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Return Brief

Timaru Theatre Royal & Heritage Facility

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1.0 Introduction / Executive Summary

Introduction

This project for the Timaru District Council includes an upgrade of the Theatre Royal together with the design and construction of a new Heritage Facility. The council has acquired properties adjacent to the Theatre Royal in order that the facilities can be co-located. This co-location will provide opportunities for connections, shared spaces and facilities between the Theatre Royal and the Heritage Facility.

The new Heritage Facility will shift public exhibition, education and programme spaces from the current South Canterbury Museum to new purpose-built facilities. The present building was found to be unfit for purpose for future exhibition development by a previously completed feasibility study. The new Heritage Facility will include exhibition space, staff offices, exhibition preparation area and an education area. The new Facility will also include additional exhibition space which would be available for touring exhibitions overseen by the Museum; also providing space for large-scale additional touring shows for the Aigantighe Art Gallery and other partner organisations.

The upgraded Theatre Royal will provide a fit for purpose facility for users and patrons. The project will address the Back of House and Flying system in particular, to enable more local productions and touring shows to Timaru.

An upgrade and extension to the existing foyer will address existing conflicts and shortcomings and provide the opportunity to incorporate further community/function spaces shared with the Heritage Facility. The project will also address car parking requirements and improved pedestrian access from Barnard Street.

The development is expected to be a catalyst for further redevelopment of the south end of Timaru's CBD.

With connections to other nearby facilities

(e.g. Te Ana Maori Rock Art Centre) the project will enable the development of a heritage and cultural precinct and ultimately create a more vibrant southern CBD.

Executive Summary

Stakeholder Engagement has confirmed the opportunities provided by the co-location of the facilities and the synergies outlined in the original project brief document. This section primarily addresses critical issues to be resolved and items to be considered that are outside the current project scope.

Key drivers for the success of the project are improved access / loading dock, upgrade to BoH facilities and the desire for better carparking and pedestrian access from Barnard Street.

A new Loading dock providing level access to the stage / Back of House is required. Because of the site topography, access to the loading dock needs to be carefully considered. This report includes some options for access from the streets surrounding the site. The input of a traffic engineer during concept design will be important and further survey information is required to confirm levels, right of ways etc. The project brief envisages the demolition of the Olympia Hall and demolition or partial demolition of the Criterion Hotel.

The new heritage listings proposed by the Draft District Plan of the Criterion /Excelsior Hotel and the Olympia Hall subsequent to the briefing document, have raised further discussion during stakeholder engagement. While this report comments on possible options for those existing buildings, the competing requirements of heritage retention need to be carefully balanced with the other critical success factors for the project, during the next design phases. This report also addresses further heritage assessments or reports that are required to further the works to the heritage components of the site.

The scope of the technical upgrades to the Theatre services and Back of House spaces need to be confirmed. This

report refers to best practice provisions and requirements noted by theatre stakeholders. In order to assist with this process, the Proposed Area Schedule at the back of the report is referenced with a "traffic light" system, based on whether a space of function/service is definitely included in the scope (green), may be included or we believe it is necessary to meet the functional requirements of the brief (orange) and where spaces are definitely in addition to the scope, these are highlighted in red.

Although not part of the scope, the provision of a Rehearsal Space is considered in this report. While not strictly required to cater for touring shows, the inclusion of such a space provides more efficiencies for all users of the theatre and could also provide a financial benefit to the complex. A dedicated space of the size noted on the area schedule could add a significant cost to the project, however there may be an opportunity to consider this in the context of a multifunction space (discussed further below).

The scope of the new Heritage Facility, along with the temporary exhibition space are well defined by the brief and have been informed by engagement with the South Canterbury Museum and Aigantighe Art Gallery stakeholders as well as reference to the existing museum facilities.

The project scope for the new Heritage Facility noted that the total floor size is expected to be approximately 1335-1400 sqm.

The museum staff acknowledge the opportunities provided by the combination of the two facilities and the sharing of spaces. There are back of house facilities which can be shared between the exhibition spaces and the theatre, bearing in mind some security requirements and environmental conditions required for exhibition storage.

The project brief includes a very high-level scope for the front of house functions, so the opportunity now exists to define the scope for the foyer and "shared community spaces" in more detail.

There is currently a small museum theatre and an education space in the South Canterbury Museum. During stakeholder engagement the possibility for some of the activities that currently take place in these spaces to occur in multi-use spaces has been discussed. The specific works for the Theatre refurbishment includes "creation of meeting rooms that could be shared with the Heritage Facility". The opportunity exists for these functions to be considered in conjunction with a space that could also double as a rehearsal room for the theatre. Stakeholder feedback has confirmed the desire for spaces for community events and conferences which could be catered to with increased foyer space and a multifunctional space which could operate alongside the theatre.

Upgrade to the bar and kitchen facilities in the front of house areas are part of the project scope. The provision for a cafe has been raised by stakeholders and could be considered now in order to future proof the facility. The context of how the facility will be operated and licensed needs to inform the design in this area. However, it may be that the design is progressed now with an area designated that could be fitted out as a café, either run by a separate tenant or by facility staff, in the future.

There are additional items raised in this report which are not covered in the scope of the project that could be considered now, such as the external and internal painting of the Theatre Royal which are discussed in the heritage section. The current scope notes there are weathertightness issues with the foyer façade to be addressed, however from our initial site observations

there may be weathertightness issues with the other external walls that should be determined and considered.

There are items raised in the acoustic section of this report that could be considered to improve the facility, particularly in relation to the disruptive noises from services. The scope for replacing existing services does not currently extend beyond relocating the main switchboard and replacement of the existing boiler. An opportunity now exists to get feedback on the current services to ascertain their current state of repair and probable design life.

2.0 Vision and Objectives



Objectives

Timaru District Council's vision is that the new Theatre Royal & Heritage Facility will be a fit for purpose facility which will add vibrancy to Stafford St and be a place the Timaru community will be proud of. The objectives of the project also look to maximise the opportunities of the of co-location of the two facilities.

Arts & Culture

The Arts & Culture connect us to humanity and the community we live in and help express who we are as a people. Engagement in the arts is fundamental to a healthy society and a good quality of life. Museums engage their visitors, foster deeper understanding and promote the enjoyment and sharing of cultural and natural heritage. They tell the stories of local people and promotes learning, creativity, and achievement.

Theatres also provide a venue for storytelling, where patrons are not only entertained but can connect with and understand humanity in a bigger sense. Providing facilities for locals to see travelling national and international exhibitions and productions also expands the local community experience and enhances global connection.

The Theatre Royal has provided a venue for South Canterbury's active Theatre community, with locals being involved as cast and crew. The physical, emotional and social benefits of being involved in Theatre and the performing arts are well known, especially on young people who can also develop a healthy appreciation of culture and the arts. Many locals will have fond memories of being involved in school events and performances in the Theatre Royal.

A Vibrant Heritage & Cultural Precinct

There is significant public esteem for the Theatre Royal building. There are clear synergies between the functions and benefits offered by the Theatre Royal and the new Heritage Facility. The co-location of the facilities within the heritage context of the site presents an opportunity that is considerably greater than the delivery of a fit for purpose performance and exhibition facility. The facility can be truly integrated and highly activated, inviting greater involvement and enhancing its status as a destination with a purpose and appeal beyond its programme. This major development in the CBD provides an opportunity to develop a collective cultural experience that reinforces a sense of history, identity, community and place. The new temporary exhibition space within the heritage facility will enable the hosting of a wide variety of exhibitions

and events, delivering expanded and enhanced opportunities for local audiences to engage with nature, history and culture. These will include touring science, history, art and culture exhibitions that might otherwise be unable to come to the District, along with exhibitions developed by the Museum, Aigantighe Art Gallery, other TDC departments and local organisations and groups working with the Museum. A new cultural and heritage hub can also encourage connections to the local physical and cultural context providing a catalyst for further redevelopment and bringing more locals to the area and generating more economic stimulus in local businesses.

A Community Asset to foster Civic Pride

The new Heritage Hub can provide a welcoming community meeting place and gathering point while also providing facilities as a function centre for formal

events. The development can help promote positive civic pride and function as "town hall".

