

CITY OF LAUNCESTON
ALBERT HALL

**CONSERVATION
MANAGEMENT PLAN**

JANUARY 2022

Purcell ®
PO Box 37, Hobart Tasmania 7001
info@purcellap.com
www.purcellap.com

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A team of experienced consultants from Purcell jointly contributed to the completion of this CMP.

Tracey Skovronek	Regional Partner, Purcell, BA(Hons) BArch(Hons) DipPPM RIBA M.ICOMOS	Project Partner
Lucy Burke-Smith	Associate Partner, Purcell, BSc(Arch), B.Arch(Hons 1), Grad Certificate HertCons	Project Lead / Contributing Author
Linda Mott	Assistant Heritage Consultant, Purcell, B.App. Sc; B.Des (Int. Des. Hons 1); M.Herit.Cons, M.ICOMOS	Contributing Author

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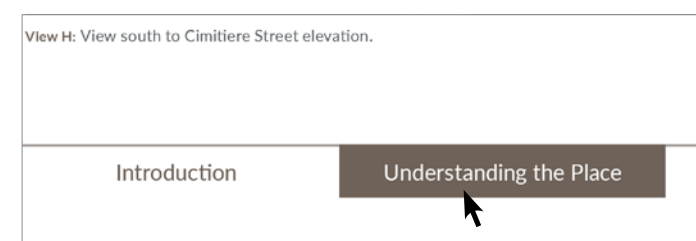
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Executive Summary

Introduction

The City of Launceston commissioned Purcell to write this CMP for Albert Hall. This will ensure that the future care, development, and management of Albert Hall is guided by the current best practice conservation principles, policies, and processes. The aim is to protect and enhance the significant heritage values of Albert Hall and to ensure its continuing role in the community.

The Hall is currently underutilized with parts of the building remaining closed and inaccessible when not in use. The Federal Government has provided significant funding for upgrading Albert Hall and its facilities which will be completed via the 'Albert Hall Renewal Project' (approved 26 September 2020).⁰¹ The Albert Hall Renewal project presents a valuable opportunity to enhance the significance of the place while delivering much needed upgrades to ensure its long-term continued use. Compatible use of the place as a cultural tourism destination will ensure continued access by the community to this significant landmark and support activation of the precinct more widely.

Summary History

The Albert Hall was purpose built to house the International Exhibition of 1891-92, a showcase of Tasmanian industry. Designed by bank manager and amateur architect John Duncan (Examiner 26 November 1980), with cement front designed by architect AE Luttrell (pers. comm, Neale, 2011) the Albert Hall housed the first exhibition of its kind in Tasmania, Hobart holding its own several years later (Petrow 2005: 123). At least two previous pavilion buildings were located on the site, one dating from c1847 within the footprint of the current Albert Hall and the second built in c1878 in the area of the eastern c1980 extension to the hall (Knaggs, Sheridan et al 2006:68).

The exhibition ran for four months, attracting over 260,000 visitors. This was a staggering number, given that the population of Launceston was just over 17,000. There were 1,372 exhibitors, who hailed from all the Australian colonies as well as Britain, France, Germany, Italy, the United States and New Zealand among overseas countries (www.launcestonfamilyalbum.org.au). At the conclusion of the exhibition temporary annexes at the rear of the Albert Hall were advertised for sale by local firm J & T Gunn, as including 80 tons of galvanised iron and 400,000 ft of hardwood (Launceston Examiner 25 March 1892:10). Annexes, believed to be temporary, were added in 1897 (QVMAG LCC:1991:AD:121) and 1907 (LCC:1991:AD:1033).

A Brindley water organ, installed in the Launceston Mechanics' Institute in 1861, was relocated to the Albert Hall in 1891, and said to be the first secular organ installed in a building in Australia (www.ohta.org.au). Since the exhibition, the Albert Hall has been continually used as a community space for concerts, political rallies, fairs and even as an evacuation centre. In 1929 the building provided relief to flood victims. In 1948 new outbuildings were erected to house Reserves Department machinery (Examiner 29 October 1948:5). By 1955 the main entrance had been remodelled by the City Architects Department at a cost of 5000 pounds. Press coverage noted the renovations included: 'new conveniences, ticket box and cloak provisions pink and blue walls, with burgundy, with black and grey accents as floor covering' (Examiner 25 July 1955:3). In 1980 the hall was extended to the east to provide conference facilities (Knaggs, Sheridan, et al 2006:121). Since the 1990s the Albert Hall has been used as a graduation venue for university students. In 2008 the Parliament of Tasmania sat at the Albert Hall, the first time it had ever met outside Parliament House in Hobart.⁰²

Vision

The following Vision Statement outlines the ideal outcomes of the management and conservation of Albert Hall.

"To establish a cultural destination for the communities of Northern Tasmania and to increase tourism to the region".

Key Aims of the CMP

- 01 To provide a conservation framework which sets out the overarching philosophy, conservation principles and best practice standards for the conservation management of Albert Hall.
- 02 To provide a clear philosophy to guide decision making about Albert Hall, based on a thorough understanding of its significance.
- 03 To support the long-term care and conservation of Albert Hall.
- 04 To provide a best practice process for the assessment and carrying out of sensitive change to the place to ensure that Albert Hall's significant heritage values are conserved and enhanced.
- 05 To guide the development and implementation of works to support the continued use of Albert Hall.

⁰¹ Australian Government, "Grant Award View - GA145153, <https://www.grants.gov.au/Ga/Show/4b70899b-d52a-426b-9780-8c41bb41b285>

⁰² THR City Park Datasheet, Property ID 6682583, THR ID number 4089



Section 1.0

Introduction

1.1 Purpose of the Conservation Management Plan

This Conservation Management Plan (CMP) contains the background information necessary to understand the significance and values of Albert Hall. When read and understood this information allows employees, volunteers, and contractors who manage and maintain Albert Hall to appreciate what, in heritage terms, is important about Albert Hall and needs to be conserved. This is particularly important for those involved in developing strategies for, and making decisions about, change.

This CMP contains a Conservation Philosophy and policies and strategies for change management for Albert Hall. These are intended to guide the use and management of Albert Hall, the prioritisation of addressing any issues that arise, and the development of proposals for sensitive change, in order to ensure that the Albert Hall's significance is retained and enhanced now and into the future.

This CMP uses the methodology and principles outlined in The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013,⁰³ and the Conservation Plan (7th ed January 2013).⁰⁴

1.2 Scope of the Study

This CMP's scope includes the built features and fixtures of Albert Hall, together with views and vistas to, from and within Albert Hall.

The project scope does not include the c.1980s extension or adjacent City Park, community consultation, indigenous heritage, moveable heritage, landscape assessment, or assessment of the archaeological values and potential of the site.

1.3 Existing Information and Resources

The CMP references the following key source documents:

- Apperly, R, R. Irving & P. Reynolds, *A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present*. (Sydney: HarperCollins Publishers Pty Ltd, 1994);
- Kerr, James Semple. *Conservation Plan : a Guide to the Preparation of Conservation Plans for Places of European Cultural Significance 7th (partly revised) ed January 2013*. (Sydney: Published by J.S. Kerr on behalf of the National Trust of Australia NSW, 2004);

- Knaggs, Mary., Gwenda Sheridan, *Austral Archaeology & Claire Skeggs, Launceston City Park Conservation Management Plan, January 2006 for Launceston City Council*.
- GHD, *Albert Hall, Conservation Management Plan, Contextual History, June 2011, for The City of Launceston*.
- GHD, *Albert Hall, Tamar St. Launceston, Tasmania. Initial Condition Assessment Report, May 2010, for The City of Launceston*.
- Smith, Ronald W. *Official record of the Tasmanian International Exhibition : held at Launceston, 1891-92, (Launceston, Tasmania: Printed for the Commissioners at the "Launceston Examiner" Office, 1893)*. <https://nla.gov.au:443/tarkine/nla.obj-2323908381>;
- *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013*.
- *Tasmanian Heritage Council, Tasmanian Heritage Register, City Park datasheet*.
- RNE, *Albert Hall (Place ID 12176), Australian Heritage Database*.

The [Bibliography](#) contains a comprehensive list of reference material.

⁰³ The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013. <https://australia.icomos.org/publications/charters/>

⁰⁴ Kerr, James Semple. *Conservation Plan : a Guide to the Preparation of Conservation Plans for Places of European Cultural Significance 7th (partly revised) ed January 2013*. (Online: Australia ICOMOS Inc with consent by J.S. Kerr). <https://australia.icomos.org/publications/the-conservation-plan/>

1.4 Terminology

This document employs the terminology and definitions from the Australia ICOMOS Burra Charter.

1.4.1 Abbreviations

Abbreviations	
AZP	Archaeological Zoning Plan
CLMP	Cultural Landscape Management Plan
CMP	Conservation Management Plan
HCA	Heritage Conservation Area
HCHA	<i>Historic Cultural Heritage Act 1995</i>
HIA	Heritage Impact Assessment
HMP	Heritage Management Plan
LGA	Local Government Area
LIPS 2015	Launceston Interim Planning Scheme 2015
MA	Management Action
NCC	National Construction Code
NLA	National Library of Australia
RNE	Register of the National Estate (non-statutory archive)
SLV	State Library of Victoria

Abbreviations	
SoAP	Statement of Archaeological Potential
TAHO	Tasmanian Archive and Heritage Office
THR	Tasmanian Heritage Register (<i>Historic Cultural Heritage Act 1995</i>)
THC	Tasmanian Heritage Council

1.4.2 Definitions

Asset	An item of property
Asset Management	The system and process of developing, operating maintaining and upgrading an asset over its lifecycle.
Asset Management System	The method by which Asset Management is delivered
Cyclic Maintenance	Routine maintenance requiring repetition at regular intervals in order to keep an asset in appropriate condition, supported by regular inspections.
Heritage Asset	A place or asset which is assigned cultural value. For the purpose of this report heritage assets are the structures forming the Site.
Periodic Inspection	A regular condition survey to be undertaken employing the Inspection Schedules outlined within this report.



Section 2.0

Understanding the Place

2.1 Location

Albert Hall (47 Tamar Street) is located in the north west corner of Launceston City Park (45-51 Tamar Street), within the Municipality of the City of Launceston. City Park's legal property title (Volume 50902 Folio 1) includes Albert Hall, which has frontages to, and entrances from, both Cimitiere and Tamar Streets.

Albert Hall is owned by the City of Launceston Council. It is currently operated as a Function Centre, catering for Expos, weddings, celebrations, concerts, conferences and seminars.⁰⁵

2.2 Heritage Context

2.2.1 Statutory Listings

Albert Hall (THR ID Number 4089) is listed on the THR as a place of historic cultural heritage significance to Tasmania, as part of the consolidated City Park Complex (THR ID 11,799).

City Park (45-55 Tamar Street) is also listed in the *Launceston Interim Planning Scheme 2015*, Table E13.2: Local Heritage Places.

2.2.2 Non-Statutory Listings

Albert Hall was inscribed on the Register of the National Estate (now a non-statutory archive) on 21/03/1978 as Place ID 12176.



Albert Hall shaded orange, City Park outlined in Red (Source ListMaps modified by Purcell)

⁰⁵ "Albert Hall Launceston Facilities," <http://www.alberthalllaunceston.com.au/facilities/>

2.3 Setting and Views

2.3.1 Setting

The setting of a heritage place comprises the surroundings in which it is experienced. Setting is often a critical component of its significance, providing its environmental context and reflecting the reasons for its siting and design approach in the context of its location. Elements of the setting may make a positive or negative contribution to the significance of the place and influence the ways in which the place is experienced.

Albert Hall is in a prominent position on the corner of Cimitiere and Tamar Streets, Launceston within the City Park Complex. The City Park setting is defined on the THR datasheet as:⁰⁶

City Park Complex at 45-51 Tamar Street is public park incorporating buildings, archaeological sites and plantings in a park setting located in the northern Tasmanian city of Launceston. City Park Complex is surrounded by commercial, light industrial and residential buildings with a view towards the North Esk. It is situated at the eastern edge of Launcestons central business district on a gentle slope dropping towards the nearby North Esk. The park, originally the site of Launcestons Government Cottage, formed the start of a central city axis facing Cataract Gorge that has shaped much of Launcestons town layout. Brisbane Street, one of Launcestons major thoroughfares, forms the southern boundary of the park, while the eastern boundary extends along Lawrence Street, now a residential area. The northern boundary of the site sits along Cimitiere Street, another of Launcestons major thoroughfares, with the Launceston Gasworks and associated buildings visible on the block opposite. The western boundary of City Park runs along Tamar Street.⁰⁷

As noted, the setting for Albert Hall includes Cimitiere Street, with the Gasworks opposite, the c1931 Former Alfred Harrap and Sons Warehouse on the opposite corner of Cimitiere and Tamar Streets, a mix of low-rise residential and commercial buildings, including a row of registered terrace houses on Tamar St, the former Park Superintendent's Cottage and its surrounds immediately to the south, and the Park grounds to the east.

2.3.2 Views and Vistas

The following section assesses current key views and vistas that contribute to the setting of Albert Hall. The section acts as visual record of the views and vistas currently available to, from and within Albert Hall and assists in understanding how the place relates to its setting and which views are significant

Views and Vistas to and from Albert Hall may be significant because they contextualise and explain the location within Launceston, they may maintain an important function of the place, or they may illustrate the ongoing evolution of the place's use and purpose.



Significant Views and Vistas (Source LISTMaps, modified by Purcell)

06 THR City Park Datasheet, Property ID 6682583, THR ID number 4089

07 THR City Park Datasheet, Property ID 6682583, THR ID number 4089



View A: View north from the corner of Tamar & Cameron Streets. Albert Hall mostly obscured by landscape plantings.



View B: View north from the Tamar St Park Gates, Albert Hall roof is minimally visible behind the trees.



View C: View of the South Wing from Tamar Street.



View D: The West Wing from across Tamar street.



View E: View south east from across Tamar Street level with the North Wing



View F: View south east from the opposite corner of the Cimitiere & Tamar Streets intersection



View G: View south east along Tamar St from beyond the Cimitiere & Tamar Streets intersection



View H: View south to Cimitiere Street elevation.



View I: Rear elevation view from Cimitiere Street.



View J: View from Park to rear (north end)



View K: Rear elevation as viewed from the Park (north end)



View L: View from Park to rear (south end)



View M: View from Park to rear (south end)



View N: View from Park to rear (south end)

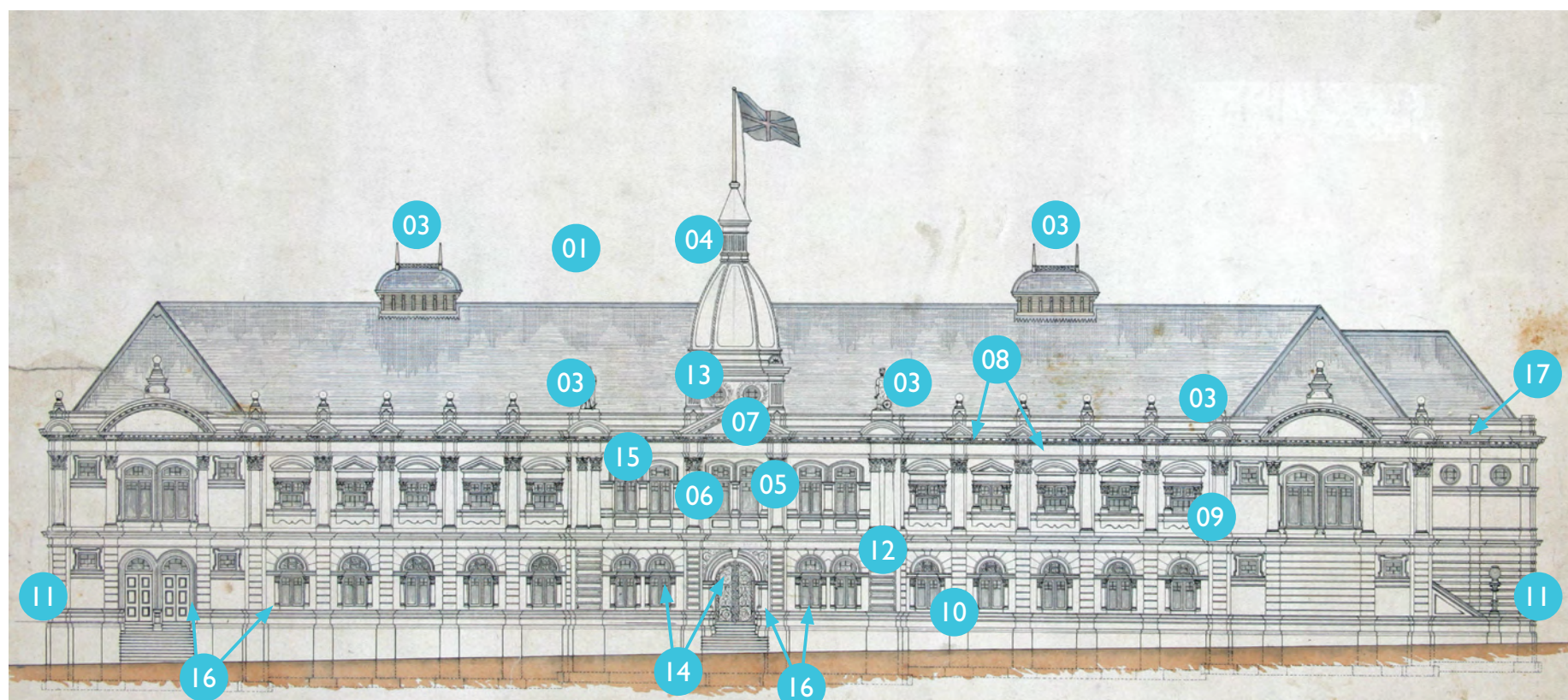
2.4 Descriptions

2.4.1 Architectural Style

The City Park THR datasheet describes the Architectural Style of Albert Hall as follows:

The Albert Hall is a three-storey Victorian Academic Classical building purpose built as an exhibition hall in 1891. It features a highly decorative parapet, prolific use of pediment detail and rendered banding. The roof features a domed tower and gilded ball finial.

While noting the THR attribution of the Victorian Academic Classical style, the *Pictorial Guide to Identifying Australian Architecture*⁰⁸ classifies Albert Hall as 'Federation Free Classical style (c1890 -c1915)',⁰⁹ which Purcell consider a more appropriate attribution as illustrated below. This architectural style is considered a continuation of the Victorian Free Classical style. These styles loosely follow Classical architecture without strictly following its 'inviolable' rules,¹⁰ by simplifying or reinterpreting the classical orders and motifs. Albert Hall's tower is considered unusual due to its elongated Florentine¹¹ shape.¹²



Federation Free Classical Style Indicators¹³ present on Albert Hall. (Source: QVMAG LIB_LCC_A_0218, modified by Purcell)

- | | | | |
|----|--|----|--|
| 01 | Symmetrical façade | 10 | Piers treated as pilasters |
| 02 | Contrasting materials and/or textures | 11 | Ground floor treated as base |
| 03 | Decorative accents on the skyline | 12 | String course |
| 04 | Prominent tower with classical details | 13 | Circular openings |
| 05 | Conventional classical order of architecture | 14 | Semicircular openings |
| 06 | Giant order | 15 | Non-semicircular openings |
| 07 | Pediment | 16 | Free Interpretations of Palladian motif |
| 08 | Entablature | 17 | Parapet concealing the roof |
| 09 | Pilaster | 18 | Rustication reminiscent of the Mannerist Style |
- NOTE: Found to rear elevation

13 Apperly, A Pictorial Guide to Identifying Australian Architecture, p.105

08 R Apperly, R Irving R & P Reynolds, A Pictorial Guide to Identifying Australian Architecture: Styles and Terms from 1788 to the Present. (Sydney: HarperCollins Publishers Pty Ltd, 1994), p.104

09 Apperly, A Pictorial Guide to Identifying Australian Architecture, p.104

10 Apperly, A Pictorial Guide to Identifying Australian Architecture, p.104

11 GHD, Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report May 2010, p.16

12 Apperly, A Pictorial Guide to Identifying Australian Architecture, pp. 105-107

2.4.2 Exterior

The Register of the National Estate describes Albert Hall as a brick and stucco exhibition building in the high Victorian design style with:

... a hipped roof and moulded parapet and cornice with ball finials and corresponding miniature pediments. Upper level is plain stucco divided into bays by Corinthian pilasters. Windows have continuous elaborate sills, flanking Corinthian pilasters and entablatures and pediments over. Piers and pilasters in lower level are rusticated, windows have arched tops. Hall has large pediments at roof level above main entrance.¹⁴

Albert Hall is raised approximately 1800mm above street level on a base of rustic ashlar bluestone, with lime mortar bedding and tuck pointing.¹⁵ This has the dual function of dealing with the slight slope in the site, and providing a basement level.

As shown in 2.4.1, the ground floor treatment is plainer, giving it the appearance of a base. The ashlar patterned stucco pilasters terminate in a relatively simple moulded string course. Ground floor twin-casement windows are recessed between pilasters with engaged ionic columns on each side. While the windows are square, they present as arched due to the inclusion of a decorative semi-circular infill with a moulded key stone above.

The central bay supporting the elongated (Florentine)¹⁶ tower has a central arched opening over the entrance, with the name Albert Hall embossed in the string course panel. Semi-circular clear glass panes replace the infill panels over the windows.

Stucco work on the second floor is richer and more finely detailed. Corinthian engaged columns and pilasters are surmounted by a string course, above which are dentiled and bracketed cornices, and small triangular, or arched, pediments on the parapet each topped by a finial described as having a "chess pawn"¹⁷ motif. Windows are generally rectilinear with a scalloped apron, projecting pilasters and alternating triangular or arched pediments over the window head.¹⁸

The Tamar Street north and south wings have large central arched pediments on the parapet, whereas the central west wing has a triangular pediment. The tower base is square, with two circular openings in each face, each surrounded by a stucco wreath. The dome is octagonal and topped by a ball finial on a round column.



Tamar Street elevation (north end).



Tamar Street Main Entrance with tower.

¹⁶ GHD, *Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report*, May 2010, p.16

¹⁷ GHD, *Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report*, May 2010, p.16

¹⁸ GHD, *Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report*, May 2010, p.17

¹⁴ Albert Hall. Register of the National Estate, Place ID 12176.

¹⁵ GHD, *The City of Launceston Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report* May 2010, pp.16-17



Tamar Street elevation (south end).



Cimitiere Street elevation.



City Park (rear) elevation from Cimitiere Street – the café and 1980 extension extend into the Park.



The south end of the rear elevation, with the transition from stucco to brick – the 1980 extension (right).



Originally an exterior wall (the rear elevation), this wall is now inside the 1980 extension.



The south elevation, view towards Tamar St



The south elevation



The Tamar St corner south elevation

2.4.3 Interior

2.4.3.1 West Wing

The West Wing fronts Tamar Street and is the administrative entrance to Albert Hall. It contains offices and meeting spaces.



Ground Level Foyer



Ground Level Lobby view through foyer to Tamar Street



Ground Level Barbara Payne Office



View from the Barbara Payne Office across the Lobby to the Samuel Sutton Office



Ground Level - stairs to Level 1



Level 1 stair landing/lobby



Level 1 lobby - South Esk Suite (left) and Tower Room (right)



Stairs down to Ground Level



Level 1 South Esk Room, view to Lobby



Level 1 South Esk Room, view to Tamar Street



Level 1 Tower Room, view to Tamar Street



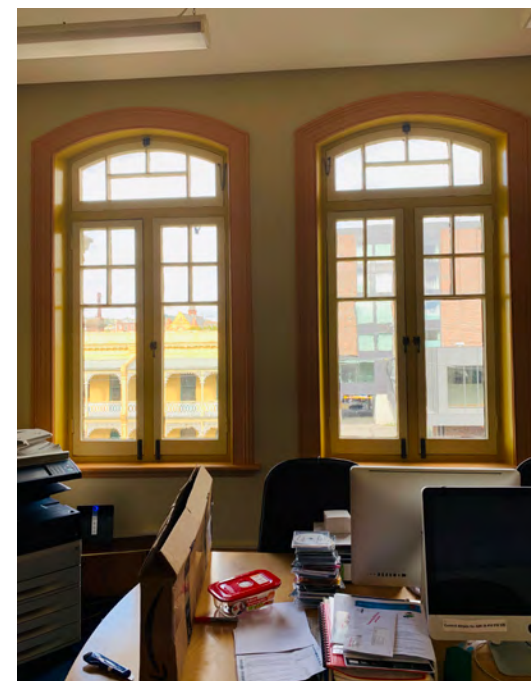
Level 1 Tower Room



Level 1 Toilets



Level 1 North Esk Room



Level 1 North Esk Room, view to Tamar Street

2.4.3.2 Main Hall and South Wing

The majority of the interior of Albert Hall is taken up by the Main Hall. It is predominately open space, with galleries on three sides, and the stage and organ chamber at the south end.

The Launceston Examiner described the interior in November 1890, close to its completion, in detail:

The chief feature of the structure is of course the main hall, stated to be the tenth largest apartment within the British dominions. It is 150ft long by 60ft broad in the clear, the height from the floor to the top of the main cove being 43ft. A gallery 8ft wide extends up each of the sides and along the northern end of the room, the dimensions of the latter-mentioned portion being 22ft wide by 60ft long. This part of the building is entered by two large doors from the northern termination of the Pavilion. It is provided with a hardwood floor, raised along the middle to a height of some 9in so as to enable persons seated or standing in the rear portion to obtain a good view of whatever may be going on below. The balustrading is of ornamental cast iron with a polished blackwood handrail. The brackets are of Huon pine and the ceiling of clear pine varnished. A special feature in connection with the gallery is the method of support. When viewed by the uninitiated this would appear to be somewhat inadequate, as the brackets do not give the idea of remarkable strength, and iron pillars are only used in connection with that portion situated at the end of the hall. However, the support in reality is unusually strong, the principle brought into vogue being almost new to Tasmania. The chief support is represented by a 9ft by 6ft beam running through the main wall for a distance of 2ft 6in into the buttresses of the building. Fixed on the top of the beam in the centre of the main wall is a large piece of T iron, which takes 5ft across each leader. Underneath the beams are powerful brackets footed onto struts in the wall, supported by freestone corbels. That portion of the structure running along the north end of the hall

is supported on six strong iron pillars. The advantage of having the greater part of the gallery built without pillars is apparent in the fact that there is no obstruction to space underneath. The support is said to be thoroughly adequate, in fact competent authorities assert the walls of the building would have to be torn away before the galleries could yield. ... The flooring of the main hall is of 4in by 11/2in G. and T. hardwood. The ceiling comprises three coves, and is of clear pine, stained and varnished. The fixtures in connection with it and the roof are unusually strong, the 60ft span necessitating extra precaution. The stage is 70ft wide from wall to wall, and 40ft in the proscenium opening. The depth is 30ft, and the height in the clear from floor to ceiling 28ft. The height of the platform from the floor is 5ft 6in. At the back of the platform is the organ chamber, 26ft by 15ft, lined with clear pine varnished. ... The walls of the main hall, both from the floor and gallery, are wainscoted to a depth of 3ft 6in with blackwood and Huon pine, varnished. Five large fire escape doors lead from the hall into a passage running between the old and new pavilions. The building throughout is excellently ventilated, for besides the regular ventilators the windows are all hinged, so that they may be opened and shut with the greatest ease. ... The building will be lighted with gas, the work of fitting having been carried out by the Launceston Gas Company. The body of the hall is lighted by five aft sun lights from the ceiling, and a large number of single jets; on the stage are three 3ft 6in sunlights, besides the usual footlights, etc. Altogether there are some 280 burners of the best description. The arrangements for using the various lights are of the latest description, and are fitted with by-passes, by which means the different lights can be used quite independently of one another. The extensive cellars are also lighted by gas. The piping throughout the building is of iron, avoiding the danger incidental to lead piping by being pierced or fractured either by accident or intention. The electric light will also be introduced into the building in the near future.¹⁹

¹⁹ "THE NEW PAVILION." Launceston Examiner (Tas. : 1842 - 1899) 10 November 1890, p. 4. <http://nla.gov.au/nla.news-article39558699>

A contemporary report on the International Exhibition describes Albert Hall's interior:

The main hall, 150 feet in length by 60 feet in width – for size and acoustic properties compares favourably with some of the largest halls in the world, its capacity, exclusive of platform and organ loft, placing it eleventh on the list of great apartments. At the rear of the spacious stage at the southern end of the hall, is erected the fine organ by Brindley of Sheffield, which for some years stood in the Mechanic's Institute, the committee of which presented it to the Corporation in trust for the citizens.²⁰

The Organ Historical Trust of Australia's describes the main hall as:

... of vast proportions, includes a surrounding gallery with cast iron balustrading, and a substantial stage, at the rear of which is placed the organ chamber.²¹

The Main Hall is a large double height auditorium with timber ceiling, timber and carpeted floor, and a balcony around the east, west and south sides. The South Wing includes the stage and the organ chamber, which read internally as part of the Main Hall.

