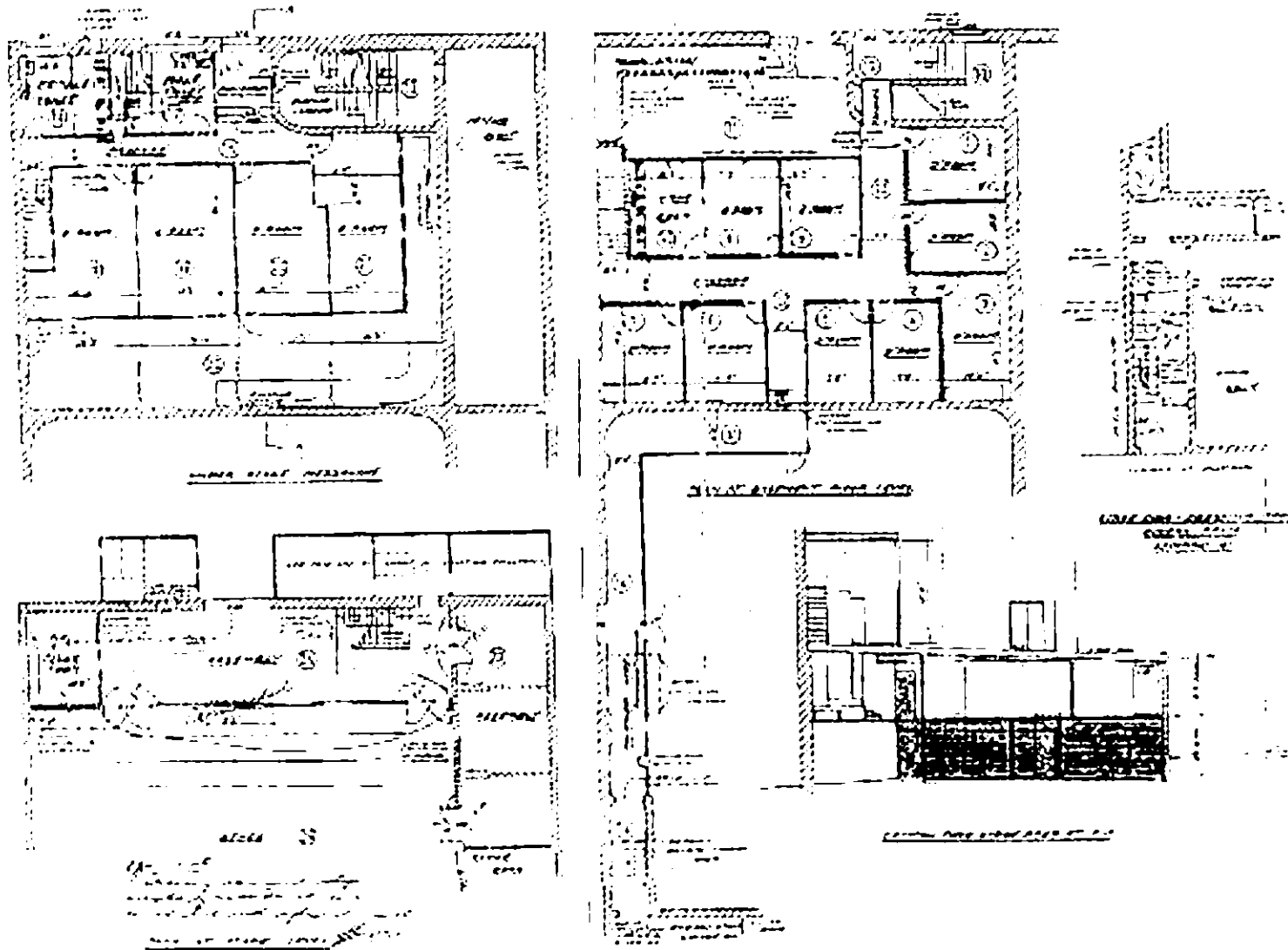
NEW ROYAL SOUTH STREET SOCIETY OFFICES

G.S. RICHARDS, 1966



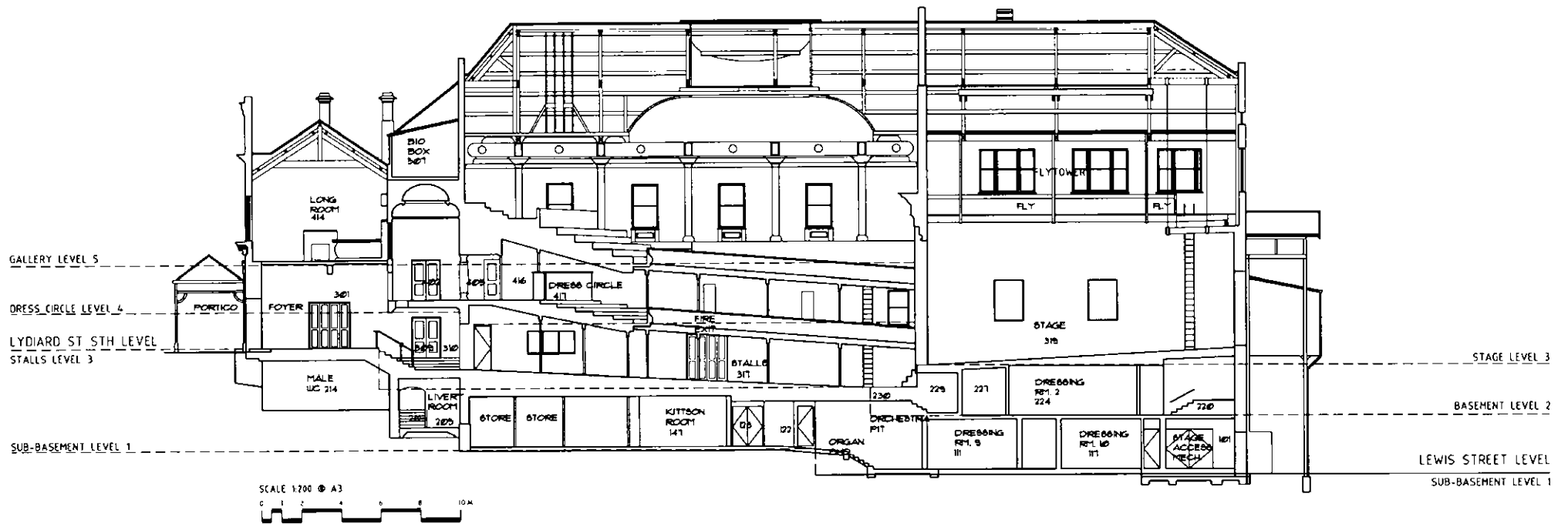
NEW ADJUDICATOR'S BOX AT DRESS CIRCLE LEVEL

M. F. MURRAY, 1966



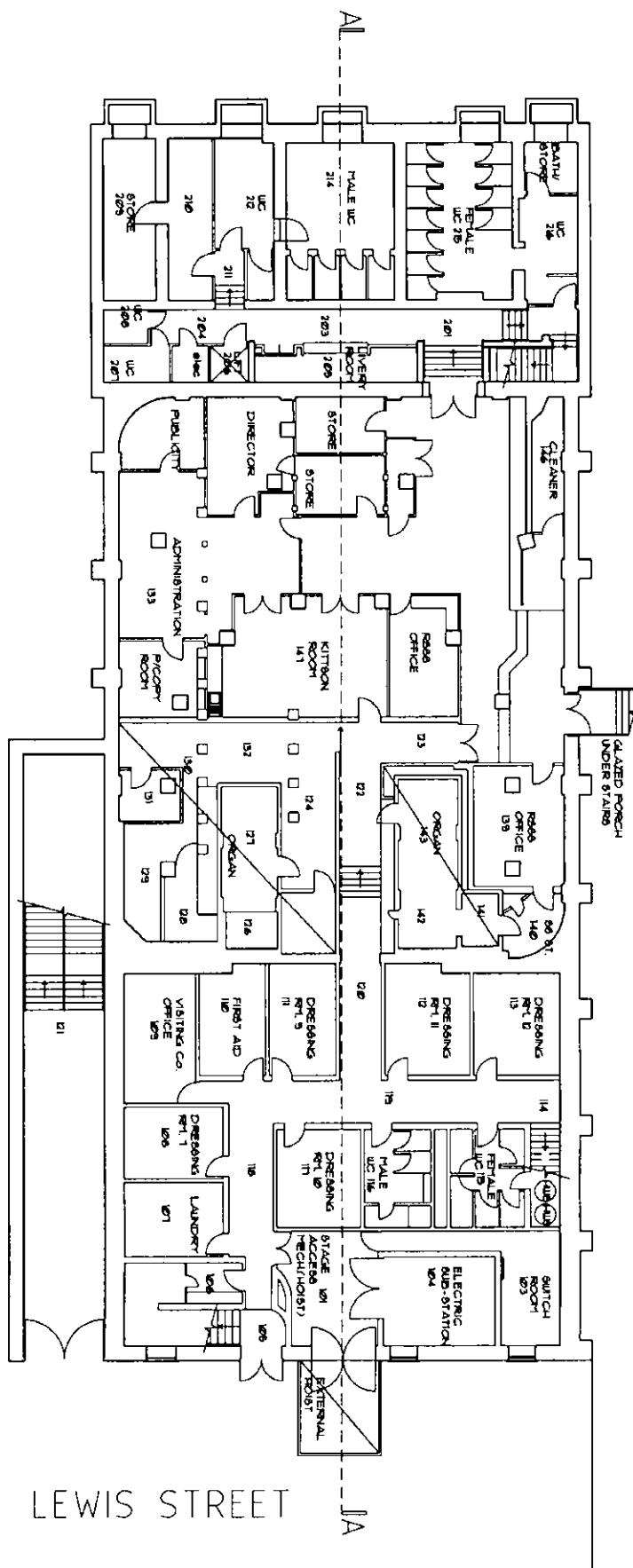