A Fit for Purpose Theatre

The redevelopment of the Theatre Royal can address the inadequacies of the back of house facilities and flying system to provide the infrastructure and conditions that modern shows require. The upgraded facility will attract more touring productions and exhibitions and act as a tourist magnet to the region as a whole.

A Place of Exploration & Participation

Museums are cultural hubs within our cities and play an important part in recording and celebrating our collective heritage and reinforcing a sense of identity, community and place. The Museum builds collections of objects, images and information as a resource for all to explore. Users

can explore heritage through viewing exhibitions, participating in education programmes and other learning activities, being part of events that celebrate local heritage, and following their interests or carrying out their own research using the Museum's resources, onsite or online. The new facility, with its permanent and temporary exhibition spaces is envisaged as a place that people are drawn to because of what they will see and learn, what they can do and the experiences and feelings they will have. To use the analogy of a journey in local native forest/shrubland mosaic environment, a welcoming open sunlit space could lead into a mix of quiet awe-inspiring deep forest areas, thick shrublands dense with fascinating things, and open sunny clearings which become a hive of activity as flocks of visitors move through them. The new heritage facility will enable people to explore and participate.

3.0 Context Timaru



The Timaru urban area is home to 29,000 people, and is the largest urban area in South Canterbury. The wider Timaru District is home to 48,000 people. Two rivers naturally define its northern and southern boundaries, the Rangitata and Pareora, with the district stretching along the gentle curve of the South Canterbury coastline.

Māori waka seem to have employed the site of Timaru as a place to rest on journeys up and down the eastern coastline for many years before the Europeans settled the area in the 1870's. The limestone rich region includes over 500 sites with traces of Māori rock art, and the story of the rock art is told at Te Ana Māori Rock Art.

The Timaru economy is strongly influenced by its agricultural heritage. As well as a diverse range of agriculture the area is the industry hub of South Canterbury with significant manufacturing operations located in the district.

The city is dominated by the port, one of the main cargo hubs of the South Island which is set amongst 50 hectares of flat land on the edge of Timaru's CBD.

The urban area of Timaru rises above the port having been built on rolling hills created from the lava flows of the extinct Mt Horrible volcano. The result is that most of the main streets are undulating. This volcanic rock was used for the construction of many local "bluestone" buildings, such as the former Criterion Hotel. Timaru is known for its heritage architecture and there are many fine examples of commercial buildings of the late Victorian to Edwardian period in the central city streets.

State Highway 1 bypasses the CBD to the west and the South Island Main Trunk Railway lines run between the CBD area

and the port area. Straddling the railway lines to the north of the substantial port facilities is the Piazza of the popular Caroline Bay area. 'The Bay' as it's referred to by locals, has an outdoor events centre, Rose Gardens, multiple recreation facilities and one of the most popular beaches in the South Island. The Caroline Bay Carnival, featuring live performances, games, and side shows, takes place from Boxing Day through to mid-January and has been running for more than 100 years.

The Timaru Botanic Gardens are located at the south end of town. The mature gardens were established in 1874 and cover 19 hectares.

The region contains traditional and contemporary art galleries and museums, including the South Canterbury Museum in Perth St in downtown Timaru. The centre of the octagonal museum building is dominated by a replica of an aircraft designed by Richard Perse, the local man who built the machine in his farm shed in 1903. The Aigantighe Art Gallery is located in park-like grounds to the northwest of the CBD area and named for the historic House that was donated to the people of Timaru by the Grant family for the purposes of establishing an art gallery. The Landing Services Building houses the Te Ana Māori Rock Art Centre.

The Timaru area is well served by education facilities with a variety of early learning centres, state, state integrated and private schools in the city. Many schools visit the Museum and make use of the Ministry of Education LEOTC funded programmes offered at the facility. Ara Institute of Canterbury is South Canterbury's leading tertiary education provider and is located to the west of the CBD.

3.1 Context CBD - Connections



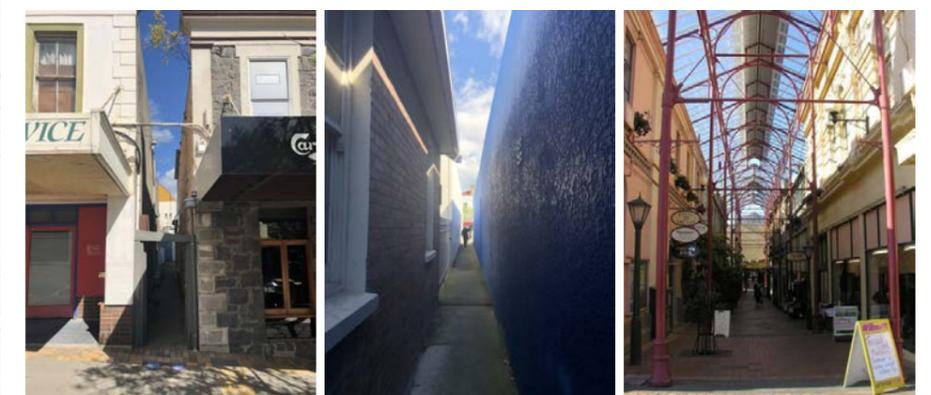
Timaru's Stafford Street is still a busy and vibrant main street, particularly at its northern end. It is likely to be the envy of many similar sized towns and contains heritage building stock that is now sorely missing from earthquake hit Christchurch.

Stafford Street runs roughly in a north south direction and spans the central commercial zone in between North St in the south and The Bay Hill area in the north.

The "Centre of town" is located on Stafford St at the intersection with Strathallan St. The adjacent map shows a dashed walking circle which indicates the areas that can be walked to within a 5 minute radius of this location. The site of the Theatre Royal and new Heritage Facility is indicated by the solid black line on the map. Although the southern end of town where the site is located does not possess the vibrancy and activity of the north, it is still an easy walk from the centre of town. The new development in this area has the potential to draw people back into the south of Stafford St to be a catalyst for wider economic activity in the area.

As well as the main north -south axis of Stafford St, the city centre is characterised

by some west-east connections, both vehicular and pedestrian. The ornate glass and steel Royal Arcade is an example of a formal pedestrian route, however there are some informal pedestrian routes which traverse the main city blocks. There are small pedestrian routes through the project site adjacent to The Factory / former Criterion Hotel. Another small east-west connection through the buildings between Turnbull St and Stafford St was "discovered" by the design team while exploring the wider urban context of the project. These pedestrian passageways were clean, well maintained, and reflective of the historic character of the Timaru CBD. Alleyways and passages like this are unique to downtown environments and add character to the urban environment. The passageways offer an alternative more intimate spatial experience while usually offering a glimpse of the more open spaces beyond. Strengthening this east-west connection at the south end of Stafford St is an opportunity to enhance the character of existing spaces and promote more activity in the area.



Laneway 'connections' surrounding the Timaru Theatre Royal, some more informal and others more established such as the Royal Arcade. (Pictured far right)

