

# Expert Witness Statement to Panel Amendment C245, Yarra Planning Scheme

365 Swan Street, Richmond

Prepared under instruction from Norton Rose Fulbright  
April 2020

Bryce Raworth  
*Conservation Consultant and Architectural Historian*

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## 1.0 Introduction

1. This statement of evidence to was prepared under instruction from Norton Rose Fulbright on behalf of the owners of the subject site, JC and EC Drill. I have been asked to comment on the heritage considerations associated with Amendment C245 to the *Yarra Planning Scheme* and in particular the proposal to include internal controls to the former Burnley Theatre within the designation of the site in the Schedule to the Heritage Overlay, Clause 43.01.
2. It is understood the land affected by Amendment C245 includes the subject land and 71 other site specific 'anomalies' in Abbotsford, Alphington, Collingwood, Cremorne, Fitzroy, Fitzroy North and Richmond. The subject land is located at the north-east corner of Swan and Edinburgh streets, on the north side of Swan Street. It was formerly used as a Picture Theatre and is currently used for retail purposes.
3. The Amendment was considered by Council at its meeting on 26 November 2019. Council resolved, amongst other things, to advise the Panel that Council intends to abandon the proposal to apply internal alteration controls to the former Burnley Theatre.
4. My instructions are to prepare an expert report considering the heritage significance of the former Burnley Theatre and whether internal heritage controls should be applied.
5. This statement was prepared with assistance from Fiona Erskine of my office. The views expressed are my own.
6. I note that there is no private or business relationship between myself and the party(s) for whom this report is prepared other than that associated with the preparation of this statement and associated advice on heritage issues.

## 2.0 Sources of Information

7. An external and internal inspection of the subject building has been undertaken, together with a review of the documentation associated with Amendment C245, including the *Thematic Study of Theatres in the City of Yarra* prepared by Context (26 September 2017).
8. Also reviewed were relevant planning scheme provisions including Clause 43.01, the Heritage Overlay, the Development Guidelines for Sites Subject to the Heritage Overlay at *Clause 22.02*, the *Yarra Heritage Database* and the *City of Yarra Review of Heritage Overlay Areas 2007 Appendix 8 (Revised May 2018)*.
9. The inspection upon which I based my initial advice to the client was undertaken in August 2019. I have sought to revisit the site in late March, while preparing this statement, but have been unable to do so to date due to works associated with water damage and removal of hazardous material from the site. I have been provided with current photographs of the interior taken on behalf of the owners, some of which have been taken to show me the present condition of particular details within the building.

10. The Panel has issued directions that a video recording of the interior be made by the owners in lieu of a site inspection by the Panel. This addresses concerns arising from COVID-19 considerations as well as concerns in relation to the condition of, and current works within, the subject site. The photographs supplied to me by the owners answer to similar concerns, and provide similar insights to those anticipated from the proposed video recording.
11. Other documents referred to include:
  - *City of Yarra Ordinary Meeting of Council Agenda (26 November 2019).*
  - *Additional historical sources have been referenced including historic newspapers at Trove Online <https://trove.nla.gov.au> and historic property service plans.*
  - *Guide to Expert Evidence (April 2019).*
  - *Victoria Planning Provisions Practice Note: Applying the Heritage Overlay (July 2015 and August 2018)*
  - *Heritage Issues: Summaries from recent Panel Reports, Planning Panels Victoria, Issue 2 March 2018*

### 3.0 Author Qualifications

12. A statement of my qualifications and experience with respect to urban conservation issues is appended to this report. Note that I have provided expert witness evidence on similar matters before the VCAT, Panels Victoria, the Heritage Council and the Building Appeals Board on numerous occasions in the past, and have been retained in such matters variously by municipal councils, owners, developers and objectors to planning proposals.

### 4.0 Declaration

13. I declare that I have made all the inquiries that I believe are desirable and appropriate, and that no matters of significance which I regard as relevant have to my knowledge been withheld from the Panel.



**BRYCE RAWORTH**

## 5.0 Brief History and Description

14. The subject site, on the north-east corner of Swan and Edinburgh streets in Richmond, is occupied by the former Burnley Theatre. The building was constructed in 1927-28 to a design by Bohringer, Taylor & Johnson, prominent cinema architects who also designed the Astor in St Kilda and the Forum and Rapallo cinemas in Melbourne, as well as a number of regional cinema buildings.