NEW DRESSING ROOM ACCOMMODATION AT SUB-BASEMENT AND BASEMENT LEVEL

10.0 CURRENT DRAWINGS OF BUILDING COMPLEX

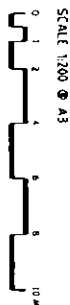


SECTION OF HER MAJESTY'S THEATRE

LYDIARD STREET STH

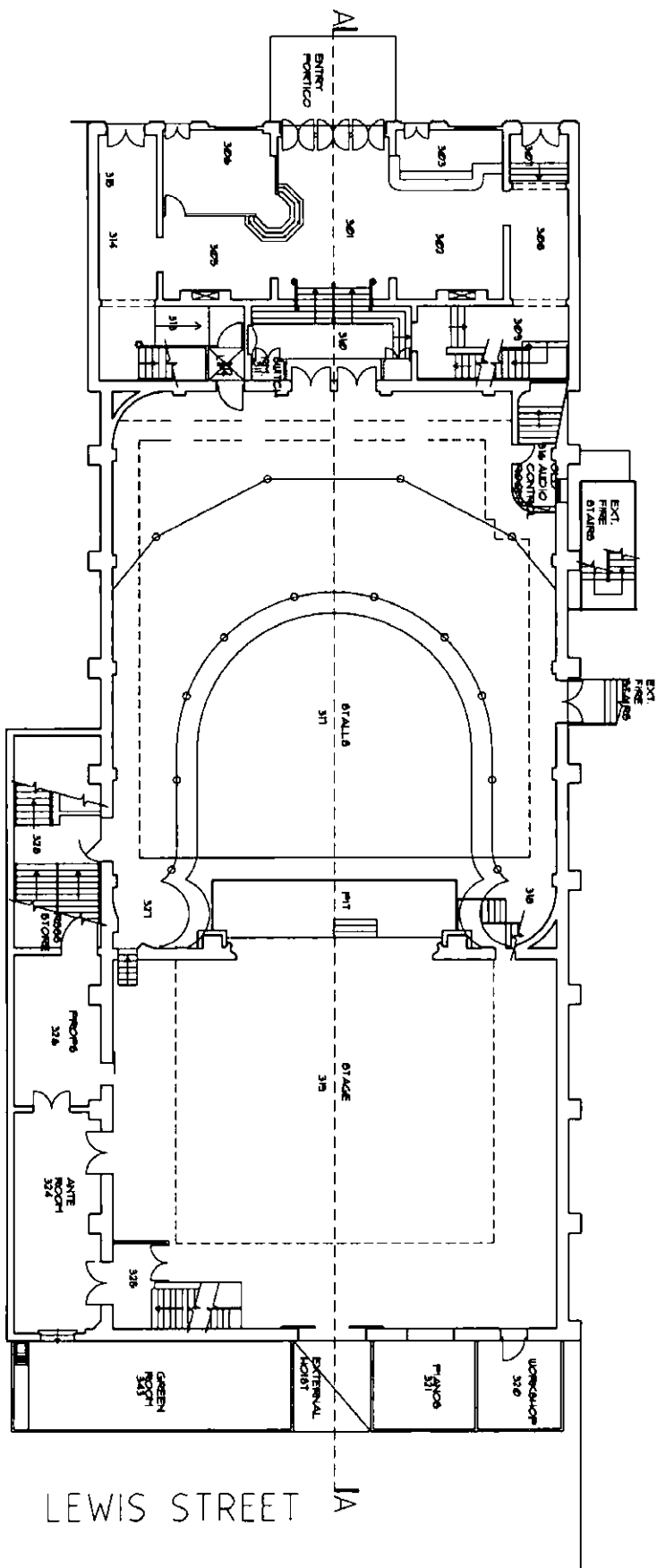
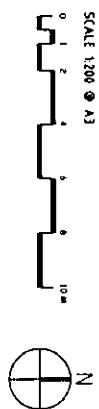