3.2 Context CBD - Connections

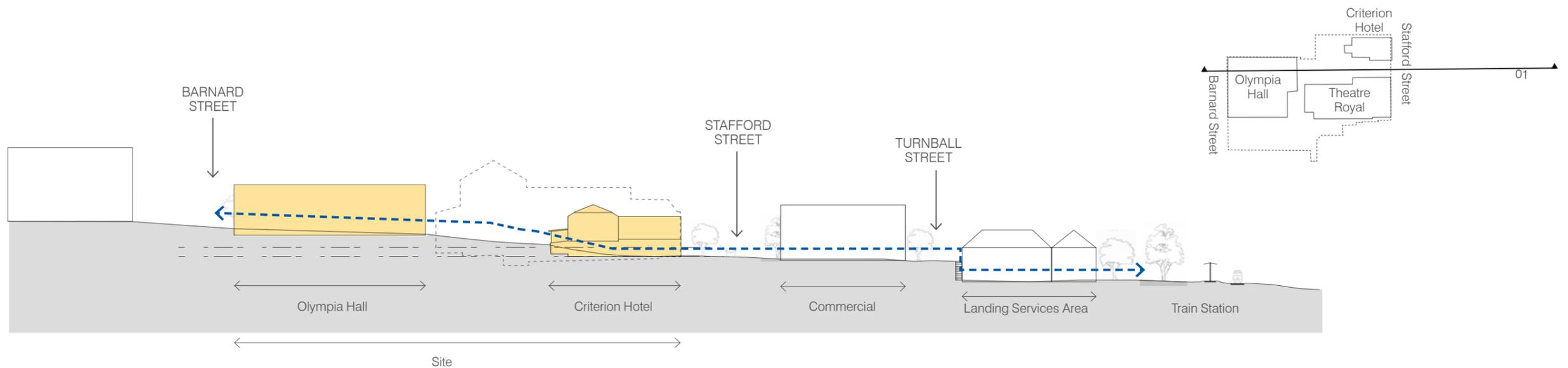
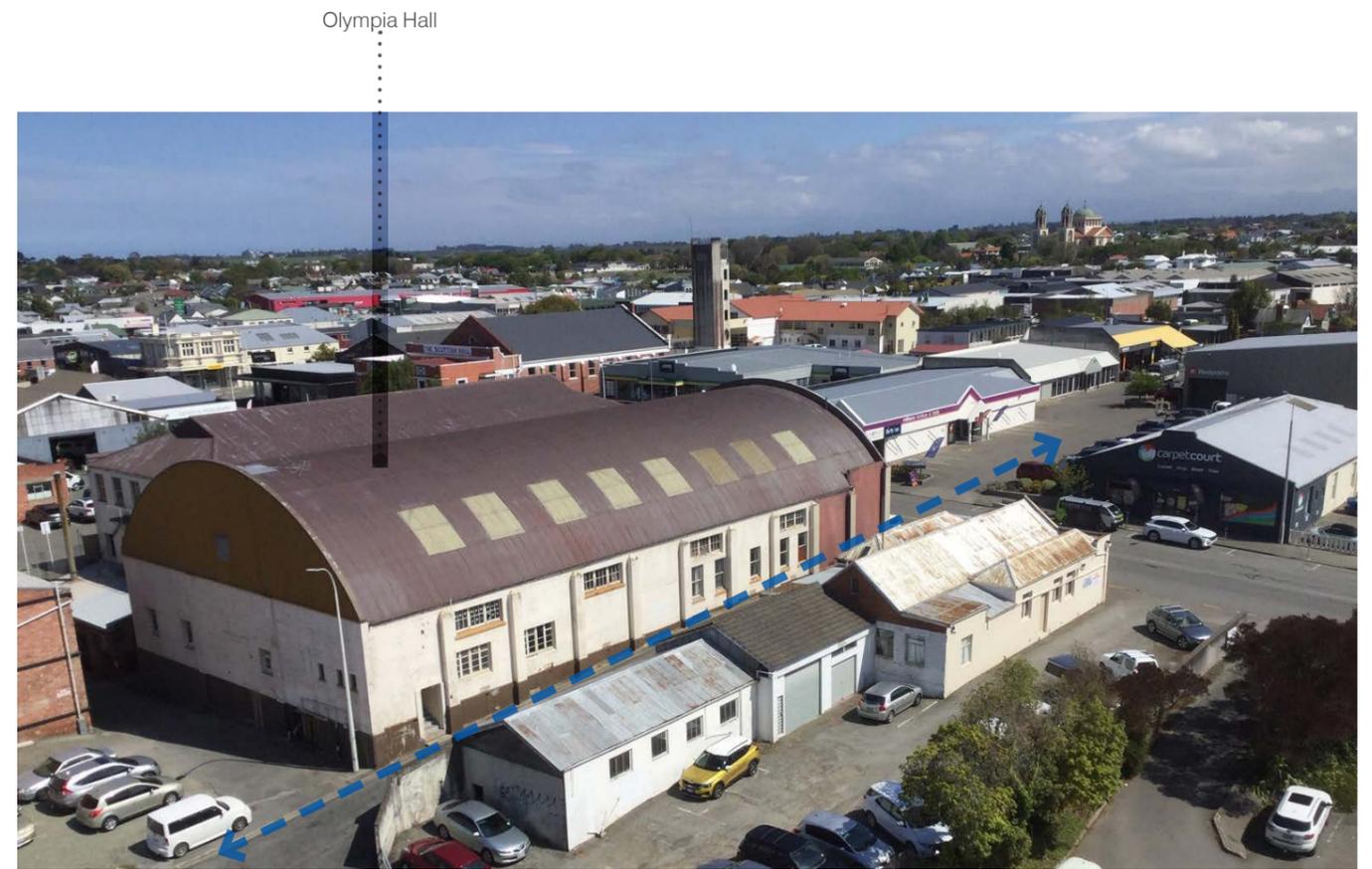


The Timaru Theatre Royal and Heritage Facility site is located at the south end of Stafford Street, as a “book end” to the town centre. The Project brief recognizes the opportunity to create a revitalised, welcoming and enticing cultural hub for Timaru at this end of the CBD. The Te Ana Rock Art Centre which celebrates the history and culture of Ngāi Tahu is located to the east of the site in the Landing Service Building. There is an opportunity to introduce a connection between these two areas as a destination for cultural engagement amongst the heritage setting of the CBD area. The Timaru Artisan Farmers’ Market has recently relocated to the George St carpark, beside the Landing Service building and there has been surge of stall holders and customer interest in the market, which in part is likely due to its location surrounded and sheltered by the rock wall to the west and buildings to the sides. As well as being home to the market and the Te Ana Rock Art Centre, the Landing Services Building

is also the location of hospitality venues. These activities provide a further catalyst to help encourage the development of a cultural and community “destination” which could be extended to include the Timaru Theatre Royal and Heritage Facility. A set of stairs connects the market / carparking area to Turnbull Street and the project site can be seen across the vacant lot (currently owned by Timaru District Holdings) on the south side of Stafford St. There is an alleyway connection, as described previously, from Turnbull Street to Stafford street to the south. There is an opportunity within the project site to provide a connection which could be a combination of indoor and outdoor spaces through the Heritage Facility to an outdoor courtyard space. The Timaru District Council is shown to the west of the project site, across Barnard Street. If security issues can be addressed, it may also be possible also to extend this “connection” to the Timaru District Council Building.