15. The exterior of the building is described as follows in the *Yarra Heritage Database*:

*Situated at the corner of Swan and Edinburgh Streets, the former Burnley Theatre is a large gabled building of brick construction. The double-storey rendered Swan Street facade is in a simplified classical revival style. There are three large openings at ground floor level, all infilled with recent aluminium-frame windows, and the wider central opening is flanked by engaged Tuscan columns. The first floor is also divided into three bays, separated by coupled engaged Tuscan columns. The wider central bay comprises three pairs of double-hung sash windows, each pair with a cement rendered Adam style decorative arch above. The end bays each have a pair of double-hung sash windows, also with decorative arches. The columns support a simple entablature and plain parapet, surmounted by a central pediment bearing the name of the theatre in raised letters. A cantilevered awning projects from the building above the ground floor.*

*The west elevation, to Edinburgh Street, is of plain brickwork with regularly spaced brick piers. The brickwork has been painted, and a colourful painted mural has been recently added at ground floor level.*

16. The building was listed as the Burnley Theatre in the *Sands & McDougall Directory of Victoria* until the mid-1950s. The property was purchased by Leo Drill in November 1958 (Certificate of Title Vol.5424 Fol.772), ie 30 years after its initial construction. Since that time, ie for the past 62 years, the building has operated as a furniture showroom/auction house.
17. Early plans of the building (see Figures 1, 2 & 3) show that the central entrance vestibule was flanked by shop spaces with display windows to Swan Street. Two staircases provided access to the first floor dress circle. The main auditorium had a central aisle with seating either side. A stage was located at the far end of the auditorium with an orchestral well at its foot. Decorative (ie not accessible) side boxes with balconettes looked over the stage. Fibrous plaster decorations and framing featured to the side walls while the proscenium was of perforated fibrous plaster. The rear wall of the auditorium featured a decorative scheme drawing on ancient Egyptian motifs. The first floor foyer above the entry vestibule provided access to food and beverages and also to male and female toilets.
18. Until recently, the interior of the former theatre had retained various elements of its original decorative program, including the decorated ceiling with oval feature in the auditorium, the ornate plastered proscenium, stage area and side boxes, albeit with some elements in a deteriorated or incomplete state.
19. It is understood that water ingress damaged the interior in November 2019. Subsequent inspections and remediation work identified extensive areas of plasterwork in an unsafe condition. Remediation works to make the space safe for occupation have removed much of the internal decorative detailing and associated plasterwork.

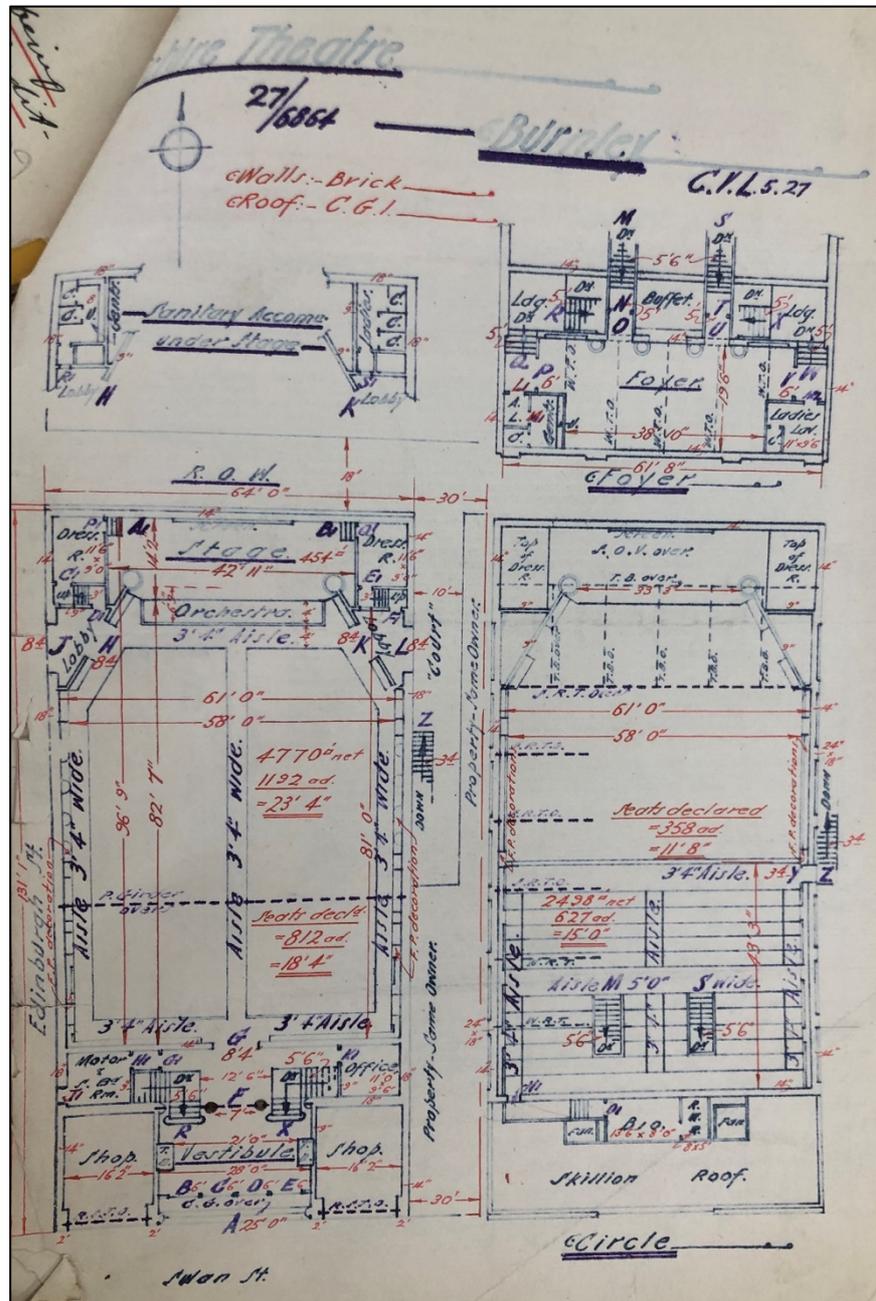


Figure 1 Floorplan of the Burnley Theatre (c.1927).  
Source: Public Records Office of Victoria.