LEWIS STREET



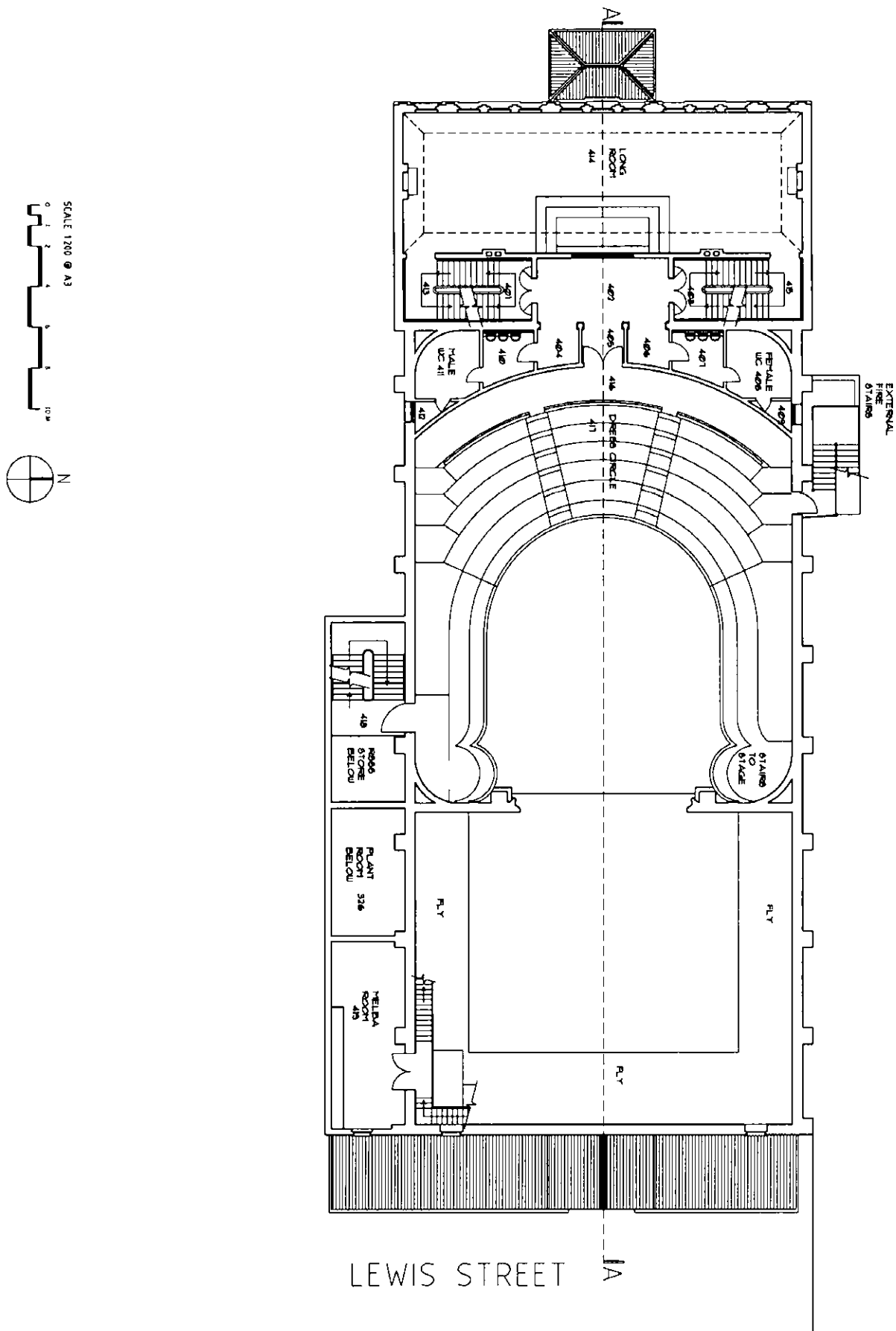
PLAN OF SUB-BASEMENT - LEVEL ONE

LYDIARD STREET STH



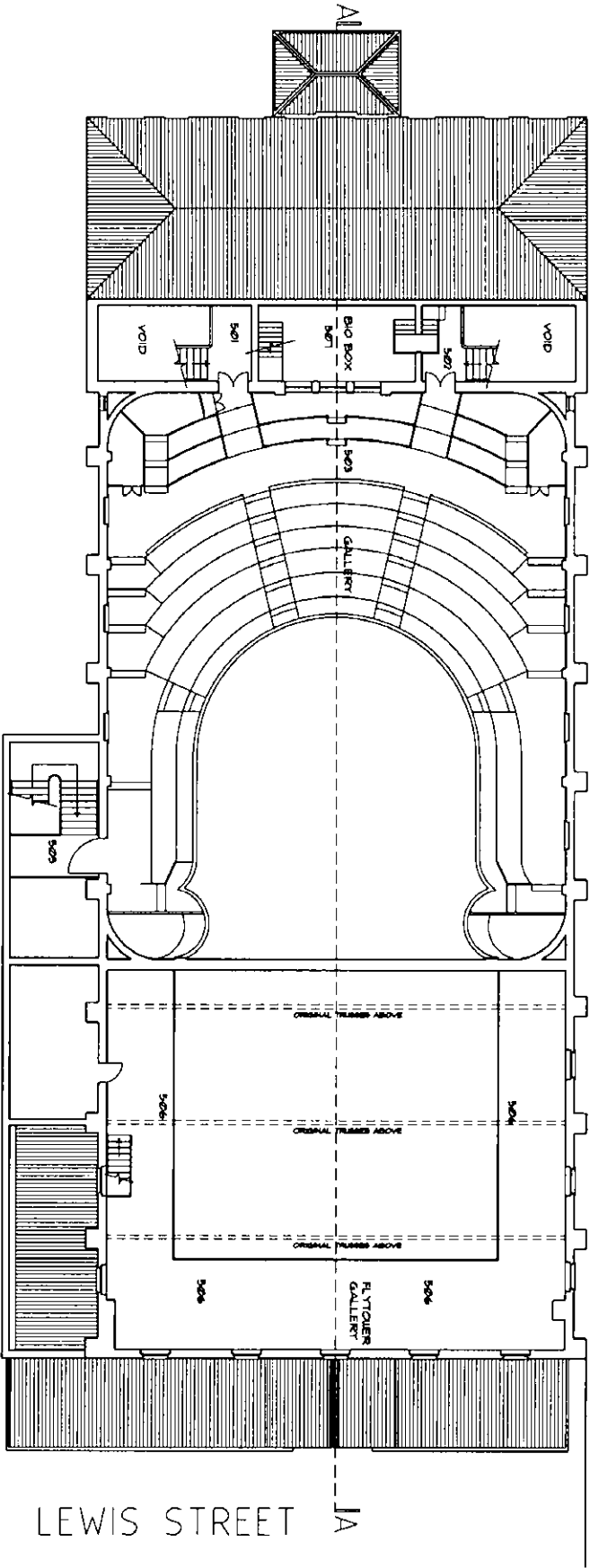
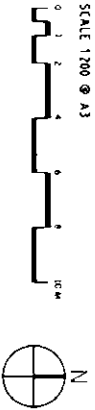
PLAN OF STALLS - LEVEL THREE