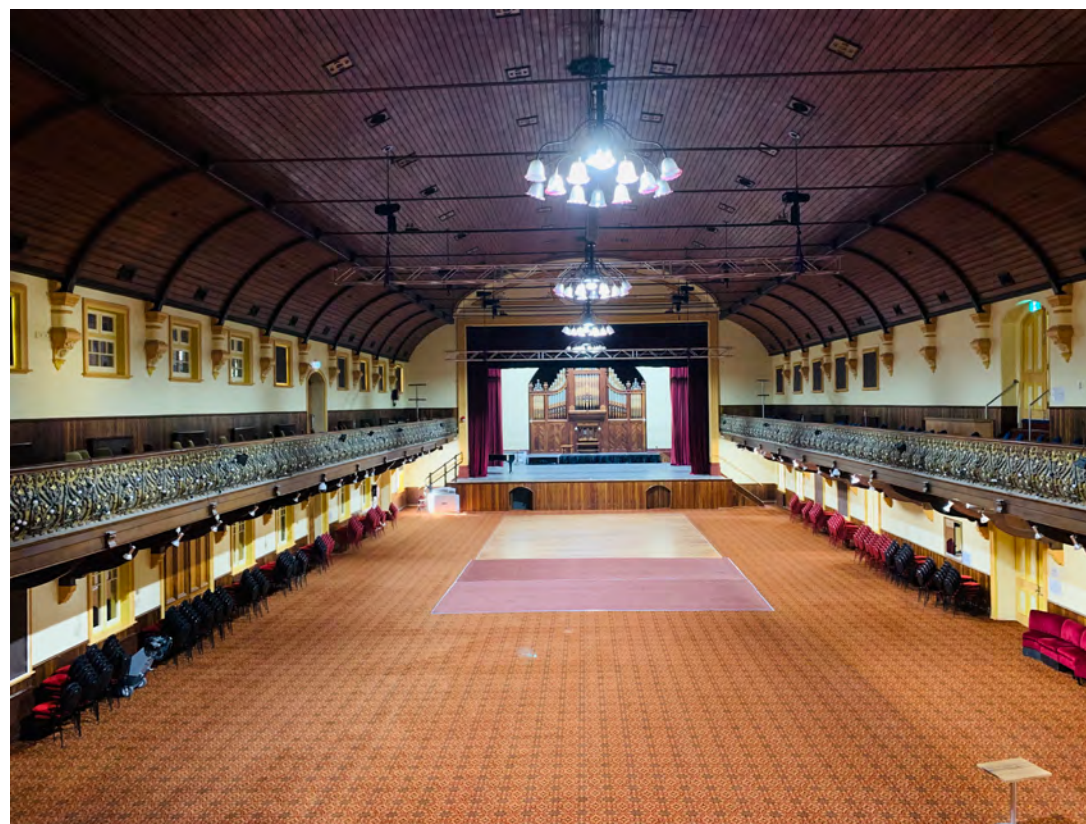
²⁰ Smith W., *Official record of the Tasmanian International Exhibition : held at Launceston, 1891-92* (Printed for the Commissioners at the "Launceston Examiner" office, Tasmania, 1893), p.15C. <http://nla.gov.au/nla.obj-2323908381>

²¹ Organ Historical Trust of Australia, *The Albert Hall*. From the 2002 OHTA Conference handbook. <https://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>

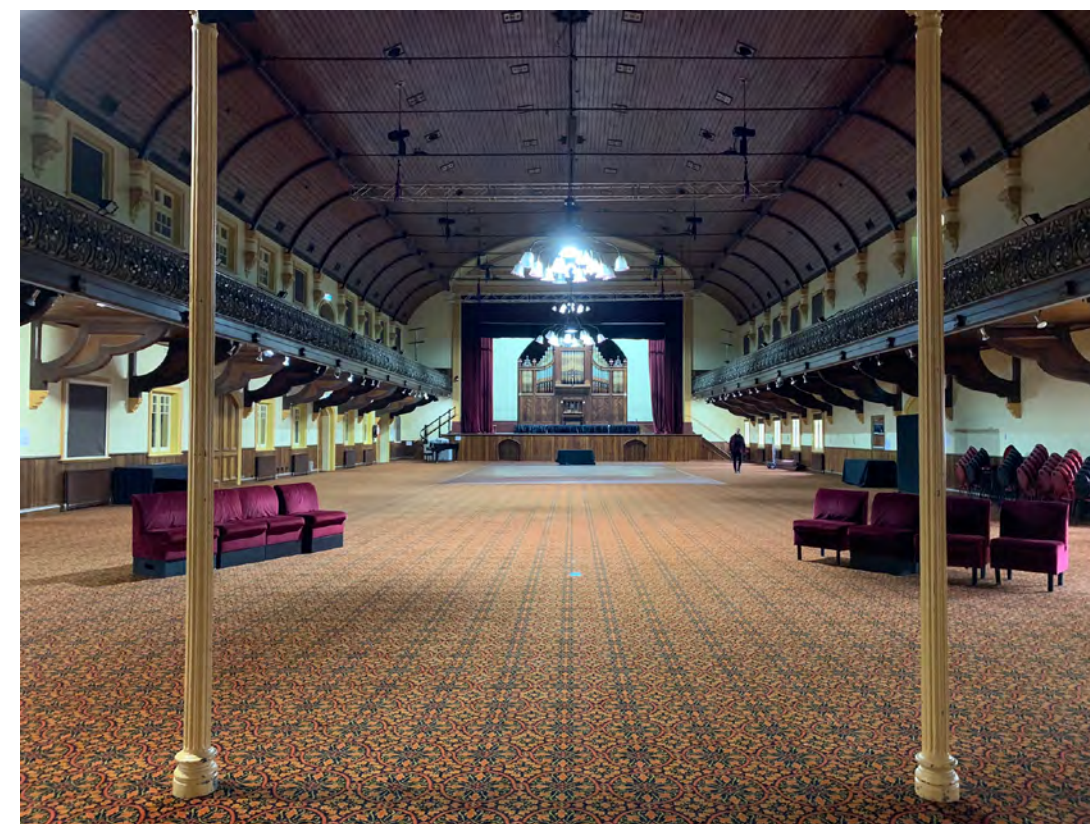
The Main Hall ceiling is timber lined and is “hemi-elliptical”²² between the balconies, with a lower, coved section to the east and west sides over the balconies. The lower two curves have exposed ribs which spring from corbels on the side walls between the windows. The larger middle vault does not have exposed ribs, and the chandeliers and lighting rigs are suspended from this section of the ceiling.

The walls are timber panelled below the chair rail, and painted above. The gallery has a cast iron ‘pot-belly’ balustrade backed by sheet metal with a timber handrail. Lights are supported over the handrail. The gallery is supported on large timber brackets on each side, and six painted iron posts at the northern end.

Carpet covers most of the floor except for an area of timber left exposed in front of the stage. The timber floorboards are laid parallel to the shorter walls.

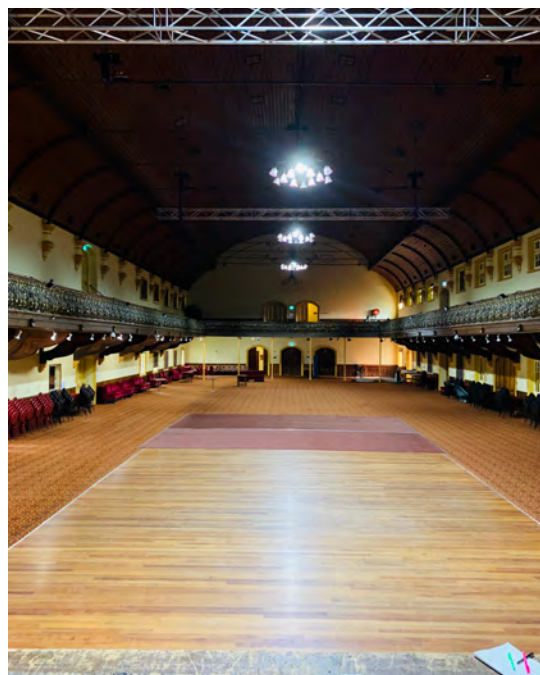


Ground Level Main Hall view from the north end towards the stage.



Ground Level Main Hall view from the north end towards the stage from under the gallery.

²² GHD, Albert Hall, Tamar St. Launceston, Tasmania Initial Condition Assessment Report May 2010, p.18



Ground Level view from the stage.



Ground Level view east across the stage.



Ground Level the Organ Chamber.



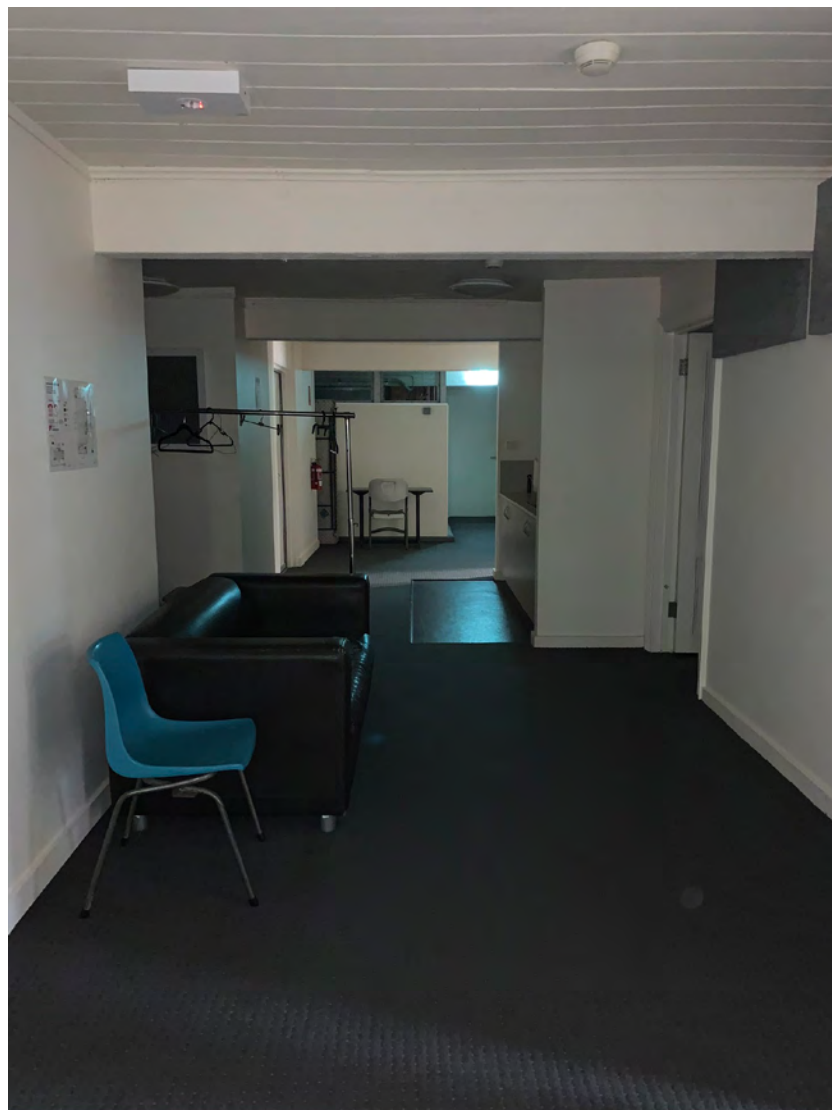
Ground Level access to the stage



Ground Level view towards the north end detail of Gallery brackets.



Basement original electrical switches for power from Duck Reach Power Station. Note asbestos containing casing to power board.



Basement



Basement Orchestra pit storage under the Stage



Basement Orchestra pit storage

2.4.3.3 North Wing

The North Wing houses the main entrance foyer for the Main Hall and includes the Ticket Office, female and accessible toilets, cleaner's store, the Tamar Street Lobby and an office on the Ground Level, and the John Duncan Centre on Level 1. It has exits to Cimitiere and Tamar Streets. Three sets of double doors provide access to the main hall from the ground level foyer, and two sets of doors provide access to the balcony and another two access the John Duncan Centre from the Level 1 landing between two sets of stairs from the Ground Level. Another set of stairs from the Ground Level provide direct access to the John Duncan Centre, while a fourth set of stairs lead from the Ground Level foyer to the basement stores and male toilets.



Ground Level George Bass Foyer, timber doors to Cimitiere Street Lobby; ticket room and toilet entrance.



Ground Level George Bass Foyer, exit to the gardens (west) and stairs to Level 1



Ground Level George Bass Foyer, store room and entrance to the Main Hall.



Ground Level George Bass Foyer view east



Ground Level Office



Toilets



Stairs to Level 1



Toward Cleaner's Store from Lobby.



Level 1 John Duncan Centre view east



Level 1 John Duncan Centre view west



Level 1 John Duncan Centre kitchen / store room



Level 1 John Duncan Centre Bar



Projection room above the John Duncan Centre (JDC) created by lowering the JDC ceiling



Projection room, 2016 (Source: "Launceston icon Albert Hall's rich history," The Examiner (Launceston, TAS), March 17, 2016 <https://www.examiner.com.au/story/3797465/albert-halls-diverse-past/>)



Basement Level store

2.4.4 The Organ

The organ is set into an arch at the rear of the stage. It is housed in an ornate Tasmanian blackwood timber case with elaborately stencilled display pipes.²³



Detail of zinc display pipes (decorative only).



Organ Historical Trust Australia, "The Albert Hall" (From the 2002 OHTA Conference handbook). <https://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>



Detail of the stops.



The Organ's hydraulically-powered kangaroo skin-lined, vertical generator bellows



The organ console, with the glass doors open. (Source: Mark Quarmby, Oct 1983, Organ Historical Trust Australia, The Albert Hall Tamar Street, Launceston. <https://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>)



Organ Motor Room - hydraulic engine, made by Thomas Melvin & Sons, St. Rollox Iron Works, Glasgow Patent (inscribed on plate)



The Organ's electric blower (to supplement the hydraulic engine), kangaroo skin-lined horizontal bellows and ladder up to the Organ Chamber.

²³ Organ Historical Trust Australia, "The Albert Hall", (From the 2002 OHTA Conference handbook). <https://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>



View of Albert Hall from Trevallyn c1960 (Source: QVMAG, QVM:1999:P:0091)

Section 3.0

Illustrated History

3.1 Chronology

The following chronology is derived from the Chronology of Events and Changes in the Launceston City Park CMP,²⁴ and the Albert Hall CMP Contextual History (unless otherwise cited).²⁵

<ul style="list-style-type: none"> ○ 1806 ○ 1827 ○ 1836 ○ 1840 ○ 1841-1863 ○ 1842-1843 	<ul style="list-style-type: none"> ○ 1806 The town of Launceston is established under Col. Lieutenant Paterson. The Site becomes Government reserve. Paterson built a cottage in the eastern portion of the Park. ○ 1827 Paterson's Cottage was demolished, and Government Cottage was constructed in its place. A garden area was fenced off around the cottage and the land below it planted out as an orchard. ○ 1836 The Independent Chapel was granted land in the current location of the Dutch Garden and Design Centre. A chapel, schoolhouse and minister's residence were constructed on the site. ○ 1840 The Launceston Horticultural Society obtained a land grant of 7 acres for the purpose of a Public Garden in the area west of the Cottage grounds. Money was raised to fence the area and erect buildings. ○ 1841-1863 The Horticultural Gardens were developed during this time. Prisoners from the Bathurst Street jail constructed flower beds and pathways throughout the garden. ○ 1842-1843 The main entrance to City Park on Tamar Street opposite Cameron Street was constructed,²⁶ in the form of a Grecian styled Lodge and greenhouse. The lodge, a gate keeper's residence, was situated in the area of the current City Park Cottage.²⁷ 	<ul style="list-style-type: none"> ○ 1842-1843 The first permanent Pavilion for the Horticultural Gardens was erected. It was an open pavilion in the shape of a cross 102ft by 47ft and featured a thatched roof. Performances, public gatherings, meetings, and exhibitions were held there. The Pavilion replaced a less permanent structure which was 75 ft long and 20 ft broad with two transepts. The former Pavilion was removed as it was too small for its use. ○ 1843 The government gardens were placed under the Horticultural Society's care. The addition of the gardens, which comprised of an orchard and other productive garden beds, was intended to make the Horticultural Gardens self-sufficient. ○ 1850 Franklin Lodge was constructed near the main entrance to the Park off Tamar Street opposite Cameron Street. A plan of the Park indicates that Franklin Lodge and the Grecian Lodge framed the entranceway into the Park. ○ 1863 The Launceston City Council took over the management of The Horticultural Gardens and they became a park for the people of Launceston. ○ 1863-1891 The first phase of Council management and development of City Park saw many of the flowering trees and plants replaced by lawns, and the pathways were redesigned to make the Park more resilient to regular public use. 	<ul style="list-style-type: none"> ○ 1873 The first Pavilion in the Horticultural Garden was replaced with a new Pavilion, the latter being built on the site of the former which was to be sold at auction. ○ 1880-1881 The zoological collection was officially established within the Park and opened to the public. ○ 1882 William McGowan was appointed Superintendent of Public Reserves.²⁸ ○ 1886 Government Cottage had been demolished and replaced by a path. ○ 1889-1891 A competition held for the design of Albert Hall resulted in the purchase of the façade of the entry by Mr Gordon McKinnon. Local architect John Duncan designed the hall to fit that façade. The Hall was built by John T Farmilo at a cost of £14,000. Jory and Campbell supplied one quarter of a million bricks from the Glen Dhu clay pits for its construction.²⁹ "The front was relieved by cement work" by J and T Gunn to a design of Mr A. E. Luttrell (architect).³⁰
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²⁴ Knaggs, Mary., Gwenda Sheridan, Austral Archaeology & Claire Skeggs, Launceston City Park Conservation Management Plan (CMP), January 2006 for Launceston City Council, Appendix 1 Chronology Of Events And Changes.

²⁵ GHD, *Albert Hall Conservation Management Plan Contextual History*, June 2011 for Launceston City Council, pp.13-19

²⁶ "HORTICULTURAL SOCIETY." Launceston Examiner (Tas. : 1842 - 1899) 18 October 1843: 5 (EVENING). <http://nla.gov.au/nla.news-article36234978>

²⁷ Knaggs, *Launceston City Park CMP*, Vol2, p.80

²⁸ Knaggs, *Launceston City Park CMP*, Vol2, p.80

²⁹ Green, Anne, *The home of sports and manly exercise : places of leisure in Launceston*, (Launceston, Tas.: Launceston City Council), c2006, p.33

³⁰ Smith, *Official record of the Tasmanian International Exhibition*, p.15C

1890

The foundation stone for the Albert Hall was laid on 2 April by the Mayor (Alderman S. J. Sutton).³¹

Albert Hall was constructed alongside the existing Pavilion in the north-western corner of the Park.

At the time of its construction, it was claimed that the Albert Hall was the tenth largest hall building in the world, and it was reported as seating 2500 people.³² Temporary annexes were constructed to expand the floor space for the Exhibition by 75,000 feet.



The organ, manufactured by an English firm, Charles Brindley (circa 1859) was originally installed in the Launceston Mechanics Institute in 1861. It was moved to Albert Hall in 1890, restored, fitted with a water-powered bellows mechanism, and a new Blackwood front was installed by Fincham and Hobday of Launceston.³³

On the 26th November a children's fancy dress ball was held in the main hall, with 600 children in pairs processing from the old hall. The Mayoress was host for the ball.³⁴

³¹ "The City Park Pavilion" Launceston Examiner (Tas.) Wednesday 3 April 1890, p.3. <http://nla.gov.au/nla.news-article39546092>

³² Smith, *Official record of the Tasmanian International Exhibition*, p.15C

³³ Register of the National Estate listing, Place ID 12176; Organ Historical Trust Australia, "The Albert Hall", (From the 2002 OHTA Conference handbook). <https://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>

³⁴ Launceston Examiner (Tas.), Thursday 27 November 1890, p.2

1891-1892

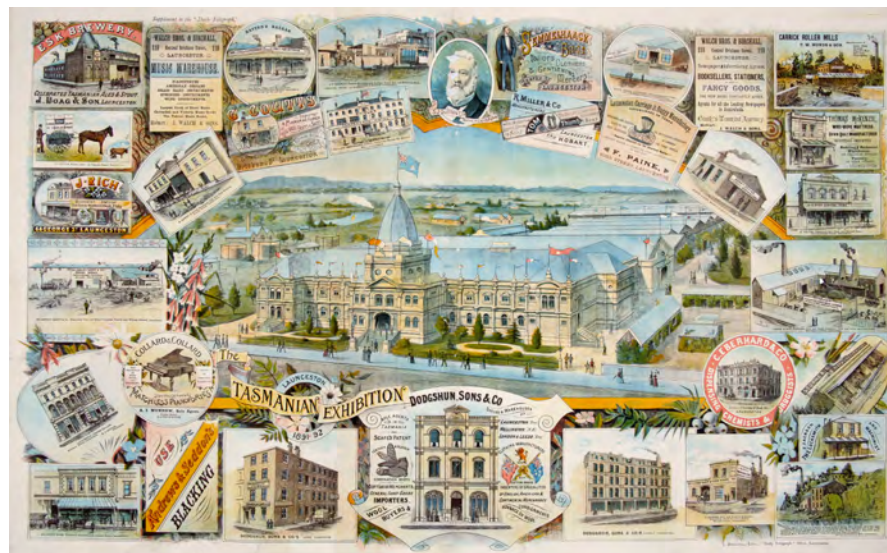
The Tasmanian International Exhibition took place in City Park encompassing much of the actual Park and all of Albert Hall. The exhibition followed a world trend for exhibiting industrial developments from all corners of the globe but showcasing national ideas and talents. The main pavilion was divided into different areas for the different states of Australia to parade their efforts and achievements.

The 1873 Pavilion was altered to become a Fernery and became the entrance to the temporary exhibition halls.

The temporary exhibition building for the Tasmanian International Exhibition was constructed in the Park. This building extended from Albert Hall along Cimitiere Street and took in much of this area of the Park. The temporary structure accommodated the Dolphin Fountain and the duck pond.

1891

The Tasmanian Exhibition ran from 25 November 1891 to 22nd March, 1892.³⁵ An archway was erected in to frame the main entrance to the International Exhibition via the 1873 Pavilion. The archway was made of brick and stone and featured inserts of Tasmanian Minerals. The temporary pavilions were removed immediately after the International exhibition, but the 'Old Pavilion' was not demolished until 1910 and the archway was retained until c1962.



(Source: J. Brickhill, Litho, "Daily Telegraph" Office, Launceston, QVMAG:1967:79:27)

³⁵ Smith, *Official record of the Tasmanian International Exhibition*, p.19

1892

The structure that contained the exhibition turnstiles was moved and converted to an aviary.

1893

Albert Hall was a refuge for people displaced by flood.

1896

Electric lights were installed for Mr Thornwaite's concert.³⁶

1897

Celebrations for the Diamond Jubilee of Queen Victoria took place from 20th to 24th of June and were centred on the City Park and the Albert Hall. A procession on Tuesday 22 June 1897 began in the Market Square and culminated in and afternoon of events in City Park.

1902

Celebrations for the Coronation of His Majesty King Edward VII were held in Albert Hall (August 11-13).³⁷



(Source: City of Launceston)

³⁶ Green, *The home of sports and manly exercise*, p.34

³⁷ Coronation Programme CHS 48 14.9

1903-1914

The high perimeter wrought iron fence was constructed along the Cimitiere, Tamar and Brisbane Street boundaries of the Park during this time.

1903

The Launceston Competitions were held in the Albert Hall, opening on 13 April. Competitors came from around Victoria, and beyond.³⁸ Dame Nellie Melba's February 12th concert was canceled.³⁹

1906

Launceston Centenary dance.⁴⁰

1910

McGowan wrote a letter about the 'unsafe condition of the old pavilion.' In July McGowan reported to the Town Clerk that '...a large section of the roof of the fernery fell in yesterday afternoon...' It can be assumed that it was demolished shortly after this time.

1911

Proposal for a new annexe.⁴¹

1913

The Launceston Examiner published 'The Ground Plan' of the Tasmanian Exhibition which was to take place in January. It was said that the principal of the exhibition was to '...commemorate the progressive development and prosperity in production manufactures, art, science, and discovery throughout the Commonwealth since the inauguration of Federation...' The scheme was to take up three acres of City Park and was similar in plan and layout to that of the Launceston International Exhibition of 1891-92. Preparations for the Exhibition were being made as early as July of 1912 when The Launceston Examiner reported that the '...scheme is now being actively carried out...' During April of 1913 it was stated that '...the Exhibition was not a financial success, and there was a deficit of 870.0.0 pounds...'

38 Green, *The home of sports and manly exercise*, p.34

39 Nellie Melba Museum, 'Chronology | 1902 to 1903 – Australian Tour', <https://nelliemelbamuseum.com.au/1902-to-1903-australian-tour-dame-nellie-melba-museum/>

40 Sunday Examiner Express, 19 May 1984, p.13

41 (The Mercury, 16 May 1911)

1916

A dinner was given to the 40th battalion formed in Tasmania, prior to their embarkation for France in May 1916. The "Fighting Fortieth" worthily upheld its name in the battlefields of France and Belgium.

1919

Albert Hall was used as the relief base for the Influenza outbreak.⁴²

1920

A civic reception was held at the Hall. Edward Prince of Wales (later Duke of Windsor) visited the city and the Prince stood on a purple and gold dais for an hour and a half while 14,000 residents filed past him.

1926

The Wireless and Electricity Carnival Week was held by the Tasmanian division of the Wireless Institute of Australia in Albert Hall, which effectively formed part of the exhibition owing to the electric lights in the main hall.⁴³

1927

Dame Nelly Melba tests the acoustics in the hall and declares them perfect.⁴⁴ One of Dame Nellie Melba's farewell tour concerts was held in Albert Hall on 10th March. Melba invited the children of the Home for Boys and Girls to attend the concert for free.⁴⁵

1926-1952

The Railway Band started leasing the Hall and held weekly old-time dances, with Ern Herbert's Orchestra and frequently up to 1000 dances.⁴⁶

1928

In October, the Prime Minister (Mr Bruce) spoke to a crowded audience at the Albert Hall on the topics of economics, development and migration, industrial disputes and shipping.

42 Green, *The home of sports and manly exercise*, p.33

43 Green, *The home of sports and manly exercise*, p.35

44 The Mercury, 15 March 1927, p.4

45 "MELBA'S FAREWELL" Examiner (Launceston, Tas.) 10 March 1927: 4. <http://nla.gov.au/nla.news-article51411192>

46 Green, *The home of sports and manly exercise*, p.35

1929

Albert Hall was a refuge for people displaced by Launceston's worst flood.⁴⁷



Volunteers organising donations for flood victims (Source: Sargent, M. "Launceston banded together in the wake of the 1929 great flood," The Examiner, Launceston, TAS, <https://www.examiner.com.au/story/6003656/community-spirit-flowed-for-victims-of-1929-flood/#slide=8>)

1933

The All Australian Badminton Championships were held in Albert Hall in September.⁴⁸

1936

An Electrical and Radio Exhibition was held at Albert Hall.⁴⁹

1939

An Electrical Exhibition was planned for the Albert Hall.⁵⁰

In November, a special concert was held at the Albert Hall to raise money for the Victorian bushfires.

1945

The citizens of Launceston celebrated peace at the Hall in the form of community singing.

47 Green, *The home of sports and manly exercise*, p.35

48 Green, *The home of sports and manly exercise*, p.35

49 "Novel Features of Electrical and Radio Exhibition" Examiner (Launceston, Tas.), Thursday 8 June 1939, p.6. <https://trove.nla.gov.au/newspaper/article/52313029/3396614#>

50 Green, *The home of sports and manly exercise*, p.35

1948

Outbuilding 2 between the Park Cottage and the Albert Hall was constructed around this time as garaging for the Cottage and/or the Albert Hall. The building is now the City Park Radio studio.

The completion was delayed due to the fact that it consisted of mainly second hand materials. The building cost less than 40 pounds to erect. The need to construct the garage from second hand materials reflects the political and social climate of this post war period.

1950

Jubilee Celebrations took place within the Park with the centre of activity focusing around Albert Hall. Celebrations began at midnight of new year with the unveiling of the Australian Flag from the roof of Albert Hall.

1951

Plans for the construction of an annex at the rear of the Albert Hall were submitted. This facility was to serve as a tea room, supper room and separate function room. The existing glass houses behind Albert Hall were to be re-located to the area of the Kangaroo enclosure providing they don't impinge on the site for future additions to the Care Takers quarter. Paths, lawns and gardens would also have to be rearranged. These additions were suspended in 1952 with only the supper room completed. The other two facilities were never realised.

1955

The Reserves Committee approved the construction of a concrete wall and entrance gate between no.4 glasshouse and the then existing cypress hedge as a protection between the Nursery area of City Park (rear of Albert Hall) and the newly arranged main entrance into Albert Hall from Cimitiere Street. New concrete benches for were constructed in glass houses no.1 and 3.

1959

A memorandum from the Superintendent of Reserves stated that two large pine trees in City Park and a large Californian Redwood tree growing at the front of the Albert Hall were to be removed and the timber from the Redwood was to be sold for reuse.

1959

The original c.1910 iron fencing which featured along the Cimitiere and Tamar street frontage of the Albert Hall was removed as part of a re-landscaping development to the Albert Hall's street frontage gardens. The cost for this project was not to exceed 100 pounds. The fencing was only removed from this portion of the City Park boundary at this time.

1965

A choral evensong in honour of the Archbishop of Canterbury Dr Michael Ramsey, was attended by the clergy throughout the state before a capacity congregation.

1968

The Seekers performed in the Hall.⁵¹

1977

Plans were made to convert the Albert Hall into a modern Convention Centre, and money was sought for a feasibility study.⁵²The first stage of the renovations began in April that year.⁵³

The modifications included :

- *upgrading of the supper room;*
- *sanding and scaling of the floor of the hall;*
- *installation of flexible space dividers, better mechanical lighting; and*
- *stage services and improvements to the acoustic properties of the ceiling.*

1978

Albert Hall was listed on the Register of the National Estate (March 21).⁵⁴

1979

The greenhouses situated behind the Albert Hall were relocated to Churchill Park.

Alteration work began on the Albert Hall in July 1979, with an estimated completion of Easter 1980.⁵⁵

⁵¹ The Seekers concert program 2021, Museum of Applied Arts & Sciences, <https://ma.as/408988>

⁵² Mercury, 30 March 1977, p.4

⁵³ Mercury, 27 April 19, p.10

⁵⁴ "Albert Hall" RNE Place ID 12176, Australian Heritage Database

⁵⁵ Examiner 19 July 1978, p.8.

1980

Federal and State Government Grants supported a major restoration and upgrade program. The Hall was reroofed, the Brindley organ was restored, and the convention centre constructed. The centre was designed by the City Architect's Department and built by Anchor Constructions Pty Ltd.⁵⁶

The Hall was officially reopened on 21 November with Mr Peter Sculthourpe on the Brindley organ and a 240 strong choir conducted by Sit Stanley Burbury.⁵⁷

The World Amateur Snooker Championships were held in Albert Hall.⁵⁸

1981

A Civic Reception for the Queen was held at Albert Hall.⁵⁹

1987

The Great Hall and foyer were recarpeted, at a cost of \$45 000, with a Tasmanian Carpet made by Tascot Templeton of Devonport. A large section of the Hall's polished wooden floor was left uncovered near the stage for dance floors.⁶⁰

In August, the Hall underwent a further \$41,000 upgrade including new signposting, balcony replacement, landscaping to accommodate floodlighting the exterior, blackout blinds for audio visual presentations, and new furniture.⁶¹

1991

Albert Hall celebrated its centenary (Saturday 21) with a 40 member orchestra, a recital on the Brindley Organ, and soloists including tenor Michael Stoddart of Hobart and Marilyn Smith, also of Hobart.⁶²

⁵⁶ Green, *The home of sports and manly exercise*, p.35

⁵⁷ Examiner, 6 November 1980, p.4.

⁵⁸ Northern Tasmanian Eight Ball Association, 'World Amateur Snooker Championships 1980', [online], 19 August 2021, <https://www.nteba.com.au/index.php/cue-news-2/221-world-amateur-snooker-championships-1980>

⁵⁹ Unconfirmed, Green, *The home of sports and manly exercise*, p.35, cites Mayor's Valedictory Address, 1979-80, so if mentioned, it would have been a planned event. No confirmation was found by the authors.

⁶⁰ Examiner, 16 January 1987, p.5.