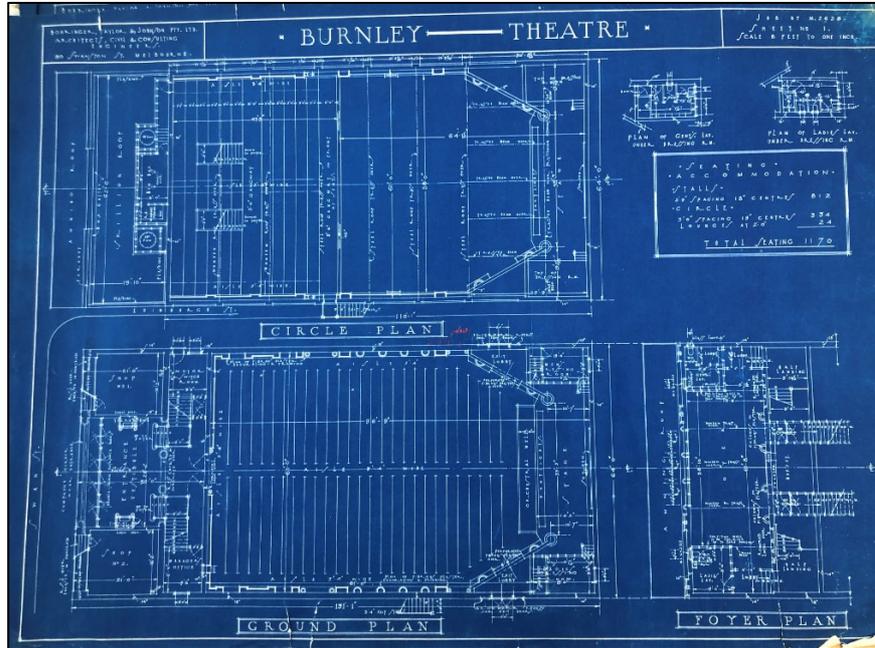


Figure 2 Architectural plan (c.1927).  
Source: Public Records Office of Victoria.

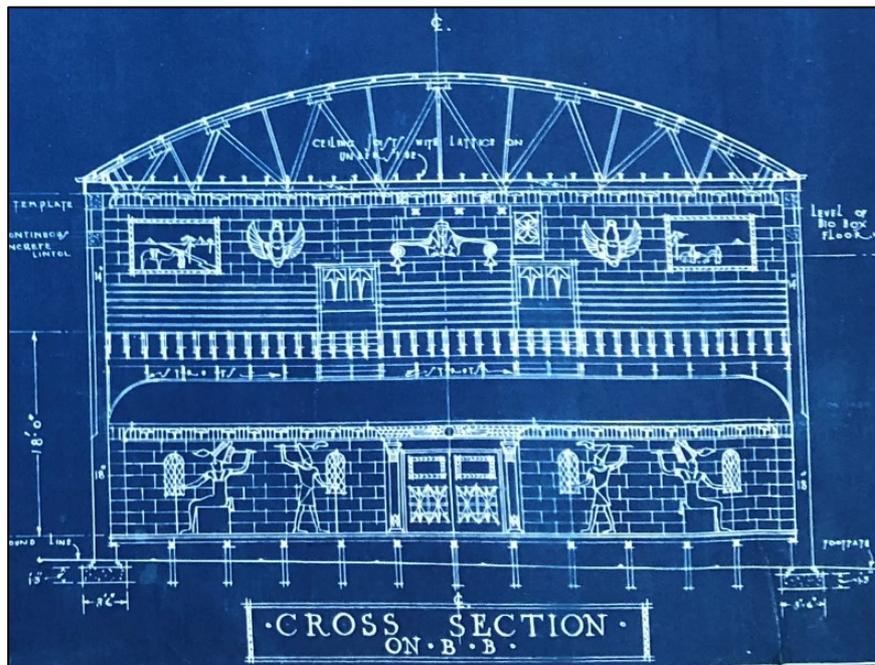


Figure 3 The rear of the auditorium featured an ancient Egyptian motif.  
Source: Public Records Office of Victoria.



Figure 4 2019 view looking toward the rear of the auditorium space showing the proscenium, stage area and decorative side boxes (Bryce Raworth).



Figure 5 Recent view looking toward the rear of the auditorium, subsequent to the hazardous material removal works (photograph provided by the owners).