LYDIARD STREET STH



PLAN OF DRESS CIRCLE - LEVEL FOUR

LYDIARD STREET STH



PLAN OF GALLERY - LEVEL FIVE

APPENDIX ONE: SOURCES OF INFORMATION

- Ballarat City Council, *Best Value Report, Her Majesty's Theatre*, Ballarat, July 2004
- Ballarat City Council Files 5/60/1 (held in boxes in Theatre Director's Office) note these files contain details from the 1897-1990 restoration project including letter files, a copy of the project brief, copy of contracts and drawings, etc.
- Ballarat City Council, photographs scanned from folders held by the Council which contain the results of a project called 'Ballarat's City Buildings – Bi-Centennial Photographic Archival Project 1988, co-ordinated by Mr J. A. Chisholm MBE, as chair of the Ballarat Restoration Advisory Committee.
- Ballarat in Pictures Scrapbook.
- Ballarat Visitor Information Centre, 2006 *Walking Ballarat's Heritage booklet*.
<http://www.ballarat.com/walkheritage.htm>
- Bendigo Web Central, 2006. *Bendigo Virtual Postcards*,
<http://www.bwc.com.au/postcards.shtml> Accessed June 2006
- Carlotta Kellaway, *Royal South Street Memorial Theatre, Lydiard Street South, Ballarat*, Historic Buildings Council Victoria, September 1986
- City of Greater Bendigo, 2006 *A Guided Tour*,
http://www.bendigo.vic.gov.au/Page/page.asp?Page_Id=390&h=0
- Clive Lucas and Partners in association with Civil and Civic Pty Ltd, *Royal South Street Memorial Theatre, Lydiard Street South, Ballarat, Victoria: Conservation Analysis and Conservation Policy*, Sydney, 1987
- Country Fire Authority, *Inspection Report – Maintenance, Building Act 1993*, 2006
- Her Majesty's Theatre Board of Management meeting held 10th February 2004, Agenda Item 12.2.3: Performing Arts Precinct - Her Majesty's Theatre/Mechanics' Institute link Feasibility Study (Extract of Minutes)
- Her Majesty's Theatre, *Her Majesty's, Celebrating 130 years*, Ballarat, June 2005
- Her Majesty's Theatre, *Her Majesty's Theatre, Ballarat Conservation Management Plan Review and Update and Re-development Feasibility Study*, Ballarat, December 2005
- Her Majesty's Theatre, Ballarat, Web site: <http://www.hermaj.com/history/index.htm> (Accessed, March 2006)
- Heritage Victoria, Files as follows: early newspaper articles and drawings, information on the architects and information on the musicians, correspondence file, permit file history and Heritage Listing information (see Appendix 3).
- Jacobs Lewis Vines Architects, *Ballarat Conservation Study*, commissioned by the City of Ballarat, the Historic Buildings Preservation Council and the Australian Heritage Commission, September 1978
- *Martin, Robert*, Ballarat History Central, <http://www.ballarathistory.org/artshmaj.html> (Accessed March 2006)
- RTMI Theatre Design &Technology, *Automated Power Flying*, April 2006
- RTMI Theatre Design &Technology, *Her Majesty's Theatre – Redevelopment Theatre Consultants Report*, April 2006
- SKM (Sinclair Knight Menz), *Performing Arts Precinct Feasibility Study, Feasibility Outcomes*, Melbourne, November 2003
- *The Courier*. p.3, 24/5/1875; 27/3/1899; 29/3/1899; 17/6/1966; 1/6/1967; 21/12/1989
- *The Leader*, 12 August 1899 (supplement p. 3)
- *The Australasian*, 15/10/1904.

- Thomas Gibeus McGrath Pty Ltd Engineers in association with Wendy Jacobs Architect, *Building Condition Report, Her Majesty's Theatre, Lydiard Street South, Ballarat for Her Majesty's Theatre*, Melbourne, June 1997
- Thorne, Ross, *Theatre Buildings in Australia until 1905*, University of Sydney, 1971
- Trevor Huggard and Associates, *Structural Report – Her Majesty's Theatre Lydiard Street South, Ballarat*, Melbourne, 2006

Records held at Her Majesty's Theatre

- General correspondence folders relating to 1988 building conservation project and the re-opening in 1990.
- Heritage Victoria Permit Exemption Declaration - this declaration allows for works to be carried out without the need to obtain a permit from the Executive Director of Heritage Victoria. This Permit Exemption was granted on 26 March 2003 and provides exemptions for:
- Memorial Theatre Restoration Project - Claims (provides information on costings for project).
- Specification for Ballarat Memorial Theatre at Lydiard Street, Ballarat for the City of Ballarat, Architects: Clive Lucas & Partners, Project Managers: Civil & Civic Pty Ltd, Melbourne, dated 8 August 1988
- Specification of Electrical Services at Ballarat Memorial Theatre, W L Meinehardt & Partners, Melbourne, dated 8 August 1988
- Specification for Mechanical Services, W L Meinhardt & Partners, Civil & Civic Pty Ltd, Melbourne, dated 8 August 1985
- Schedule of works on materials and workmanship for Stage One of the Conservation and Restoration of the Memorial Theatre, Clive Lucas & Partners Architects, Civil & Civic Pty Ltd, Melbourne, 8 August 1988

APPENDIX TWO: CAPITAL WORKS SINCE 1999

HER MAJESTY'S THEATRE, Ballarat Capital Works project lists 1999 - 2006



1999 – 2000 Capital Works & Infrastructure Sustainability

<u>Project</u>	<u>Cost</u>
Heating system Boiler	\$24,283
Lighting Desk	\$42,963
Renovations to Piano Store	\$5,766
Snorkel	\$12,726
Box Office, Candy Bar & Front Windows	\$6,228
Emergency Paging System	\$1,913
Emergency Lighting	\$2,240
Uninterrupted Power supply	\$3,003
New Hot Water Services	\$6,550
Lightning Rod	\$5,500
Stage Access Mechanism Repairs	\$7,580
Total	\$118,752

2000 – 2001 Capital Works & Infrastructure Sustainability

<u>Project</u>	<u>Cost</u>
Colour Printer	\$6,077
Computer Equipment	\$6,627
Twin Multi Disk Player	\$2,520
Twin Cassette Deck	\$1,170
Twin CD Player	\$2,520
Closed Circuit TV Monitors	\$6,949
Pit Cover	\$5,892
Box Office blinds, counters & air-conditioner	\$5,265
Major building upgrade project (BMI)	\$2,720
Civic Hall Computer	\$3,323
Radio Microphones & Speakers	\$30,727
Pass Box Office ticketing system	\$15,724
Repairs to Glass skylights	\$27,202
Monitor Colour Camera	\$2,998
Stage Trap	\$13,248
Admin Server NT	\$3,136
Box Office Server	\$2,045
TV Monitor system cable	\$7,870
Cyclorama	\$2,018
Chandeliers rewiring	\$5,421
Flying system repairs	\$3,614
Box Office report printer	\$773
Fax machine	\$325
Total	\$154,841

2001-2002 Capital Works

<u>Project</u>	<u>Cost</u>
Painting exterior of HMT	\$31,017
Administration computers	\$2,907
Fire Door	\$1,450
Web site design	\$6,280
Tag & Test equipment	\$1,630
Sound Desk	\$29,012
Monitor Wedge	\$15,104
Construct new store room	\$4,512
Lighting equipment	\$44,883
Talkback headsets	\$7,417
Flylines x 5	\$15,577
Usher livery	\$6,906
Office carpet	\$3,182
Usher seats Auditorium	\$2,582
Total	\$172,459

2002 – 2003 Capital Works

<u>Project</u>	<u>Cost</u>
Administration Server	\$1,817
Construct Mezzanine Storage Room	\$11,492
Fire Panel replacement	\$7,840
Building Alarm system	\$26,494
Chandelier winches	\$7,511
Stalls Aisle Lights	\$2,029
Roof insulation batts	\$3,074
New carpet Foyer / Stairs	\$15,300
Air-conditioning design – part payment	\$10,677
Box Office flat screens	\$1,895
Funktion One Sound System	\$153,211
300 series lighting console	\$62,488
5 x Dimmer racks	\$15,852
25 x SL Profile Lights	\$21,610
Replace Pit Net	\$1,010
Piano Mover ½ share	\$1,085
Safety point hook Dress Circle	\$650
Dome Walkway	\$13,842
Backup Power supply for Lighting Desk	\$8,633
Total	\$366,510

2003- 2004 Capital Works

<u>Project</u>	<u>Cost</u>
Air-conditioning design	\$35,297
Air-conditioning installation	\$375,675
Total	\$410,972

2004- 2005 Capital Works

<u>Project</u>	<u>Cost</u>
Stage Access Mechanism – skirt repair	\$9,822
90 degree Lens barrels x 2	\$ 897
Microphones - Radio x 8/ Floor x 4/ Choir x 2	\$22,308
Bar stock storage Fridges x 2	\$6,481
Front of House Lift components	\$6,695
Box Office hardware & software	\$14,240
Total	\$60,443

2005- 2006 Capital Works - Projected cost

<u>Project</u>	<u>Cost</u>
Conservation Feasibility Study	\$95,000
Unicorn Lane Lighting – 2 x floodlights	\$ 415
Motorise Central Auditorium Chandelier	\$3,600
Dress Circle Lighting Bar Reinforcement	\$2,000
Internal Signage	\$2,500
Stair Carpet replacement – FOH & Backstage	\$8,000
Total	\$111,515

Year	Income	Expenditure	Net
1999-2000		\$118,752	\$118,752
2000-2001		\$154,841	\$154,841
2001-2002	-\$80,000	\$172,459	\$92,459
2002-2003	-\$423,900	\$366,510	\$-57,390
2003-2004		\$410,972	\$410,972
2004-2005		\$60,443	\$60,443
2005-2006 Projected		\$111,515	\$111,515
Average Net per year			\$127,370

2001 - 2002

Capital Works projects at Her Majesty's Theatre upgraded the Auditorium mixing desk and Sound system, and included the installation of 5 additional fly lines on stage and the purchase of additional stage lights.