⁶¹ Examiner, 20 August 1987, p.3

⁶² Examiner 19 August 1991, p.12.

2000

The Queen and Prince Philip visited the Albert Hall as part of the Royal Tour of Tasmania.⁶³

2006

The Albert Hall was the site of the historic northern sitting of the State Parliament, where its size and proximity to the city made it a standout venue.⁶⁴

House of Assembly – Launceston Albert Hall 2006



Frontbench L – R MP's(Paul Lennon, David Llewellyn, Paula Wriedt, Lara Giddings, Steve Kons, Jim Cox, David Bartlett, Peg Putt, Nick McKim, Peter Gutwein, Brett Whiteley, Jeremy Rockliff, Will Hodgman). **Centre L – R** (Speaker of the House, Michael Polley, Clerk of the House, Peter Alcock; Deputy Clerk, Peter Bennison; Sergeant-at-Arms, Shane Donnelly; Second Clerk Assistant, Heather Thurstans) **Backbench L – R MP's** (Graeme Sturges, Michelle O'Byrne, Heather Butler, Lisa Singh, Brenton Best, Bryan Green, Tim Morris, Kim Booth, Rene Hidding, Michael Hodgman, Sue Napier).

2006 sitting of the House of Assembly in Albert Hall - the first to be held outside of Hobart (Source: Parliament of Tasmania "House of Assembly Official Chamber Photographs")

63 Examiner, 24 February, 2000, p.1-2.

64 Examiner, 28 September 2007, p.20.

2008

A two-week sitting of the House of Assembly was held at Albert Hall.⁶⁵

2010

Launceston Council secured \$1 million dollars from the Federal Government's job fund, and approved an upgrade to Albert Hall. An under-stage dressing room, general refurbishments, improved access facilities, acoustic works, painting and strengthening of the loading job were all part of the upgrade.⁶⁶

2020

The Federal Government announces funding for the Albert Hall Renewal Project.

65 Examiner, 18 August 2008, p.12

66 Launceston Times, 27 April 2010, p2

3.2 Illustrated History

3.2.1 City Park and Early Pavilions

The Launceston Horticultural Society was formed in 1838, under the patronage of the Governor and his wife, His Excellency Sir John and Lady Franklin. The first shows, planned for Spring, Summer and Autumn, were held at Government Cottage.⁶⁷ At the December 1841 annual meeting, it was announced that the Society's petition to the Government for land on which to create a public garden had been approved. The grant was for a 21 year, rent free, lease (on the condition of free general public access), of approx. seven acres between the Independent Chapel and Government Cottage Garden. The Society arranged a land swap with the Infant School managers so that the main entrance to the Gardens could be created opposite Cameron Street, where the school was located.⁶⁸



Extract of the 1832 map of Launceston showing Government Cottage and Government Reserve. (Source: Thomas Scott Surveyor, TAHO, <https://stors.tas.gov.au/LPIC132-1-1>)

⁶⁷ "Launceston Horticultural Society" The Cornwall Chronicle (Launceston, Tas.) 23 June 1838, p.3. <http://nla.gov.au/nla.news-article65951147>

⁶⁸ "Horticultural Society." Launceston Courier (Tas.) 20 December 1841, p.4. <http://nla.gov.au/nla.news-article84674132>

The first pavilions erected in City Park were temporary structures for exhibitions held by the Launceston Horticultural Society (LHS). It is undetermined how many were constructed. However, there are several descriptions with differing dimensions, which may or may not be the same building. The first LHS pavilion was described in November 1842 as a “booth” in which their first show in their “new gardens” would be held.⁶⁹ A ‘Booth’ in City Park used for a Temperance Society meeting in January 1843 was described as “the most spacious ever erected here ... it was upwards of one hundred feet in length, lofty in proportion, with a side wing of about fifty feet.”⁷⁰ A building completed by the LHS for a show in March 1843 was described as “the largest hitherto erected by the Society” at seventy-five feet long and twenty feet wide with two transepts.⁷¹

The October 1843 annual meeting report described the first permanent, newly constructed Pavilion:

The pavilion in which we are now assembled is the last work completed by the committee ...and to prevent the recurring expense and trouble of providing a temporary building of that nature for each exhibition of the society, the committee considered it more prudent, even with their limited funds, (too limited even to pay the expenses of a proper covering), to erect the present building—more permanent in its character, more extended in plan, and likely to afford a means of useful accommodation to other institutions, and at the same time bring, perhaps, a profitable return, in the shape of rent, to the society. Its size is ninety-eight feet in length, twenty five in width, and the transepts forty-seven feet from end to end. It would be the design of the committee to have it thatched, if any way practicable”⁷²

This Pavilion was known as the “New Pavilion” and was constructed behind the Albert Hall’s location. It is possibly the one described in an overview of the LHS in the *Tasmanian Journal of Natural Science (1845)* as “a large open Pavilion used for the Exhibitions of the Society built in the form of a cross, substantially roofed but open at the sides being 102’ long and 47’ wide.” Although the dimensions are slightly different, the description sounds the same.



Unknown Artists' watercolour of the 1847 LHS show at the New Pavilion. (Source: City Park CMP Appendix 1 Chronology by Claire Skeggs, p3)



c1859 View north over City Park, the New Pavilion indicated by white arrow. (Source: TAHO, LPIC147/4/205 <https://stors.tas.gov.au/LPIC147-4-205>)

69 "Horticultural Society" Launceston Courier (Tas.) 28 November 1842, p.5. <http://nla.gov.au/nla.news-article84673914>

70 "Grand Teetotal Demonstration." Launceston Courier (Tas.) 2 January 1843, p.2. <http://nla.gov.au/nla.news-article84674437>

71 "Horticultural Society." Launceston Examiner (Tas.) 18 October 1843, p.5 (EVENING). <http://nla.gov.au/nla.news-article36234978>

72 "Horticultural Society." Launceston Examiner (Tas.) 18 October 1843, p.5 (Evening). <http://nla.gov.au/nla.news-article36234978>

3.2.2 Albert Hall

The Tasmanian International Exhibition (1891-1892) was first conceived of by Mr Samuel J. Sutton in 1883 after the success of the Tasmanian Juvenile Exhibition held in Hobart that year. Sutton felt this was an appropriate response to the economic depression which would stimulate investment and growth in Launceston's industries.⁷³ Initially it was planned as an Industrial Exposition to be held in the existing Pavilion in Launceston City Park at the end of 1886.⁷⁴ However, it did not receive the requested £5000 support from Parliament and did not proceed.⁷⁵ A successful small exhibition in the existing Pavilion in City Park again aroused interest in the Industrial Exhibition. The committee applied to the Launceston Council for support in the form of £4500 for the construction of a permanent building. The Council, after receiving community support in the form of a 1369:142 Yes Vote in response to a Poll, agreed on condition that the Parliament contributed £5000. The Council's application for funding was again refused (by two votes). Instead Parliament voted to provide £5000 for a museum and Art Gallery in 1886, which they accepted. John Duncan, a young Launceston architect won the design competition for the building.⁷⁶

In 1888 the so-far-unsuccessful idea was expanded by Sutton to be a Juvenile and Industrial Exhibition. This proposal found support, such that its scope expanded to become an Intercolonial, rather than a local exhibition with a grant of £500 from the New Zealand Government. The Tasmanian government also granted £500 towards the exhibition, which was planned for December 1890.⁷⁷ In 1890 it was renamed the Tasmanian Exhibition, and a decision made to erect temporary pavilions to increase the floor space. Circumstances, including an Australian shipping strike and labour troubles in England meant that

it was postponed for 12 months. During this time, Sir E.N.C. Braddon (Agent general for the colony in London) formed a committee in London to promote the exhibition and persuaded Great Britain and European countries to send exhibits.⁷⁸ This increase in scope to an international exhibition led the committee to again apply to the Tasmanian Government for funding. Only after offering to increase their initial £450 guarantee to £1500 did the Government agree to grant them £3000.

In 1889, the Launceston Council decided to go ahead and construct the permanent exhibition building. Their first design competition, advertised in February 1889, was for a "Pavilion, with requisite retiring rooms, etc., to be built of brick and iron, capable of seating 2000 persons, and of being erected at a cost not exceeding £2000."⁷⁹ This advertisement was not received well by some architects, with a letter published "by a well-known Tasmanian architectural firm" who declared that the competition was ridiculous and insulting, that they would never allow "their drawings to be carried out except under their own supervision" and that they had a declaration from all other Tasmanian architects agreeing not to enter the competition, unless "the usual commission of 5 percent will be paid to the successful competitor."⁸⁰ Despite this, six tenders were received and referred to the Public Works Committee,⁸¹ who recommended that "fresh designs be invited for a pavilion to be built of brick and iron, capable of seating 2000 persons and of being erected at a cost not exceeding £5000, the plans to be drawn as to permit of the erection of a comparatively speaking complete portion at a cost not exceeding £5000, the remaining portion of the building to be completed hereafter."⁸² The same ten guinea prize was offered, although this time the successful competitor was

also to supervise the construction.⁸³ The new competition was advertised in early April, 1889, nine tenders were received and referred to the Public Works Committee in early May.⁸⁴ At the same time the Mechanics Institute were considering donating their organ to the Council for use in the new pavilion. The organ, which had not been used for about seven years, was in need of repairs estimated to cost about £300, and no future use of the organ was foreseeable in the Mechanics Institute.⁸⁵

The Public Works Committee's reported to Council that none of the competition entries were suitable. The Committee concluded that the elevation of the entry entitled "Finem Respice"⁸⁶ by Mr Gordon McKinnon, architect, Parramatta, NSW⁸⁷ was the best, although the plan was unsuitable. They further recommended that they offer £10 to the architect for the design, have a hall designed to suit the elevation, and the construction supervised, by someone else. The Council requested the Committee to further investigate their proposals' feasibility and cost.⁸⁸

The elevation was "ornamental and imposing ... to be built of brick and cement, with an iron roof ... surmounted by three handsome turrets, one at each side and a third of a higher elevation than the others in the centre."⁸⁹

A special Council meeting was held on the 17th June to consider the Public Works Committee's report, which now included a more detailed specification for the proposed pavilion:

The suggestions for the architect were as follows --Pavilion to have a clear space or floor in front of the platform of 150ft x 60ft or thereabouts to seat 1800 persons, exclusive of space required for gangways and passages; platform to be about 80ft deep by width of building, organ to be built in back of platform. Floor to be of thoroughly seasoned hardwood, in narrow widths to stand skating. Considerable attention should be devoted to rendering the acoustic properties as perfect as possible. For this reason the architect is not tied to the exact dimensions of 150ft by 60ft. The necessity of having a level floor for skating or ball-room purposes introduces a difficulty in providing such a platform that all can see, as if the floor had been raised in the usual way. It is essential that this should not be neglected to prevent persons from rising and standing on the seats. Beneath the platform there must be plenty of room well lighted for workmen. There must be ample means of ingress and egress to all parts of the building, separate doors for front and back seats and gallery being provided. Arrange for liberal supply of fire appliances all over the building to be supplied off main of 90lb pressure. Gas is available from the Gas Company's works situate within 200 yards from the Pavilion. The drainage is underground. The architect will be limited to £5000. It is desirable to make the place as complete and as attractive a building as possible, capable of affording all reasonable comfort to patrons.⁹⁰

Much discussion followed the reading of this report, with questions raised about the cost and the location, Alderman Wathen suggested Wellington Square would be more appropriate. Alderman Douglas suggested removing the £5000 limit to ensure they obtained a "thoroughly good building". Mayor Scott declared the site was decided upon "long ago" and that while it would likely cost more than £5000 they could leave the external cement work, and internal fittings until later. At the conclusion of the meeting, the report was adopted as a whole, with the £5000 pound sum struck out.⁹¹

73 Green, *The home of sports and manly exercise*, p.34

74 Smith, *Official record of the Tasmanian International Exhibition*, p.15A

75 Smith, *Official record of the Tasmanian International Exhibition*, p.15A

76 City of Launceston, Queen Victoria Museum & Art Gallery, History. <https://www.qvmag.tas.gov.au/About/History>

77 Smith, *Official record of the Tasmanian International Exhibition*, p.15B

78 Smith, *Official record of the Tasmanian International Exhibition*, pp.15A-15B

79 "Advertising" Launceston Examiner (Tas.) 4 February 1889, p.3. <http://nla.gov.au/nla.news-article38343211>

80 "A TASMANIAN COMPETITION." Daily Telegraph (Launceston, Tas. : 1883 - 1928) 9 March 1889, p.3. <http://nla.gov.au/nla.news-article150336440>

81 "Municipalities" The Tasmanian (Launceston, Tas.) 2 March 1889, p.13. <http://nla.gov.au/nla.news-article199518589>

82 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 26 March 1889, p.3. <http://nla.gov.au/nla.news-article38345715>

83 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 26 March 1889, p.3. <http://nla.gov.au/nla.news-article38345715>

84 "Municipalities" The Tasmanian (Launceston, Tas. : 1881 - 1895) 18 May 1889: 23. <http://nla.gov.au/nla.news-article199515532>

85 "No title" Daily Telegraph (Launceston, Tas.) 23 May 1889 p.2. <http://nla.gov.au/nla.news-article150337570>

86 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 28 May 1889, p.3. <http://nla.gov.au/nla.news-article38348822>

87 "LAUNCESTON" The Mercury (Hobart, Tas. : 1860 - 1954) 3 June 1889: 3. <http://nla.gov.au/nla.news-article9213597>

88 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 28 May 1889, p.3. <http://nla.gov.au/nla.news-article38348822>

89 "CURRENT TOPICS." Launceston Examiner (Tas. : 1842 - 1899) 3 June 1889, p.2. <http://nla.gov.au/nla.news-article38349157>

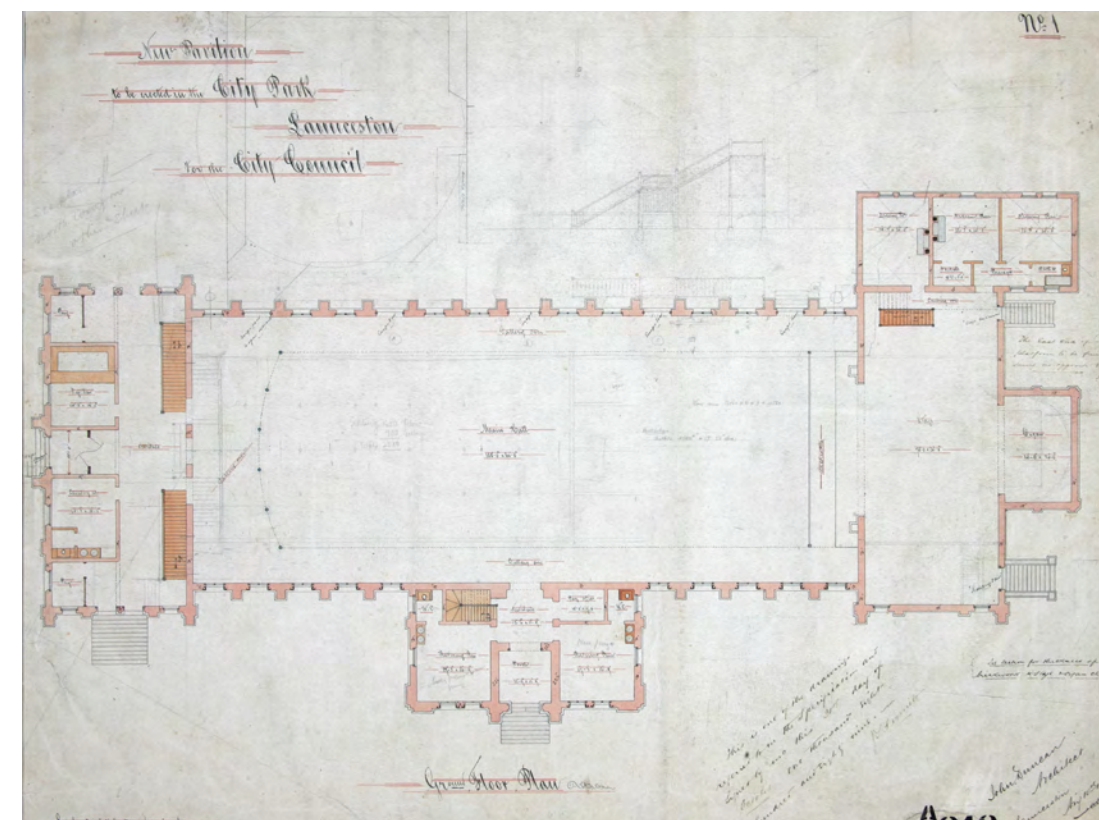
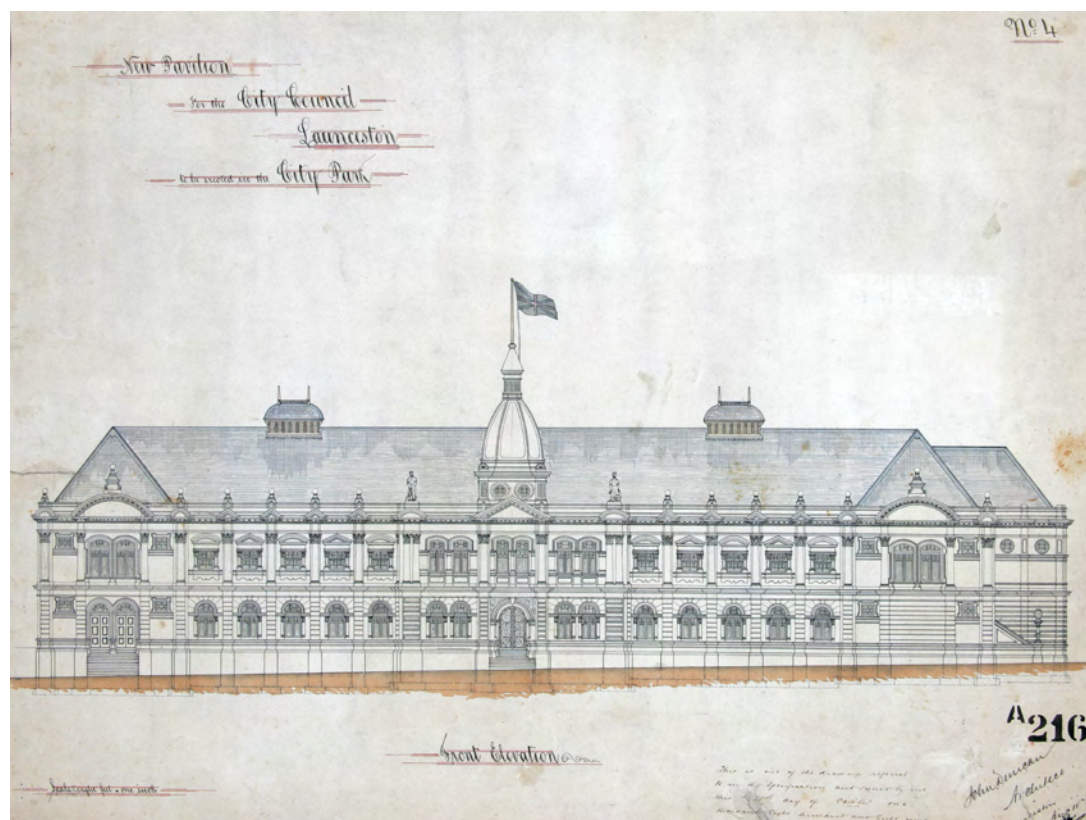
90 "PROPOSED NEW PAVILION." Launceston Examiner (Tas.) 18 June 1889, p.3. <http://nla.gov.au/nla.news-article38349967>

91 "PROPOSED NEW PAVILION." Launceston Examiner (Tas.) 18 June 1889, p.3. <http://nla.gov.au/nla.news-article38349967>

The Public Works Committee presented plans and estimates for the pavilion designed by John Duncan (architect of the Launceston Queen Victoria Museum and Art Gallery building)⁹² to Council at the 6th August meeting. The Committee recommended that tenders were called for construction of the main hall, gallery, platform and organ loft which was expected to cost £3000.⁹³ Council discussed the report at the 19 August meeting. Alderman Douglas suggested that the current £8000 specification would likely become £10,000 before completion, and, although Launceston was of a size and importance to require such a building, he wanted to know if it would be necessary to increase taxes to obtain the necessary funds. Alderman Wathen wasn't sure they had the power to spend £10,000, and Alderman Price pointed out they could borrow the money, as they had for the Town Hall. The Mayor and Alderman Sutton assured Council that neither borrowing money nor raising extra taxes would be required, and the report was accepted.⁹⁴

Two days later (21 August), the tender was advertised, to be submitted by 21st September for construction of the main hall, platform and organ chamber to architect Mr John Duncan's plans and specifications.⁹⁵

At the 16th September Council meeting the Public Works Committee recommended that John Duncan be appointed consulting architect at a fee of £25 to prepare any necessary drawings and to generally advise the Council.⁹⁶



Original plans and elevations signed by John Duncan and J. Farmilo (Source: QVMAG Collection)

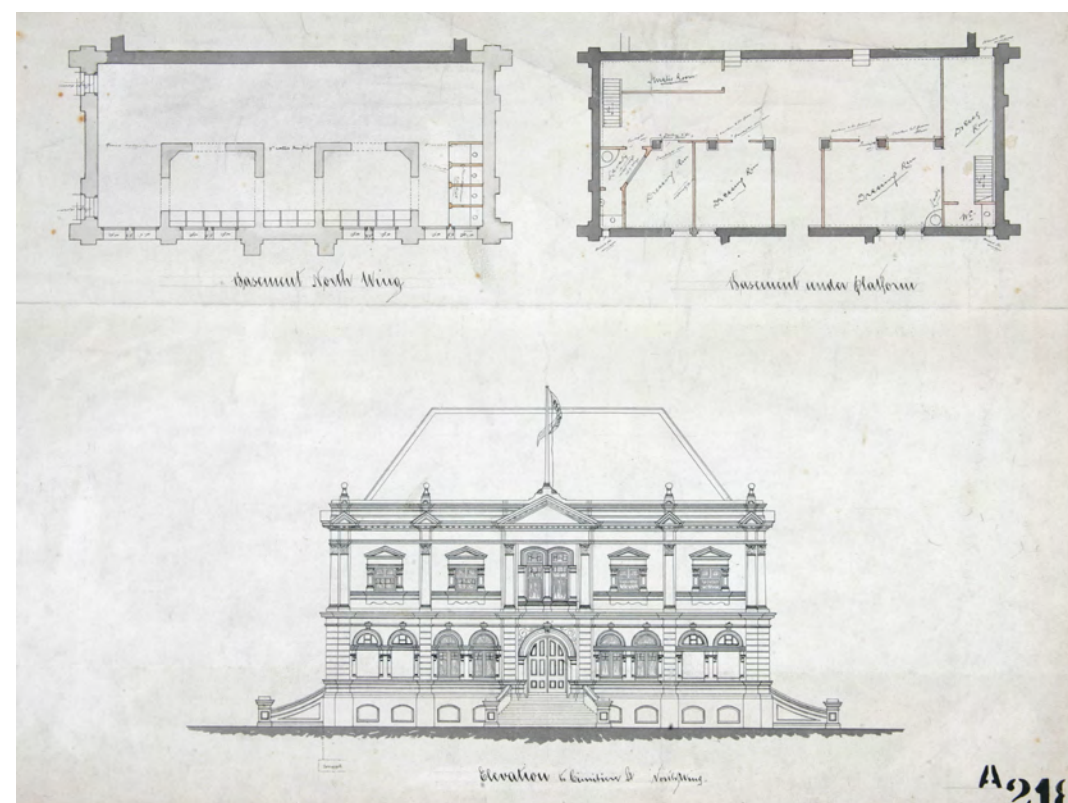
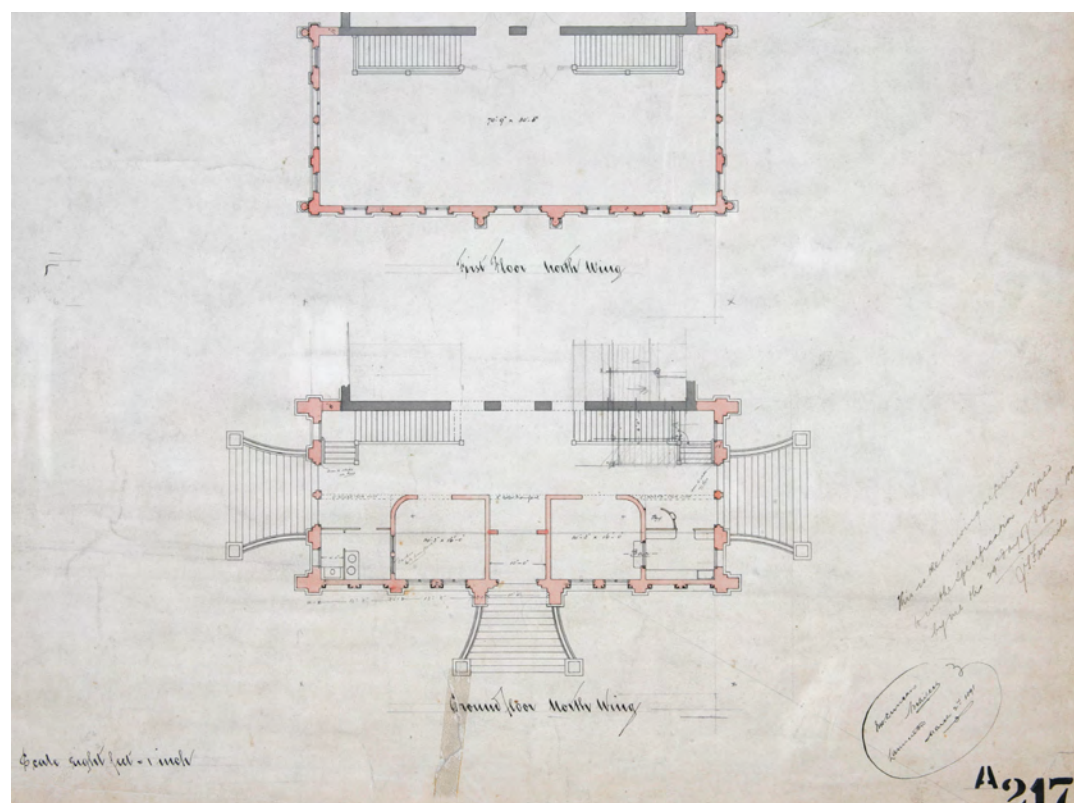
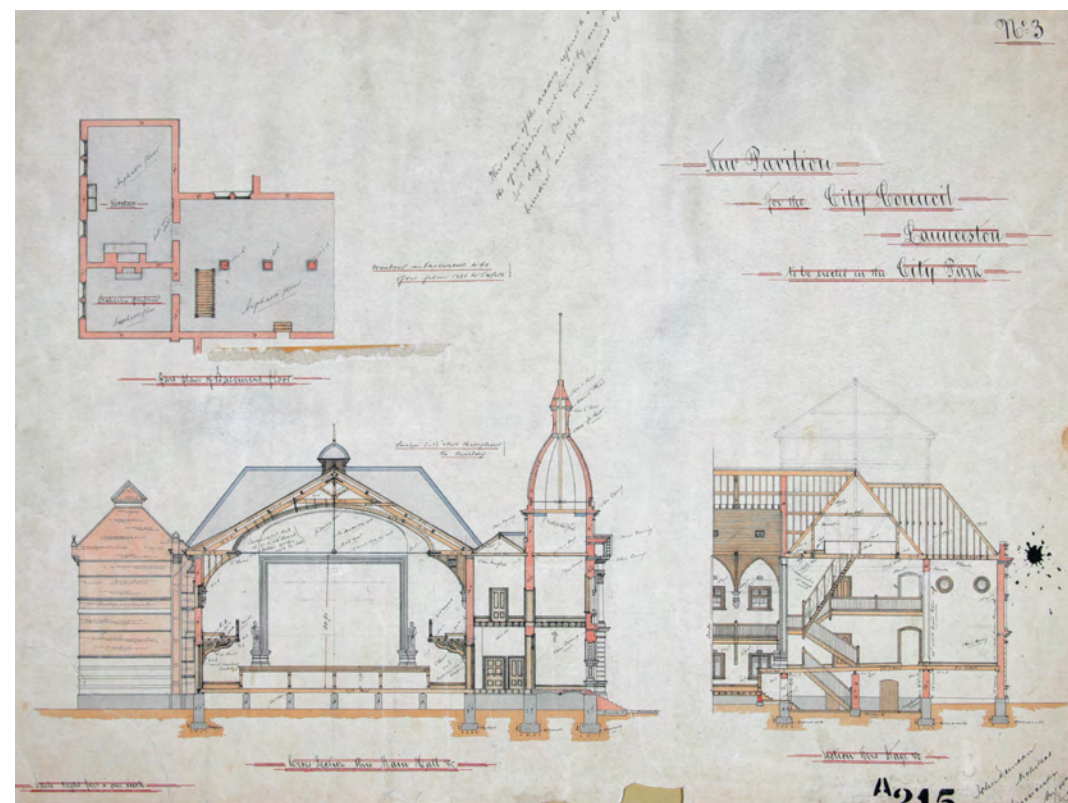
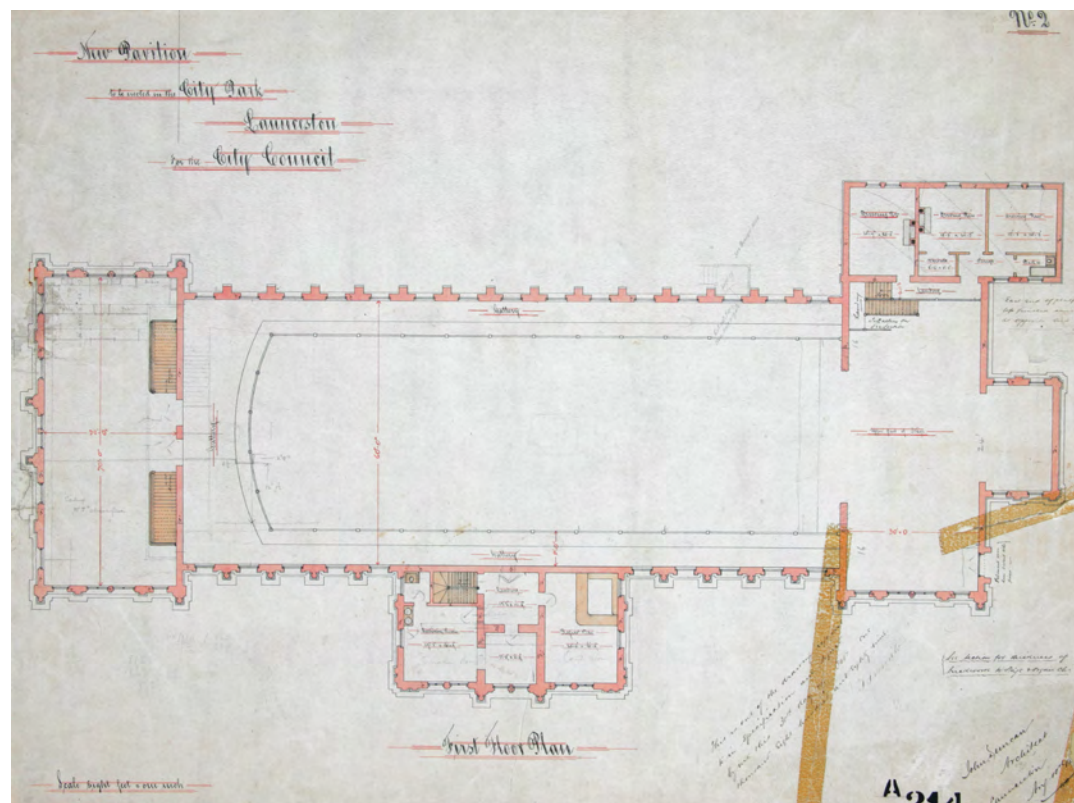
92 City of Launceston Queen Victoria Museum & Art Gallery History, 2001. <https://www.qvmag.tas.gov.au/About/History>