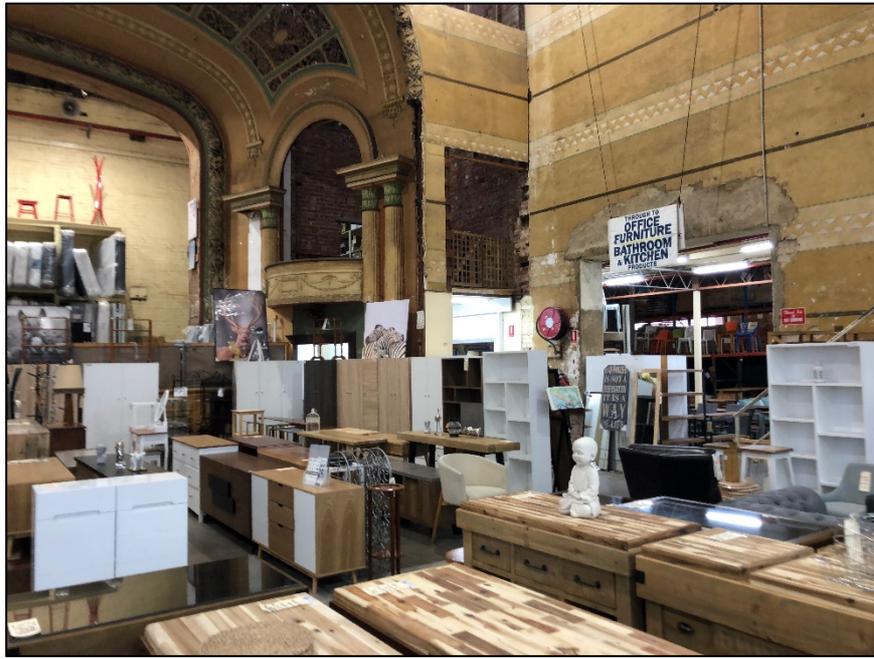


Figure 6 2019 view showing part of the proscenium, box and side wall (Bryce Raworth).

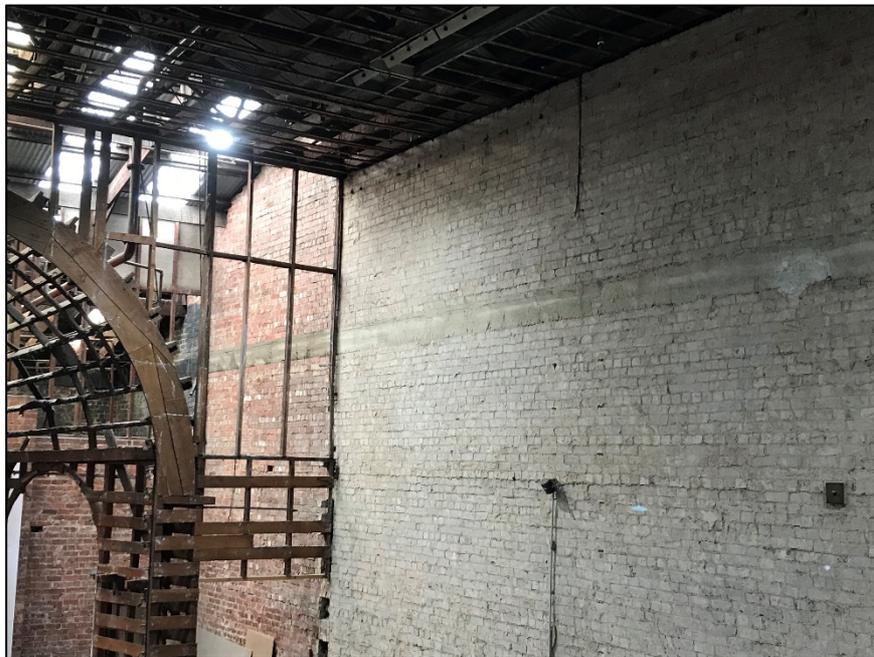


Figure 7 Recent view (photograph provided by the owners).



Figure 8 2019 view of the recessed oval dome and surrounding ceiling in the auditorium (Bryce Raworth).



Figure 9 Recent view (photograph provided by the owners).



Figure 10 2019 view of the first floor foyer (Bryce Raworth).



Figure 11 Current view of the first floor foyer (photograph provided by the owners).

## 6.0 Heritage Status

20. The subject site is not included on the Victorian Heritage Register. It has been classified as a place of local significance (Place ID 67210) by the National Trust of Australia (Victoria).
21. The property is currently individually identified as HO286 in the Schedule to the Heritage Overlay of the *Yarra Planning Scheme*. External paint controls apply under the provisions of this overlay. The significance of the place is described in the *Yarra Heritage Database* as follows:

*The former Burnley Theatre is of local social and architectural significance. Until its closure in 1958, the theatre was popular with the residents of Richmond as a social gathering place. The Swan Street facade, although not of individual architectural importance, contributes to the streetscape and is a notable local landmark.*