2002 - 2003

Capital Works projects completed at Her Majesty's Theatre in 2002-2003 include the replacement of the Fire Panel (\$7,840) and installation of a Security system (\$26,494), the replacement of carpet in the foyer and stairs (\$15,300), the purchase of a Funktion One Sound system for the Auditorium (\$153,211) and a Strand 530 Lighting Console and backup power supply (\$71,121). 5 Additional Bytecraft dimmer racks were purchased (15,852) along with 25 Strand SL Profile lights (\$21,610). A mezzanine storage area was built backstage (\$11,492) and a walkway was built in the Dome (\$13,842). Electric winches were installed on the Auditorium Chandeliers (\$7,511). Flat computer screens were installed in the Box office and the design work for the Air-conditioning system was commenced.

APPENDIX THREE: HERITAGE LISTING INFORMATION

VICTORIAN HERITAGE REGISTER INFORMATION

HER MAJESTY'S THEATRE

17 LYDIARD STREET SOUTH BALLARAT

VHR Number	H0648
File Number	604232
Other Names	ACADEMY OF MUSIC ROYAL SOUTH STREET MEMORIAL THEATRE
Year Construction Started	1874
Municipality	Ballarat City
Extent of Registration	To the extent of the whole of the theatre building; and the land as defined by the Heritage Council.
Other Listings 1	Ballarat City Planning Scheme
Architect/Designer	Browne, George L
Architectural Style	Victorian Period (1851-1901) Free Classical
Heritage Act Categories	Heritage place

✓ Item Categories

Item Group	Item Category
Recreation and Entertainment	Theatre

✓ Statement of Significance

This building, which was known in 1874 as the Academy of Music, in 1898 as Her Majesty's Theatre, and, from 1966 to 1988 as the South Street Memorial Theatre, has both historical and architectural significance. It is a rare survivor of a number of Ballarat and Bendigo theatres which, in the 19th century, rivalled those in Australia's capital cities. The Ballarat theatre is arguably the oldest operating theatre in Australia. According to Ross Thorne, a major exponent of our theatrical history, the memorial theatre is 'probably the most significant theatre in Australia today'. Thorne claims that it is the most substantially intact of our remaining 19th century theatres, which include the theatre Royal in Hobart, the Princess in Melbourne and Her Majesty's in Brisbane.

On a Victoria-wide basis, the Ballarat theatre has special importance for its unique interior. Its double horse-shoe shaped balconies supported on columns, added from the designs of the notable architect William Pitt in 1898, are the last example of this type of theatre design in the State. The theatre has significance because of its associations with two distinguished 19th century architects, George Browne and William Pitt, both of whom specialised in the design of theatres. Browne, who was responsible for the original 1874 design of the Academy of Music, also designed Melbourne's rebuilt Theatre Royal in 1872. He was the designing architect in 1874 of Rupertswood, the Sunbury mansion of Sir William J Clarke, Patron of the Academy of Music. Pitt, who designed the 1898 alterations and additions, included among his theatrical works the new Princess Theatre in 1886, the Bijou (rebuilt after the fire of 1889), the 1891 design of the Melbourne Opera House and its rebuilding in 1901 (later known as the Tivoli), alterations to the interior of the Theatre Royal in Bourke Street in 1904 and alterations to the interior of the Hobart Theatre Royal in 1911. Also, at the turn of the century, Pitt was responsible for extensive alterations to Her Majesty's Theatre in Melbourne. Other major buildings designed by Pitt include the Rialto and the Olderfleet in Collins Street and the St Kilda Town Hall.

The Theatre is a building which illustrates important aspects of the social and cultural life of Ballarat over a period of more than 100 years. It has importance for its links with Sir William J. Clarke (1831-1897), the landowner, stud breeder and philanthropist for whom it was built in 1874, and with a

number of Ballarat's leading citizens, most notably William Collard Smith (1830-1894), agent, investor and politician. It is important for its associations from 1896 with the prestigious Royal South Street Society, a Ballarat organisation dedicated to the promotion of excellence in the performing arts. This society owned the building from 1965. The theatre is associated also with the Sun Aria competitions, which resulted in the discovery of many important Australian singers. Notable theatrical figures who performed at the theatre included the company of William Cyster, who is remembered for his part in establishing opera as a permanent institution in Victoria; Any Castles, dramatic soprano; Dame Nellie Melba and Gladys Moncrieff.

The building has landmark value. The original 1874 Lydiard Street facade, which survives partially intact, provides a contributory element to the Lydiard Street precinct. The rear three-storey brick section has a strong visual element and closes the vista along Lewis Street.

Click on the arrow below to view the Images. Note: Some records may not yet have images.



Click to view image at full-size.

AUSTRALIAN REGISTER OF THE NATIONAL ESTATE DATA SHEET

Royal South Street Memorial Theatre, 17 Lydiard St South, Ballarat, VIC

Photographs:



List: Register of the National Estate
Class: Historic
Legal Status: Registered (21/10/1980)
Place ID: 15722
Place File No: 2/03/122/0051

Statement of Significance:

The Royal South Street Memorial Theatre, built in 1874-75 to a design by George Browne, is significant as one of the most intact, commercial nineteenth century theatres in Australia (criteria A.4 and B.2). It is also the oldest operating theatre having been in use from 1875 up until the present and provides a record of theatrical development and technology throughout this period (criterion D.2). Included in this record is a rare, possibly unique in Australia, manually operated fly tower (criterion B.2). The theatre interior is of major interest with its decorative motifs, such as the ornate wall pilasters, panelled ceiling and stage which date from 1875, the uncommon double balcony and art nouveau motifs in the lounge (criterion F.1). The Theatre is also significant as an example of the work of both George Browne, theatre architect and William Pitt, who made a number of alterations to the theatre in 1898 and was a very influential figure in the design of public buildings in Victoria, Tasmania and New Zealand (H.1). The Theatre has considerable social significance, this dates from its very early days when it provided entertainment for the miners working on the central gold fields, through its continuous use for local community debating and social/recreational activities and is reflected in the public support for the restoration of the building to enable its ongoing use as a theatre (criterion G.1). The restoration of the theatre to its c 1912 configuration places extra emphasis on the Theatre's earlier phase of use without compromising the remaining original fabric or integrity of the building.