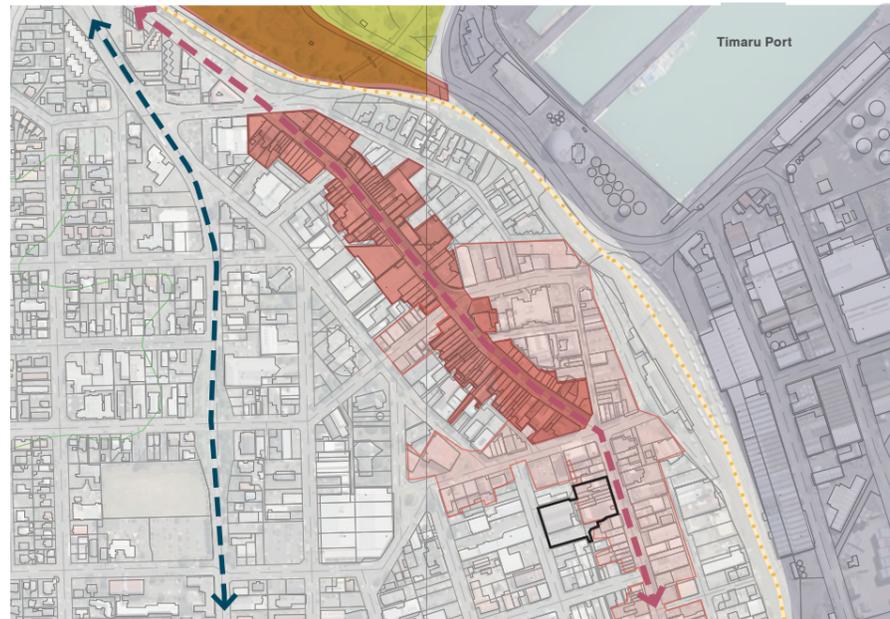


3.2 Context CBD - Connections



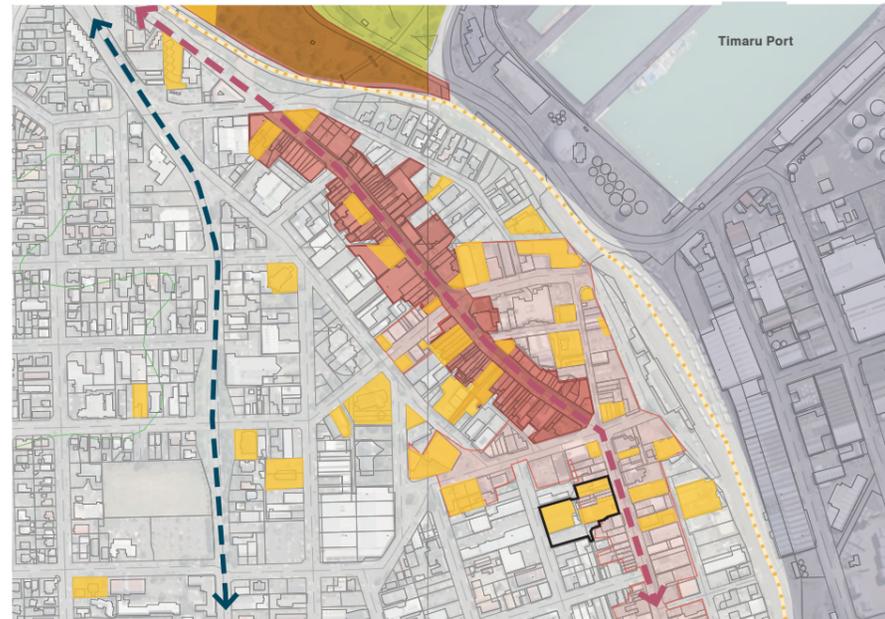
Section 01

4.0 Context **Heritage**



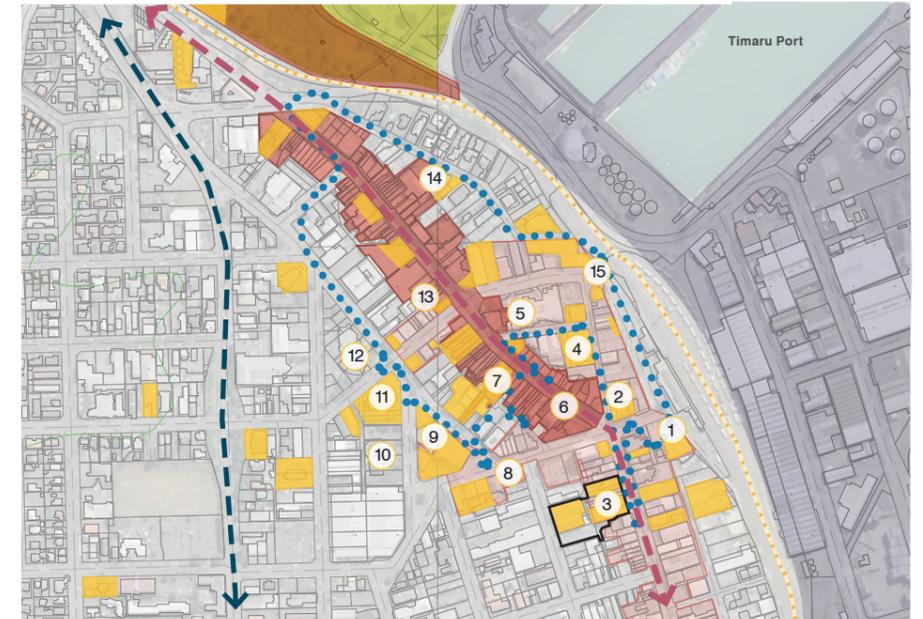
Heritage Zones in Timaru

- Historic Heritage Zone
- Historic Character Zone



Heritage Stock in Timaru

- Heritage Buildings as listed in the Timaru Draft District Plan



Heritage Walk

- Central Timaru Historic walk

Built Heritage

At the turn of the 20th century Timaru experienced rapid growth, as the port expanded and the hinterland was settled. The town's wealth and progress was reflected in its main street, where many old wooden buildings were replaced with modern masonry structures. Relatively slow growth since the 1950s means that many of these buildings remain and hence Stafford Street has one of the best collections of late 19th and early 20th-century buildings in the country.

Objectives of District plans include:

Enhancing the existing character of selected commercial areas through revitalisation and providing guidelines to encourage sympathetic redevelopment of historic places.

Two new areas have been identified in the Timaru Draft District Plan, the Historic Heritage Area and the Historic Character Area, shaded on the plans above. The project site sits mostly within the Historic Character Area.

The Timaru District Draft Plan has also included an update to the current list of heritage items in the District Plan (129 items) with the addition of 82 new items. A robust heritage assessment has been prepared for each item. In addition the Plan now contains the criteria used to determine whether items have highly significant heritage value (Category A) or significant heritage value (Category B).

The District Plan recognises that there is growing public concern within the District at

the loss of heritage sites and places, and of the need for the recognition and protection of heritage and cultural values associated with buildings, precincts, structures, objects, sites and waahi tapu.

CBD Heritage Walk

The built heritage of Timaru CBD is a tourist attraction and promoted on several websites including the Timaru District Council as the Central Timaru Historic Walk. The building descriptions are noted below.

- 1 Start at the Landing Service Building. Originally used for unloading ships around 1870, this is the only remaining example of such a building in Australasia. It is built of local volcanic basalt, known as bluestone.
- 2 The building on the corner of George

Street and Cains Terrace, once Werry's Private Guest Hotel, probably designed by Maurice Duval, a Belgian architect.

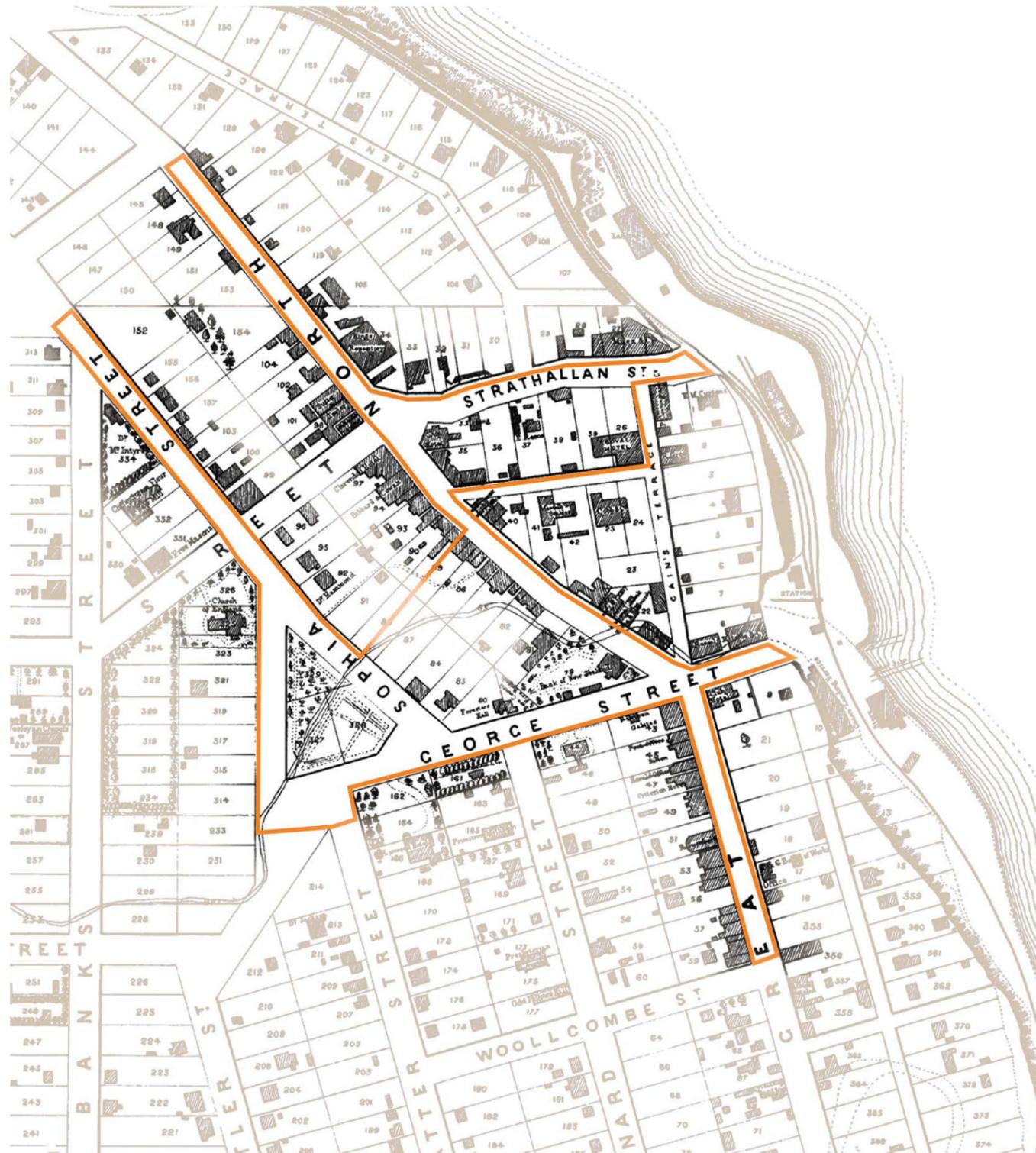
- 3 The Theatre Royal was reconverted into a theatre in 1877 by Maurice Duval. It was upgraded in 1992/93 and a new foyer was designed by Barrie Bracefield Consultancy.
- 4 Grosvenor Hotel, redeveloped by architect James Turnbull in 1915 Edwardian Baroque style.
- 5 Shops and offices, Flemish Baroque style was built around 1930.
- 6 Lower Stafford Street has many fine examples of two and three storey commercial buildings of the late Victorian to Edwardian period.
- 7 The Arcade Chambers, a more restrained version of the