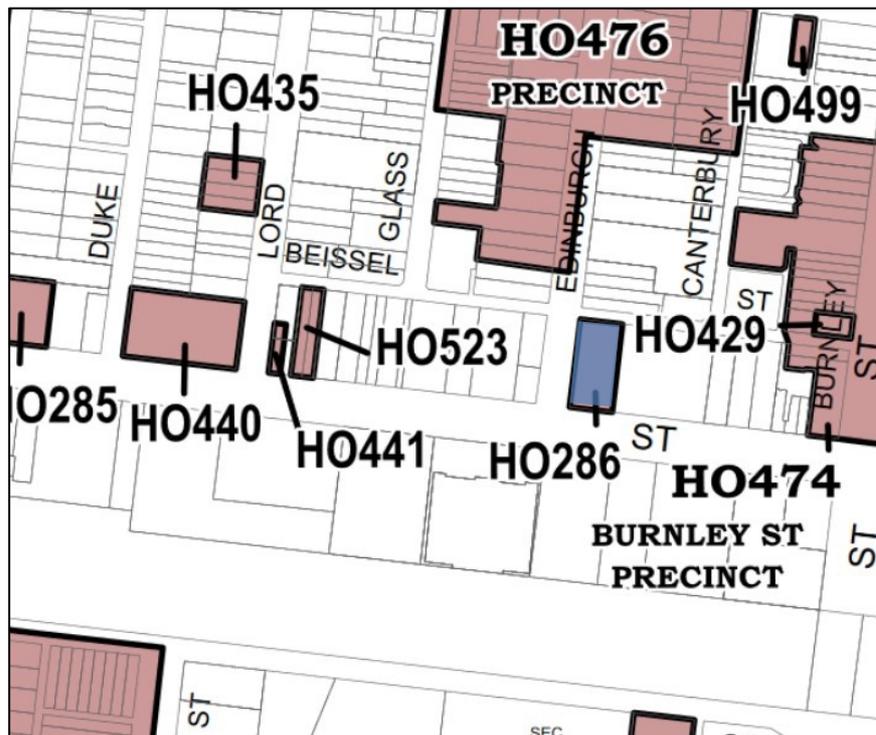


Figure 12 The subject site (shaded blue) is individually identified as HO286

## 7.0 Discussion

22. As previously noted, Amendment C245 to the *Yarra Planning Scheme* seeks to amend various provisions in order to correct zone and mapping anomalies, delete redundant controls, and replace interim heritage overlays with permanent heritage overlay controls
23. The *Thematic Study of Theatres in the City of Yarra* has recommended that three places warrant the application of internal controls due to their intact interior features. These include the subject property, the former Austral Theatre at 200-202 Johnston Street, Collingwood and the former Richmond Cinema at 311-317 Bridge Road, Richmond.
24. The *Thematic Study of Theatres in the City of Yarra* describes the interior of the former Burnley Theatre as follows:

*Parts of the original shopfront windows remain to the Swan Street frontage. Inside the original plaster decorated ceiling is visible in the foyer of the building. The vaulted auditorium is remarkably intact with the ornately decorated ceiling with regularly placed round cameo vents arches over the entire auditorium. The proscenium with filigree grille, stage area, and theatre side boxes are largely intact with decorative plasterwork. The boxes have semicircular balconettes flanked by fluted columns with Corinthian tops and festoon applied moulding to the balustrades. The ceiling features a circular recessed 'dome' feature forward of the gallery. The paint scheme is of particular interest for its age and subtle colouring. The gallery balustrade is decorative, matching the degree of ornamentation in plasterwork elsewhere. The building is currently in use as an auction house, 'Swan Auctions' which provides limited access to the public.*

*Since its conversion to an auction room the auditorium has been used as a showroom and the dress circle as a storage area. The auditorium and lobbies are largely intact, and the walls retain their original textured buff-coloured stucco finish, and details highlighted in various complementary colours.*

25. The *Thematic Study of Theatres in the City of Yarra* provides an assessment of the place against key criteria and a proposed revised Statement of Significance.

### Assessment Against Criteria

*CRITERION A: Importance to the course or pattern of the City of Yarra's cultural or natural history (historical significance).*

*The former Burnley Theatre at 365 Swan Street Richmond is historically significant as one of several suburban picture palaces in the City of Yarra. Picture palaces were immensely popular in the interwar period as places of entertainment. The picture palace and purpose -built theatres built from about 1914 provided entertainment for the working classes where live theatre had traditionally and previously catered for the middle and upper classes. The Burnley Theatre is historically significant for its association with Union Theatres Ltd., the forerunner of the present Greater Union Organisation.*

*CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Yarra's cultural or natural history (rarity).*

*The former Burnley Theatre is one of only six picture palaces surviving in the City of Yarra and one of four with surviving interiors. Others include the San Remo Ballroom (former Jubilee Theatre), Austral Theatre and the Richmond Cinema. Of the four, the Burnley Theatre has the most intact interior.*

*CRITERION C: Potential to yield information that will contribute to an understanding of the City of Yarra's cultural or natural history (research potential).*