93 "PROPOSED NEW PAVILION." Launceston Examiner (Tas.) 18 June 1889, p.3. <http://nla.gov.au/nla.news-article38349967>

94 "LAUNCESTON CITY COUNCIL." Daily Telegraph (Launceston, Tas.) 20 August 1889, p. 3. <http://nla.gov.au/nla.news-article150322375>

95 "Advertising" Launceston Examiner (Tas. : 1842 - 1899) 21 August 1889, p.1. <http://nla.gov.au/nla.news-article38353175>

96 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 17 September 1889, p. 3. <http://nla.gov.au/nla.news-article38354592>



Original plans and elevations signed by John Duncan and J. Farmilo (Source: QVMAG Collection)

The Launceston Examiner raised concerns about the plans for the new pavilion. The article questioned whether the Council's offer of £10 was high enough to attract a suitable architect, whether the current plans were the best design for the pavilion, the location of the organ behind the stage (where the sound would be lost behind the proscenium), whether the acoustics generally would be appropriate, and whether a speaker would be seen or heard 150 ft away at the far end of the hall. Another concern raised was that thirteen steps had to be climbed to enter the main entrance. The building was also criticised as being of "no particular style, unless it may be termed 'Modern Tasmanian'".⁹⁷ The potential expense of the building was another concern, particularly as the ornamentation was spread over the entire front of the building, rather than having plainer wings to reduce the cost. The article conclude that it felt the Council had not made enough effort to obtain "the most efficient building at the most reasonable cost" for the rate payers money.⁹⁸

Four construction tenders received on 23 September,⁹⁹ were read by the Public Works Committee and presented to the 30 September Council meeting. They were Russell and Son, £5983, to be completed in 12 months; Frank Bushby, £5970, to be completed in nine months; J. and T. Gunn, £5295, no time specified; and John Todd Farmilo and son, £4850, to be completed in nine months. Although the Committee recommended the acceptance of J.T. Farmilo's tender, the Council decided to hold the decision over to the next meeting.¹⁰⁰ At the next meeting, on 28 October, a vigorous discussion regarding the pavilion included Alderman Barrett's expressing his opinion that the pavilion would join the newly completed Victoria Museum as a white elephant, and Alderman Wathen moving that the matter be left until after the next election to allow the townspeople's opinion to be determined. Alderman Sutton

moved the adoption of the report, Alderman Farrelly seconded the motion and the resulting vote was four in favour, and four against, with Mayor Scott's casting vote in favour carrying the motion. Aldermen Dean and Walthen then moved that a poll be taken on the same day as the next election, then dropped the motion after further discussion. The appointment of Mr Duncan was also agreed to and the Committee's report was adopted as a whole.¹⁰¹ By the 13 November, the Council was receiving reports that the ground was being cleared for the new pavilion, and that a Clerk of Works for the new Pavilion (Mr R.W. Roe) had been appointed.¹⁰²

The Mechanics Institute formally offered the organ to the Council in January 1890, on condition that it be erected and maintained in a public building which the Council accepted, planning to place it in the new pavilion.¹⁰³ In March, The Melbourne organ building firm of Fincham and Hobday quoted £290 to repair and relocated the organ from the Mechanic's Institute to the new Pavilion, which Council accepted.¹⁰⁴

Mayor S. J. Sutton laid the foundation Stone on Wednesday 2 April, 1890 with a guard of honour of 20 policemen under Sub-inspector Scott. Messrs F and W Stewart provided a silver trowel, and Mr J. Sparrow provided a polished hardwood mallet with an inscribed silver shield, for the occasion. Several speeches were made, including one by Mayor Sutton after laying the stone, pointing out that the citizens had paid for the building out of their own money, and that it was hoped the new building would be a place where the citizens could amuse and educate themselves, and that the Pavilion would prove a benefit to the community.¹⁰⁵

Mr J. Fincham (of Fincham and Hobday, Melbourne, organ builders) arrived in Launceston on April 25 to repair and supervise the relocation of the organ. Given the size of the hall, it was proposed to "to have the instrument blown by hydraulic pressure, which will be operated on by independent generators."¹⁰⁶ In a letter to the Council, Fincham and Hobday suggested this would increase the organs power by 30-40% for an extra £70. The letter also suggested the reintroduction of the pedal trombone for a further £10. They advised Council that they were "arranging considerable alterations in the action which would modernise and make the instrument much more accessible to the performer" at no extra cost. Council accepted the application and authorised the expenditure.¹⁰⁷

The Executive Committee of the Tasmanian Exhibition's request for permission to enclose further space in City Park was recommended by the Public Works Committee for acceptance at the September 8 Council Meeting. The Committee also recommended the Gas Company be instructed to commence the work necessary to install Gas Lighting in the Pavilion for the quoted cost of £360 11s. The electrician, Mr W.C. Pousty's, estimate of approximately £200 to wire the Pavilion for electric lighting was also recommended to the Council. Mr Pousty's report stated that all calculations were made to the Victorian Fire Insurance rules for electrical installation of 100 Volt circuits. The report further recommended the wiring be done before the plastering and flooring work was commenced. The report also specified the number and type of lamps, their locations inside and on the exterior, the length of cable required, and the size and location of the switchboard, switches and "fusible cut outs". Council accepted the proposal for the electric lighting, but deferred consideration of the request for enclosure of the park for a fortnight.¹⁰⁸

The Launceston Examiner described the Pavilion in detail in a November 1890 article, when it was nearing completion:

It was decided also that the central portion of the structure and the southern end only should be constructed for the present, and that a temporary end be built in connection with the northern termination, as there would not be time for the completion of the whole prior to the opening of the proposed Tasmanian Exhibition. That event, however, having been postponed until the latter portion of next year, the Council determined to suspend operations at the northern end with a view of having that part completed in 1891. The galleries, which go almost around the main hall, it is understood, are intended chiefly for promenade purposes, their elevation enabling visitors to obtain an excellent view of whatever happens to be proceeding below. However, seats could be placed, in them on special occasions, and about 600 persons accommodated. The main hall will comfortably seat upwards of 1800 people. This portion of the building will be seated with 1000 Austrian bentwood chairs, and forms providing accommodation for about 800. ... The tower wing facing on Tamar-street is two storeyed, as will also be the additions to the northern end of the building when these are constructed. The chief feature of the structure is of course the main hall, stated to be the tenth largest apartment within the British dominions. It is 150ft long by 60ft broad in the clear, the height from the floor to the top of the main cove being 43ft. A gallery 8ft wide extends up each of the sides and along the northern end of the room, the dimensions of the latter-mentioned portion being 22ft wide by 60ft long. This part of the building is entered by two large doors from the northern termination of the Pavilion. It is provided with a hardwood floor, raised along the middle to a height of some 9in so as to enable persons seated or standing in the rear portion to obtain a good view of whatever may be going on below. The balustrading is of ornamental cast iron with a polished blackwood handrail. The brackets are of Huon pine and the ceiling of clear pine varnished. A special feature in connection with the gallery is the method of support. When viewed by the uninitiated this would appear to be somewhat inadequate, as the brackets do not give the idea of remarkable strength, and iron pillars are only used in connection with that portion situated at the end of the hall. However, the support in reality is unusually strong, the principle brought into vogue

97 "Launceston Examiner" Launceston Examiner (Tas.) 24 September 1889, p. 2. <http://nla.gov.au/nla.news-article38354936>

98 "Launceston Examiner" Launceston Examiner (Tas.) 24 September 1889, p. 2. <http://nla.gov.au/nla.news-article38354936>

99 "CURRENT TOPICS." Launceston Examiner (Tas.) 24 September 1889, p. 2. <http://nla.gov.au/nla.news-article38354939>

100 "LAUNCESTON CITY COUNCIL." Daily Telegraph (Launceston, Tas.) 1 October 1889, p. 3. <http://nla.gov.au/nla.news-article150327123>

101 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 29 October 1889 p. 3. <http://nla.gov.au/nla.news-article38356839>

102 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 13 November 1889, p. 3. <http://nla.gov.au/nla.news-article38357648>

103 "LAUNCESTON CITY COUNCIL." Launceston Examiner (Tas.) 7 January 1890, p.3. <http://nla.gov.au/nla.news-article39541171>

104 "[BY ELECTRIC TELEGRAPH.]" The Mercury (Hobart, Tas.) 25 March 1890, p. 3. <http://nla.gov.au/nla.news-article9231393>

105 "The City Park Pavilion" Launceston Examiner (Tas.) Wednesday 3 April 1890, p.3. <http://nla.gov.au/nla.news-article39546092>

106 "No title" Daily Telegraph (Launceston, Tas.) 28 April 1890, p. 2. <http://nla.gov.au/nla.news-article150319327>

107 "THE ORGAN FOR THE PAVILION." Launceston Examiner (Tas.) 6 May 1890, p. 4. <http://nla.gov.au/nla.news-article39548008>

108 "CITY COUNCIL." Launceston Examiner (Tas.) 9 September 1890, p. 4. <http://nla.gov.au/nla.news-article39555154>

being almost new to Tasmania. The chief support is represented by a 9ft by 6ft beam running through the main wall for a distance of 2ft 6in into the buttresses of the building. Fixed on the top of the beam in the centre of the main wall is a large piece of T iron, which takes 5ft across each leader. Underneath the beams are powerful brackets footed onto struts in the wall, supported by freestone corbels. That portion of the structure running along the north end of the hall is supported on six strong iron pillars. The advantage of having the greater part of the gallery built without pillars is apparent in the fact that there is no obstruction to space underneath. The support is said to be thoroughly adequate, in fact competent authorities assert the walls of the building would have to be torn away before the galleries could yield. ... The flooring of the main hall is of 4in by 11/2in G. and T. hardwood. The ceiling comprises three coves, and is of clear pine, stained and varnished. The fixtures in connection with it and the roof are unusually strong, the 60ft span necessitating extra precaution. The stage is 70ft wide from wall to wall, and 40ft in the proscenium opening. The depth is 30ft, and the height in the clear from floor to ceiling 28ft. The height of the platform from the floor is 5ft 6in. At the back of the platform is the organ chamber, 26ft by 15ft, lined with clear pine varnished. ... The walls of the main hall, both from the floor and gallery, are wainscoted to a depth of 3ft 6in with blackwood and Huon pine, varnished. Five large fire escape doors lead from the hall into a passage running between the old and new pavilions. The building throughout is excellently ventilated, for besides the regular ventilators the windows are all hinged, so that they may be opened and shut with the greatest ease. ...

The building will be lighted with gas, the work of fitting having been carried out by the Launceston Gas Company. The body of the hall is lighted by five aft sun lights from the ceiling, and a large number of single jets; on the stage are three 3ft 6in sunlights, besides the usual footlights, etc. Altogether there are some 280 burners of the best description. The arrangements for using the various lights are of the latest description, and are fitted with bye-passes, by which means the different lights can be used quite independently of one another. The extensive cellars are also lighted by gas. The piping throughout the building is of iron, avoiding the danger incidental to lead piping by being pierced or fractured either by accident or intention. The electric light will also be introduced into the building in the near future.¹⁰⁹

Albert Hall was completed in 1890 at an eventual cost of £12,224 8s. 7d.¹¹⁰ Jory and Campbell supplied one quarter of a million bricks from the Glen Dhu clay pits for its construction.¹¹¹ "The front was relieved by cement work" by J and T Gunn (contractors for the Exhibition annexes to a design of Mr A. E. Luttrell architect).¹¹²

While Albert Hall was constructed for the Exhibition, it was also built to house the Brindley Organ and for the use of the people of Launceston. The potential future uses, and the ability for sufficient rental income to pay for the building's upkeep, were major considerations for the council.¹¹³ The initial design brief was for a hall that could seat 2,000 people. However the later, more detailed, specification included the platform with the organ at the back, space for 1800 people to be seated, narrow-planked, level floor of seasoned hardwood for skating and ball-room dancing, and the best acoustic properties possible.¹¹⁴

109 "THE NEW PAVILION." Launceston Examiner (Tas.) 10 November 1890, p. 4. <http://nla.gov.au/nla.news-article39558699>

110 Smith, *Official record of the Tasmanian International Exhibition*, p.15C

111 Green, *The home of sports and manly exercise*, p.33

112 Smith, *Official record of the Tasmanian International Exhibition*, p.15C.

113 "General News" The Colonist (Launceston, Tas.) 17 August 1889, p.21. <http://nla.gov.au/nla.news-article200347925>

114 "Launceston Examiner" Launceston Examiner (Tas.) 19 August 1889, p.2. <http://nla.gov.au/nla.news-article38353082>

On November 6, 1890, the Mayor, several aldermen and some members of the public were present in the hall when it was lit for the first time. The acoustics were also tested with the Mayor and Mr Henry Edgell holding a conversation from opposite ends of the hall.¹¹⁵

Mr Jules Joubert, a manager of many international exhibitions,¹¹⁶ arrived in Launceston in April 1891 and was appointed General Manager of the exhibition.¹¹⁷

*The Exhibition was opened by His Excellency the Governor, in presence of a brilliant assemblage, inched from Nov 1luding-His Excellency Lord Hopetoun, Governor of Victoria, and a number of distinguished visitors. The event was marked by an industrial procession, by an imposing ceremony within the Albert Hall, and by an inaugural luncheon in the Mechanics' Institute. The Exhibition was closed by a similar ceremony on the 22nd March, 1892. ... An inaugural Cantata was composed by Mr. John Plummer, of Sydney, for the opening ceremony. ... The countries represented at the Exhibition were Great Britain, France, Germany, Austria, Bohemia, Italy, Canada, New South Wales, Victoria, South Australia, and Queensland. There were 1372 Exhibitors, and the Exhibits numbered 6826.*¹¹⁸

The procession for the opening ceremony for the Exhibition assembled at Market Square by 9:15am . The procession marshal was Captain T.H. Gould (Launceston Rifle Regiment), who, mounted on a white charger, organised the participants, watched by crowds of people who lined the route. The procession commenced at 10am, led by Captain Gould on his white charger, and the Hobart City Band and Conductor Hopkins. Most local industries were represented on floats, some demonstrating their trade, along with religious intuitions including the Orange order, Rechabites and the Ancient order of Druids. It was estimated that 2850

115 "No title" Daily Telegraph (Launceston, Tas.) 7 November 1890: 2. <http://nla.gov.au/nla.news-article150358081>

116 Green, *The home of sports and manly exercise*, p.34

117 Smith, *Official record of the Tasmanian International Exhibition*, p.15C

118 Parliament of Tasmania, Sutton, S.J., 'Tasmanian International Exhibition, Launceston : Report of The Executive Commission', 1982, No. 68, p.4

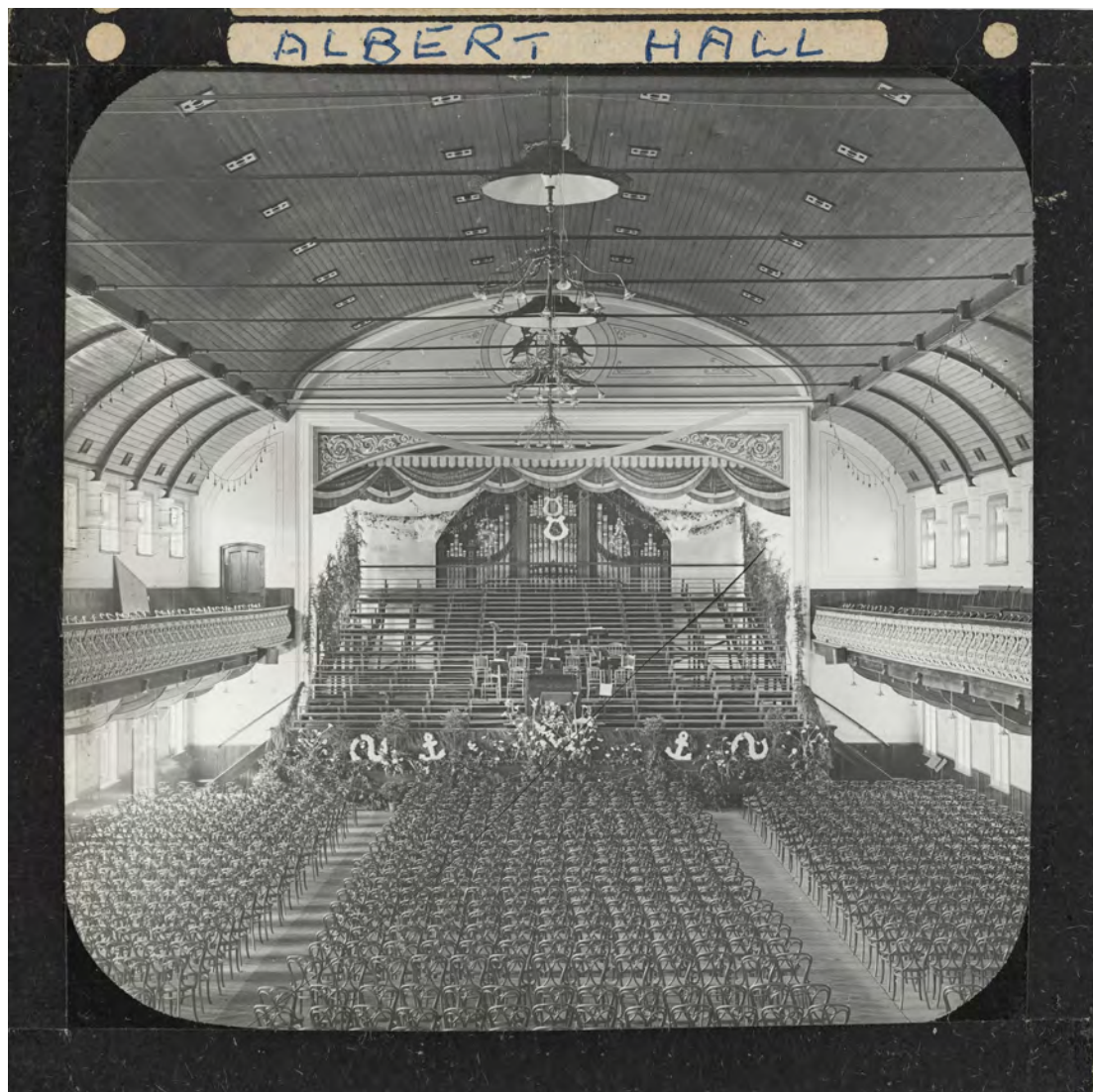
persons participated in the procession which extended for about three-quarters of a mile. A Hornsby steam road locomotive brought up the rear of the procession. By 11:30 Albert Hall was reached, and the procession broke up. The standard bearers of all the societies in the March went into Albert Hall for the opening reception. Albert Hall was decorated with national flags, a carpeted dais was erected on the eastern side of the hall for the Ministers and distinguished guests, and the choir was on the stage in front of the Organ. A guard of honour was formed along Tamar Street near the entrance of Albert Hall for the arrival of their Excellencies Sir R.G.C. Hamilton (Tasmanian Governor), Lady Hamilton, and Lord Hopetoun (Governor of Victoria), shortly before noon. The national anthem was sung by the choir, Sutton (the Executive Commissioner of the Exhibition) read a prayer, the choir sung the "Old Hundredth" and then Sutton delivered an address, and then requested that Hi Excellency Sir Hamilton declare the Exhibition open, which he then did. After the conclusion of the opening ceremony, Sutton hosted about 240 gentlemen in the Mechanic's institute for lunch.¹¹⁹

The international exhibition in Albert Hall received 262,059 visitors in the four months it was open. The population of Launceston at this time was 17,248.¹²⁰ At the conclusion of the exhibition temporary annexes at the rear of the Albert Hall were advertised for sale by local firm J & T Gunn, as including 80 tons of galvanised iron and 400,000 ft of hardwood.¹²¹

119 Smith, *Official record of the Tasmanian International Exhibition*, pp.19-28.

120 Sutton, 'Tasmanian International Exhibition', p.4; Smith, *Official record of the Tasmanian International Exhibition*, p.117

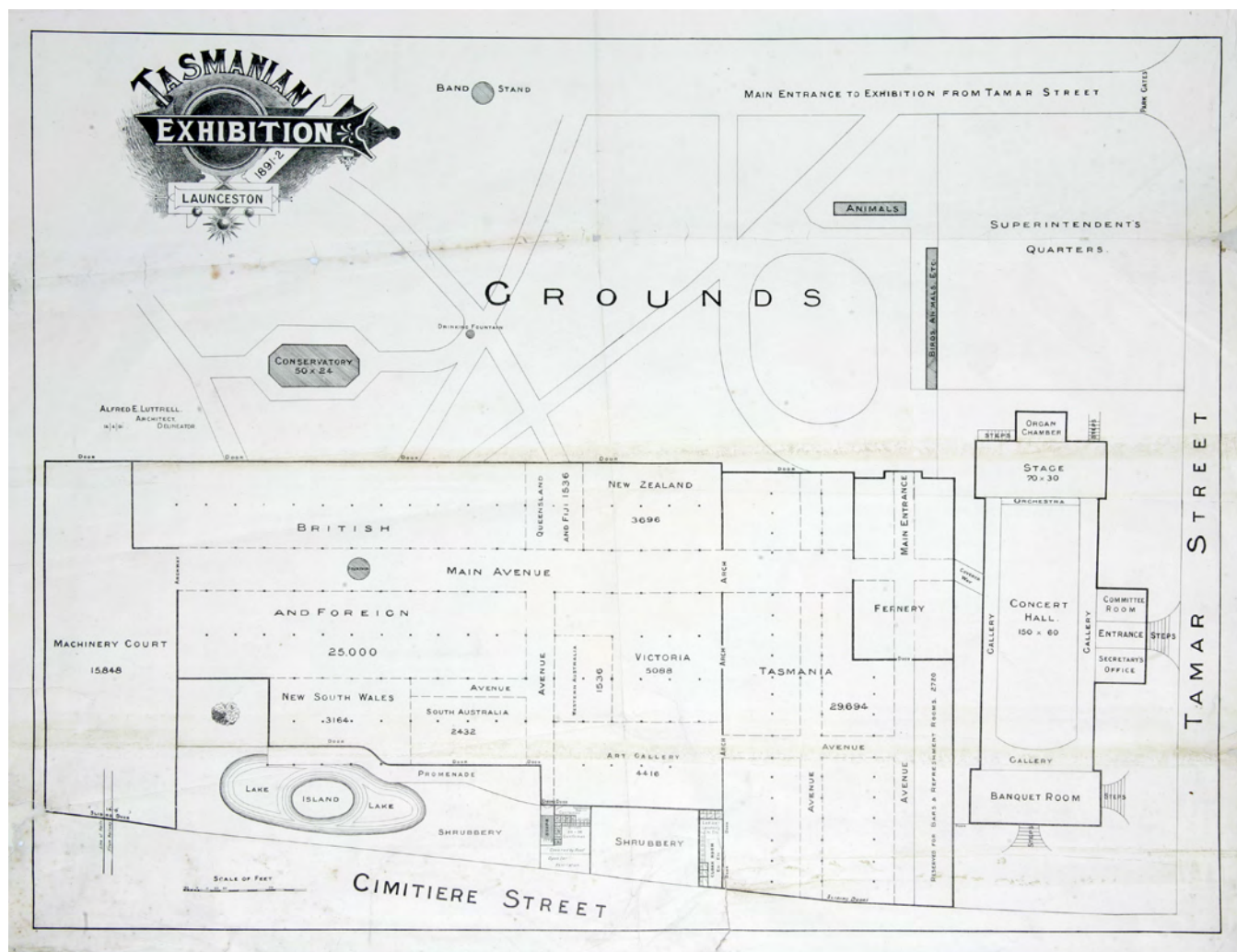
121 Launceston Examiner 25 March 1892, p.10 quoted in THR City Park Datasheet, Property ID 6682583, THR ID number 4089



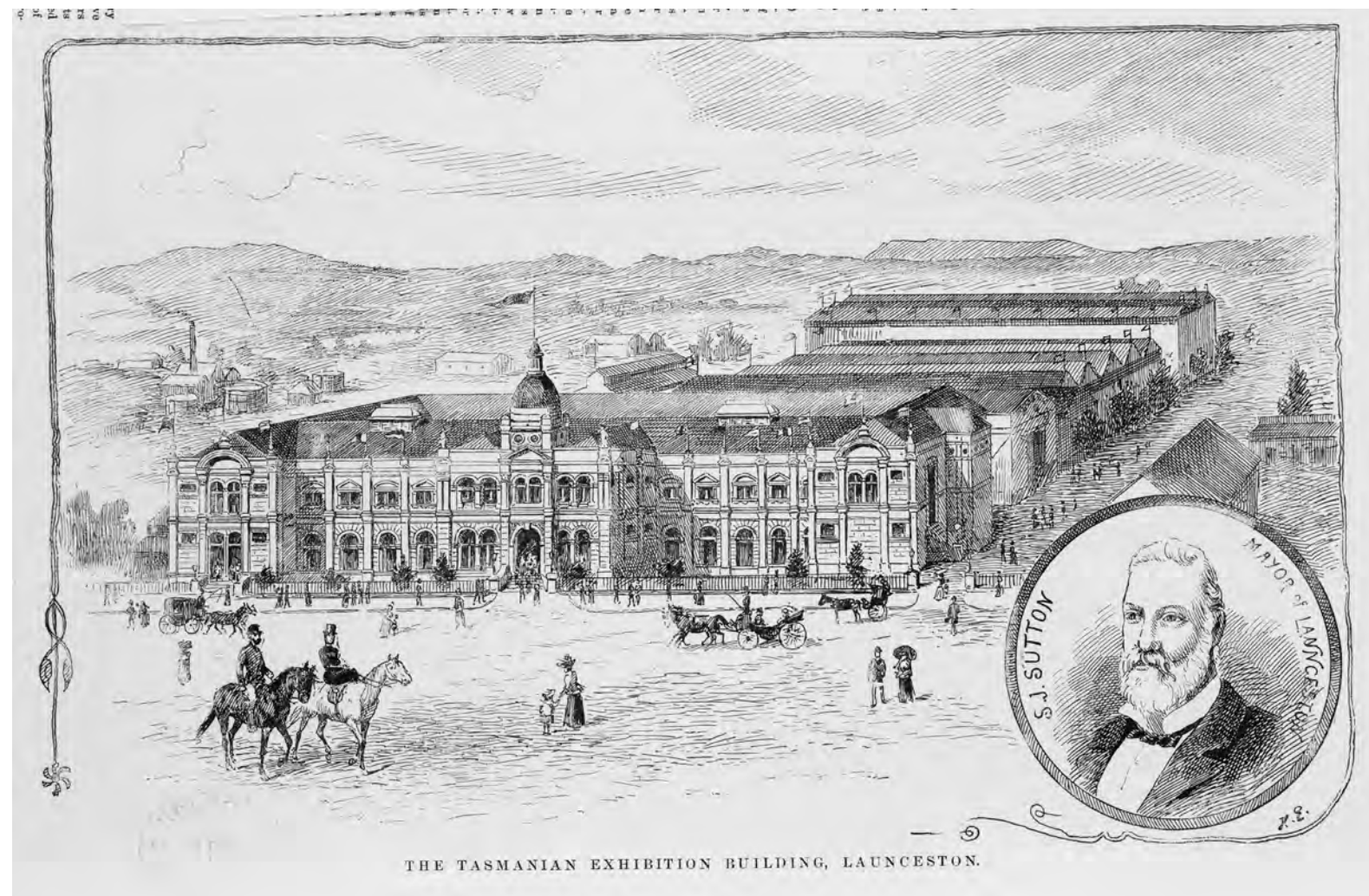
Albert Hall Interior c1890-1891 (Source: Gee Family, TAHO, LPIC101-1-12)



Albert Hall before installation of electricity (Source: unknown, undated, TAHO, AUTAS0016125416552)



Plan of the Exhibition, the building labelled 'Fernery' is the old Pavilion (Source: unknown, 'Tasmanian Exhibition Launceston, 1891-2', QVMAG, QNMAG:2008:MS:002)



Albert Hall with exhibition pavilions and SJ Sutton inset (Egersdorfer, H., "The Tasmanian Exhibition Building, Launceston", 1892, SLV <http://handle.slv.vic.gov.au/10381/256076>)



Albert Hall interior as set up for the Exhibition opening (Source: unknown, QVMAG, QVM:1983:P:1126)



The Exhibition Choir (Source: unknown, QVMAG QVM:1991:P:2745)

After the exhibition, Albert Hall was used for many community events, graduation ceremonies, exhibitions, balls, concerts, citizenship ceremonies, religious and political rallies, horticultural and trade shows, children's fairs, farewells to troops going off to war, and sporting events.

The Hall soon started hosting regular events throughout the year with wool auctions (organised by firms such as Websters Woolgrowers and Roberts Stewart) in January; Launceston Competitions in April; school balls and badminton competitions in September; Sunday school anniversaries in October and school speech nights in November; and university examinations in December.

The Launceston Horticultural Society (founded in 1838) arranged very popular seasonal flower shows in the Hall, which were regular fixtures ever since the construction of the Hall. They had formerly held their shows on the land on which the Hall was built, and when it was built they were granted free use of the Hall for as long as they wished. The society accepted this offer and used the Hall until the 1970s when the cost of paid labour incurred by the use of the Hall forced them to relocate to Elphin showground.