Edwardian era, is typical of many of the buildings in Timaru. Cast iron columns above allow for maximum glazing of shop fronts.

- 8 The older part of the Council Chambers, originally the Public Library, was designed by Walter Panton and officially opened in 1909.
- 9 Chief Post Office was designed in 1881 by R.A. Lawson. (No longer used as a post office.)
- 10 South Canterbury Museum, opened in 1966, designed by architect, Ron Dohig.
- 11 St Mary's Church, built in local bluestone, was designed by architect, W.B. Arnson.
- 12 Timaru Public Library, designed by architects, Warren and Mahoney and built 1977.

- 13 Upper Stafford Street shows many good examples of small city Victorian and Edwardian buildings. The late Victorian FTC building and Tekapo buildings were designed by James Turnbull.
- 14 Offices on the Terrace are an example of the arts and crafts style.
- 15 The Old Customs House - 1902, architect, D. West. Now a restaurant.

4.0 Context Heritage



Timaru District Plan

The Timaru District Plan has recently undergone a review and this included the heritage section. A draft District Plan has now been released and section HH Historical heritage includes the following introduction:

"The Council has a responsibility to recognise and provide for the protection of historic heritage within the Timaru District from inappropriate subdivision, use and development. Heritage buildings, monuments, structures and sites embody and provide a context for the identity of rural, settlement and urban communities within the District. They can also provide valuable connections with, and information about, the past and the people who came before us.

Historic heritage values can be adversely impacted or lost through inappropriate modification, damage or destruction. It is therefore important that historic heritage is identified, managed and protected."

The District Plan recognises and manages three aspects of historic heritage. These include Heritage Items, listed as either Category A, which are items considered to be highly significant or Category B being significant; historic heritage areas which contain groups of buildings, structures and places which collectively have significant historic heritage value and heritage character areas which contain groups of buildings and structures which have historic character features and values.

The Timaru Theatre is listed in the Operative District Plan. It is included again in the Draft District Plan and listed as a Category B historic heritage item HHI 60. The extent of the listing covers the entire site.

The theatre is also listed by Heritage New Zealand Pouhere Taonga as a Category 2 Historic Place and is also likely to be regarded as an archaeological site as human activity is known to have occurred on the site as early as 1876 when the first theatre was opened.

As a result of work undertaken by Dr Ann McEwan, an additional 82 items have been added to the Historic Heritage Schedule. These include the former Criterion/Excelsior Hotel at 132 Stafford Street, listed as a Category A item HHI 69 and the former Olympia Hall/Olympia Garage/Army Drill Hall at 31 Barnard Street, listed as a Category B item HHI 78. The extent of the former hotel item covers the entire site, while the extent of the Olympia Hall includes only the building. The former hotel is also a Heritage New Zealand Pouhere Taonga archaeological site.

Comment

As a Design Team we acknowledge that there is a balance between the preservation of heritage buildings and the necessary alterations for their adaptation to modern needs. Rather than reinstatement of buildings in their original historic form, there are opportunities to be explored for the adaptive re-use of heritage buildings so they can be enjoyed by new generations.

Theatre Royal - Background

- The present building was opened in 1912 and replaced earlier buildings on the site.
- Exterior in Italianate style to fit with other buildings in street.
- Interiors in the style of Louis XV of France with auditorium described as having blue and white walls and trimmings. Rocaille style of decoration incorporating elements from nature.

- 1962-63. TDC alterations & earthquake mitigation.
- 1988. Building refurbished and seismically strengthened.
- 1992-3. White's facade and entry foyer demolished and replaced by new structure designed by Barrie Bracefield, local architect. Foyer has ticket box in centre, side entrances to stalls.

Theatre Royal - Draft Conservation Plan

- Conservation plan commissioned by TDC in 2018 and prepared by Ian Bowman.
- Barrie Bracefield façade & foyer not assessed as not considered by Ian Bowman to have heritage value. Elsewhere, foyer described as being discordant within the street.
- Heritage values of elements and spaces assessed as having exceptional, high, some or little heritage value or as being intrusive.
- Exterior faces including roof but excluding street façade assessed as having high heritage values. Foyer assessed as being intrusive. Auditorium, stairs, boxes, stage house, dressing rooms assessed as having exceptional significance.

Conservation policies include:

- Consider remodelling of façade "to be more compatible with White's design".
- Recreate original colour scheme and interior lighting.
- Retain fabric of high/exceptional significance and safeguard against threats. Intervention of such fabric should be limited to actions of preservation, repair, maintenance and minor adaptation.
- Building should be 3D scanned.

4.1 Context Heritage - Theatre Royal



The Theatre Royal as constructed



The Theatre Royal today



The Theatre Royal present Foyer



The Theatre Royal Auditorium

Considerations

It is recommended that a formal assessment of the Theatre Royal is carried out by a heritage architect. One purpose of these documents is to help manage change in historic buildings and this report would be used to inform the project design decisions.

This could be a heritage assessment which would include a brief historical account, followed by an assessment of the heritage values of the building as a whole and the various elements of which each building is composed. Another option may be a conservation report (rather than a full conservation plan) which will give some guidance as to how elements could be treated. For example, elements of high heritage values should be retained, those with moderate heritage value could be subject to a greater degree of change while

elements that detract from the building's heritage values should be removed. This will be relevant with reference to the brief requirements to replace the current outdated dressing room block. Consent applications under the RMA with regards to historic heritage also often require a heritage impact assessment. An earlier Draft Conservation Plan was carried out on the building but this has not been adopted.

Opportunities

Foyer and Stafford Street façade
Currently major works, or alterations to the Façade and Foyer area do not form part of the project scope. If, in the context of the project brief, alterations to the foyer and façade means that the programme function of the combined front of house and public areas to the Theatre and Heritage Facility

can be better delivered, then alterations to this area could be considered in the context of the project budget. Options could include making the facade more compatible with the original design or for the façade and foyer to be demolished and replaced with a new, possibly contemporary, version. Alternatively the Façade can be retained 'as is' with internal modifications as required for improved functionality.

From a heritage perspective, it is disappointing that the original Façade and Foyer have been lost, however it is suggested that replacement or remodelling of facade and foyer should be down the list of priorities with money better spent on new development. The colour scheme of the façade could be adjusted to reflect the colours of the earlier facade if this was

added to the scope of the project.

Entries into theatre.

At present, entry into the stalls area is via a pair of doors at either side of the foyer. The doors always appear to have been in this location with a separate passage way at each side opening directly off the street. The circle was accessed through a centrally located entry at the top of a flight of stairs from the ground floor. Although the plan of the present entry foyer is considerably different from the original foyer, the entries to the theatre are in their original location and should be retained. The centrally positioned ticket office could be relocated.