NA

*CRITERION D: Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).*

*The Burnley Theatre is a fine example of a picture palace and is an interwar cinema with high architectural quality. The theatre is also significant for its design by the prominent architectural firm Bohringer, Taylor & Johnson who specialised in theatre and cinema design in the interwar period. It demonstrates particular characteristics of the picture palace associated with the advent of 'talkies'. This includes large open internal spaces to assist view lines to the screen, vaulted ceilings, mezzanine levels and bio boxes over a ground level entry. These picture places generally exhibited a neo-classical and art deco styling reflecting in a sense of the place being a 'cathedral for entertainment' — as a special part of the community sense of place at the time when entertainment was a luxury.*

*CRITERION E: Importance in exhibiting aesthetic characteristics (aesthetic significance).*

*The former Burnley Theatre is aesthetically significant for its exterior form and articulated Neo-classical frontage to Swan Street featuring pairs of engaged Tuscan columns, entablature and parapet and sequence of sash windows with decorative rendered 'fanlights'. Another attribute of aesthetic significance is the way this part of the building expresses the lounge area of the cinema. The Burnley Theatre is of aesthetic significance for its highly intact interior featuring the foyers and lobbies, auditorium, gallery, proscenium and balconies. Attributes also include the decorative plasterwork to walls and ceilings, and the ornate and subtle colours of an early, if not original colour scheme.*

*CRITERION F: Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance).*

NA

*CRITERION G: Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).*

*This criterion has not been assessed, however it is likely that there are people who remember attending the Burley Theatre prior to its closure. The place may hold a special attachment for them and be socially significant to a particular group.*

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Yarra's history (associative significance).*

NA

#### Revised Statement of Significance

*What is Significant?*

*The former Burnley Theatre at 365 Swan Street Richmond, including its interior, built in 1928 and designed by Bohringer, Taylor & Johnson architects is significant.*

*How is it significant?*

*The Burnley Theatre is of local historic and aesthetic significance to the City of Yarra. It also has rarity value as a picture palace.*

*Why is it significant?*

*The former Burnley Theatre at 365 Swan Street Richmond is historically significant as one of several suburban picture palaces in the City of Yarra. Picture palaces were immensely popular in the interwar period as places of entertainment. The picture palace and purpose-built theatres built from about 1914 provided entertainment for the working classes where live theatre had*

*traditionally and previously catered for the middle and upper classes. The Burnley Theatre is historically significant for its association with Union Theatres Ltd., the forerunner of the present Greater Union Organisation. (Criterion A)*

*The former Burnley Theatre is one of only six picture palaces surviving in the City of Yarra and one of four with surviving interiors. Others include the San Remo Ballroom (former Jubilee Theatre), Austral Theatre and the Richmond Cinema. Of the four, the Burnley Theatre has the most intact interior. (Criterion B)*

*The Burnley Theatre is a fine example of a picture palace and is an interwar cinema with high architectural quality. The theatre is also significant for its design by the prominent architectural firm Bohringer, Taylor & Johnson who specialised in theatre and cinema design in the interwar period. It demonstrates particular characteristics of the picture palace associated with the advent of 'talkies'. This includes large open internal spaces to assist view lines to the screen, vaulted ceilings, mezzanine levels and bio boxes over a ground level entry. These picture places generally exhibited a neo-classical and art deco styling reflecting in a sense of the place being a 'cathedral for entertainment' – as a special part of the community sense of place at the time when entertainment was a luxury. (Criterion D)*

*The former Burnley Theatre is aesthetically significant for its exterior form and articulated Neo-classical frontage to Swan Street featuring pairs of engaged Tuscan columns, entablature and parapet and sequence of sash windows with decorative rendered 'fanlights'. Another attribute of aesthetic significance is the way this part of the building expresses the lounge area of the cinema. The Burnley Theatre is of aesthetic significance for its highly intact interior featuring the foyers and lobbies, auditorium, gallery, proscenium and balconies. Attributes also include the decorative plasterwork to walls and ceilings, and the ornate and subtle colours of an early, if not original colour scheme. (Criterion E)*

26. Having reviewed the *Thematic Study of Theatres in the City of Yarra* and the other background documents and having inspected this site and the other two former theatres that are affected by the proposed internal controls, a number of key observations can be made.
27. Context appear to have followed accepted heritage study methodology that included a preliminary assessment, contextual and place history, description, comparative analysis, assessment against criteria and statement of significance. The assessment against criteria concluded that the subject property meets the threshold of local significance for Criteria A (historic significance), B (rarity), D (representativeness) and E (aesthetic significance), with the interior features of the former theatre mentioned against Criteria B, D and E.
28. In relation to Criterion B, the assessment against criteria noted that *'the Burnley Theatre has the most intact interior'*, of the four theatres in Yarra with surviving internal fabric. Given the recent remediation works that have occurred, this is no longer the case. The original volume and spaces can be discerned, however nearly all decorative detailing has been lost to the main auditorium space(s). It is understood that the first floor foyer remains reasonably intact in terms of its plastered decorative scheme, albeit not with any painted decorative scheme.
29. In relation to Criterion D, while the exterior retains its representative character, the remediation works have had an adverse impact on the ability of the interior to represent typical characteristics of theatres. *'This includes large open internal spaces to assist view lines to the screen, vaulted ceilings, mezzanine levels and bio boxes over a ground level entry. These picture places generally exhibited a neo-classical and art deco styling'*. A majority of the neo-classical styling which distinguished the place has been lost.