Official Values: Not Available

Description:

The Memorial Theatre was originally completed in 1875 to a design by architect George Browne. It initially comprised a theatre with rectangular auditorium, a steep lyre-shaped gallery, three entries leading to separate parts of the auditorium and two shops facing Lydiard Street. The theatre is constructed in brick with timber roof construction sheeted with iron. The main body is brick with piers both inside and out. The hipped trussed roof covers both the three-level auditorium and the stage with dressing rooms below. The ground floor and entrance/foyer have been considerably altered at various times but the auditorium and stage structure are original as is much of the auditorium ceiling and pilastered walls. The roof over the stage also dates from 1875 and the later inclusion of a fly tower stage in 1898 is fitted around the original trusses. The flying system is the only manual (non counterweight) system in existence in Australia. In the auditorium roof there appears to have been two domes, a small one dating from before 1898 for which the horizontal shutters and tube structure to a former sliding ventilated roof are still in existence. In 1898 the dome was enlarged and then eventually removed and a false octagonal ceiling fitted. Internally the circle and gallery levels are horseshoe shaped in plan and are carried on cast iron columns. The balcony balustrading is swag bellied and decorated. It is believed that the wall pilasters, panelled ceilings and proscenium are original decorations and some traces of art nouveau decorative motifs are to be seen where later alterations have been made. The two balconies were constructed in 1898, but one balcony front is the reused 1874 front while the second was made to match. The balconies and cast-iron supporting posts are typical for auditoria design in the late nineteenth/early twentieth century. The double balcony, supported on columns, is now the last of this form of theatre in Victoria. The facade of this building is two storeyed in height with stucco ornamentation in a somewhat florid Classical style. The upper storey windows are round headed with archivolt supported by slender columns as are the two ground floor subsidiary entrances. The highly decorated curved entrance has now been lost. The ground floor facade has been much altered and a street awning has been added. The first floor facade is intact but the parapet balustrading and ornamentation has been destroyed.

History: Not Available

Condition and Integrity:

The theatre is being restored to its c 1912 configuration. This will include the reinstatement of the ceiling dome and parts of the coffered ceiling. The existing proscenium (1904-09) will be retained and the stage will retain its original equipment and fly galleries. Basement and sub-basement levels will be conserved and modernised and a stage level timber and iron sheeted annexe at the rear of the building will be reinstated. (April 1995)

Location:

17 Lydiard Street South, Ballarat.

Bibliography:

THORNE,R (1976) THEATRES IN AUSTRALIA: AN HISTORICAL PERSPECTIVE OF SIGNIFICANT BUILDINGS. UNIVERSITY OF SYDNEY.

Report Produced: Wed Jan 25 10:25:26 2006

APPENDIX FOUR: PERMIT EXEMPTIONS DECLARATION



Heritage

Heritage Victoria

20 March 2014

Mr. J. J. J.
123 Street
Her Majesty's Theatre
Ballarat, VIC 3240
Victoria 3240

Dear Mr. J. J. J.,

HER MAJESTY'S THEATRE VICTORIAN HERITAGE REGISTER NO. H638

As the owner of the Victorian Heritage Register listed building, you are required to comply with the provisions of the Victorian Heritage Act 2017 and the Victorian Heritage Regulations 2017.

Now that you are ready to do any work on the building, you must:

1. prepare a Heritage Impact Statement (HIS) for the proposed work. The HIS must be prepared in accordance with the Victorian Heritage Act 2017 and the Victorian Heritage Regulations 2017.

2. have the HIS approved by the Victorian Heritage Board (VHB) before you start any work on the building.

Yours faithfully,

RAY TONKIN
EXECUTIVE DIRECTOR

For more information, please contact:



PERMIT EXEMPTIONS DECLARATION



Heritage

1. I/We, the undersigned, are the owner/s of the property described in the Schedule to this Declaration and I/We hereby declare that the proposed works are exempt from the requirements of the Heritage Act 1988.

2. I/We have been advised by a qualified person that the proposed works are exempt from the requirements of the Heritage Act 1988.

3. I/We have been advised by a qualified person that the proposed works are exempt from the requirements of the Heritage Act 1988.

- I/We have been advised by a qualified person that the proposed works are exempt from the requirements of the Heritage Act 1988.
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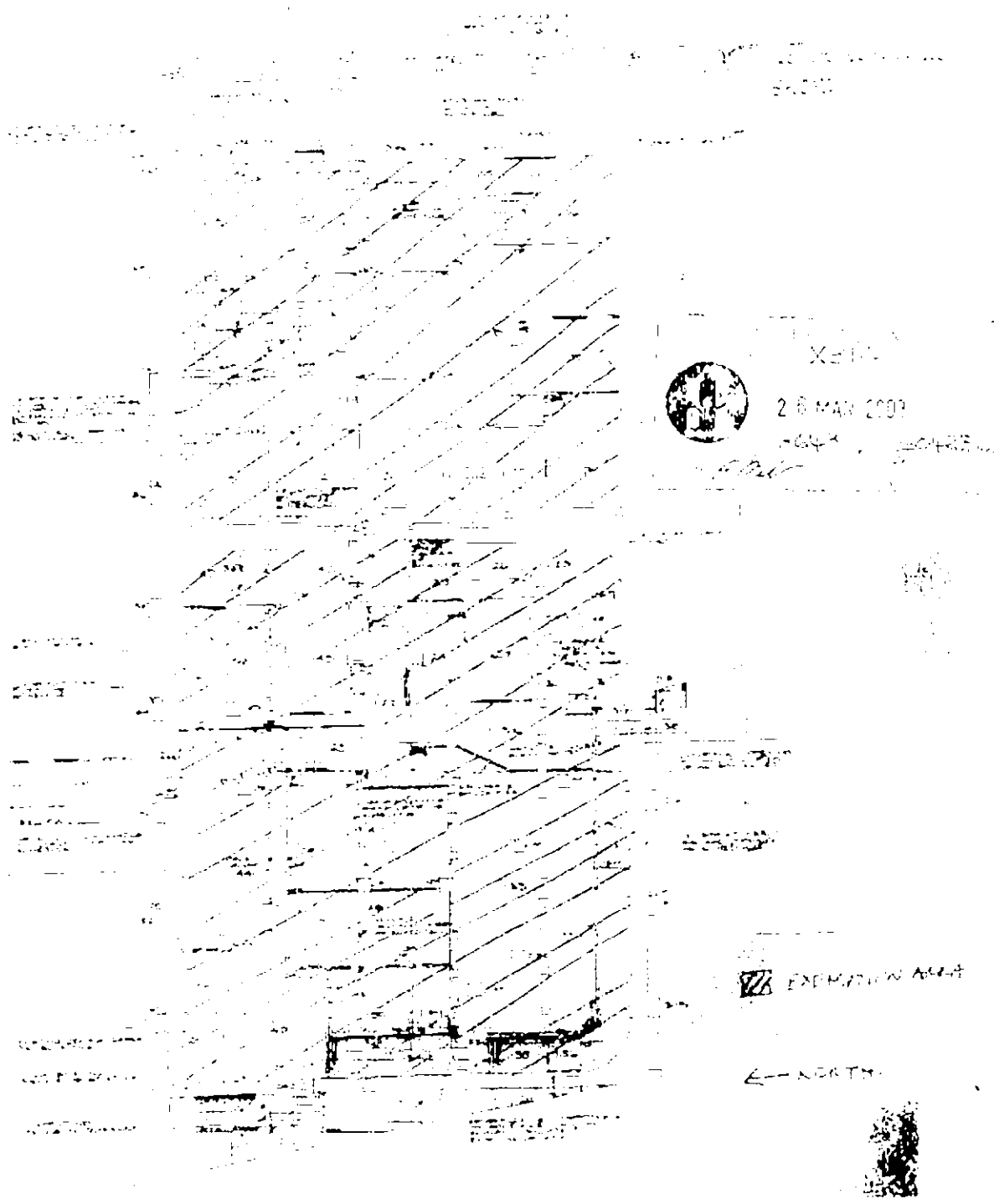
CONDITIONS