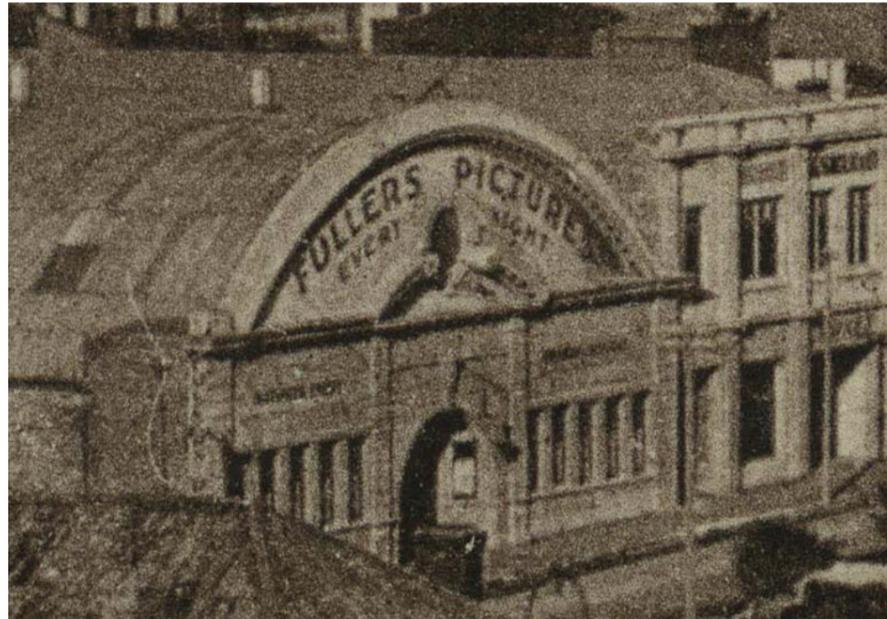
Colour scheme.

There is presently considerable discord between the foyer and the auditorium with respect to decoration. The present colour

scheme in the auditorium is also rather overwhelming and the original blue and white colour scheme may have been more sympathetic to the Louis XV architectural style. Investigations should be carried out with a view to reinstating the original or an earlier colour scheme in the auditorium. The foyer could be redecorated with a colour scheme that is more in harmony with the auditorium.

Redecoration of the auditorium is not currently included in the scope of the project however it would be unusual to carry out the upgrade of a historic facility of this nature without re-decoration. It is also likely that a heritage assessment would make comment on the original colour scheme and possible re-instatement.

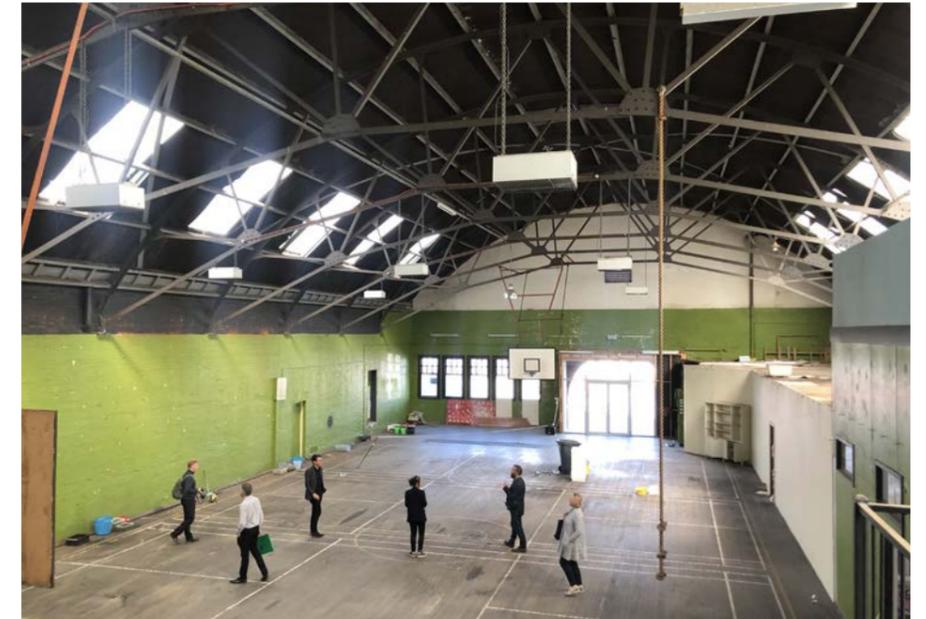
4.2 Context **Heritage - Olympia Hall**



Olympia Hall, date unknown. Note curved masonry parapet advertising Fullers Pictures. The curved end is now clad in corrugated steel.



Former Olympia Hall and 1911 Garage.



The interior of the Olympia Hall

Former Olympia Hall/ Olympia Garage/ Army Drill Hall 31 Barnard Street

Background

- The arch-roofed Olympia Hall was constructed in early 1910 and was built to accommodate 2,000 people. Its intended use included the showing of motion pictures, roller skating and political meetings.
- A garage along the south side of the building was constructed in 1911 and by 1919, the two buildings had been connected and renamed the Olympia Garage. In 1920, three de Havilland aircraft were assembled in the building.
- The building operated as a branch of Blackwell Motors until 1941 when it was taken over for military purposes. It was renovated by the Public Works

- Department in 1944 and appears to have continued to be used as a drill hall until the mid-1990s.
- The TDC Historic Heritage Item Record Form considers the building to have significance under Historical and Social; Architectural and Aesthetic; Technological and Craftsmanship; Contextual and Archaeological and Heritage criteria.
- Scheduled in Timaru Draft District Plan as a Category B Historic Heritage Place meaning it is considered to have Significant Heritage Value.

Opportunities

The Timaru District Council purchased the site with the intention of demolishing the former Olympia Hall the assist with the access to the new back of house extension. In its place, a carpark is to be formed for the proposed facility.

The former Olympia Hall hotel is now scheduled as a Category B Historic Heritage Place in the Draft District Plan.

It is acknowledged that one of the constraints of the existing Theatre Royal to be resolved by this project is improved access to the back of house and that this is critical to ensure the success of the project.

The demolition of both portions of the Olympia Hall and Garage will provide opportunity to increase the carparking

provision and provide upgraded access for users of the new facility.

Different access options which need to be developed with a traffic engineer during the next design stages, may require the demolition of part or all of the Former Olympia Hall and/or Garage. (Access options are detailed later in this report.)

If the access can be achieved without the demolition of the Former Olympia Hall and/or Garage, consideration could be given to investigating new uses for the building. If the building was not removed as part of these project works, then any future use, maintenance and improvement of the building would be beyond the scope of the current project budget and would need to be considered separately.

Possible future uses of the space, outside of the project scope, could include community spaces such as community exhibitions and events, markets, indoor sports facility or a movie theatre.

There are precedents for the re-use of similar heritage buildings such as the recently completed Navy Museum at the foot of North Head in Devonport, Auckland where an historic building has been restored and converted into a museum. We acknowledge that this approach is not favoured by the Museum stakeholders in this instance. The environmental conditions required by a museum facility would mean significant modifications which would be costly and may compromise the form of the historic building. There is also no indication that any earthquake strengthening has taken place to the Hall building which would

need further investigation.

Before any proposals for the building are considered, it is recommended that a heritage assessment be prepared to assess its heritage values and those of its component parts. If the building was to be retained the original form of the curved parapet could be reinstated.

4.3 Context **Heritage - Criterion Hotel**



Stafford Street, Timaru. Probably early 20th Century. The Criterion/Excelsior Hotel can be seen directly above the head of the man driving the cart.



Stafford Street, Timaru. Present day



Former hotel as viewed from Stafford Street

Former Criterion/Excelsior Hotel 132 Stafford Street

Background

- The hotel was designed by local architect, Francis J Wilson, and originally constructed 1872-73 when it was named the Criterion Hotel. Its construction followed the "big fire" of December 1868 after which buildings in the town centre had to be of masonry construction.
- Façade and side walls constructed of Timaru Bluestone.
- 1878 extensions in brick to rear of building.
- Interior refurbished in 1890 and 1906 when it was renamed the Excelsior.
- Verandah added pre-1970, changes to parapet, plasterwork stripped from façade. Hipped roof removed from front section of building to create open-air

terrace.