While the stage remains, the timberwork of the proscenium does not frame it in the same way as previously. Although the foyer, mezzanine and bio box are understood to remain, these are not particularly distinguished spaces, nor do they convey anything particularly notable about the cinema use of the place that would warrant their conservation into the future.

30. The assessment against Criterion E states that '*The Burnley Theatre is of aesthetic significance for its highly intact interior featuring the foyers and lobbies, auditorium, gallery, proscenium and balconies. Attributes also include the decorative plasterwork to walls and ceilings, and the ornate and subtle colours of an early, if not original colour scheme*'. The latter attributes are no longer in evidence. The vestibule and foyer are understood to be much the same as when originally inspected, however these spaces are of a lesser order of interest, and do not, in themselves, warrant internal alteration controls. Moreover, while the auditorium and associated elements of proscenium, gallery, side walls and ceiling formerly retained aspects of the original colour scheme and painted decoration of the place, as well as elements of ornate plasterwork, these have been removed with the exception of the domed oval ceiling feature to this space. The Egyptian motif decoration to the rear wall of the auditorium, as shown in Figure 3 above, was not in evidence at the time the site was inspected in August 2019, and it is not clear if it was ever completed in accordance with the blueprints. Similarly, the rear of the dress circle above did not retain the decorative motifs indicated in Figure 3 at that time.
31. Further to the above, at the time of preparation of the citation, certain features were largely intact. Arguably, those of the greatest interest were in the auditorium space. The walls, ceilings and proscenium retained a range of decorative features that were recognisable as substantially original, although their condition was mixed with many sections in fair to poor condition. This included sections of decoration that were overpainted, damaged elements, peeling paint etc.
32. The document *Heritage Issues Summaries from Panel Reports* (Issue 2 March 2018) states that:
- Several Panel reports distinguish between condition and intactness: a place may be quite run-down but still be substantially intact and retain its heritage values. Being in poor condition does not of itself disqualify a place from being listed on the Heritage Overlay, whereas lack of intactness may do so.*
33. With the water damage to the subject property and necessary remediation works, the place no longer has a high degree of intactness internally. The works have stripped nearly all of the interior decorative elements, with the exception of the oval dome to the ceiling. The consequence of this is that the interior of the former theatre cannot be argued to meet the threshold for significance warranting internal alteration controls.
34. Indeed, the level of intactness currently displayed is more in keeping with that of the building at 361-365 Nicholson Street, Carlton North. The former Jubilee Pictures / Adelphi Cinema (San Remo Ballroom) was investigated by Context as a part of the Thematic Study, with the report concluding that '*the internal fabric is altered and limited, although the volume remains. Does not meet the threshold for interior controls when compared to other similar examples*'.

35. There is little impetus for reinstatement or restoration of the interiors given that the features are not related to, and do not contribute to, the current function of the place.
36. Moreover, the financial implications of internal controls are considerable, especially given the competing objectives with the 2014 Swan Street Structure Plan. The subject property, along with neighbouring sites to the east and west, is identified for development of 4 storeys (13 metres). The application of internal controls would severely restrict development potential on the subject site.
37. Typically, other examples of former theatres / cinemas with a Heritage Overlay control recognising local significance in inner metropolitan municipalities do not have internal alteration controls. There is an appreciable and relatively consistent approach to listing in the associated municipalities, and in Yarra to date, in which the interiors of theatre/cinema buildings have not been subjected to a control under the Heritage Overlay. This is appropriate in terms of the long term conservation potential of these sites, as there is little impetus for conservation/maintenance of the remnant interiors given that the features are typically of no relevance to the current function of the place(s). Moreover, the decorative scheme that was of particular interest in terms of the identified significance of the subject site would be expensive to restore if it survived, and even more expensive to reinstate if that were to be required.
38. Having regard for all the above, and having regard for the present low degree of intactness and undistinguished character of the interiors, and in particular the auditorium and associated elements, there seems little justification for the proposed internal control.
39. It also seems to me from experience across a broad range of related planning matters that there is a case to be made against the proposed Heritage Overlay listing of the interior in terms of concepts such as standard practice in the application of the Heritage Overlay.
40. In conclusion, I recommend that the proposed changes to the Heritage Overlay in relation to the subject site, including the introduction of internal controls, should be abandoned, and the extent and type of listing of the place should remain as at present. Moreover, the proposed new statement of significance for the site should be set aside in favour of the existing statement of significance.
41. It is my view in a more general sense the proposed internal controls to the three identified theatres are not warranted, and this aspect of the Amendment as a whole should be abandoned.



# Bryce Raworth

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## BRYCE RAWORTH

M. ARCH., B. A. (HONS), ICCROM (ARCH)

Bryce Raworth has worked with issues relating to heritage and conservation since the mid-1980s, and has specialised in this area since establishing his own consultant practice in 1991. **Bryce Raworth Pty Ltd, Conservation • Heritage**, provides a range of heritage services, including the assessment of the significance of particular sites, preparation of conservation analyses and management plans, design and/or restoration advice for interventions into significant buildings, and detailed advice regarding the resolution of technical problems relating to deteriorating or damaged building fabric.