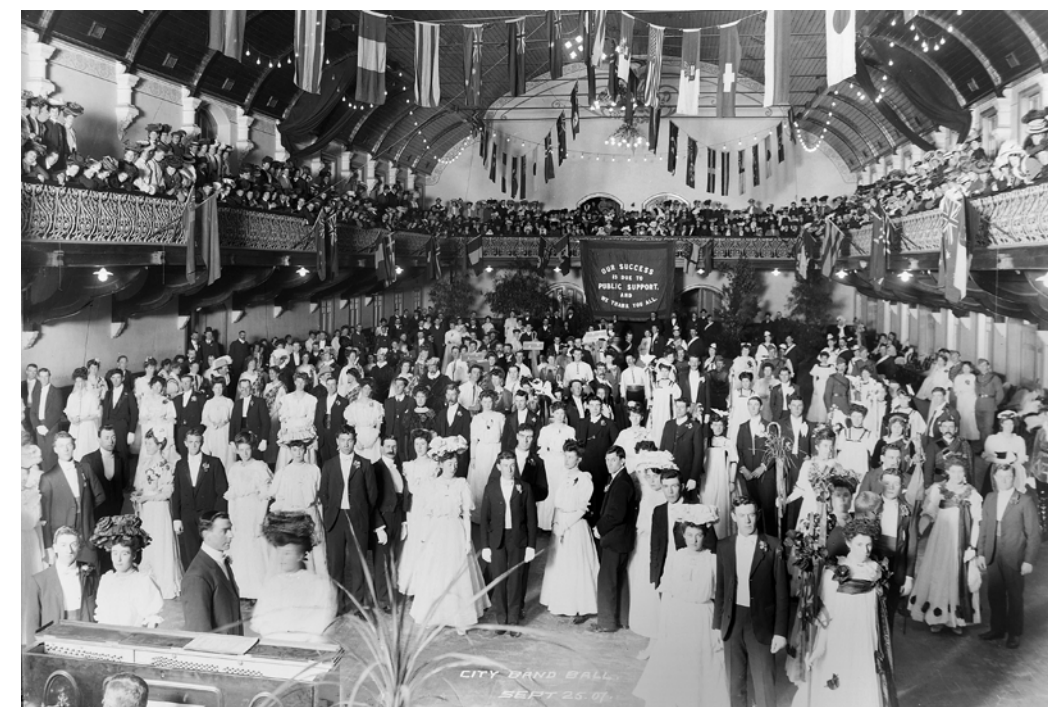
The Hall was a popular venue for a number of sports. It hosted snooker championships, boxing and wrestling contests promoted by Canadian Francois Fouche, indoor sprinting with heats running over 6 or 7 laps in the hall, roller skating, badminton competitions over four courts, and NTFA basketball until the 1950s, when the Dowling Street sport centre was opened. In addition, during pre-war days, men and women members of the Union Jack Club annually presented a program of exercises with Indian clubs, bars and dumbbells to the rhythm of Indian music.¹²²

Albert Hall has also played a significant role in disaster relief in Launceston, including for the 1893 and 1929 Launceston floods, the 1919 severe flu epidemic, and charity fundraising functions.

Other Exhibitions were held in Albert Hall, including the Tasmanian Exhibitions held by the Launceston branch of the Australian Natives Association ("a non-partisan and non-sectarian friendly society for Australian-born, white men seeking to shape Australia's nationhood and identity").¹²³ The 1913 Exhibition was "to commemorate the progressive development and prosperity in production, manufactures, art, science, and discovery throughout the Commonwealth since the inauguration of Federation."¹²⁴

In 2006 the Parliament of Tasmania sat at the Albert Hall, the first time it had ever met outside Parliament House in Hobart.

Both Houses of the Tasmanian Parliament met for the first time outside of Hobart between 17-19 October 2006 as part of the celebrations marking the 150th anniversary of a bi-cameral Parliament and responsible Government in Tasmania. The venue was the Albert Hall in Launceston.¹²⁵



City Band Ball, Albert Hall (Source: Stephen Spurling, "City Band Ball, Sept 25.07", TAHO, LPIC144/1/55)



Union Jack gymnastics display (Source: Spurling photo, TAHO, LPIC147/1/293)

123 out-Smith, D. (2003) Australian Natives Association (ANA), Melbourne, Victoria in Museums Victoria Collections, accessed 08 June 2021 <https://collections.museumsvictoria.com.au/articles/1852>

124 "Tasmanian Exhibition," The Mercury (Hobart, Tas) 2 January 1913, p. 5, <http://nla.gov.au/nla.news-article10269751>

125 Herr, Richard, "Tasmanian Parliamentary Chronicle, July 2006 - December 2007," Australian Parliamentary Review, Autumn 2008, Vol. 23(1), 277-83.

122 Hodgkinson, D. The Albert Hall 1890-1980, 1980 quoted in GHD, Albert Hall Conservation Management Plan Contextual History, pp.9-10



Albert hall ready for the Tasmanian Exhibition January 1, 1913 (Source: Spurling and Son Photos, "Tasmanian Exhibition," The Weekly Courier, December 19, 1912)



An early panoramic view of Albert Hall from the Garden (Source: King, H.J., QVMAG Collection, QVM:1999:P:0486)



View of Albert Hall from Tamar Street with the old pavilion behind, and the Superintendent's Cottage (right) next to the City Park entrance, 1901 (Source: unknown, QVMAG Collection, QVM:1991:P:0819)



Aerial view of Albert Hall c1925 (Source: supplied by City of Launceston, QVMAG)

While Albert Hall has been remodelled and extended to meet regulations and provide new facilities, the main hall and structure remains essentially as it was originally.¹²⁶ By 1955 the main entrance had been remodelled by the City Architects Department at a cost of 5000 pounds. Press coverage noted the renovations included: 'new conveniences, ticket box and cloak provisions pink and blue walls, with burgundy, with black and grey accents as floor covering'.¹²⁷

The largest extension to Albert Hall occurred in 1980, when the hall was extended to the east to provide conference facilities.¹²⁸ Showers were also installed in the change rooms under the stage.¹²⁹

In 2010 the raked stage was remodelled to make it flat, new change rooms and toilet facilities were installed under the stage, the scissor lift was relocated, a concrete slab was poured in the old boiler room to create a storage space, and a new passenger lift was installed to provide access to all levels of the Hall.¹³⁰

In 2020. The Albert Hall Renewal Project was approved



c1940s view of Albert Hall from the Tamar and Cimitiere Streets intersection with tram tracks on Tamar Street (Source: Wherrett, D.G., QVMAG Collection, QVM:2006:P:0138)



The rear of Albert Hall after redevelopment, June 24, 1984 (Black, Zona, "Historic photos of Launceston street scenes", The Examiner Tasmania, July 21 2017, <https://www.examiner.com.au/story/4805356/vintage-shots-of-launcestons-streets-photos/#slide=33>)



2016 Nichemas Christmas Market (Source: Niche Admin, "Events, Launceston", Sep 28, 2020)

¹²⁶ McCausland, Prue., "Albert Hall an icon of Launceston," March 28, 2017, <https://www.examiner.com.au/story/4506244/foundations-of-community/>

¹²⁷ Examiner, 25 July 1955, p.3 quoted in THR City Park Datasheet, Property ID 6682583, THR ID number 4089

¹²⁸ Knaggs, Launceston City Park CMP, Vol2, p.121.

¹²⁹ Andrews, Alison., "Work on Albert Hall stage gets under way," The Examiner, September 18, 2010, p.7

¹³⁰ Andrews, "Work on Albert Hall stage gets under way,"

3.2.3 Samuel John Sutton (1836-1906)

Samuel John Sutton is considered to be the driving force behind the Tasmanian International Exhibition, and the construction of Albert Hall.

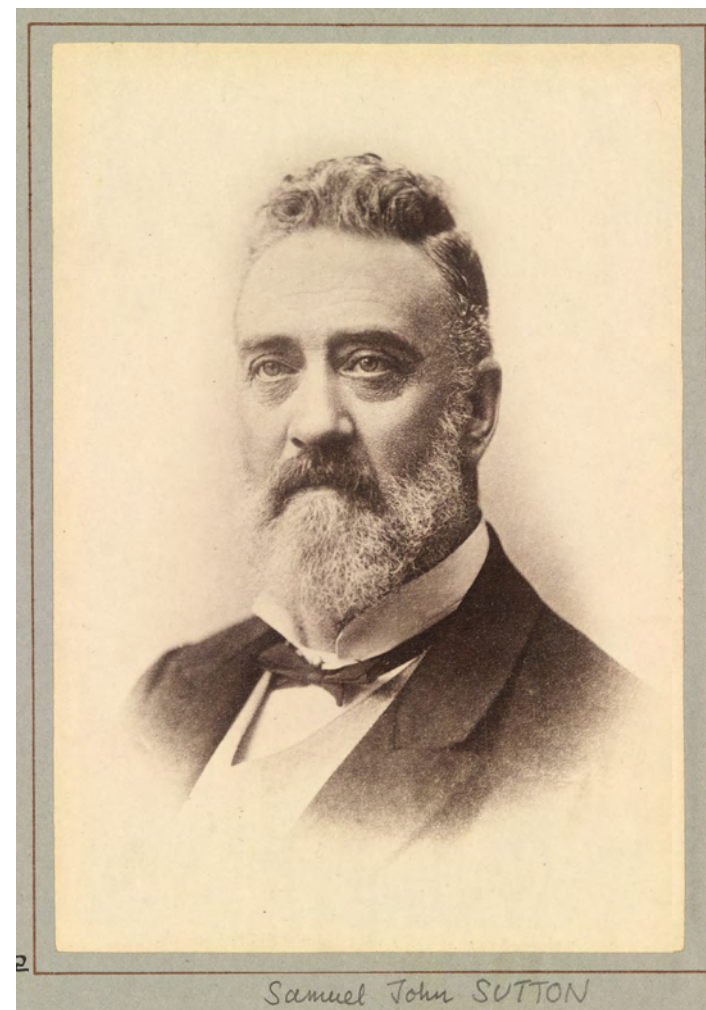
Sutton became an Alderman in the Launceston Council in 1885.

Samuel John Sutton (1836-1906), businessman and politician, was born on 19 April 1836 in Hobart Town, eldest of fourteen children of free immigrants Samuel Sutton, writer, and his wife Sarah, née Fielder. Samuel senior had reached Van Diemen's Land in the Charles Eaton in June 1834 and Sarah in the Strathfieldsay in August that year. By 1843 the family had moved to Launceston, where Samuel John was educated and where his father worked as a clerk and later a butcher.

About 1862 young Sutton set up as a baker and confectioner in Wellington Street, moving in 1873 to Brisbane Street. On 4 March 1862 he married Annie York with Independent rites at the bride's residence, Launceston. She died in March 1876. On 9 August that year at Talina, Glenore, Westbury, he married with Wesleyan Methodist forms Jane Ann French, a farmer's daughter, who died in June 1877. His third marriage, with Congregational forms, was to Emma Eliza Farmilo on 4 March 1880 at the Memorial Church, Hobart; they had seven children.

In 1880-81, aware of the growing demand for quality facilities for accommodation and entertainment, Samuel built to high standards the Launceston (Metropole) Coffee Palace at 75 Brisbane Street. The success of this temperance hotel brought him prominence. He was a member (sometime president) of the Chamber of Commerce and an alderman of Launceston Municipal Council from 1885 to 1905 (mayor, 1890-92 and 1898). Sutton contested North Launceston in July 1886, represented South Launceston in the House of Assembly from May 1891, failed to win Launceston in January 1897 and March 1900, but was elected for that seat in October 1901. In April 1903 he failed to win East Launceston. More progressive in outlook than many fellow aldermen, Sutton was the driving force behind the erection in Launceston of the Albert Hall, the Queen Victoria Museum and Art Gallery and the Victoria Baths. He supported the electrification of the city, slum clearance and improvement of the drainage and water schemes. A highlight of his civic career was the successful organization of the Tasmanian International Exhibition in 1891-92 at Launceston; he was chairman of the commissioners.¹³¹

He was not only the driving force behind the construction of the Albert Hall, but also the QVMAG and the Duck Reach Power Station, the construction of which saw Launceston become the leader in town hydroelectricity in 1895.¹³²



Samuel J Sutton (Source: Beattie, J. W. (John Watt), 1859-1930 Members of the Parliaments of Tasmania. TAHO)

3.2.4 John Duncan

John Duncan was born in Scotland, and arrived in Launceston as a boy.¹³³ He studied architecture in his spare time, receiving some tuition from a former Launceston architect, Mr Henry Evans. Before he was 21 he had designed both the Queen Victoria Museum and Art Gallery in Wellington Street, Launceston and the Albert Hall. He is reported as responsible for the designs of a "number of dwellings" in Launceston, alterations and additions to the Marine Board's building,

His 'business life' started with T. Edington and Co (agricultural produce handling firm) as a Junior clerk, continuing with them for 15 years. He was the Warden of the Marine Board from 1912 until 1916. He then formed a partnership, with F.S. and C.R. Law, as Law, Duncan and Co. In 1921 Duncan became a member of the executive committee of the Launceston Bank for Savings in 1921, was the chairman from 1930 until 1932 when he retired from the partnership with Law to become the Bank's Manager.¹³⁴

In their Obituary, the Mercury described Duncan as "an accomplished architect, although an amateur", with the paper expressing surprise that he did not "follow that profession."¹³⁵

¹³¹ Webb, Gwenda M., "Sutton, Samuel John" (1836-1906), Australian Dictionary of Biography. Supplementary Volume, (MUP), 2005. <https://adb.anu.edu.au/biography/sutton-samuel-john-13210>

¹³² GHD, *Albert Hall Conservation Management Plan Contextual History*, June 2011 for Launceston City Council, pp.5-6

¹³³ "Obituary Mr. John Duncan" The Mercury (Hobart, Tas.) 9 May 1936, p.4. <http://nla.gov.au/nla.news-article25210732>

¹³⁴ "BANK FOR SAVINGS Newly-Appointed Manager Mr. John Duncan's Career" Examiner (Launceston, Tas.) 5 July 1932, p.6. <http://nla.gov.au/nla.news-article51807137>

¹³⁵ "Obituary Mr. John Duncan" The Mercury (Hobart, Tas.) 9 May 1936, p.4. <http://nla.gov.au/nla.news-article25210732>

3.2.5 The Organ

The following history of the organ is extracted from the Organ Historical Trust of Australia:

Charles Brindley, of Sheffield, built this instrument under the direction of Dr E.J. Hopkins, organist of the Temple Church, London and co-author, with E.F. Rimbault, of *The Organ: its History and Construction*. It was possibly Hopkins who was responsible for the enlightened English 'classical' tonal design. The organ was shipped on the Alfred Hawley and erected in the People's Hall of the Mechanics Institute by Mr [Jesse] Biggs, of Hobart, who had also erected the Brindley organ in St David's Cathedral, Hobart. Biggs (1819-1872) was an English organ builder who emigrated from Bromham, Bedfordshire in the mid-1850s; he is known to have been working in Melbourne from 1856 and later settled in Tasmania.¹³⁶

The organ was opened at the unusual time of 2.00 p.m. on Monday 24 June 1861 by Mr Pringle of Melbourne. Pringle was born in London in 1833, the son of a professor of music, and arrived in Melbourne in June 1857. He was organist at St Andrew's Brighton before being appointed to the same post at St Peter's Eastern Hill, Melbourne in mid-September 1859. Frustrated in his efforts to improve the old organ at St Peter's, he left at the end of April 1868 to take up "the more lucrative post of organist and director of music at the Cathedral Church of St Francis". He was also conductor of the Royal Melbourne Philharmonic Society in 1865-66, and its organist in 1858-59 and 1870. During his stay in Melbourne he gave opening recitals on numerous organs and took part in the opening programme at the Melbourne Town Hall on 9 August 1870. He left for Europe with his wife and four young children, and died of brain fever early in 1873 in Leipzig, where "he had been residing . . . for the express purpose of following up the study of his adopted instrument, the organ".¹³⁷

In 1890 the organ was placed in the new pavilion in City Park, which Hobart organist, F.A. Packer, thought was "a magnificent one for sound; in fact he never heard one better, not even the Melbourne Town Hall"¹³⁸ When the organ was moved to the Albert Hall, the internal layout was altered somewhat. This means that the present key action dates from 1890/91. The arrangements of stop knobs was also altered at some stage, probably 1890/91, which would require an alteration in the stop action. The same applies to the composition pedals, which were originally situated to the sides of the pedal-board, but which are now more conventionally placed in front of the pedalboard¹³⁹ ... it was installed by Fincham & Hobday, of Melbourne. The firm comprehensively restored the instrument at a cost of £370 and provided a new case in Tasmanian blackwood, incorporating 33 non-speaking pipes, all elaborately stencilled.

.... Inside of the casework is the inscription "c/o C.W. Joscelune", who was Fincham & Hobday's agent in Tasmania, and was responsible for erecting the organ case.

The original Brindley case, like that at St John's Church, consisted of dummy pipes; regrettably no photographs of it installed at the Mechanics Institute survive. The hydraulic engine, made by Thomas Melvin & Sons, St. Rollox Iron Works, Glasgow Patent, with index dial at the console, was installed at this time and is connected to a set of vertical generator bellows.

Following a period of sad neglect, when the instrument became unplayable, it was completely restored by Keith Davis, Launceston, this work being completed in 1980. The actions and soundboards were restored, a new electric blower fitted to supplement the restored hydraulic engine, and the pipework repaired and fitted with tuning slides. The final regulation of the pipework was carried out by George Fincham & Sons, Melbourne, with Knud Smenge responsible for the tonal finishing.¹⁴⁰

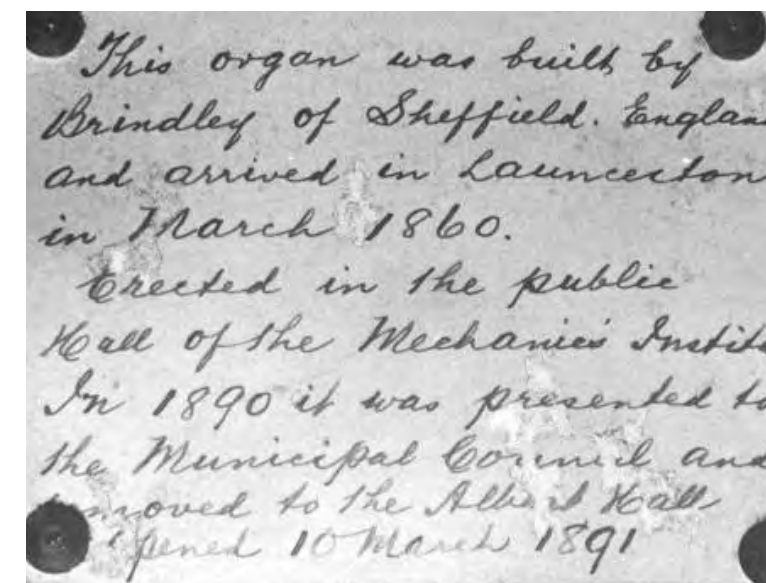
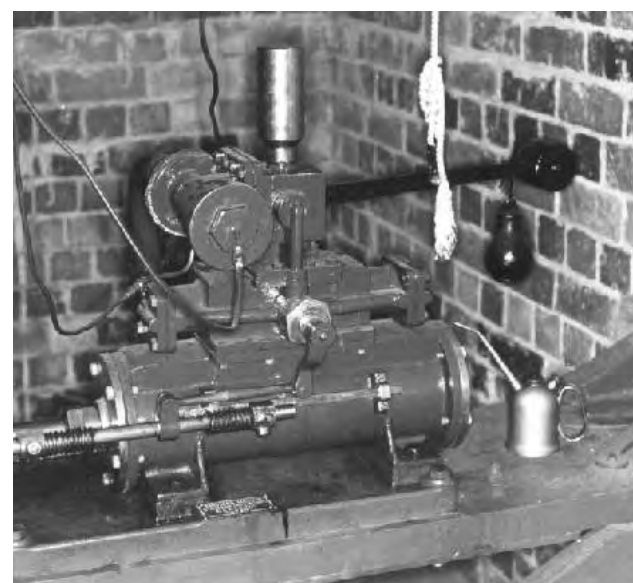
¹³⁸ 1890 'LAUNCESTON.', *Tasmanian News*, 16 December, p. 2.. <http://nla.gov.au/nla.news-article163583825> quoted in OHTA, *The Albert Hall*

¹³⁹ OHTA, *The Albert Hall*

¹⁴⁰ OHTA, *The Albert Hall*



Albert Hall's then supervisor Carl Sinclair and the organ, April 24, 1975 (Source: Black, Zona, "Historic photos of Launceston street scenes", *The Examiner Tasmania*, July 21 2017, <https://www.examiner.com.au/story/4805356/vintage-shots-of-launceston-streets-photos/#slide=37>)



The organ's hydraulic engine and historical note inside the console. (Source: J Stiller, 'Albert Hall, Launceston, Tasmania, Documentation of pipe organ built by Charles Brindley for the Mechanics' Institute, Launceston, installed 1860' <http://www.ohta.org.au/organs/organs/AlbertHallLaunceston.html>)

¹³⁶ OHTA, *The Albert Hall*

¹³⁷ OHTA, *The Albert Hall*



Section 4.0

Significance

In *The Conservation Plan*, JS Kerr describes Cultural Significance as: “a simple concept.”¹⁴¹ Kerr goes on to explain Cultural Significance and why it is necessary:

*Its purpose is to help identify and assess the attributes which make a place of value to us and to our society. An understanding of it is therefore basic to any planning process. Once the significance of a place is understood, informed policy decisions can be made which will enable that significance to be retained, revealed or, at least, impaired as little as possible. A clear understanding of the nature and level of the significance of a place will not only suggest constraints on future action, it will also introduce flexibility by identifying areas which can be adapted or developed with greater freedom.*¹⁴²

Significance encompasses not just the physical fabric, but also the setting, contents, use, history, tradition and heritage context of a place. Consequently, cultural significance is unique to each place and the relative significance can vary from element to element. For this study, significance is the overarching analysis and understanding of what is important about the site.

¹⁴¹ Kerr, 'Conversation Plan', P.4

¹⁴² Kerr, 'Conversation Plan', P.4

4.1 Assessment Framework

The philosophy of conservation is centred on significance. It helps to define what contribution various aspects of a place make to a wider understanding and appreciation of history, society and culture. Understanding the significance of the place is essential for managing sensitive change.

Sensitive change, including decisions about maintenance, repair, adaptation, and alteration, must consider all values that contribute to the place's significance. The way in which any of these changes are carried out, and the extent of change possible, will largely be determined by the relative significance of the affected area(s) and whether that significance will be retained after the changes are made.

The following assessment of significance is a principal consideration for understanding its capacity for change, and any threats to heritage value or opportunities to enhance it. It also forms the foundation for defining the Conservation Philosophy and Policies for the site. It has been developed with reference to the definition of 'historic cultural heritage significance' in the *Launceston Interim Planning Scheme 2015*.¹⁴³

The significance assessment against the relevant criteria, and the statement of significance conforms with Heritage Tasmania's document *Assessing Historic Heritage Significance for application with the Historic Cultural Heritage Act 1995*.

4.2 Assessment Methodology

In the Australian context, assessments of cultural heritage significance are based on the methods in the Burra Charter, and *The Conservation Plan*. The assessment process involves gathering and analysing documentary and physical evidence. Following this, sites are assessed against five main criteria (or values): aesthetic, historical, scientific (which includes archaeological), social and spiritual significance.

¹⁴³ *Launceston Interim Planning Scheme 2015*, E13.3

Australian Heritage Agencies generally use eight criteria, (which include these five),¹⁴⁴ and publish guidance for assessment at National, State and Local levels. In Tasmania, the criteria for assessing significance is outlined in the *Historic Cultural Heritage Act 1995 (HCHA 1995)*. Heritage Tasmania has issued Guidelines for the application of the criteria when assessing significance, and determining the level of significance according to state or local thresholds.¹⁴⁵ In addition, criteria and definitions for assessment of places of local significance are outlined in the *Launceston Interim Planning Scheme 2015 (LIPS 2015)*.

4.2.1 Historic Cultural Heritage Act 1995 Criteria

Any place or site which, in the opinion of the Heritage Council, meets one or more of the following eight criteria can be included in the THR. Entry into this register is a recognition that a site or a place is of significance to the historic cultural heritage of Tasmania.

- a the place is important to the course or pattern of Tasmania's history;
- b the place possesses uncommon or rare aspects of Tasmania's history;
- c the place has the potential to yield information that will contribute to an understanding of Tasmania's history;
- d The place is important in demonstrating the principal characteristics of a class of place in Tasmania's history;
- e the place is important in demonstrating a high degree of creative or technical achievement;
- f the place has a strong or special association with a particular community or cultural group for social or spiritual reasons;

¹⁴⁴ Australian ICOMOS, *Practice Note: Understanding and assessing cultural significance*, Version 1: November 2013, p.5

¹⁴⁵ Department of Primary Industries, Parks, Water and Environment, October 2011, *Assessing historic heritage significance for Application with the Historic Cultural Heritage Act 1995*

- g the place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history;
- h the place is important in exhibiting particular aesthetic characteristics.

4.2.2 Launceston Local Provisions Schedule Criteria

In 2022 the Launceston Interim Planning Scheme 2015 will be replaced by the Launceston Local Provisions Schedule (LPS). The LPS includes the following definition of historic cultural heritage significance:¹⁴⁶

historic cultural heritage significance means significance in relation to a local heritage place or heritage precinct, and its value in regard to:

- a *its role in, representation of, or potential for contributing to the understanding of:*
 - i local history;
 - ii creative or technical achievements;
 - iii a class of building or place; or
 - iv aesthetic characteristics; or
- b *its association with:*
 - i a community or cultural group for social or spiritual reasons; or
 - ii the life or works of a person, or group of persons of importance in Launceston's history.

¹⁴⁶ Table C6.3.1 - clause C6.3 Definition of Terms

4.3 Assessment of Heritage Values

4.3.1 Assessment against the *Historic Cultural Heritage Act 1995* criteria:

a the place is important to the course or pattern of Tasmania's history;

Albert Hall is of exceptional historic cultural heritage significance for its association with the Tasmanian International Exhibition of 1891-92, and subsequent social and civic events since its opening.

The Tasmanian International Exhibition was part of an international movement during the late 19th and early 20th centuries. The exhibition movement saw over 50 events staged internationally between 1851 and 1915. Central to the movement was the showcasing of technological innovation and change, promoting industrialisation and international trade.¹⁴⁷ The planning of such an event, and associated construction of Albert Hall is demonstrative of the economic growth, prosperity and confidence in the colony of Tasmania during the 1890s, and leading into federation.

Constructed in 1891, it was said at the time that it was the tenth largest hall building in the world, and formed part of only two known exhibition buildings in Australia, the other being the Royal Exhibition Buildings, Carlton, Victoria which is included on the UNESCO World Heritage List.¹⁴⁸

Albert Hall has been in continuous use as a place of community and civic events since the 19th century, notably:

- *The Tasmanian International Exhibition 1891-1892*
- *Diamond Jubilee of Queen Victoria 1897*
- *Relief base for Influenza outbreak 1919*
- *Flood refuge 1929*
- *Civic reception for the Queen 2000*

In summary the place has strong associations with the notable Tasmanian International Exhibition of 1891-92 which is of historical importance to the economic growth in the colony during the 1890s. The significance of the place is evident in its extant significant fabric, wealth of archival material, and its continued association with events of historic importance to Tasmania.

The place satisfies the inclusion threshold for this criterion.

b the place possesses uncommon or rare aspects of Tasmania's history;

The Albert Hall is of historic cultural heritage significance for its combined historical and architectural importance within the context of Tasmania. It is rare as the only major exhibition building in Tasmania, and one of only two remaining in Australia.

The place satisfies the inclusion threshold for this criterion.

The organ is thought to be Australia's oldest remaining Concert Organ with tracker action.¹⁴⁹ In addition it is potentially rare for its hydraulic power mechanism, which is retained in functioning condition, albeit with an alternate electric blower.

The organ is considered to satisfy the inclusion threshold for this criterion.

¹⁴⁹ Clark, B.A., and J.M.S. Johnson, *Pipe Organs of Tasmania : a brief history*, 2nd ed, (Hobart, Tas.: Hobart Guild of Organists, 1981), p44

c the place has the potential to yield information that will contribute to an understanding of Tasmania's history;

An assessment against this criteria is beyond the scope of this study. It is however noted that the place has associations with two previous pavilions being from 1847 and 1878.

The THR listing for City Park includes the following assessment against this Criteria:

*The City Park Complex is likely to contain subsurface remains of a number of historically documented major features of early European Launceston including the Government Cottage, peripheral early housing and elements associated with the use of the area as a public park. In combination, these have the potential to inform our knowledge of vice-regal, government, horticultural and 19th century exhibition practices beyond documented resources. Identification of structures and/ or artefact deposits from the early phases of the Park would yield important primary evidence relating to this period and will further augment Launceston's archaeological record.*¹⁵⁰

d the place is important in demonstrating the principal characteristics of a class of place in Tasmania's history;

Albert Hall is a particularly fine and highly intact example of a Federation Free Classical building and retains a notable number of the principal characteristics of its style.

The place satisfies the inclusion threshold for this criterion.

e the place is important in demonstrating a high degree of creative or technical achievement;

Albert Hall is a fine example of Federation Free Classical exhibition building, the largest of its kind remaining in Tasmania. Built as a showcase for Tasmanian industry and trade, the building itself has become a prism through which to understand late 19th century building techniques on a large scale, particularly craftsmanship relating to the timber,

¹⁵⁰ THR City Park Datasheet, Property ID 6682583, THR ID number 4089

plaster and ironwork industries.

Albert Hall is a notable landmark, this being further enhanced through its contribution to the wider setting within City Park. It possesses both individual aesthetic characteristics but is also an integral component of its wider cultural landscape.

The place satisfies the inclusion threshold for this criterion.

The organ is of technical significance in demonstrating the potential of hydraulic power. The organ itself may be of aesthetic significance given its creative ornamentation. This would require further exploration and comparative analysis.

The organ is considered to satisfy the inclusion threshold for this criterion.

f the place has a strong or special association with a particular community or cultural group for social or spiritual reasons;

A social significance assessment is beyond the scope of this study. That notwithstanding, Albert Hall is no doubt significant for its symbolic meaning and ability to convey community identity. It possesses strong and special meaning for many Tasmanians, and associations and groups, given the extensive program of social, political and civic events and ceremonies held since its opening. It is further significant as a landmark recognised by many Tasmanians.

The importance of the events and functions held at Albert Hall speaks to its significance to the people of Tasmania, beyond the local community of Launceston.

Albert Hall's direct association with City Park, known as 'the People's Park' until c1882, further demonstrates its strong association with the local Community.

The place is likely to satisfy the inclusion threshold for this criterion.