- TDC Historic Heritage Item Record Form considers the building to have significance under Historical and Social; Architectural and Aesthetic; Technological and Craftsmanship; Contextual and Archaeological and Heritage criteria.
- Scheduled in Timaru Draft District Plan as Category A Historic Heritage Place meaning it is considered to have Highly Significant Heritage Value.

Opportunities

The Timaru District Council purchased the site to facilitate the extension of the existing Theatre foyer and the new Heritage Facility. The project scope outlines the work to this building (along with those with no recognised heritage value at 126 and 128 Stafford Street) as "demolish, partially demolish or find other solutions for the existing buildings and as applicable clear the site".

The former hotel is likely to be one of Timaru's oldest buildings, constructed after the "big fire". It is scheduled as a Category A Historic Heritage Place in the Draft District Plan and is also located in the Historic Character Area. The retention of this building in whole or part has clear synergies with the creation of a Heritage Facility. Consideration should be given to

incorporating the building, or part of it, into the new facility. Although one option may be to retain only the façade, such an action would not be a preferred heritage outcome. A more acceptable option may be to retain the original 1872-73 section of the building and integrate it into the new Heritage Facility. If the original building is retained, the roof should be reinstated as a priority. The 1878 brick addition could also be retained, however, it could potentially be subjected to a greater degree of modification to adapt it for a new use.

Before any proposals for the building are considered, it is recommended that a heritage assessment be prepared to assess its heritage values and those of its component parts.

5.0 Consultation - Public

TO BE OR NOT TO BE?
Theatre Royal Redevelopment

Where are we at?
Council has had plans and some funding allocated for upgrading work at the Theatre Royal for some time. Initially planned for 2017/18, this was put on hold while we considered the future of our cultural and learning facilities.

What upgrading is proposed?
"Behind the Scenes" - back of house upgrading
Much of the upgrading would be "behind the scenes" - and you won't see it when you go to see a play. This would mean that the Theatre is ready to meet any demand that previously has been unable to meet.

It's now decision-making time:
Council has had plans and some funding allocated for upgrading work at the Theatre Royal for some time. Initially planned for 2017/18, this was put on hold while we considered the future of our cultural and learning facilities.

So, where to from here? Our options:

- 1 Just leave the Theatre Royal as it is
- 2 Upgrade just the "Behind the Scenes" facilities
- 3 Upgrade both "Behind the Scenes" AND the "Front of House" foyer areas

PREFERRED OPTION

Supporting Information and FAQs
Read our background paper online for answers to your questions.
Scan QR or visit our interactive story map
Find them at www.southcanterburyfuture.co.nz

Request for Public Feedback for the future of Timaru Theatre Royal
Timaru District Council - Long Term Plan 2018 - 2028

MOVING OUR PAST... TO OUR FUTURE?
Developing a new heritage facility

The Council has been grappling with this issue for a number of years. What approach should we take to the future of the South Canterbury Museum?

Where are we at?
The South Canterbury Museum site was sold to the City of Timaru in 2011, and dedicated to the purpose of a museum. From a heritage perspective, the museum has a significant role in the history of the South Canterbury region.

So, where to from here? Our options:

- 1 New multi-purpose Heritage Facility
- 2 Retain South Canterbury Museum as is

PREFERRED OPTION

Request for Public Feedback for the Museum
Timaru District Council - Long Term Plan 2018 - 2028

Timaru District Plan Review
Topic 6 Heritage Values
Discussion Document, November 2016

Heritage values are the qualities that give a place or object a sense of history, culture, or significance. They are the things that make a place special and worth preserving.

Our heritage values are the things that make Timaru special and worth preserving. They are the things that give us a sense of history and identity.

Heritage Values
Timaru District Council - Timaru District Plan Review

Timaru District Plan Review
Community Feedback and Initial Committee Direction on Discussion Documents

This document provides an overview of the community feedback received during the public consultation process. It includes a summary of the key issues raised and the initial committee's response to these issues.

Community Feedback & Initial Committee Direction on Discussion Documents
Timaru District Council - Timaru District Plan Review

Public Consultation

Over the years prior to the project initiation, Timaru District Council have undertaken public submissions regarding the future of the Theatre Royal and The South Canterbury Museum. There has also been public consultation on Heritage Values and the first cut of the Draft District Plan was released for public comment on 8 October 2020. We recognise the complexities involved in public consultation and the desire to accommodate a broad range of requirements and desires. Continuing this dialogue with the public during the brief development and early design process will be important to maintain interest and obtain public buy-in and advocacy for the project. A public presentation at the end of the return brief period to facilitate this community engagement is to be arranged.

“Development of the South End will enhance the town considerably”

“Timaru needs an area devoted to social events and exhibitions.”

“There is so much heritage here that needs to be preserved.”

“It is a beautiful “iCON” for Timaru and should meet our needs for years to come.”

“In order to further enhance our town the museum needs to be valued, and as part of a complex it can become a cultural hub.”

“the Museum is due for redevelopment and up-scaling as an educational venue and as an attraction for locals and tourists.”

“This is a fantastic opportunity to create a historical and cultural precinct that borders a restaurant and evening entertainment precinct that is already developing in Timaru.”

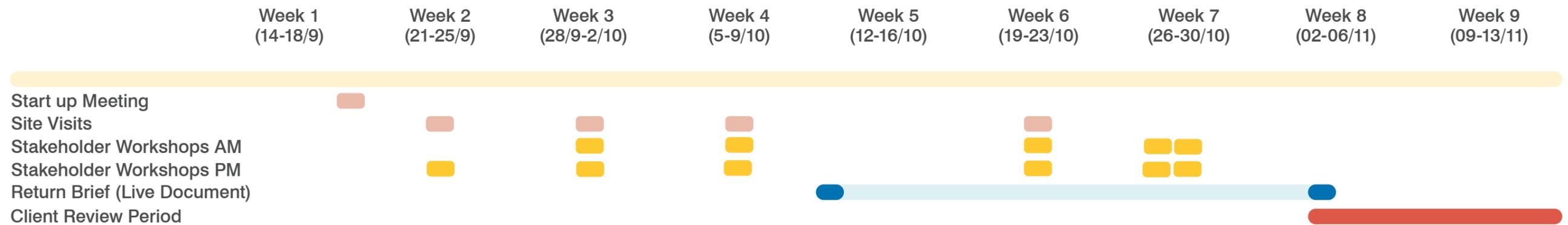
“The Theatre Royal is iconic to Timaru and should be able to accommodate every available performance.”

“This is one of our jewels in the crown in South Canterbury. It is vitally important to upgrade it.”

“The Theatre Royal could be the “jewel in the crown” for Timaru if facilities are upgraded to attract international artists.”

5.1 Consultation - Stakeholder Engagement

Pre-Design Brief Development Programme



The Pre Design / Brief Development Phase occurred during a six week period during September & October 2020. This process was led by the design team of Architectus. The role of the design team was to:

- Listen and guide stakeholders through the detailed brief development and consultation process
- Be a catalyst for ideas, discussion, and debate- encourage stakeholders to 'think big and outside the box' to identify a project's true potential
- Identify the constraints within which the project must operate
- Help develop detailed functional requirements
- identify opportunities for synergies within and outside of the immediate project
- Summarise the findings into a cohesive and comprehensive report

The agreed return brief in this phase of the project allows all participants to have a shared platform to review the concept as it develops and encourages project 'buy in' from all key stakeholders.

Importantly, stakeholder engagement does not end at the completion of the brief development or return brief. Engagement continues throughout all project phases, but the parties involved, and nature of the engagement will evolve to become more targeted and detail focused as the project progresses through its design and documentation phases.

The stakeholders that actively participated and contributed to the outcome of this brief development document included internal and external users/stakeholders, organisations and associations from the local business sectors within Timaru.