From 2004-2011 Raworth was a member of the Official Establishments Trust, which advises on the conservation and improvement of Admiralty House and Kirribilli House in Sydney and Government House and The Lodge in Canberra. As a member of the former Historic Buildings Council in Victoria, sitting on the Council's permit, planning and community relations committees, Raworth has been involved with the registration and permit processes for many registered historic buildings. In 1996 he was appointed an alternate member of the new Heritage Council, the successor the Historic Buildings Council, and in 1998 was made a full member.

At present he provides regular advice to architects and private owners on technical, architectural and planning issues relative to the conservation and adaptation of historic buildings, and is occasionally called upon to provide expert advice before the VCAT. He is currently the conservation consultant for the cities of Frankston, Kingston and Stonnington, and is a member of the Advisory Board to the Australian Centre for Architectural History, Urban and Cultural Heritage, University of Melbourne (ACAHUCH).

With respect to historic precincts, the company has provided detailed advice towards the resolution of heritage issues along the Upfield railway line. The company is currently contributing to redevelopment plans for the former Coburg Prisons Complex (comprising Pentridge Prison and the Metropolitan Prison) and the former Albion Explosives Factory, Maribyrnong. In 1993 Bryce Raworth led a consultant team which reviewed the City of Melbourne's conservation data and controls for the CBD, and in 1997 **Bryce Raworth Pty Ltd** revised the former City of South Melbourne Conservation Study with respect to the area within the present City of Melbourne. The firm is currently completing documentation for significant heritage places and areas in the City of Stonnington.

In recent years **Bryce Raworth Pty Ltd** has also provided documentation and advice during construction on the restoration of a number of key registered and heritage overlay buildings, including the Ebenezer Mission church and outbuildings, Antwerp; the former MMTB Building, Bourke Street West, Melbourne; the former Martin & Pleasance Building, 178 Collins Street, Melbourne; the former Uniting Church, Howe Crescent, South Melbourne; Heide I & II, Heide Museum of Modern Art, Bulleen; Melbourne Grammar School, South Yarra; various guard towers and other buildings, Pentridge Prison, Coburg; and Coriyule Homestead, Curlewis.

## **BRYCE RAWORTH**

M. ARCH., B. A. (HONS), ICCROM (ARCH)

Professional Status:	Conservation Consultant and Architectural Historian
Current Positions:	Conservation Consultant to the cities of Kingston, Frankston and Stonnington
Organisation Membership:	Australian Institute of Architects VPELA (Victorian Planning and Environmental Law Association)
Professional Experience:	independent practice as conservation consultant and architectural historian from January 1991 (ongoing). Services include: identification and assessment of the significance of sites and complexes; preparation of guidelines regarding the safeguarding of significant sites; provision of technical, design and planning advice to architects, owners and government on issues relating to the conservation of sites of cultural significance; expert witness advice on conservation issues before the VCAT  member, Historic Buildings Council (architectural historian's chair) 1993-1996; member, Heritage Council (architect's chair) 1998-2002  conservation consultant to the cities of Brighton, Northcote and Sandringham (1989 only), Essendon, Hawthorn and Kew (1989-1994), Melbourne (1992-2009) and Prahran (1992-1994)  established the Metropolitan Heritage Advisory Service on behalf of the Ministry for Planning & Environment - this service was offered to the cities of Brighton, Essendon, Hawthorn, Kew, Northcote and Sandringham in 1989-90
Studies:	Certificate of Architectural Conservation, ICCROM (International Centre for the Study of the Preservation and the Restoration of Cultural Property at Rome), 1994  Master of Architecture by thesis, University of Melbourne, 1993 (thesis: A Question of Style: Domestic Architecture in Melbourne, 1919-1942)  B. Architecture (First Class Honours), University of Melbourne, 1986  B. Arts (Second Class Honours, Division A), University of Melbourne, 1986
Committee Membership:	Member of Advisory Board, ACAHUCH (Australian Centre for Architectural History, Urban and Cultural Heritage, University of Melbourne)  Twentieth Century Buildings Committee, National Trust of Australia (Victoria), 1990-1994 (Chairman 1992-1993)  RAIA Jury, Conservation Category, 1995, 1996, 1998 and 2001 Awards (Chairman 1996 & 1998)
Awarded:	Henry and Rachel Ackman Travelling Scholarship in Architecture, 1987-88  JG Knight Award, conservation of Heide 1, Royal Australian Institute of Architects, Victorian Chapter, 2003  Lachlan Macquarie Award for heritage (commendation), conservation of Heide 1, Royal Australian Institute of Architects National Award program, 2003  Award for Heritage Architecture, conservation of Coriyule Homestead, Australian Institute of Architects, Victorian Chapter, 2015  Award for Heritage Architecture, conservation of Coriyule Homestead, Australian Institute of Architects, National Awards, 2015