¹⁴⁷ "Royal Exhibition Building and Carlton Gardens Description", Unesco World Heritage List, <https://whc.unesco.org/en/list/1131/>

¹⁴⁸ "Royal Exhibition Building and Carlton Gardens Description", Unesco World Heritage List, <https://whc.unesco.org/en/list/1131/>

g the place has a special association with the life or works of a person, or group of persons, of importance in Tasmania's history;

This criterion requires further research through which to consider the inclusion and threshold guidelines.

The organ is understood to be a rare example of the work of Charles Brindley. This association has the potential to meet the threshold for inclusion against this criterion.

h the place is important in exhibiting particular aesthetic characteristics.

Albert Hall is a notable enduring example of a place that is distinctive within its setting, both as an individual place, and for its contribution to City Park, also identified as a place of historic cultural heritage significance.

Albert Hall is a landmark building distinctive in its representation of characteristics of the Federation Free Classical Style. Its relationship with City Park enhances the cultural landscape and setting.

The place satisfies the inclusion threshold for this criterion.

4.3.2 Assessment against the Local Provisions Schedule Criteria

a its role in, representation of, or potential for contributing to the understanding of:

i local history;

Albert Hall is significant for its associations with the early historical development and settlement of Launceston.

Albert Hall is of exceptional historic cultural heritage significance for its association with the Tasmanian International Exhibition of 1891-92, demonstrating the economic prosperity of the local area at this time.

Albert Hall has been in continuous use as a place of community and civic events since the 19th century. Beyond events of national significance Albert Hall is significant for its associations with many local events of social, political

and civic importance to the City of Launceston. This extends to historically significant disasters as the relief base for Influenza outbreak 1919 and flood refuge 1929, all of which contributing to an understanding of local history.

The place is considered to demonstrate significance against this criterion.

ii creative or technical achievements;

Albert Hall is a fine example of Federation Free Classical exhibition building, the largest of its kind remaining in Tasmania. It is a notable landmark within the City of Launceston, this being further enhanced through its contribution to the wider setting within City Park. It possesses both individual aesthetic characteristics but is also an integral component of its wider cultural landscape. Its significance is demonstrated through its prominent use in publication material promoting the local area.

The place is considered to demonstrate significance against this criterion.

The organ is of technical significance in demonstrating the possess of hydraulic power. The organ itself may be of aesthetic significance given its creative ornamentation. This would require further exploration and comparative analysis.

iii a class of building or place; or

Albert Hall is a particularly fine and highly intact example of a Federation Free Classical building and represents a notable number of the principal characteristics of its style.

The place is considered to demonstrate significance against this criterion.

iv aesthetic characteristics

Albert Hall is a notable enduring example of a place that is distinctive within its setting, both as an individual place, and for its contribution to City Park, also identified as a place of historic cultural heritage significance.

Albert Hall is a landmark building distinctive in its representation of characteristics of the Federation Free Classical Style. Its relationship with City Park enhances the cultural landscape and setting.

The place satisfies the inclusion threshold for this criterion.

b its association with:

i a particular community or cultural group for social or spiritual reasons; or

A social significance assessment is beyond the scope of this study. That notwithstanding, Albert Hall is no doubt significant for its symbolic meaning and ability to convey community identity. It possesses strong and special meaning for many residents of Launceston, and associations and groups, given the extensive program of social, political and civic events and ceremonies held since its opening. It is further significant as a landmark recognised by many residents of Launceston.

The importance of the events and functions held at Albert Hall speaks to its significance to the local community of Launceston.

Albert Hall's direct association with City Park, known as 'the People's Park' until c1882, further demonstrates is strong association with the local Community.

The place is likely to satisfy the inclusion threshold for this criterion.

ii the life or works of a person, or group of persons, of importance to the locality or region,

This criterion requires further research through which to consider the inclusion and threshold guidelines.

The organ is understood to be a rare example of the work of Charles Brindley. This association has the potential to meet the threshold for inclusion against this criterion.

4.4 Comparative Analysis

Exhibitions of different kinds, including art, agricultural, industrial, photographic and juvenile exhibitions, were common in the nineteenth century. However, most were regional, country or intercolonial exhibitions or expositions, primarily to display the products of the host nation.¹⁵¹ Australia held several exhibitions of this type, the first in Melbourne in 1854 (the Melbourne Exhibition).¹⁵²

The first universal or international exposition (World Expo or Fair) was the Great Exhibition of the Works of Industry of All Nations, held in the Crystal Palace in London in 1851. Tasmania, (and other Australian colonies) were represented at this exhibition, and some of the following ones held in Paris, London, Vienna and Philadelphia.¹⁵³ These expositions were designed to showcase the host countries' "industrial and manufacturing might as well as their agricultural riches and artistic skills," as well as to disseminate goods, ideas and technologies.¹⁵⁴ Most were also designed to be temporary, only some were designed with the idea of future community use.

Exhibition Buildings are one of the enduring legacies of these expos, with some of the world's most famous buildings designed and constructed specifically for a particular expo. Some of the most famous (for example, the Eiffel Tower) were built as exhibitions.¹⁵⁵ In Australia, at least seven 'International' exhibitions were held between 1879 and 1897, held in six exhibition buildings:

- *Sydney International Exhibition (1879-80) – the Garden Palace designed by James Barnet;*
- *Melbourne International Exhibition (1880-81) - the Exhibition Building, designed by Joseph Reed;*
- *Adelaide Jubilee International Exhibition (1887) - Exhibition Building designed by architects Latham Withall and Alfred Wells;*
- *Centennial International Exhibition (Melbourne 1888-89);*
- *Tasmanian International Exhibition (Launceston 1891-92) - Albert Hall designed by John Duncan;*
- *Tasmanian International Exhibition (Hobart 1894-95) – temporary Exhibition Building;*
- *Queensland International Exhibition (Brisbane, 1897) – designed by George HM Addison;*

¹⁵¹ Bureau International des Expositions. "About World Expos," website accessed June 6, 2021. <https://www.bie-paris.org/site/en/about-world-expos>

¹⁵² Museums Victoria. "Celebrating 140 years of a Melbourne Icon," website accessed June 6, 2021, <https://museumsvictoria.com.au/reb/140th-anniversary/>

¹⁵³ Petrow, Stefan. "Exhibitions", in *The Companion to Tasmanian History* [online], Centre for Tasmanian Historical Studies, University of Tasmania, 2005. https://www.utas.edu.au/library/companion_to_tasmanian_history/E/Exhibitions.htm

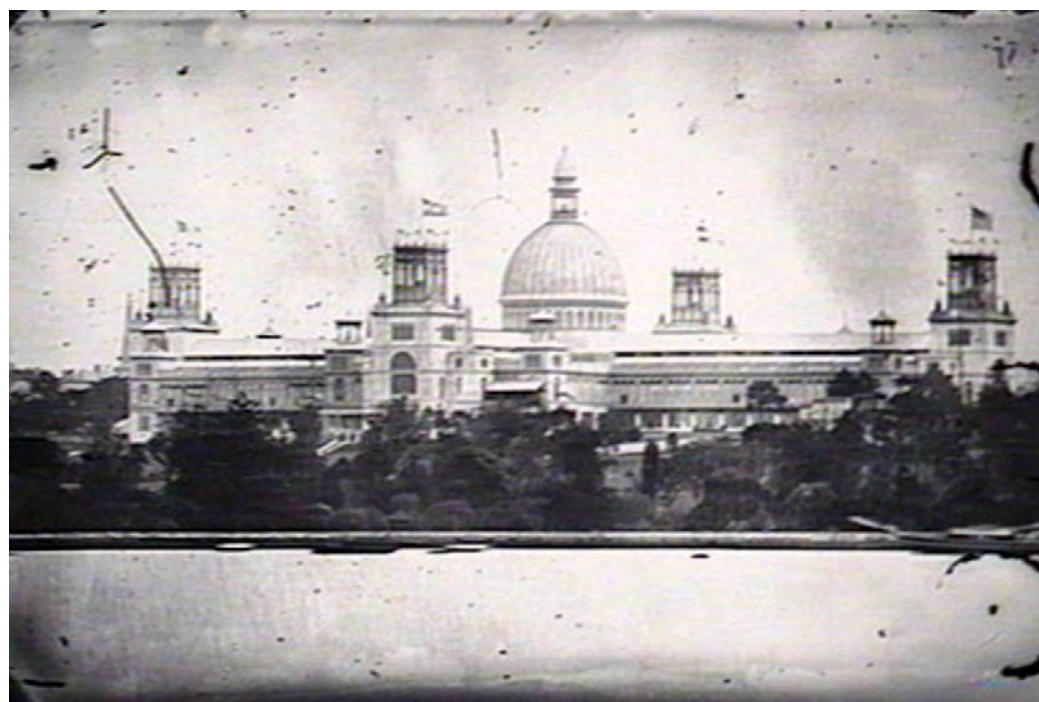
¹⁵⁴ Fitzgerald, Shirley, *Garden Palace*, Dictionary of Sydney, 2008, http://dictionaryofsydney.org/entry/garden_palace

¹⁵⁵ Rawn, Evan. "The Architectural Lab: A History Of World Expos " 30 Apr 2015. ArchDaily. Accessed 9 Jun 2021. <https://www.archdaily.com/625936/the-architectural-lab-a-history-of-world-expos>

Of the six buildings specifically constructed for these exhibitions, three no longer exist. The Garden Palace was primarily constructed from timber and glass and was destroyed by fire in 1882. The Adelaide Jubilee Exhibition Building designed by architects Latham Withall and Alfred Wells was demolished in 1962 and replaced by the University of Adelaide's Napier Building.¹⁵⁶ The Hobart Exhibition Building was a temporary timber construction, legislated to stand for three years. It was dismantled in 1885 and some parts were sold for use at the Queensland International Exhibition.¹⁵⁷

Two of these five remain: the Exhibition Building in Melbourne (renamed the Royal Exhibition Building in 1980) was specifically built for the International Exhibition as a 'Palace of Industry'¹⁵⁸ and Albert Hall in Launceston was built for the Exhibition, but with the idea that it would also provide an ongoing facility for community use.¹⁵⁹

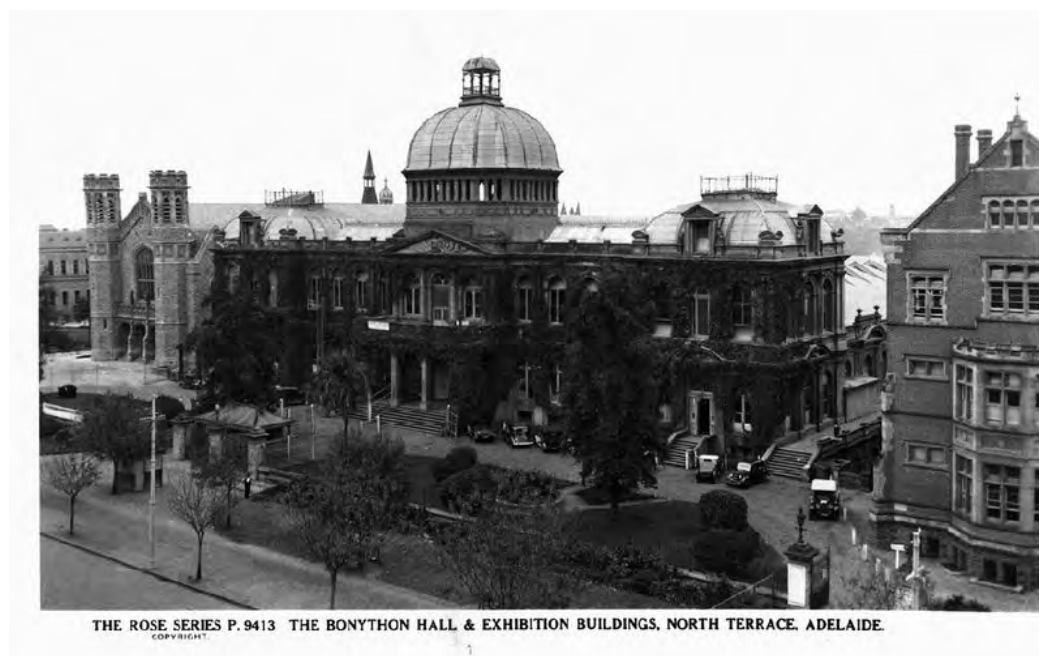
The Brisbane Exhibition Building was not purpose built for the International Exhibition. Rather, it was built as a general Exhibition and Concert Hall that was later used for the International Exhibition.¹⁶⁰



The Garden Palace, designed by James Barnet, destroyed by fire 1882



The Hobart Exhibition Building, dismantled in 1885 (Source: Old Museum Org, <https://www.oldmuseum.org/post/exhibitionbuildins>)



Jubilee Exhibition Building, designed by Latham Withall and Alfred Wells, demolished in 1962

¹⁵⁶ The Old Museum, "Australia's Exhibition buildings," <https://www.oldmuseum.org/post/exhibitionbuildins>

¹⁵⁷ Architect's name not included. Burgess, Georgie., "Hobart's International Exhibition of 1894 was a global drawcard but was never built to last," ABC Radio Hobart, September 23, 2018 [online]. <https://www.abc.net.au/news/2018-09-23/hobarts-grand-exhibition-building-stood-for-only-three-years/10232028>

¹⁵⁸ Gadd, Nick. "A history of cities in 50 buildings, The Royal Exhibition building of 'Marvellous Melbourne': a history of cities in 50 buildings, day 10," The Guardian (Vic), Tue 7 Apr 2015. <https://www.theguardian.com/cities/2015/apr/06/the-royal-exhibition-building-of-marvellous-melbourne-a-history-of-cities-in-50-buildings-day-10>

¹⁵⁹ "The City Park Pavilion" Launceston Examiner (Tas.) Wednesday 3 April 1890, p.3. <http://nla.gov.au/nla.news-article39546092>

¹⁶⁰ Lanarch, W.J.M., "Queensland International Exhibition, Brisbane, 1897", Appendix to the Journal of the House of Representatives, 1897 Session II, H-31. <https://www.atojs.natlib.govt.nz/cgi-bin/atojs?a=d&d=AJHR1897-II.2.3.2.36&e=-----10--1-----OLulu-->

4.4.1 Melbourne Exhibition Building

The competition for the design of the Melbourne Exhibition Building, and the £300 prize, was won by Joseph Reed (of Reed and Barnes). The building was constructed by David Mitchell for £70,257 within the Carlton Gardens.¹⁶¹ “Six million bricks were supposedly used in construction. The site was levelled by removing 50,000 cubic yards of earth”.¹⁶² The building hosted two international exhibitions (1880 and 1888).

The first exhibition held in Melbourne (1880-1881) is the only exhibition in Australia recognised as an international exposition by the Bureau International des Expositions (who have overseen and regulated World Expos since 1828).¹⁶³ About 1.3 million people visited the exhibition between 1 October 1888 and 30 April 1881.¹⁶⁴ The second exhibition held in the building was the Centennial International Exhibition (1888-1889). This was the first exhibition to be open at night due to the largest single installation of electric arc lighting in the world at that time.¹⁶⁵ The exhibition had approximately two million visitors during the six months it was open.¹⁶⁶

The Exhibition Building was the largest building designed by Joseph Reed. Apperly identifies the building as of Victorian Free Classical Style with the octagonal dome modelled on Brunelleschi’s Florence Cathedral.¹⁶⁷ The building’s initial design was scaled down to achieve the budget and construction timeframe.¹⁶⁸

Reed and Barnes’ building was planned with long central naves and stunted transepts, wide side aisles at ground floor level and continuous galleries at first floor level, and triumphal entrance porticoes at the four extremities of the cross and corner pavilions. A soaring octagonal dome was placed centrally over the arched brick crossing of the Exhibition Building. Access to the roof below the dome was provided via a staircase in the south portal, allowing for spectacular views of the city. The principal entrance to the building faced south towards the city, with a massive portico functioning both as a triumphal arch and temple front (Dunstan 1996: 53). The main building, as it currently exists, is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. (Allom Lovell and Associates 1999: 39).¹⁶⁹

The Melbourne Exhibition Building gives the impression of a “great secular cathedral”¹⁷⁰ or “Palace of Industry” as these exhibition centrepieces were called.¹⁷¹

4.4.2 Brisbane Exhibition Building

The Exhibition Building in Brisbane (now known as the ‘old Museum Building,’ and still in use), was constructed in 1891 as an Exhibition and Concert Hall for the Queensland National Agricultural and Industrial Association’s exhibitions. It replaced a timber building, built for the 1876 Intercolonial Exhibition, which had burnt down in 1888.¹⁷² The competition for the design of this hall was won by G.H.M. Addison. The winning design was later modified by Addison to reduce the cost of construction. After discussion with the National Association, the design was again modified to be T shaped, and include a concert hall so that rental of the hall would pay the loan taken out to finance the building. The building accommodated the exhibitions hall, concert hall, and a basement dining room and kitchen. The construction contract was awarded to John Quinn, who completed the building within about 23 weeks. 1,600,000 bricks were used in its construction and the roof was an iron structure with corrugated iron sheets.¹⁷³

An old National Trust of Queensland citation describes the building as an ...excellent example of large scale flamboyant Victorian eclectic practices in architecture, executed in decorated brickwork. In this case the styles are mainly Romanesque, Byzantine, Saracenic and Indian. In current Australian parlance its style is called Federation Romanesque. Its simple massing, parapeted gables, strongly modelled semicircular arched openings, its towers and arcades, are among the indicators of the style. The building consists of two simple shed forms put together and wrapped with a decorative skin of brickwork.

The decorative effects are richest on the two entrance facades, where the elements are composed for visual effect, rather than expressing an underlying structural form. It is interesting that at the time the Exhibition Building was officially opened the architecture was not described in terms of style, but rather decoration and effect.¹⁷⁴

161 Gadd, Nick. “The Royal Exhibition building of ‘Marvellous Melbourne’: a history of cities in 50 buildings, day 10,” The Guardian (Vic), Tue 7 Apr 2015. <https://www.theguardian.com/cities/2015/apr/06/the-royal-exhibition-building-of-marvellous-melbourne-a-history-of-cities-in-50-buildings-day-10>

162 Heritage Council Victoria, “Royal Exhibition Building and Carlton Gardens (World Heritage Place)”, Victorian Heritage Register No H1501, <https://vhd.heritagecouncil.vic.gov.au/places/228>

163 Bureau International des Expositions. “World Expos Since 1851,” website accessed June 6, 2021. <https://www.bie-paris.org/site/en/all-world-expos>

164 “Intercolonial and International Exhibitions”, State Library of Victoria Research Guides. Victoria, Last updated: Mar 19, 2021 <https://guides.slv.vic.gov.au/interexhib/1880to81>

165 Mastoris, N. “Electric Lighting at the Melbourne Centennial International Exhibition” in Museums Victoria Collections, 2017 (online) <https://collections.museumsvictoria.com.au/articles/15572>

166 “Intercolonial and International Exhibitions”, State Library of Victoria Research Guides. Victoria, Last updated: Mar 19, 2021 <https://guides.slv.vic.gov.au/interexhib/1880to81>

167 Apperly, A *Pictorial Guide to Identifying Australian Architecture*, p.57

168 “Royal Exhibition Building,” eMelbourne, the city past and present. <https://www.emelbourne.net.au/biogs/EM01274b.htm>

169 Environment Australia, “Nomination of Royal Exhibition Building and Carlton Gardens, Melbourne by the Government of Australia for Inscription on the World Heritage List” 2002, p.33. <https://whc.unesco.org/en/list/1131/documents/>

170 Environment Australia, “Nomination of Royal Exhibition Building and Carlton Gardens,”

171 Heritage Council Victoria, “Royal Exhibition Building and Carlton Gardens (World Heritage Place)”, Victorian Heritage Register No H1501, <https://vhd.heritagecouncil.vic.gov.au/places/228>

172 Lanarch, W.J.M., “Queensland International Exhibition, Brisbane, 1897”, Appendix to the Journal of the House of Representatives, 1897 Session II, H-31. <https://www.atojs.natlib.govt.nz/cgi-bin/atojs?a=d&d=AJHR1897-II.2.3.2.36&e=-----10--1-----0Lulu-->

173 Marquis-Kyle, Peter. Old Museum Building conservation management plan, The State of Queensland Department of Public Works 2000, pp.9-13

174 Marquis-Kyle, Peter. Old Museum Building conservation management plan, The State of Queensland Department of Public Works 2000, p.14

4.4.3 Albert Hall

Albert Hall cost £12,224 8s. 7d,¹⁷⁵ and used one quarter of a million bricks for its construction which were mostly rendered.¹⁷⁶

At 150ft long by 60ft wide, it was claimed to be the tenth largest in the world when constructed.¹⁷⁷

Albert Hall's history is similar to the Melbourne Exhibition Hall's, albeit on a smaller scale. Both halls were: purpose built for their respective exhibitions; intended to play a role in the ongoing cultural life of their communities after these one-off events, each having a wide variety of community uses since; built in response to economic downturns, to stimulate their respective economies, and promote their city's respective merits; and built by governments (Launceston Municipal Council and Victorian State Government respectively), who also organised the exhibitions held in them.

Brisbane Exhibition Hall, on the other hand, was financed by a private association for its own exhibition purposes. A concert hall (with organ) was incorporated into the design to generate revenue to finance the mortgage taken out to construct it. The exhibition was also organised and run by the Association, with limited involvement of the Queensland Government. Shortly after the exhibition, the hall was taken over by the Queensland Government when the Association was unable to service their loan. The Exhibition Hall was altered significantly to house the Queensland Museum in the late 1890s. The organ was removed to the new Brisbane City Hall in the 1920s. The Concert Hall continued in use until the 1930s when it was repurposed to house the Queensland Art Gallery. The building has since been converted to a function venue.

Melbourne's Exhibition Hall is the only remaining portion of the original permanent structure, with the western and eastern annexes demolished in 1961 and 1979 respectively. However, Albert Hall is substantially intact, even retaining its organ in situ.

Each of these three remaining buildings continue to express the ideals of the international exhibition era where 'palaces of industry' were constructed to display the achievements, technological advancements, and culture of the exhibitors, and to attract investment and trade to the hosting country. Albert Hall is the most modest of the three, reflecting the admirable goal, achieved by the Launceston Council, of building within their economic means without borrowing to fund its construction.

¹⁷⁵ Smith, *Official record of the Tasmanian International Exhibition*, p.15C

¹⁷⁶ Green, *The home of sports and manly exercise*, p.33

¹⁷⁷ Smith, *Official record of the Tasmanian International Exhibition*, p.15C



The Brisbane Exhibition Hall (Source: State Library of Queensland, (c1905), <https://hdl.handle.net/10462/deriv/192853>)



Albert Hall (Source: Launceston Family Album, <https://launcestonfamilyalbum.org.au/about>)



The Melbourne Exhibition Building (Source: unknown, c1888-1890, <http://handle.slv.vic.gov.au/10381/309505>)

4.5 Gradings of Significance

The significance of the features of Albert Hall have been preliminarily assessed using a scale of gradings ranging from Exceptional to Intrusive. The definitions of these gradings are provided below. The significance is assessed relatively across the site, meaning the significance of a component building or feature is proportionate to the wider site.

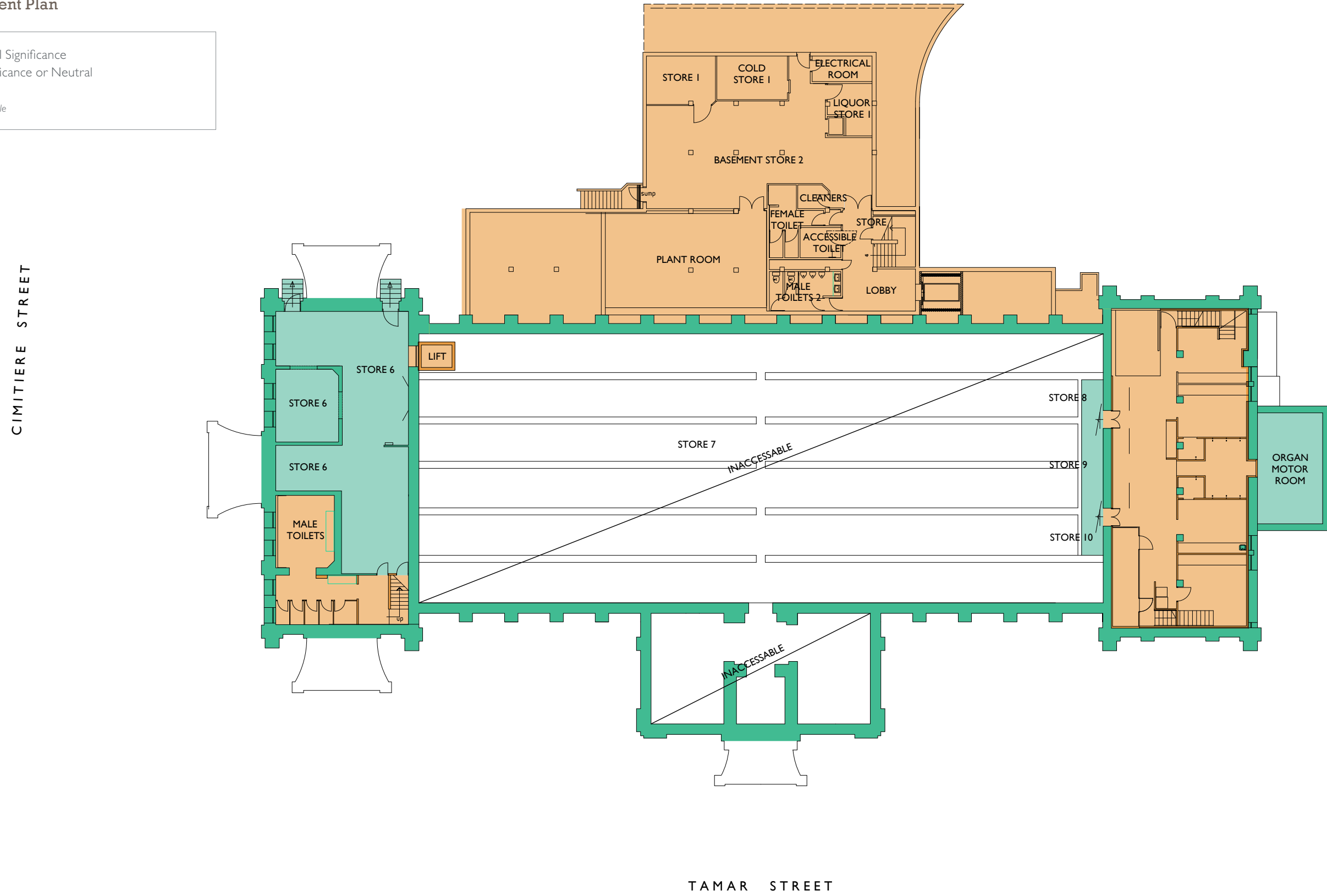
<p>Exceptional Significance</p>	<p>Fabric of exceptional significance makes the greatest direct contribution to the historic and aesthetic values of the place. It accounts for rare or outstanding original fabric and unaltered original elements and features.</p> <p>Fabric of exceptional significance should be retained and conserved in situ. Any work, which affects the fabric or external appearance of these elements, should be confined to preservation, restoration and reconstruction as defined by The Burra Charter.</p>
<p>High Significance</p>	<p>Includes elements and features that make an important contribution to the recognition of the item's significance albeit the fabric may not be in good condition. This may include elements that have been altered, or elements created as part of a generally sympathetic alteration to the building. This category is likely to include much of the extant fabric from the early phases of construction and many reconstructed early or original elements wherever these make an important contribution to the significance of the item.</p> <p>Elements identified as being of high significance should also generally be retained, restored and conserved in situ subject however to other relevant factors including technological feasibility of proposed works. Minor intervention into fabric including adaptation and alteration as defined by The Burra Charter is permissible, provided that level of significance of each element is retained, with an aim not to remove or obscure significant fabric, giving preference to changes which are reversible.</p>
<p>Little Significance & Neutral items</p>	<p>Includes elements and features which were originally of higher significance, but have been compromised by later, less significant modifications. Can include additions made to accommodate changing functional requirements where these components are generally of neutral impact on the Hall's significance.</p> <p>Elements assessed as being of little significance or of neutral value are generally not regarded as essential to the major aspects of significance of a building or place, often fulfilling a functional role. Both retention and removal are acceptable options, depending on the element. Any major interventions to the item should be confined to areas where the fabric is of little significance.</p>
<p>Intrusive</p>	<p>Includes fabric which adversely affects the significance of Albert Hall or fabric created without respect for the intangible values of the building. Removal of elements of this category would directly increase the overall heritage value of the item.</p> <p>Elements identified as intrusive can reduce or obscure the overall significance of the place, despite their role as illustrators of the place's progressive development. The preferred option is for their removal, conversion to a more compatible form, or replacement in a way which helps to retain the overall significance of the item. These works should be done without damage to adjacent fabric of significance. These items need not be addressed immediately.</p>