1. I/We agree to accept the following conditions:
2. I/We agree to accept the following conditions:
3. I/We agree to accept the following conditions:

THE ATTENTION OF THE OWNER AND OF APPLICANT IS DRAWN TO THE NEED TO OBTAIN ALL OTHER RELEVANT PERMITS PRIOR TO THE COMMENCEMENT OF WORKS

4. I/We agree to accept the following conditions:

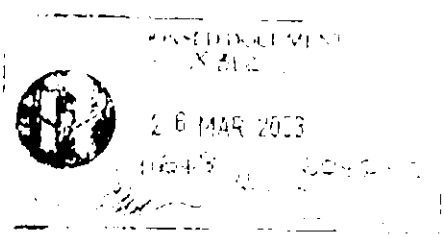
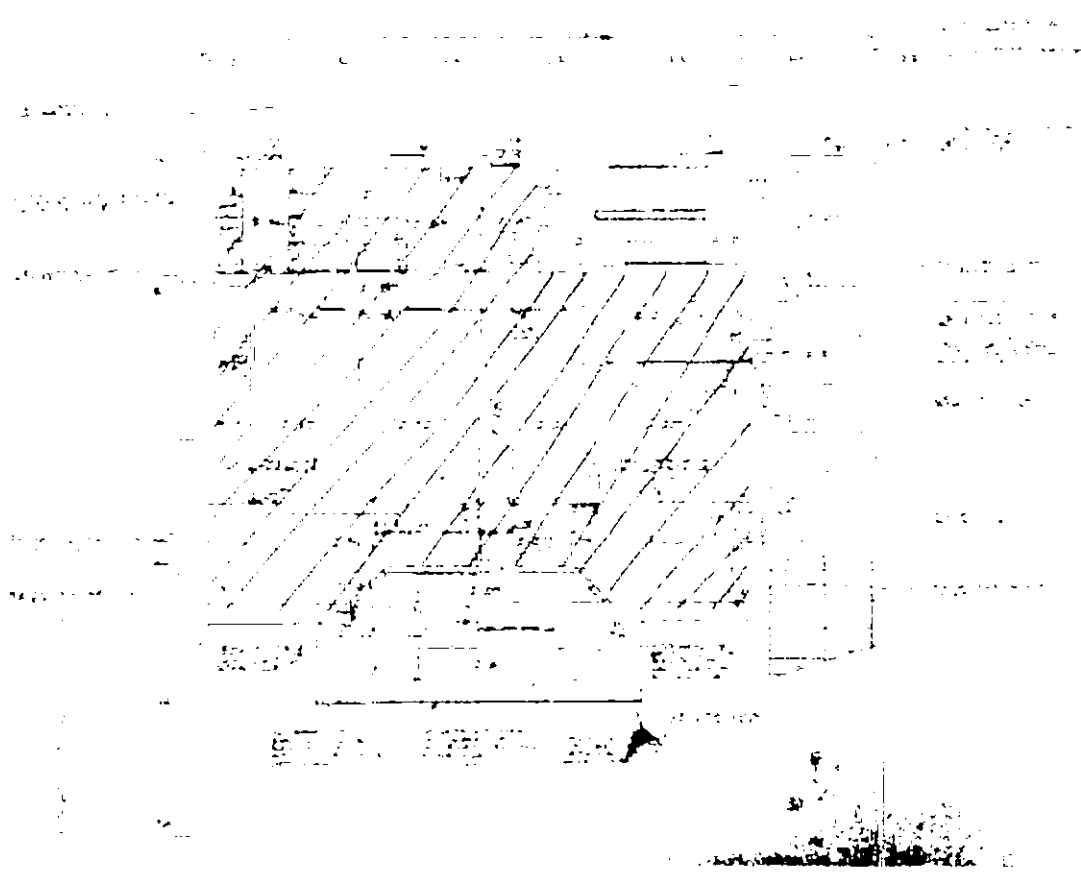
[Handwritten signature]
22/09/2003



28 MAR 2007

LEVEL 1
HER MAJESTY'S THEATRE

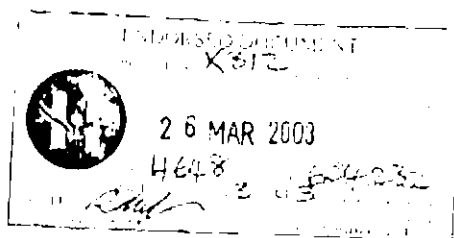
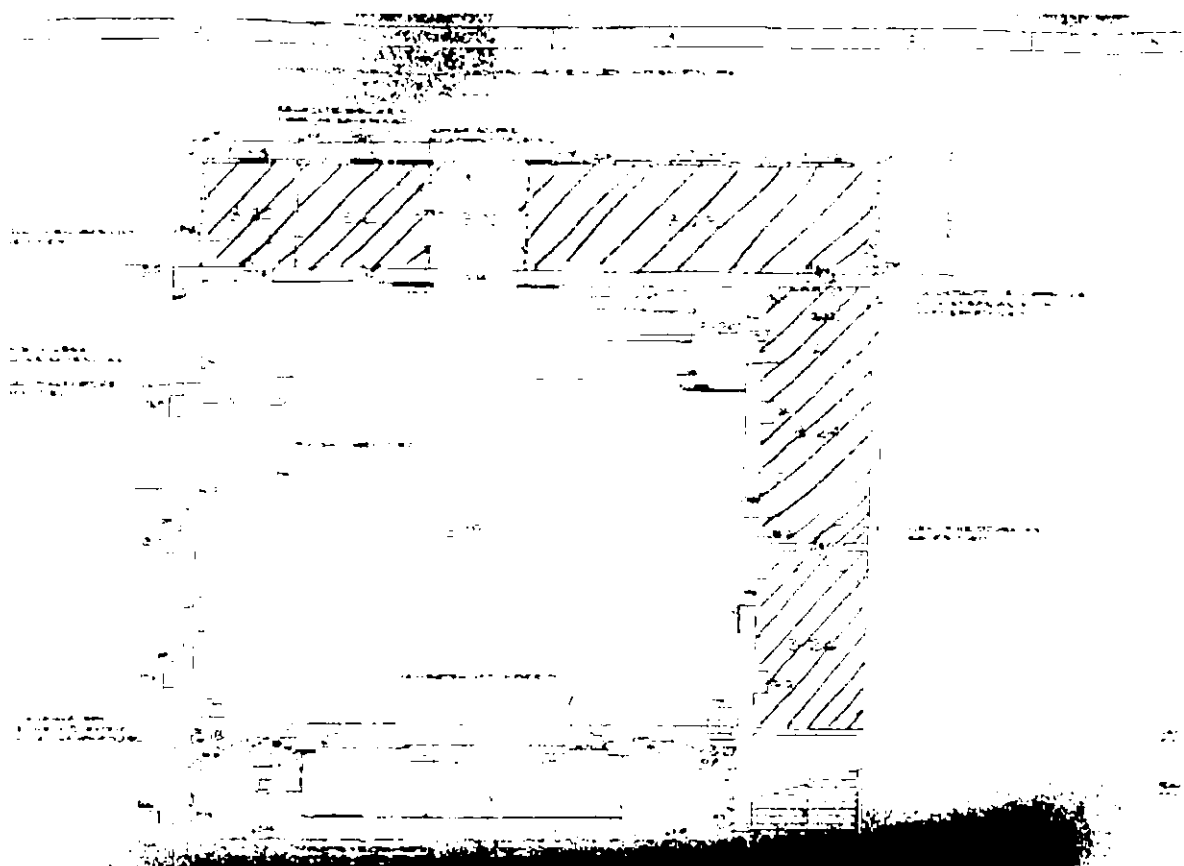
DESIGN 2/0
7 2 02



← NORTH

LEVEL 2
HER MAJESTY'S THEATRE

McDougall CV/12
12/13



← NORTH

LEVEL 3
HER MAJESTY'S THEATRE

DRAWN, 03/03
7-2-03.

APPENDIX FIVE: THE BURRA CHARTER

AUSTRALIA ICOMOS, THE ILLUSTRATED BURRA CHARTER Good Practice for Heritage Places by Meredith Walker and Peter Marquis-Kyle

This revised Charter was adopted on 26 November 1999

Preamble

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

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

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

Articles

Article 1. Definitions

For the purpose of this Charter:

- 1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Cultural significance is embodied in the *place* itself, its *setting*, *use*, *associations*, *meanings*, records, *related places* and *related objects*.
Places may have a range of values for individuals or groups.
- 1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents and objects.
- 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.
- 1.5 *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.
- 1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known early state and is distinguished from *restoration* by the introduction of new material into the *fabric*.
- 1.9 *Adaptation* means modifying a place to suit the existing *use* or a proposed use.
- 1.10 *Use* means the functions of a place, as well as the activities and practices that may occur at the place.
- 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the area around a *place*, which may include the visual catchment.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another place.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.
- 1.15 *Associations* mean the special connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

Conservation Principles

Article 2. Conservation and management

- 2.1 Places of *cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.

- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

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

Article 4. Knowledge, skills and techniques

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

Article 5. Values

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

Article 6. Burra Charter Process

- 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.
- 6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

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

Article 8. Setting

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

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

Article 9. Location

- 9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.
- 9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.
- 9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

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

Article 11. Related places and objects

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

Article 12. Participation

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

Article 13. Co-existence of cultural values

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

Conservation Processes

Article 14. Conservation processes

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

Article 15. Change

- 15.1** Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the cultural significance of the place and its appropriate *interpretation*.
- 15.2** Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.
- 15.3** Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.
- 15.4** The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

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

Article 17. Preservation

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

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

- 20.1** *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that retains the *cultural significance* of the place.
- 20.2** *Reconstruction* should be identifiable on close inspection or through additional interpretation.

Article 21. Adaptation

- 21.1** *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the place.
- 21.2** *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

- 22.1** New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.
- 22.2** New work should be readily identifiable as such.

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

- 24.1** Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.
- 24.2** Significant *meanings*, including spiritual values, of a *place* to people should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

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

Conservation Practice

Article 26. Applying the Burra Charter process

- 26.1** Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.
- 26.2** Written statements of *cultural significance* and policy for the *place* should be prepared, justified, and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.
- 26.3** Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

- 27.1** The impact of proposed changes on the *cultural significance* of the *place* should be analysed with reference to the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.
- 27.2** Existing *fabric* and *use* should be recorded before any changes are made to the *place*.

Article 28. Disturbance of fabric

- 28.1** Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should be undertaken only to provide data essential for decisions on the *conservation* of the place; or to obtain important evidence about to be lost or made inaccessible.
- 28.2** Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

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

Article 30. Direction, supervision & implementation

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

Article 31. Documenting evidence and decisions

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

Article 32. Records

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

Article 33. Removed fabric

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

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

Article 34. Resources

Adequate resources should be provided for *conservation*.

APPENDIX SIX: EXTERNAL MAINTENANCE SCHEDULE

Area of Building – house and stables	Recommended Assessment	Date of Works and Extent	Contractor for Works	Cost of Works	Source of Funding
Drainage Stormwater pipes Groundwater drainage sump	Every 6 months				
Roof Cladding (corrugated iron) Flashings Fixing and cappings Gutters and brackets Rainwater heads Downpipes Eaves Chimneys <i>Are stormwater pipes blocked?</i> <i>Do gutters need cleaning?</i>	Every 12 months - clean gutters				
External walls Brick walls Brick re-pointing Rendered elements Stone wall sections Slate verandah finishes Windows – check glazing Doors <i>Is there any dampness?</i>	Check every 5 years				

APPENDIX SEVEN: HERITAGE VICTORIA FILE INFORMATION

Permit Number	Date of Permit	Description of Works/Architect
666	18 May 1988	Changes to the proposed scope of works including relocation of plant room, brickwork extended to match existing with new skillion roof, reinstatement of skylight above art nouveau foyer, modifications to door openings, toilet cubicles, service arrangements. (Civil & Civic, and Clive Lucas & Partners Architects)
	2 May 1989	Stage Two conservation works - excluded canopy to Lydiard Street South. Condition required resolution of removal of basement column. (Civil & Civic, and Clive Lucas & Partners Architects)
	May 1992	Proposal for new entry under fire escape stairs and construction of entrance portico (to match Lydiard Street (similar to Lydiard Street portico). (Wendy Jacobs Architect)
3826	18 June 1998	Bio box window operation - rationalisation of openings. (Wendy Jacobs Architect) Cost of works \$5,000
3969	16 October 1998	Replacement of Baltic pine flooring at the stalls level of the theatres auditorium with stained messmate timber (135 x 22) for the stabilization of seating. . (Wendy Jacobs Architect)
4124	31 December 1998	Replacement of intermediate sub-floor structure (floor structure between raked floor and flat floor) - when the works were undertaken this was found to be in poor condition once Baltic pine flooring was taken up. . (Wendy Jacobs Architect)
4172	5 February 1999	Attachment of Heritage Victoria plaque.
4233	23 March 1999	External illumination of the Lydiard Street façade. . (Wendy Jacobs Architect)
4361	June 1999	Air-conditioning of Long Room - installation of 3 plaster ceiling roses suspended 100 below the ceiling level. (Wendy Jacobs Architect)
4362	11 August 1999	New front of house signs - to establish consistent directional and other signage in the theatre. . (Wendy Jacobs Architect & Peter Lambert Graphic Designer)
	September 2001	External painting and new entrance canopy sign. (Wendy Jacobs Architect)
		Review of seating in the balcony - installation of 49 seats on tiered seating at the back of the balcony - uncertain if undertaken. . (Wendy Jacobs Architect)
Declaration X312	28 March 2003	A permit exemption for internal minor works to the back stage, side stage and sub-basement levels - include minor works include, but are not limited to the installation of lighting, screens, storage systems, mezzanine structures, and fittings and fixtures provided the work has been agreed with an appropriate qualified heritage consultant. (Allows theatre to carry out certain works without the need to obtain a permit from the Executive Director).

Permit Number	Date of Permit	Description of Works/Architect
7783	5 September 2003	<p>Installation of air-conditioning and roof ventilation to back stage dressing rooms, office area and auditorium.</p> <p>At stalls level works included:</p> <ul style="list-style-type: none"> • Introduction of fan coil units in the space between the original flat floor of the auditorium and the introduced raked floor for seating. Supply air provided via floor vents located along the side walls. • Introduction of fan coil unit into the existing Green room. <p>At dress circle level works included:</p> <ul style="list-style-type: none"> • Ducts introduced in the corner of the female and male toilets, and new air vents introduced into the ceiling above the rear walkway vent in the dress circle. <p>At gallery level works included:</p> <ul style="list-style-type: none"> • Extraction fan area into boxed areas (part of 1988 refurbishment). <p>External works included:</p> <ul style="list-style-type: none"> • Construction of chillers located directly west of existing plant room on the south side of the building with the introduction of a safety wall of louvred aluminium. • Introduction of 4 new exhaust vents to the western end of the main room in conical shape, constructed in galvanised steel and mesh. <p>(Wendy Jacobs Architect and Invertech PL)</p>