4.6 Grading of Significance Plans

4.6.1 Basement Plan

- Exceptional Significance
- Little Significance or Neutral

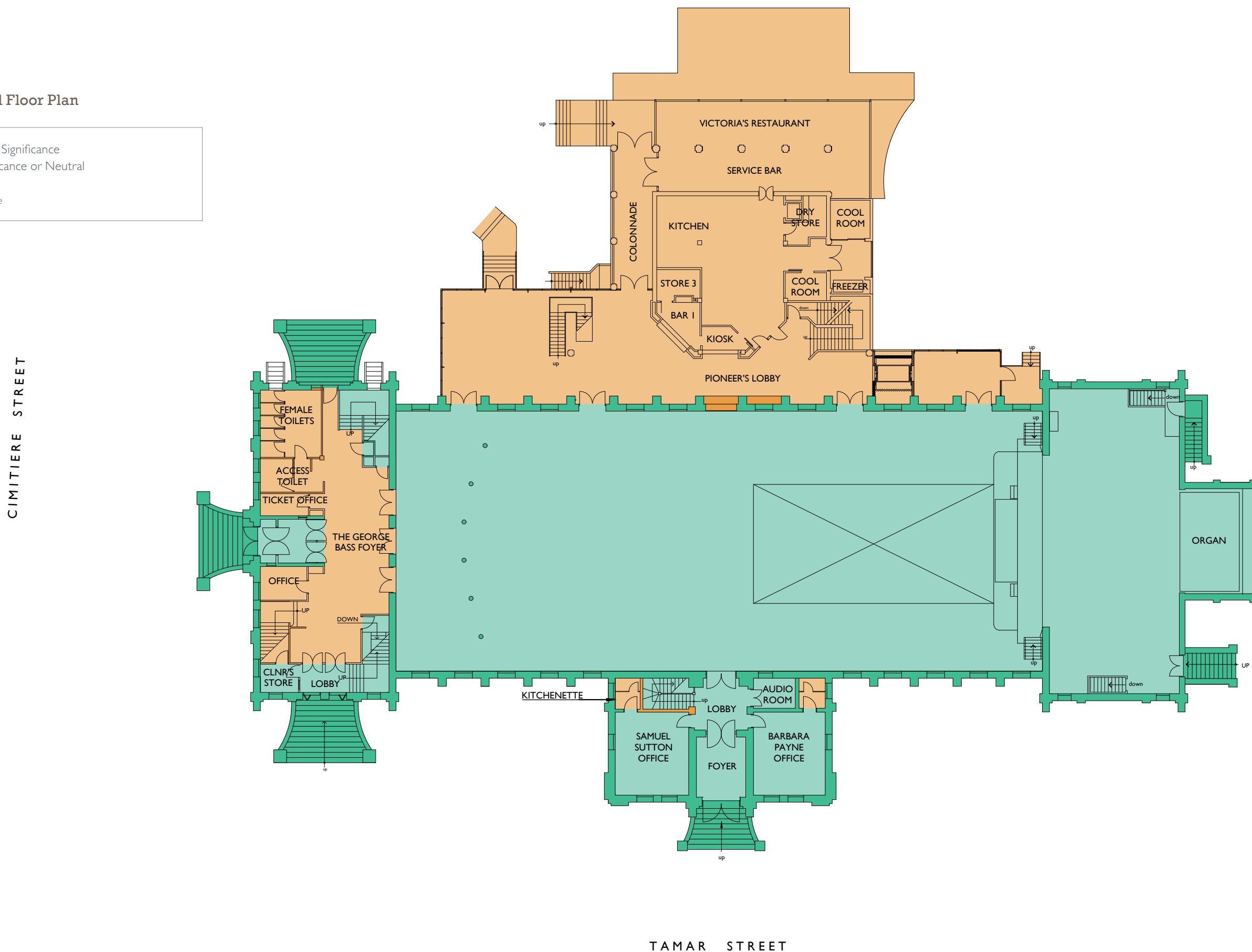
This plan is not to scale



4.6.2 Ground Floor Plan

- Exceptional Significance
- Little Significance or Neutral

This plan is not to scale

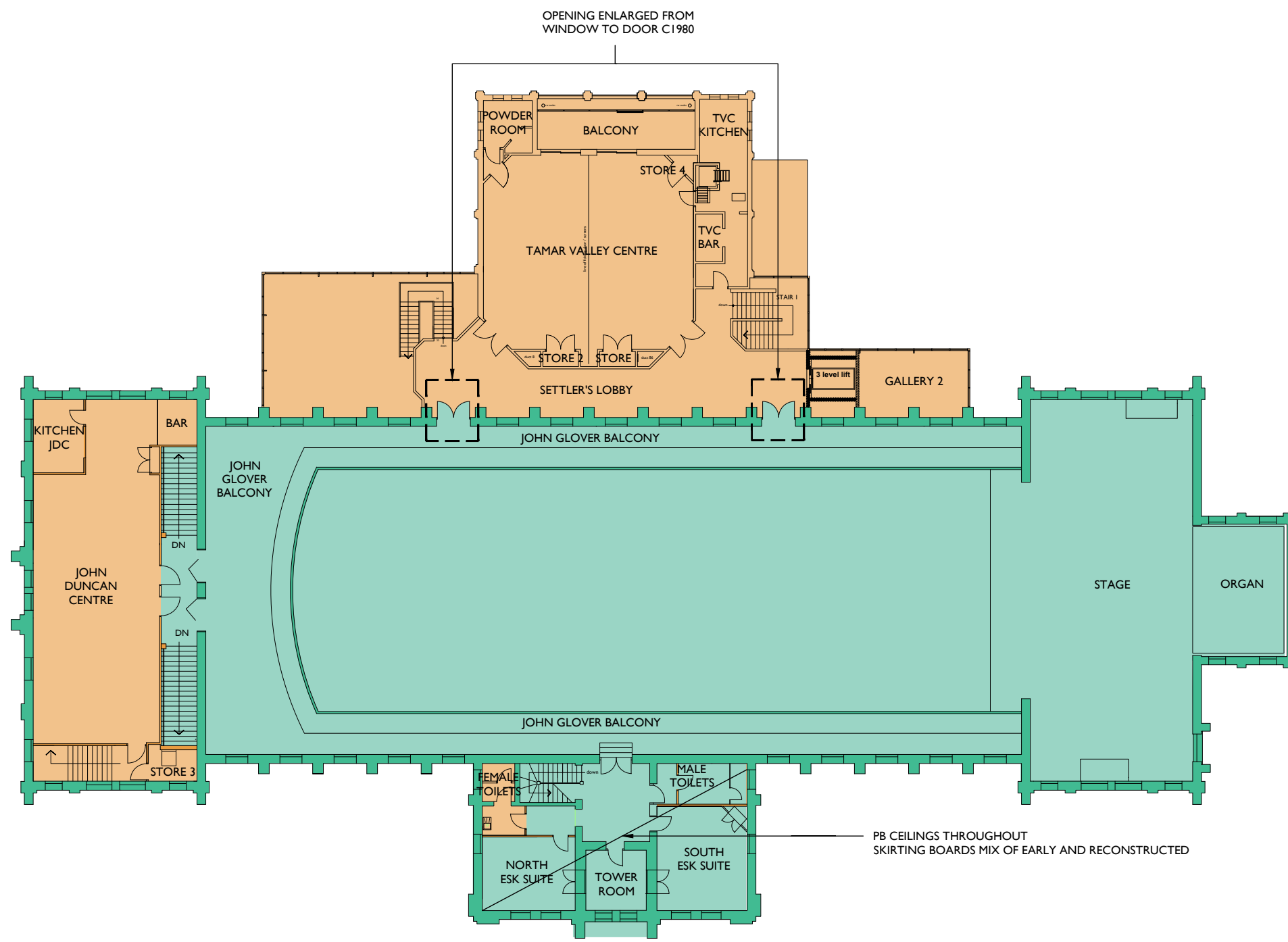


4.6.3 First Floor Plan

- Exceptional Significance
- Little Significance or Neutral

This plan is not to scale

CIMITIERE STREET

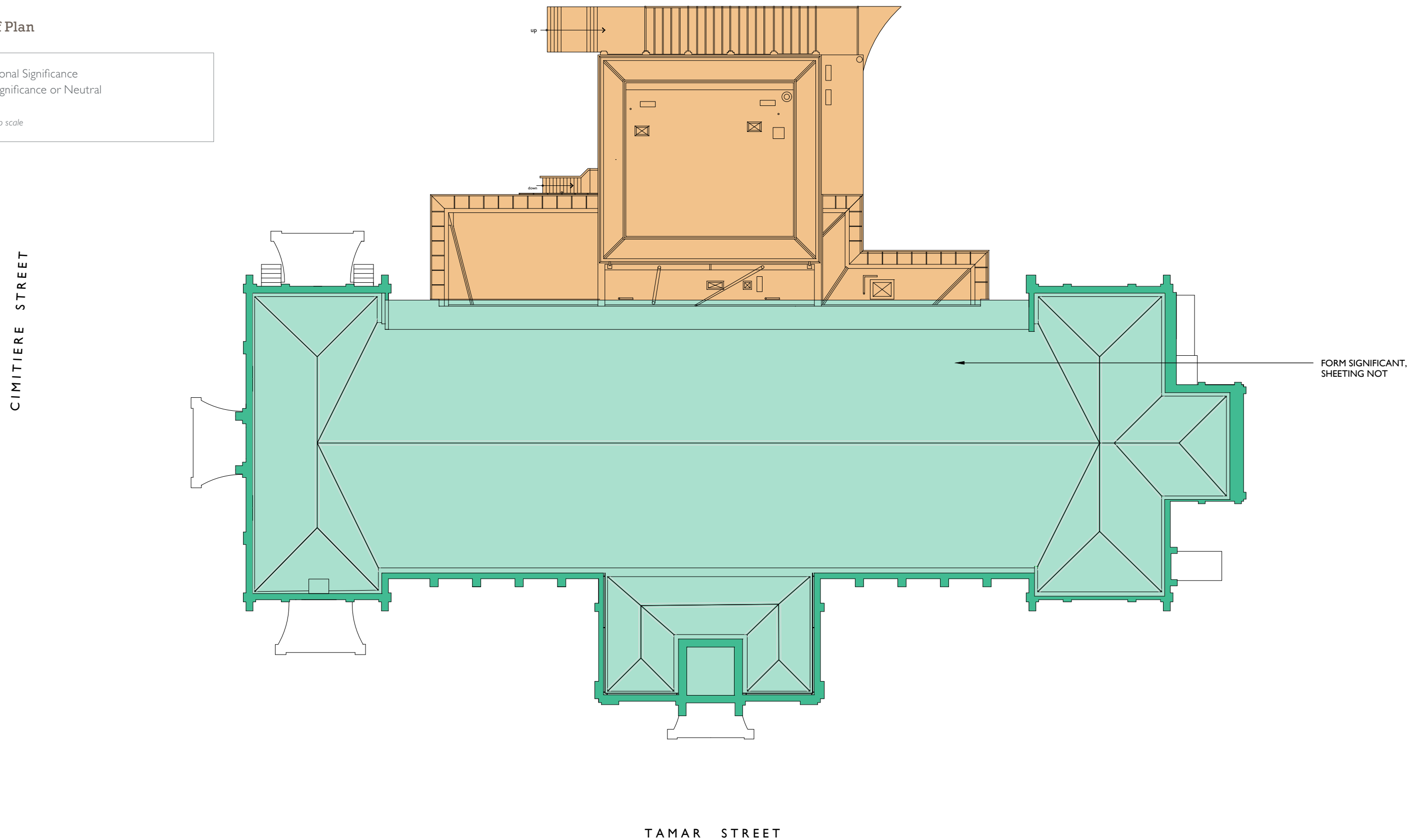


TAMAR STREET

4.6.4 Roof Plan

- Exceptional Significance
- Little Significance or Neutral

This plan is not to scale





Section 5.0

Managing Change

5.1 Introduction

5.1.1 Introducing Conservation

Conservation 'is an integral part of the management of places of cultural significance'.¹⁷⁸ It includes 'all the processes of looking after a place so as to retain cultural significance'.¹⁷⁹ and is 'based on a respect for the existing fabric, use, associations and meanings'.¹⁸⁰ of a place. Conservation is not a process that precludes change as 'change may be necessary to retain cultural significance'.¹⁸¹ but is one that enables it to occur without diminishing cultural heritage significance and is mindful of the long-term future. The foundation for conservation is the understanding, retention and enhancement of significance. An understanding of significance should underpin every conservation decision and all change to a heritage place.

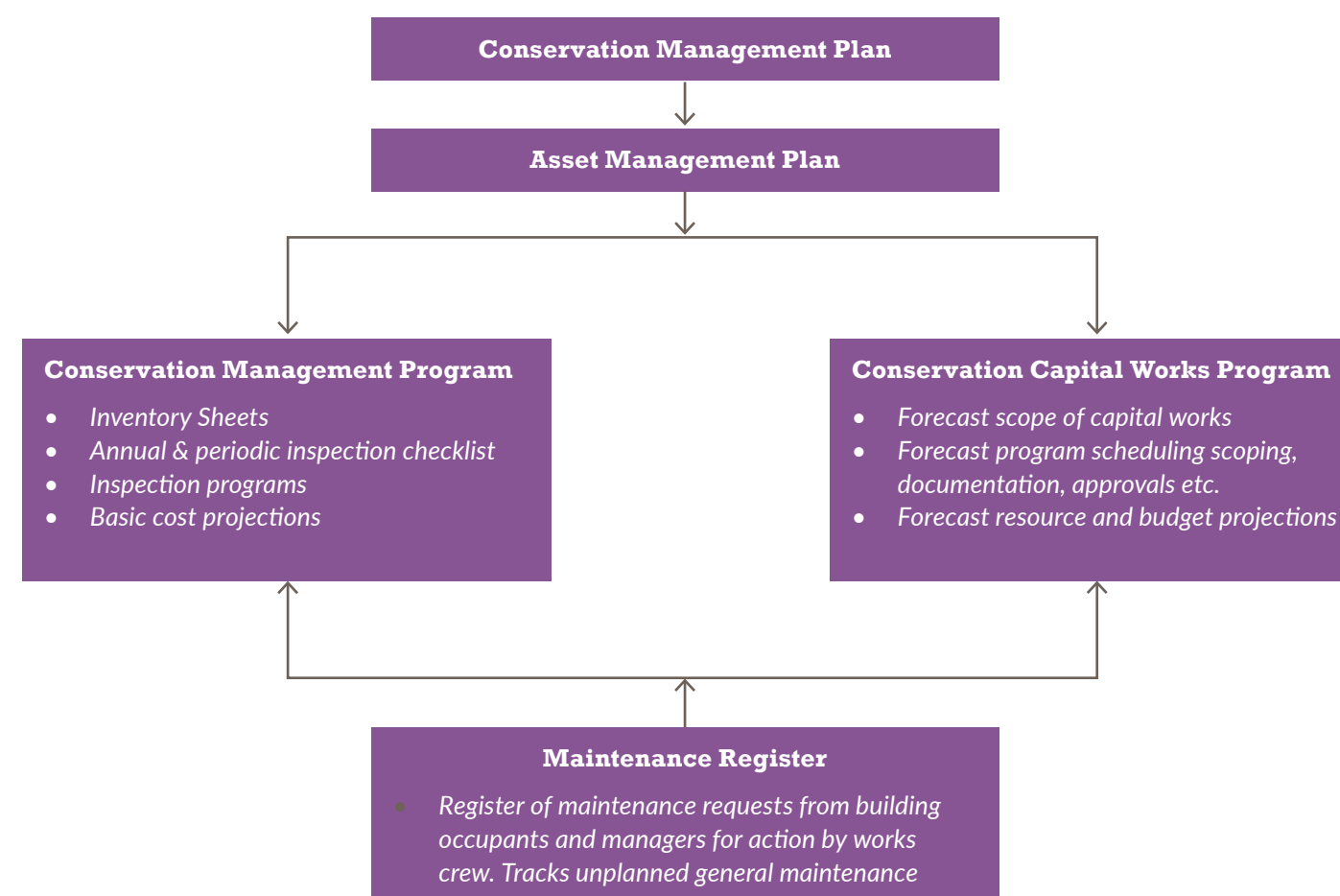
Ensuring a meaningful and compatible use is fundamental to the retention of significance. 'Where the use of a place is of cultural significance it should be retained'.¹⁸² This being the case with Albert Hall practical support for its continued use is fundamental to its conservation.

5.1.2 Integrating Heritage in Asset Management

The Conservation Framework for the place is a comprehensive guide for the conservation, maintenance, repair and future management of change to the Albert Hall and its wider context. It is intended as a tool for those who have limited experience with and exposure to conservation, the objective being to integrate conservation into facilities management, asset management planning and systems.

The purpose of integrating heritage within an asset management framework is to establish a general philosophical approach that, together with a clear understanding of significance, can guide decision making and help identify the appropriate conservation and maintenance response in the ongoing management of the place, whether for major project proposals or day-to-day maintenance. The diagram below illustrates how such a framework could be developed.

Asset Management

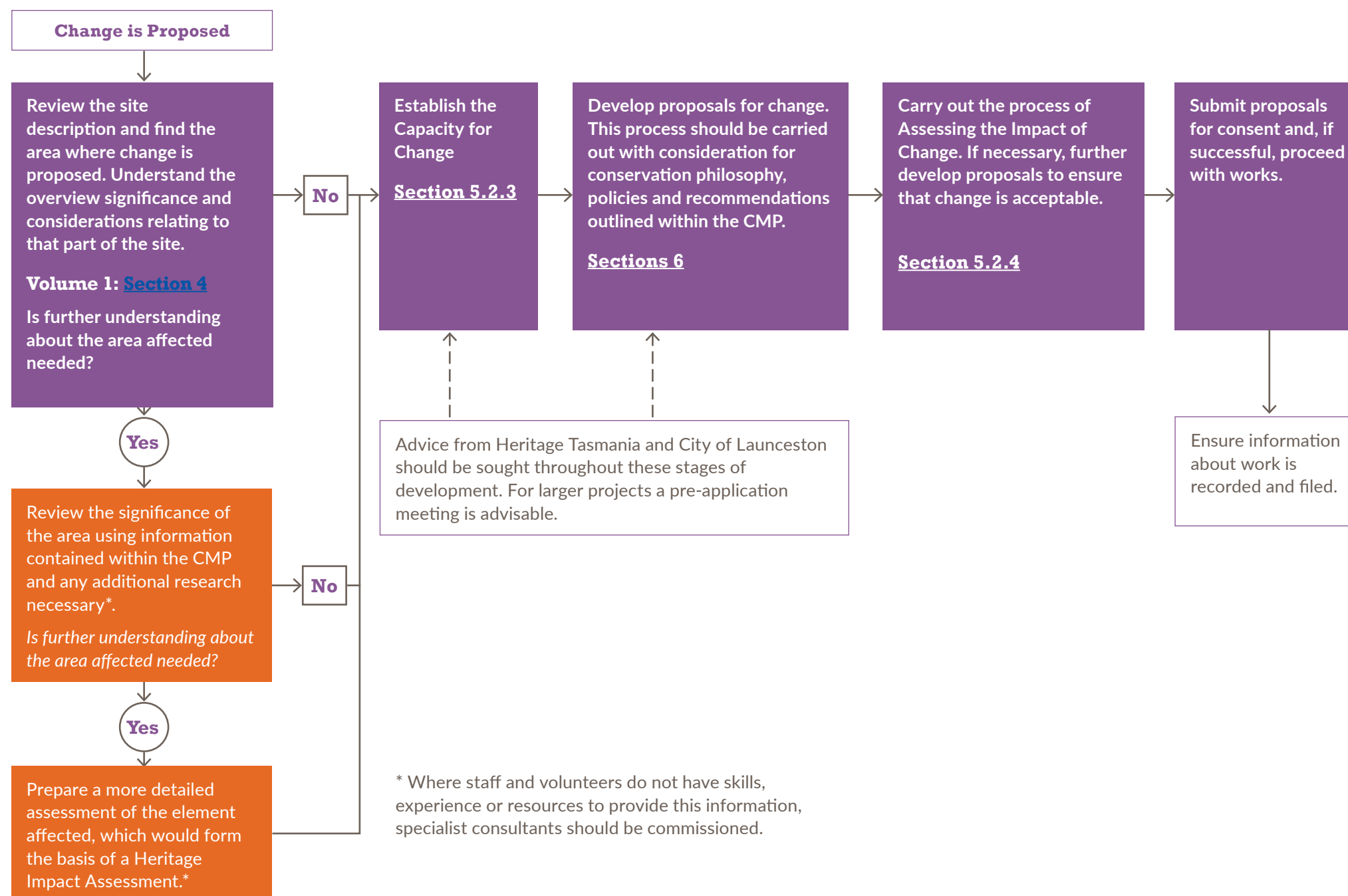


178 Burra Charter (2013) p.1
179 Burra Charter (2013), p.2
180 Burra Charter (2013), p.3
181 Burra Charter (2013), p.6
182 Burra Charter (2013), p.4

5.2 Change Management

Conservation management planning is widely recognised as best practice for the long-term care and managed change of heritage assets. It is a primary tool to achieve successful, ongoing conservation and adaptive re-use.

The Change Management Process highlighted in the adjacent diagram is intended to guide decision making. It should be read within the context of the Burra Charter and the Works Guidelines for Historic Heritage Places.¹⁸³



183 <https://heritage.tas.gov.au/works-and-development/works-guidelines>

5.2.1 Change Is Proposed

Types of change

Change at Albert Hall can generally be defined under three categories, within which change may be minor or major.

- *Conservation Repair and Reconstruction,*
- *Functional Alterations and Upgrades, and*
- *Adaptive Reuse and new built features.*

Examples of changes in these categories are provided below, although these are not definitive lists. If a change is not listed below and it is unclear whether, (for example) it is considered like-for-like repair, seek advice from a specialist who can determine if consultation is required.

Some exploratory works may be required to judge whether a proposed change may be acceptable. These should be supervised by a heritage specialist and may require statutory approval.

Conservation, Repair and Reconstruction

These changes include general maintenance and upkeep of features of exceptional and high significance. They can include preventative maintenance, remediation of hazardous materials, planned or emergency repair and reconstruction of various elements.

Changes of this nature would generally be appropriate in areas with any level of Capacity for Change (Refer to Section 5.3.3), as they are necessary to ensure the longevity of the features and the use of Albert Hall.

Functional Alterations and Upgrades

Functional alterations and upgrades are fundamental to the continued viable and safe operation of the place. These types of changes include practical improvements and essential upgrades. This could be, for example, the upgrade of redundant or obsolete service reticulation, the upgrade of plant and equipment, or essential safety and security measures.

The changes could range from minor alterations through to wholesale replacement of non-significant fabric or services which are defective and beyond repair.

Adaptive Reuse

This work may include the repurposing of existing spaces, plant and equipment for alternate processes, a change of use within an existing space or the addition of discrete new features. In each instance change should be compatible with the historic use of Albert Hall and sympathetic to its cultural significance.

Adaptive Reuse of some areas within the building envelope may be desirable to ensure the continued use of Albert Hall for civic and public functions. Given the significance of Albert Hall and the cultural landscape of City Park the extent to which new built features can be accommodated should be carefully planned and substantiated. New features may be necessary where existing features of exceptional and high significance cannot be adapted for new uses without detracting from the overall cultural heritage significance of the place. Change may be justifiable but would require consideration of all options to ensure that impacts are appropriately mitigated.

5.2.2 Understanding

Understanding Significance

The first step when change is proposed is to determine the Significance of the component(s) that will be impacted. To do this the proponent should consult the diagrams in Section 2.4.4 Gradings of Significance Plans.

Additional historic research and/or analysis of the built fabric (building structure and materials, or equipment) should be undertaken if more information or a more detailed understanding of the components' significance is required.

By understanding the significance of the area proposed for alteration, the capacity for change can be established.

Understanding Condition

It is important to also understand the condition and structural integrity of the component(s) that will be impacted by proposed changes. The Capacity for Change may be increased or decreased by the condition of a component. For example, a component of Primary Significance in pristine condition may have less Capacity for Change than a similar component in poor condition. In any case the objective for the retention of cultural significance should be paramount.

5.2.3 Establishing the Capacity for Change

The long-term conservation, management and functional upgrade of the Albert Hall requires an understanding of its Capacity for Change. The Capacity for Change is how much physical change can occur to the component or to the place's setting with minimal or no harm to the significance of the component or to the overall significance of the Albert Hall.

An overview of the Capacity for Change for components of different levels of significance is set out in the adjacent Table. Use this table, with the significance of the area or component and the condition of the fabric, to establish the area's Capacity for Change and align this with the type and scale of change proposed.

As outlined in the table, components of Exceptional Significance have the least Capacity for Change. Note that minor Capacity for Change does not equate to no allowable change. Change, particularly that linked to conservation and repair, or to functional alterations, will inevitably be necessary even in areas with Minor Capacity for Change. Wherever possible, any changes should be made in areas of Moderate or Considerable Capacity for Change, in preference to areas of Minor Capacity for Change.

Establishing the Capacity for Change should always balance the significance of built fabric against the need for the proposed change. For example, other benefits that may improve the case for change include:

- *condition and integrity*
- *improved environmental sustainability;*
- *support for continued operations and use;*
- *meeting building code compliance; and work place health and safety; and*
- *improved accessibility.*

Depending on the amount and type of change that is proposed, and the reasons the change is required, the Capacity for Change may be different from the outline provided. Given the paramount objective to continue a compatible and viable operation of the Albert Hall for civic and public functions, the capacity for change may be greater in those back of house areas which support operations as opposed to the Main Hall and foyer spaces. Each proposal for change will be different and the Capacity for Change will need to be assessed on a case-by-case basis.

Significance	Capacity for Change	Considerations
Exceptional or High	Minor Alteration, removal or demolition should be avoided.	<ul style="list-style-type: none"> • <i>Protect and retain wherever possible.</i> • <i>It is desirable that exceptional and highly significant fabric be revealed where possible and the interpretation of cultural significance enhanced.</i> • <i>There is a general presumption against alterations to the form and fabric of elements of exceptional and high significance.</i> • <i>Minor service alterations and upgrades would be acceptable if they are related to the long-term sustainable use of the relevant space and cause very little or no change in appearance. They should not have a detrimental or erosive effect on character.</i> • <i>It is desirable to remove detracting fabric and elements without detriment to adjacent primary significant fabric or the integrity of the principal feature.</i> • <i>Conservation, repair and reconstruction will be acceptable if carried out, where possible, approaches that employ a like-for-like basis, are preferable. Hazardous Materials are one example of an exception to this principle.¹⁸⁴</i>

Significance	Capacity for Change	Considerations
Moderate	Moderate Features should be retained though there is more flexibility for change.	<ul style="list-style-type: none"> • <i>Assess, retain and preserve where possible. considered change may be possible if it supports continued and future use and strengthen the legibility of fabric of exceptional and high significance.</i> • <i>There is a general presumption that alterations to the form and fabric of elements of moderate significance may be more appropriate than modification to fabric of elements of exceptional and high significance</i> • <i>Service alterations and upgrades may be allowable if they do not damage or detract from significance.</i> • <i>Alterations to built fabric (not including demolition) and some layout changes may be acceptable with appropriate justification.</i> • <i>It is desirable to remove detracting fabric and elements without detriment to adjacent contributory significant fabric or the integrity of the principal feature.</i> • <i>Conservation, repair and reconstruction will be acceptable if carried out, where possible, approaches that employ a like-for-like basis, are preferable. Hazardous Materials are one example of an exception to this principle.</i>
Little or No	High Greater capacity for change, especially that which increases or enhances significance, assists to facilitate compatible use and lessens the intrusiveness of the feature.	<ul style="list-style-type: none"> • <i>Change may be possible to support continued and future use which minimises detrimental heritage impact upon the significance of the Place.</i> • <i>There is a general presumption that alterations to the form and fabric of elements of little or no significance are considered in preference to change to exceptional, high or moderately significant fabric.</i> • <i>Acceptable change can be related to with less justification.</i> • <i>Conservation repair and reconstruction will be acceptable in the majority of cases and does not need to be carried out on a like-for-like basis.</i> • <i>Notwithstanding the greater capacity for change potential impacts the visual setting of the Albert Hall and City Park should be carefully monitored and considered. Change of this nature should still demonstrate a positive outcome or enhancement to the significance and values of the place.</i>

¹⁸⁴ The asbestos-clad electrical controls box as a case requiring more considered treatment, consistent with the policy advice under 6.5.11 on page 77.

5.2.4 Developing Proposals for Change

The proposal for change can be developed once an understanding of the area's significance, condition and Capacity for Change has been established.

Good conservation practice involves generating multiple options to find one that best aligns the objective of any proposal with the cultural significance of the place, in turn mitigating impacts (immediate, incremental and long-term).

5.2.5 Assessing the Impact of Change

Once a proposal has been developed, its potential impact on heritage significance should be assessed. Assessing the potential impact of change on the cultural significance of the Site is essential to ensure that any proposed change will not impact negatively on the relative significance of the individual component and/or the whole Site. The critical issue to be assessed is the impact on the heritage place, rather than the scale of change that is proposed.

The heritage and planning sectors use the Heritage Impact Statement (HIS) process (inclusive of the Heritage Impact Assessment) to assess any impacts on a place's cultural significance. In cases of minor change those proposing change can follow the process in a shorter and less formal way to assess impacts, and the consistency of any proposal with relevant Permit Exemptions. However, in more complex cases a HIS may be required and should be prepared by a heritage consultant.



Section 6.0

Policies and Management Actions

6.1 Introduction

It is essential to consider the various opportunities and constraints presented by the building, and to understand the vision for its future when developing conservation policies and associated management actions (MA). This requires an understanding of the significant features of Albert Hall, their condition, the relevant statutory controls and operational needs of the place. In addition, it is important to consider the relationship of Albert Hall to the wider Albert Hall Renewal project to ensure a seamless integration while respecting and enhancing the significant values of Albert Hall.

6.2 Conservation Philosophy

The Conservation Philosophy is an overarching approach to conservation management for Albert Hall. This philosophy is based on 'best practice conservation', a term which refers to various methodologies, practices, systems and philosophies that result in successful maintenance, management and conservation of heritage assets.

The philosophy should be used to guide and support the future use of the site. It should be at the centre of all decision making with regards to conservation, repair, development, and change.

Albert Hall Conservation Philosophy

Albert Hall is of exceptional historic cultural heritage significance for its association with the Tasmanian International Exhibition of 1891-92, and subsequent social and civic events since its opening. It is rare as the only exhibition building in Tasmania, and one of only two remaining in Australia. The significance of the place is embodied in remaining fabric and its continued association with events of historic and cultural importance to Tasmania. Albert Hall has maintained continued use as a place of social, political and civic events and ceremonies with a strong visual and cultural identity. It is of social significance for its strong and enduring association with the community of Launceston and Tasmania more broadly. It is a notable city landmark within intrinsic links to its wider context and setting within City Park.

As a purpose-built civic hall and exhibition building Albert Hall's continued use, and evolving association with the community locally, nationally, and internationally, are central to its heritage significance and values. Accordingly, the building is to be managed and conserved in a manner compatible with its cultural heritage significance as a civic and public building supporting a diverse program of social, political and civic events and ceremonies.

Important to its continued use will be ongoing programs of change to support the emerging needs of the community and its operations. Compatible change should seek to respect and enhance the significance of the place while maintaining design standards befitting the aesthetic and technical significance of the place.

6.3 Conservation Policies

The following policies will aid the current and long-term management, protection and enhancement of the Albert Hall and its unique qualities. The policies, and following management actions (MAs) should be adopted and enacted both in the day-to-day running of the site and in any future decision making about physical change.

- Policy 1** The cultural heritage significance of the Albert Hall is to be maintained and protected.
- Policy 2** The Albert Hall is to be maintained, managed and operated as a place of social and civic events.
- Policy 3** Albert Hall is to be managed as an integral component of the City Park. It's relationship and connection to the Park should be enhanced.
- Policy 4** The organ is to be maintained and conserved as an integral feature of the Albert Hall.
- Policy 5** The presentation and activation of Albert Hall's street frontages are to be maintained. This extends to the continued activation of entrances to Cimitiere and Tamar Streets.
- Policy 6** Alterations and additions are to be compatible with the significance and values of the place and should be targeted to support a continuation of its living and historic use. Any such work should not impact on the prominence of the Albert Hall in the streetscape, nor detract from its principal characteristics as a public Federation Free Classical Building.

- Policy 7** Extant fabric of exceptional and high significance should be conserved.
- Policy 8** Establish the baseline condition of significant fabric and features and enact resulting capital and recurrent conservation maintenance projects, together with appropriate forecast funding.
- Policy 9** Develop a strategic plan for improvements to accessibility and implement when the opportunity arises.
- Policy 10** Promote sustainability and energy efficiency where it does not compromise heritage values.
- Policy 11** Avoid potential adverse impact arising from incremental change through strategic master planning.

6.4 Best Practice

6.4.1 Skills and Experience

Those responsible for the care and management of Albert Hall should have awareness of, and access to, the CMP and feel confident in how to follow and implement its recommendations. They should also utilise, where necessary, the expertise of consultants, including specialist engineers, architects and building contractors. This should extend to how to establish the Capacity for Change (Section 5.2.3) and Assessing the Impact of Change (Section 5.2.5).

When engaging with building contractors a base line knowledge of heritage practice (where relevant), and an agreement to become familiar with the CMP should be sought.

MA 01 All those responsible for the care and management of Albert Hall should have an awareness of and access to the CMP and be confident in its implementation.

MA 02 Engage specialist consultants and contractors for complex works beyond the capabilities and experienced of period contractors.

MA 03 Implement or identify training programs which will enhance the skills in the day to day management of Albert Hall.

MA 04 Apply Articles 4 and 30 of The Burra Charter.

6.4.2 Workmanship and Materials

Ensuring appropriate workmanship and materials helps to maintain significance, with regards to both importance of physical fabric and aesthetic value. However, when not managed carefully this can lead to a loss of significance, which often manifests itself over time through incremental change and a gradual erosion of character. Therefore, it is important to ensure that the best workmanship is applied with the most appropriate materials when carrying out any changes, regardless of how minor.

Best practice approaches support the use of high quality materials and techniques. This also applies should any major alterations or extensions be carried out. Any decisions relating to use of materials and construction techniques should be made with consideration to significance. In many cases (e.g. reconstruction of a large extent of fabric) the materials used should be sourced as direct replacements wherever possible; this is because the aim is for new materials to develop the correct patina, wear and weathering to sit properly within the historic landscape. In some cases, this will require research and investigation.

Published guidance such as the Historic England's Practical Building Conservation Guides, and the Practice Notes and Publications of Heritage Tasmania¹⁸⁵, and other heritage agencies are useful in gaining a more detailed understanding of best practice conservation for a variety of materials and repair methods.

Specialist advice should be sought for complex situations regarding repair and maintenance.

MA 5 Materials and methodologies for conservation works should be informed by a clear understanding of best practice.

MA 6 Apply Articles 4.2 and 30 of The Burra Charter.

6.4.3 Preventative Maintenance

A full understanding of the condition of the built fabric and fixtures is important and should be informed by a detailed Condition Survey and program of catch-up maintenance. Following this a program of regular monitoring and cyclic maintenance will be fundamental to sustainable conservation and economic outcomes.

Planned preventative maintenance mitigates the risks presented by ad-hoc reactive works which can be costly and present greater impact to the integrity of significant fabric.

The ability to properly carry out preventative maintenance is based on an understanding of current condition, making the completion of regular condition surveys necessary. Carrying out regular condition surveys will ensure that Launceston City Council have the latest information about built fabric, enabling any significant changes to be recognised in good time, monitored and acted upon as soon as is necessary.

A planned maintenance programme will also allow for the programming of works limiting impact to visitation peaks, operational needs and seasonal weather.

MA 07 Maintain the building in accordance with acceptable minimum standards of maintenance and repair.

MA 08 Commission a Condition Survey and implement a program of catch-up maintenance

MA 09 Establish a cyclic maintenance program, ideally linked to any Asset Management System maintained by the Launceston City Council.

MA 10 Apply Articles 3, 4, 16, 17 of The Burra Charter.

MA 11 Maintain the building in accordance with the Building Act 2016, as required by Part 14 CI 205.

6.4.4 Approaches to Repairs

The intention is that repair will be minimised by implementing a good preventative maintenance programme. There will however be occasions – through accident, weather, or continual unpreventable deterioration – that will require repair. Repair is the least detrimental type of change that can be carried out to historic buildings (disregarding maintenance – which should not involve change).

The purpose of repair is to remedy defects caused by decay or damage while maintaining the overall character of a place.

The Burra Charter recognises two types of repair, restoration and reconstruction.

Restoration

Restoration means returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.¹⁸⁶

Restoring fabric of Exceptional or High Significance

Restoration should be undertaken with conservation as a primary objective to ensure significance is retained or enhanced.

Repairs should be precise and use proven techniques that will minimise changes to aesthetics or the condition of fabric. The area around the repair should be protected to prevent accidental damage during execution.

Repair methods should be as discrete and non-invasive as possible. Repairs should use an appropriate material that matches the colour and texture of the original material.

¹⁸⁵ <https://heritage.tas.gov.au/works-and-development/useful-resources>

¹⁸⁶ Australia ICOMOS Burra Charter, 2013, Article 1.7

When a particularly valuable, delicate or friable material is being repaired, the repair material should be sacrificial in nature. This will prevent further damage to the more significant fabric beneath or behind the repair.

Repairs should be monitored for efficacy and compatibility and if necessary, advice obtained from a suitably qualified and experienced specialist.

Repairing fabric of little or no significance

Where repairs are being carried out to non-historic fabric and/or in areas that are of little or no significance, and which do not directly contribute to the cultural heritage significance of Albert Hall, like-for-like repair is not necessary. Repairs can be carried out using suitable materials that do not damage, or detract from, any adjacent significant fabric.

MA 12 Repairs should only be undertaken when the nature and the cause of the defect is understood and rectified.

MA 13 Repair should be undertaken based on a full understanding of the possible impact on the fabric and its significance.

MA 14 All works should be recorded in accordance with Section 6.4.5.

MA 15 Refer to Works Guidelines, Tasmanian Heritage Council November 2015: Section 1 Maintenance and Repair of built elements.

MA 16 Apply Article 3.1 of The Burra Charter.

Reconstruction

Reconstruction, recognised by the Burra Charter as a type of repair, is more complex and serious than either maintenance or restoration. It is defined as returning a place to a known earlier state and is distinguished from restoration by the introduction of new material.

It involves a larger scale replacement of built fabric. Reconstruction often has a greater visual impact than repair so it is necessary to ensure that it is justifiable against any long-term loss of, or impact on, significance and aesthetics.

Before it should be proven that the fabric concerned requires replacement because it:

- *would no longer fulfil its function if less detrimental intervention was used;*
- *is a hazardous material or substance;*¹⁸⁷
- *is in an extremely poor condition in danger of imminent failure and isn't feasible to repair; and/or*
- *is at the end of its serviceable life.*

This method may impact on cultural heritage significance so it is essential to complete the Assessing Impact of Change process (Section 5.2.5). Careful consideration should be given to whether heritage values can be recovered and the importance of balancing loss of significance against long-term consequences:

Reconstruction *“may involve the temporary loss of certain heritage values, such as the aesthetic value of the patina of age on an old roof covering, but provided the replacement is physically and visually compatible it should normally be acceptable. By contrast, the consequence of not undertaking [reconstruction] is normally more extensive loss of both fabric and heritage values.”*¹⁸⁸

¹⁸⁷ The asbestos-clad electrical controls box as a case requiring more considered treatment, consistent with the policy advice under 6.5.11 on page 77.

¹⁸⁸ Understanding Historic Buildings: A Guide to Good Recording Practice, Historic England, 2016, p.52

MA 17 Reconstruction should be limited to fabric which is beyond further repair and maintenance or to return the place to its significant original detail.

MA 18 Material selection, detailing and finishes should be carefully managed to ensure that as far as practical, and authentic presentation of Albert Hall and the wider cultural landscape of City Park.

MA 19 Refer to Works Guidelines, Tasmanian Heritage Council November 2015: Section 3 Restoration and reconstruction

Periodic Renewal

Periodic renewal is more complex and serious than either maintenance or standard repair. It involves a larger scale replacement of built fabric, for example the replacement of a whole or large section of roof covering.

Given that periodic renewal often has a greater visual impact than repair, it is necessary to ensure that the renewal is justifiable against any loss of or impact on significance. It should be proven that the fabric concerned is no longer able to fulfil its function following less detrimental intervention.

Given that this method will almost certainly impact on heritage values in some way or another, it is essential that the heritage impacts be considered. Careful consideration needs to be given to whether heritage values can be recovered, and the importance of balancing loss of significance against long-term consequences:

*“[Periodic renewal] may involve the temporary loss of certain heritage values, such as the aesthetic value of the patina of age on an old roof covering, but provided the replacement is physically and visually compatible it should normally be acceptable. By contrast, the consequence of not undertaking periodic renewal is normally more extensive loss of both fabric and heritage values. The justification for periodic renewal will normally be that the fabric concerned is becoming incapable of fulfilling its intended functions through more limited intervention.”*¹⁸⁹

MA 20 Periodic renewal should be limited to fabric which is beyond further repair and maintenance.

MA 21 Regular preventative maintenance should be implemented so as to mitigate the potential temporary loss of aesthetic value and patina arising from periodic renewal.

MA 22 Material selection, detailing and finishes should be carefully managed to ensure that periodic renewal does not detract from the authentic presentation of the site and collections.

¹⁸⁹ Understanding Historic Buildings: A Guide to Good Recording Practice, Historic England, 2016

6.4.5 Research and Recording

It is important that change in any form is recorded and archived as a means of understanding how the site has developed over time. Prior to change, of any type, recording of works should be carried out with this recording filed.

MA 23 Recording of works should be carried out with reference to the Tasmanian Heritage Council Practice Note No 3: Procedure for Recording and Heritage Place ¹⁹⁰

MA 24 Provide for the digitisation of all archival material where appropriate.

MA 25 Apply Article 27 of The Burra Charter.

6.4.6 Environmental Sustainability

Environmental sustainability is an important consideration in the conservation management of historic buildings. This includes adapting buildings to be more energy efficient and reducing carbon footprints.

It is critical that the performance of places such as Albert Hall are assessed with a degree of flexibility to account for their heritage status; any assessment of environmental impact and embodied energy should be secondary to the historical and cultural significance.

MA 26 All new work should achieve high environmental sustainability standards.

MA 27 New infrastructure, and the upgrade of existing infrastructure should explore options to reduce energy and water consumption.

MA 28 Ensure the existing energy performance of the building is understood prior to proposing new efficiency measures. Monitor the efficiency of the building before, during and after the implementation of any measures.

6.4.7 National Construction Code

The National Construction Code (incorporating the Building Construction Code of Australia) is the technical code providing design and construction technical standards for structural, fire, health, amenity, sustainability and plumbing works.

The legislation is performance based, providing a framework of ‘...*Deemed-to-Satisfy Provisions, which cover established and acceptable practices, or flexibility to develop Alternative Solutions...*’ It is important to acknowledge that compliance does not apply retrospectively and that in the context of historic places achieving full compliance can often be unachievable without impact to the significant fabric and spaces of the place.

When proposing change which will impact fabric of exceptional and high significance consultants are to be encouraged to develop solutions which responds to the intent of the legislation through the development of alternative or deemed to satisfy solutions.

New and enhanced access solutions should seek to improve accessibility to the Albert Hall while maintaining the identified significance of the place. Such solutions should account for those with ‘...*mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled because of injury or illness.*’ Solutions will be subject to the accessibility provisions of the NCC and the Access to Premises standards.

MA 29 Solutions for compliance, as they apply to fabric and spaces of exceptional and high significance, should respond to the intent of the legislation;

MA 30 Alternative solutions should be applied where compliance with the NCC deemed-to-satisfy designs would result in adverse impact to fabric of exceptional and high significance;

MA 31 Engage with Building Surveyors to develop alternative solutions to full compliance when this would result in impact to significant fabric;

MA 32 Explore opportunities for dispensation from strict compliance with the building regulations. The framework for this is outlined in the Building Act 2016 Section 53 – Existing Building to be upgraded if altered. A ruling can also be sought from the state regulator (the Appeal Tribunal) under section 218A of the Building Act;

MA 33 The following publications provide further guidance for delivering access solutions in heritage contexts:

- *Improving Access to Heritage Buildings* E.J Martin, Australian Council of National Trusts, 1999 <https://www.access.asn.au/accessibility-resources/articles-links-publications/australian-articles-and-publications/details/27/11/improving-access-to-heritage-buildings>
- *Access for all to Heritage Places Technical Leaflet*, Heritage Council of Victoria http://www.emaa.com.au/uploads/4/6/3/2/46326229/20180112_access_to_heritage_buildings_guidelines_vic.pdf
- *Works Guidelines, Tasmanian Heritage Council November 2015: Section 10 Access to Heritage Places* <https://heritage.tas.gov.au/works-and-development/works-guidelines/access-to-heritage-places>

6.4.8 Access

Access solutions should seek to improve accessibility at Albert Hall while maintaining the identified significance of the place. Such solutions should account for those with ‘...*mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of injury or illness.*’¹⁹¹ Solutions will be subject to the accessibility provisions of the NCC and the Access to Premises standards.

Where possible access solutions should seek to supplement existing amenity rather than replace existing fabric.

MA 34 An access masterplan should be developed to ensure whole of building solutions and coordination with considerations arising from compliance with the NCC (See Section 6.3.7).

MA 35 The following industry resources provide valuable information for the enhancement of access within a heritage context:

- *Improving Access to Heritage Buildings* E.J Martin, Australian Council of National Trusts, 1999
- *Access for all to Heritage Places Technical Leaflet* Heritage Council of Victoria
- *Heritage Council of NSW Technical Advisory Panel.*

¹⁹⁰ <https://heritage.tas.gov.au/useful-resources/publications>

¹⁹¹ *Improving Access to Heritage Buildings*, Martin, E.J. 1999, p.1

6.4.9 General Principles for Building and Site Services

Replacement or removal of existing services as well as the installation of new, can have a considerable impact on historic and significant built fabric. This is because services are often buried in walls and under floors and creating access to them can require detrimental works. In other cases they can be visually intrusive if not concealed.

When making service installations great care should be taken to protect and conserve the built fabric affected and to record the location and routes of any new and existing services. Intervention should be kept to the absolute minimum, fixing methods should be reversible and protection should be provided to avoid damage. There should be a presumption that services are designed to fit within the existing structure, not that the structure is altered to accommodate plant or service routes. For example, services should be surface mounted, rather than chased into walls.

A comprehensive record of service routes should be kept as a benefit to their maintenance and to ensure their protection in the event of change. Such an exercise should be informed by Section 6.3.5 Research and Recording.

MA 36 New building services should be consolidated where possible and be installed in a manner which mitigates impact to significant fabric.

MA 37 Existing services should be carefully mapped and maintained.

MA 38 New site services should be located and specified so as not to detract from the presentation of the place, with the avoidance of visual clutter.

MA 39 Refer to Works Guidelines, Tasmanian Heritage Council November 2015: Section 11 New Services.

6.5 Issues and opportunities

6.5.1 Landscape setting

The majority of the landscaping to the Tamar and Cimitiere frontages of the Albert Hall date from the mid to late 20th century¹⁹² with the only planting dating from the construction of Albert Hall thought to be the Canary Island Palm to the street corner.¹⁹³ The CMP, 2006 notes that 'in heritage terms it would be better if the plants were removed.'¹⁹⁴

The trees detract from the visual prominence of the building in the streetscape and presents maintenance impacts associated with root damage, rising damp and biological growth.

While it is important to provide accessible parking and areas for deliveries within proximity of the Albert Hall the visual impacts of the present bitumen carparks off both Cimitiere and Tamar Streets detract from the presentation of the Albert Hall within a park setting.

MA 40 Consideration should be given to the removal of non-significant plantings with alternate landscape designs being guided by descriptions of decorative plantings at the turn of the century.¹⁹⁵

MA 41 The visual impacts of the carpark and retaining walls off Cimitiere Street should be mitigated through any future proposals for change with an increase in landscaping consistent with the characteristics of the building and City Park.

¹⁹² City Park CMP 2006, p.69

¹⁹³ Ibid, p.69

¹⁹⁴ Ibid, p.69

¹⁹⁵ Ibid, p.69

MA 42 Opportunities to limit parking between the Albert Hall and Tamar Street should be investigated.

MA 43 Alternatives to bitumen should be considered for visually prominent parking areas.

6.5.2 Fences

An iron palisade fence was constructed to the street frontages of City Park 1903-1914. This extended along the Cimitiere and Tamar frontages of the Albert Hall in 1907¹⁹⁶, replacing an earlier timber paling fence¹⁹⁷. The iron palisade fence was removed c1959 as part of a landscaping project. The fencing is a distinctive characteristic and significant feature of City Park and has the potential to reinforce the relationship and integration of Albert Hall as part of City Park.

MA 44 Should fencing be considered in the future it should be either a reconstruction of the iron palisade fencing or contemporary interpretation thereof.

MA 45 The gates and remaining fencing to the Tamar street driveway access should be maintained and conserved as part of the ongoing maintenance program for Albert Hall.

¹⁹⁶ Image QVM_1986_P_5862

¹⁹⁷ Image QVM_1986_P_0540

6.5.3 Maintenance of prominent entries

The cruciform plan of the Albert Hall and prominent entrances to Cimitiere and Tamar Streets are strong characteristics of the Federation Free Classical style. These attributes are also strong indicators of the original design and operational intent of the building both with respect to the prominence of its streetscape presence but also the management of visitation and formality of civic and public events. There is a risk that through future uses the doors to these entrances remain closed and appear inactive, in turn detracting from the streetscape presence. This also has the potential to limit access to the Tamar street entrance and associated foyer and lobby.

MA 46 The Cimitiere and Tamar Street entrances are to remain an active part of the operations of the Albert Hall.

6.5.4 Archaeology

The archaeological potential of the site has been outlined within a detailed Statement of Archaeological Potential prepared by Austral Archaeology and summarised within the Launceston City Park Conservation Management Plan, 2006. These studies indicate that the siting of the Albert Hall and 1908s extension coincides with that of an area of potential for survival of structural remains.¹⁹⁸

The Management Guidelines of the CMP outlined the following requirement for ground disturbance within such areas of archaeological sensitivity:

ground that will be disturbed within the nominated zones of potential historical archaeological sensitivity shall be monitored/tested by a qualified historical archaeologist within the following parameters:

¹⁹⁸ City Park Historical Archaeological Zoning Plan 2005, CMP, 2006, p.100

- Monitoring/testing will typically involve oversight and recording of excavations undertaken by a machine (equipped with a smooth edged bucket). The purpose of monitoring/testing is to determine whether any further more detailed phase of archaeological work is required prior to construction. For this reason, sufficient flexibility (in both time and budget) should be built into works program/s to facilitate progression to a more intensive phase of investigations (where applicable) and to avoid critical path complications.

MA 47 Ground disturbance should be managed in accordance with the Management Guidelines of the City Park CMP, 2006 and associated Statement of Archaeological Potential prepared by Austral Archaeology, 2005.

MA 48 All ground disturbance should be managed in accordance with Practice Note 2: Managing Historical Archaeological Significance in the Works Process, prepared by the Tasmanian Heritage Council, November 2014).

6.5.5 Organ

The organ is considered a significant feature in its own right. It is thought to be Australia's oldest remaining Concert Organ with tracker action and potentially rare for its retained hydraulic power mechanism.

MA 49 A maintenance plan should be developed for the organ and implemented as part of the wider cyclic maintenance strategy for the place. Refer 6.4.3 Preventative Maintenance.

MA 50 The organ should continue to be used and celebrated for its contribution to Albert Hall and for its technical and social significance.

MA 51 Seek acoustic advice, as well as advice from an appropriate organ specialist, to determine how best to resolve issues with the sound attenuation caused by the organ's current location. [Organ Historical Trust of Australia](#) may be able to refer a suitable person.

6.5.6 Balcony seating

The present seating strategy for the Albert Hall is for movable, rather than fixed furniture. While this approach affords flexibility for events and functions it comes with great operational commitments and pressures on storage. It also presents a scenario of potential damage from regular movements of furniture through areas of significant fabric and risk of blockage to thoroughfares and exits.

In addition to the above is the constraint presented by the stepped and tiered platform of the upper balcony and assessed risk presented by the balustrade height. It is understood that design and operational solutions to address compliance are being investigated.

MA 52 Changes to the balustrade and balcony seating should balance both operational and design solutions and mitigate impact to the fabric and visual presentation of the balustrade and balcony.

MA 53 Refer to 6.4.7 National Construction Code and 6.4.8 Access.

6.5.7 Bathroom upgrades

The bathroom fitouts throughout the Albert Hall are of little heritage significance. Upgrade and refurbishment which utilises the existing base building services and footprints is unlikely to present adverse impact to the significance and values of the Albert Hall.

MA 54 Upgrade and refurbishment of bathroom facilities should seek to utilise the existing base building services and not exceed the existing footprints.

MA 55 Works should be managed with reference to Works Guidelines, Tasmanian Heritage Council November 2015.

6.5.8 Colour schemes

The colour schemes both internal and external to the Albert Hall are non-original. Archival images would suggest that the rendered elevations of the building, and the rendered detailing to the rear elevation were historically unpainted, and that interiors schemes to the Hall included extensive decorative stencilling.

These historic schemes contribute to an understanding of the place.

MA 56 Investigation, by means of paint scrapes, should be undertaken throughout the Albert Hall interiors to determine historic paint schemes.

MA 57 Future upgrades to the interiors colour schemes should consider the reintroduction of historic schemes, inclusive of decorative stencilling.

MA 58 Opportunities should be sought to remove the paint to the rendered detailing of the rear brick elevation so as to return the façade to its original presentation.

6.5.9 Wayfinding and signage

The current illuminated signage to the corner of Cimitiere and Tamar streets is crude in nature and not of a design befitting the prominence of this street frontage. It is however recognised that temporary, events and commercial signage will be important to the promotion and operations of the Albert Hall. A signage policy may support a consistency in the location, style and number of signs and assist in managing potential for visual clutter and inadvertent impacts to significant fabric.

Way-finding, informational and regulatory signage should also conform to a style manual that provides for building-wide consistency, high legibility and use of standard symbols. Sign locations should be appropriate for the purpose but signs not be overtly visually intrusive. Signs should not be fixed in such a way that impacts on significant built fabric.

MA 59 A signage style guide and masterplan is to be established for permanent signage, such as way-finding, informational and regulatory signage. This style guide should be supported by a technical manual nominating the fixing details and specification of signage to fabric of significance.

MA 60 A signage policy should be developed for temporary events and operations. This policy should outline the maximum number, duration of installation and typology of signs. This policy should be supported by a technical manual nominating the fixing details and specification of signage to fabric of significance.

MA 61 The development of any such signage policy or style guide should consider the relevant policies and management actions of this CMP and ensure that outcomes do not detract from the principal characteristics of the Albert Hall.

6.5.10 Flagpoles

Historically Albert Hall has featured three flagpoles, one either side of the Tamar Street main entrance and one centrally located above the Cimitiere Street entrance. It is appreciated that it may be appropriate to fly more than three flags certain times, and that the present configuration may not conform with *The Protocols for the Appropriate use and the Flying of the Flag*¹⁹⁹. This being the case change to the present configuration may be required.

MA 62 Additional and alternate locations for flagpoles should consider the architectural language and hierarchy of the facades, and not detract from the characteristics of the building.

MA 63 Reference should be made to the LCC Flying of Flags Policy, 2015, and any subsequent revisions.

6.5.11 Hazardous materials

It is understood that remediation and removal of hazardous materials throughout the Albert Hall has been undertaken as part of LCC's ongoing management of the Albert Hall. It is however observed that there is a power box constructed of asbestos fibre cement to the base of the stairs between the stage and under-stage area of the South Wing. This feature has some historic interest and is likely a rare surviving example of such equipment. If left undisturbed it is unlikely to present a risk.

Best practice guides such as Heritage Victoria's publication *Adaptive Reuse of Industrial Heritage* recognise the complexities of managing hazardous materials in a heritage context, and suggest development of '...creative approaches to remediating and containing contamination to ensure that sites are made safe for use without compromising heritage qualities and significance.'²⁰⁰

Buildings of this period are likely to retain evidence of lead paint, and investigation of historic schemes and preparation for painting should be managed in a manner which does not impact this historic record or present risk to personnel.

MA 64 Existing hazardous materials or substances and their locations should be recorded and labelled and this record kept up to date. Refer to Section 6.3.5.

MA 65 Where possible the power box should be retained insitu, employing where necessary creative solutions to balance compliance and heritage objectives. It is recommended that a tag be attached to it that identifies the hazardous material and references the relevant parts of the CMP.

6.5.12 Plaques and Memorials

Those responsible for managing sites open to the public often receive requests for the installation of memorials, including plaques, benches and memorial trees. It is important that individual sites have a detailed design standard to ensure any requests for such memorials are dealt with fairly and uniformly over the long term.

Historic England (English Heritage) has several Advice Notes on this matter inclusive of commemorative trees and benches.²⁰¹

MA66 It is understood that Launceston City Council maintain a design standard for plaques and memorials in public open space. Consideration should be given to the extension of this standard for historic public buildings. The design standard should outline a defined format for plaques and specifications for commemorative plantings and park furniture, such as benches.

MA67 Options for the placement of these items at Albert Hall should be consistent with the objectives of this CMP.

MA68 Plaques should be fixed in a reversible manner without impact to significant fabric. They should be fixed in locations which are not visually intrusive. Consideration should be given to identifying a single location within Albert Hall for such commemorations.

6.6 New works

6.6.1 Albert hall renewal project

The Albert Hall Renewal Project is intended 'To establish a cultural destination for the communities of Norther Tasmanian and to increase tourism to the region'. It is also an important opportunity to upgrade the facilities of the Albert Hall in support of its continued and historic use. It is recognised that this project will result in change but that this change is fundamental for continued use.

MA 69 Any new works should seek to enhance, rather than detract from, the historic character and significance of the site.

MA 70 New work is to be based on a sound understanding of the development of the Albert Hall and changes to its fabric and spaces.

MA 71 Necessary change will be designed to protect and enhance the characteristics and significance of the Albert Hall reflected in the extant fabric. Where change is proposed that adversely affects these characteristics or values, consider the best possible way to mitigate the impact and document the decision making process.

MA 72 Significant fabric of the Albert Hall will be retained in situ, and where possible will be enhanced. Demolition and/or removal of any such elements should be avoided wherever possible. The impact of proposed demolition will need to be weighed against the wider public benefit, and continuation of historic use.

MA 73 Any new buildings or extensions will be of a high quality design and should respect the character, setting and distinctiveness of the Albert Hall and its setting within the City Park.

MA 74 Upgrades associated with building amenities, services, accessibility and performance facilities are to be guided by the policies and management actions of this CMP, the objective being to protect and enhance significance while supporting continued use.

¹⁹⁹ <https://www.pmc.gov.au/sites/default/files/publications/australian-flags-excerpt.pdf>

²⁰⁰ Heritage Council of Victoria. *Adaptive Reuse of Industrial Heritage: Opportunities & Challenges*. Heritage Council of Victoria, 1 Spring Street Melbourne 3000, July 2013. Section 4.9

²⁰¹ <https://protect-eu.mimecast.com/s/hfxFCmq9pfjonWWWhDcqd9>
https://www.english-heritage.org.uk/siteassets/home/learn/conservation/gardens-and-landscapes/lan_-_commemorative_benches.pdf
<https://protect-eu.mimecast.com/s/XsONCnR9qF7ZommupOpE0>
https://www.english-heritage.org.uk/siteassets/home/learn/conservation/gardens-and-landscapes/lan_-_commemorative_trees.pdf

6.6.2 Capacity for change by area

the following table separates out the key component areas of the Albert Hall and identifies their capacity to accommodate change (minor, moderate or high) and what type of change this could include: practical (to improve the usability of the building) or enhancement (to further reveal/emphasise its significance). Throughout the Albert Hall, practical alterations that will usually be acceptable in all spaces includes re-decoration work, upgrades to the fire alarm and other building management systems, and replacement lighting (all subject to their proposed design).

This table is intended to provide guidance only, and should be read together with Section 5.0 Managing Change when developing proposals. The capacity for change by area is also to be read together with Section 4.6 Gradings of Significance Plans, as extant original walls of high or exceptional significance should be retained as far as practical.

MA 75 Assess the capacity for change within a respective area before developing proposals.

MA 76 Carry out the change management process (Section 5.2) in advance of any work.

MA 77 Where change is necessary in support of ongoing use requirements should be balanced with the protection of significance and values.

Area	Capacity for Change	Opportunities and General Guidance
Main Hall	Minor	<ul style="list-style-type: none"> Maintain significant fabric.
John Glover (Upper) Balcony	Minor	<ul style="list-style-type: none"> Repainting to be informed by analysis of historic schemes. Maintain windows coverings open where possible to improve lighting. Replace carpets and non-original dance floor as necessary. Retain and conserve the balustrade. Do not paint previously unpainted surfaces. Reconstruct openings to the eastern elevation when possible.
Stage	High	<ul style="list-style-type: none"> Upgrade stage, access and technical equipment as necessary. Consider interfaces with significant fabric. Retain and conserve the proscenium arch. Retain and conserve the organ.
Orchestra Pit	Minor	<ul style="list-style-type: none"> Retain form and functionality.
George Bass Foyer	High	<ul style="list-style-type: none"> Opportunity to remove later subdivision of the foyer space and reconstruct the eastern entrance. Opportunity to re-design ceiling and lighting, upgrade floor finishes and repaint to a scheme informed by paint analysis. Retain Cimitiere Street entrance and relationship and access to Main Hall.
John Duncan Centre	High	<ul style="list-style-type: none"> Opportunity to reconfigure the space and potential to remove false ceiling or introduce a mezzanine taking advantage of the original volume of this space. Upgrade kitchenette amenities as needed. Replace carpets and light fittings as needed. Repainting to be informed by analysis of historic schemes. Retain relationship and access to the John Glover (Upper) Balcony.

Area	Capacity for Change	Opportunities and General Guidance
Samuel Sutton Office	Moderate	<ul style="list-style-type: none"> Rectify and repair damage associated with falling damp. Upgrade toilet and kitchenette amenities as needed without impact to base building services and footprint. Avoid partitioning of rooms beyond loose fit low scale partitioning. Replace carpets and light fittings as needed. Repainting to be informed by analysis of historic schemes. Remove/ modify plasterboard ceilings as necessary.
Barbara Payne Office		
North Esk Suite		
South Esk Suite		
Organ Pit	Minor	<ul style="list-style-type: none"> Retain and conserve organ machinery in working order. Rectify source and evidence of salt attack and damp.
North and South Wing Basements	Moderate	<ul style="list-style-type: none"> Modify use and configuration to suit operations, while protecting significant fabric. Avoid further coatings to previously unpainted masonry surfaces. Rectify source and evidence of salt attack and damp. Upgrade toilet and kitchenette amenities as needed without impact to base building services and footprint. Remove false wall linings to expose and protect original masonry walls. Replace carpets and light fittings as needed.

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