Local Iwi

There has been an initial informal meeting with two local Maori community representatives with strong connections to both Arowhenua and Waihao Rūnaka. This meeting was to socialise the project for discussions around the best approach to securing Rūnaka involvement in project. From this meeting, it was determined that the primary channel for mana whenua engagement is through Arowhenua Rūnaka. This will be progressed in the concept design phase of the project and will be pivotal in determining the opportunities for creating enduring mana whenua identity within the project and integrate their visibility and presence. Architectus seeks to integrate appropriate expressions of cultural values, traditions and aspirations within the project to allow these to be read and understood by the local community and by

those visiting these important civic spaces and places. We have provided the following framework on how cultural engagement with mana whenua in this design project might proceed.

Stakeholder Engagement Workshops

23 September

- Site visit with former Stage Manager
- Gary Taylor (Electrician)
- South Canterbury Museum: Philip Howe, Director
- Museum Staff

30 September

- South Canterbury Drama League (SCDL) Including Junior Division
- Friends of the Theatre Royal (FoTR)

07 October

- TDC Planning: Mark Geddes, Planning Manager, Alex Wakefield, Senior Planner and Ann McEwan, Heritage Consultant
- Vibrant Lighting - Sarah Edwards & Tristan King
- Chris Thomas - SCDL / Special Events Aoraki
- Gary Thoams - Aotea Electric
- Aigantighe Art Gallery: Hamish Pettengell, Curator, Cara Fitzgerald, Manager

21 October

- Nigel Gillkison & CBD Group Members
- SC Chamber of Commerce
- NZ Hospitality South Canterbury
- South Canterbury Museum: Philip Howe, Director & Museum Staff
- Educators -Mountainview High School and Waimataitai Primary school

27 October

- Councillors
- Venture Timaru - Nigel Davenport
- Audio Dynamite Ltd, Richard Howey

28 October

- Fundraising Meeting
- TDC - CEO & Leadership Team
- Timaru District Holdings Ltd - Frazer Munro

19 November

- Arowhenua Rūnaka
- Karl Jackson , Arowhenua Office Manager
- Te Wera King - Waihao Rūnaka Chair

5.2 Consultation - Cultural Engagement

Cultural Engagement in the Design Process

Whakamana mana whenua.

Elevating mana whenua in the design process.

Traditionally in architecture and urban development, mana whenua have been peripheral to the design process. Architectus are committed to inverting this and continue to build their capacity for cultural engagement as standard to their practices.

'Whakamana mana whenua' is a modern phrase that we adopt in the design process. We welcome the opportunity to work closely with local mana whenua to manifest their aspirations within a project, and appropriately build depth and diversity in project outcomes.

The client-mana whenua relationship is key to this. Local government authorities and iwi entities alike have varying levels of expertise, experience and capacity in this regard. In these shifting times, the development of Te Tiriti based partnerships makes for exciting collaborations. With good engagement processes these relationships can be strengthened as a natural byproduct of design, and can compound with each project. This reinforces the foundation for ongoing collaborative process and inclusive decision-making. It is both beneficial to the current project, subsequent urban regeneration and public architecture, and becomes an exemplar for improved urban outcomes all round.

The typical scope of cultural engagement in design may include:

- Iterative inclusion of mana whenua at key points throughout project development, from preliminary scoping through to completion (and beyond);

- Building understanding of aspirations, values, traditions and narratives identified by mana whenua, as specific to the project;
- Robust lines communication with mana whenua in the design process;
- Development of a project-specific Cultural Design Framework within the parameters of the development;
- Integration of local kawa and tikanga, where appropriate;
- Elevating te reo Māori inclusion (particularly local dialectal variations);
- Identifying opportunities for integrated cultural and/or creative expertise (with the guidance of mana whenua);

Through project experience, we also have an expanding compendium of experienced iwi artists and designers capable of contributing towards integrated and independent art and design installations, if this is useful.

Mana Whenua input in Project

For cultural engagement processes, typically our Clients will formally engage mana whenua representatives on a basis that aligns with the design development process:

Preliminary project establishment

- whakawhanaungatanga & project briefing - facilitated by Client, tikanga of mana whenua, introduction by design team
- wānanga with mana whenua - location at mana whenua discretion, led by design team
- mana whenua project 'Offer of Service' - possible template for project process by design team, agreement between Client and mana whenua

Concept design

- cultural narrative development - by mana whenua cultural experts
- design input, review and feedback - mana whenua cultural experts in response to design team presentations
- cultural design framework development - collaborative development facilitated by the design team

Developed design

- design input, review and feedback - mana whenua cultural experts in response to design team presentations
- identification of key cultural creative contributors - nominated by mana whenua cultural experts, in collaboration with design team

Detailed design

- Briefs for identified cultural elements (if required) - by mana whenua cultural experts, in collaboration with project team and clients
- Engagement of key cultural creative contributors - by Client and/or mana whenua

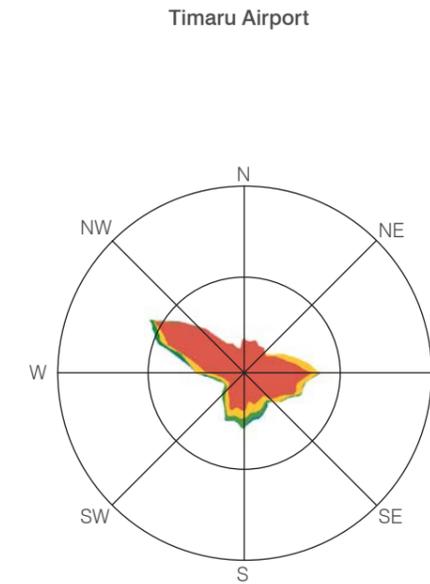
Additionally the Client may engage mana whenua for:

Tikanga that aligns with the design and construction processes, such as:

- Construction pre-start whakawātea
- Input into project-specific Accidental Discovery Protocols
- Blessing prior cultural work commencement / installation
- Blessing prior to public opening
- Internal cultural awareness wānanga



6.0 Site Climate



Timaru Theatre Royal & Heritage Facility Local Climate

Timaru has a relatively dry temperate climate with warm summers, cold winters and partly cloudy sky most of the year. The city has one of New Zealand's lowest rainfalls, averaging 573mm of rain annually. Rainfall is evenly distributed throughout the year, with a very small proportion of it falling as snow. The wind is most often from the west or north-west from March to November and from the east from December to March with some strong southerly winds during most of the year. The Spring and Summer months are the windier parts of the year.

There is an annual average of 1,826 hours of sunshine. Over the course of the year, the temperature typically varies from 3°C to 20°C and is rarely below 0°C or above 26°C and the mean daily maximum temperatures are 23°C in January and 10°C in July.

Temperatures

- Mean daily maximum temperatures: Jan: 23°C, July: 10°C
- Mean daily minimum temperatures: Jan: 10°C, July: 1°C

Site Conditions

The rectilinear site provides a long frontage to the north with good daylight access and sun exposure. The northern frontage will be protected from the easterly winds by the buildings along Stafford St but will be exposed to the prevailing west / northwest winds, particularly if the sites to the north west remain as open carparking.

The Theatre Royal building will provide protection from the southerly winds to any outdoor area located to the north of the site. Pedestrian access / egress and any carparking on this side of the building will need to be cognisant of the southerly

winds. During the winter months this facade will not receive direct sun light.

The short eastern frontage to Stafford St receives reasonable daylight and morning sun throughout the year.

Sun Angles

- Altitude at solar noon
- Summer Solstice: 69°
 - Winter Solstice: 22.2°

6.1 Site Planning



Operative District Plan / Resource Consent Considerations

For Category B heritage buildings such as the Theatre Royal, any modification, addition or alteration (other than those provided for as a permitted activity) is a discretionary activity and will require a land use consent approval under Part D Section 6.12 of the District Plan.

The project site is within Commercial 1A zone of the operative District Plan. The demolition of any building on a street frontage within this zone is also discretionary activity and will require a land use consent approval.

The removal of the shop properties on Stafford Street would also trigger compliance with Planning rules relating to buildings in the Commercial 1A zone, with frontage onto Stafford Street.

Section 5.6 of the Performance Standards for Commercial 1A zones refers to verandahs specifically. It states 'every building fronting Stafford Street in this zone shall, on its erection or on being reconstructed in any way that substantially changes the face of the building, be provided with a verandah along the full face of the building.'

Other relevant performance standards in Part D of the District Plan for buildings on Stafford St include:

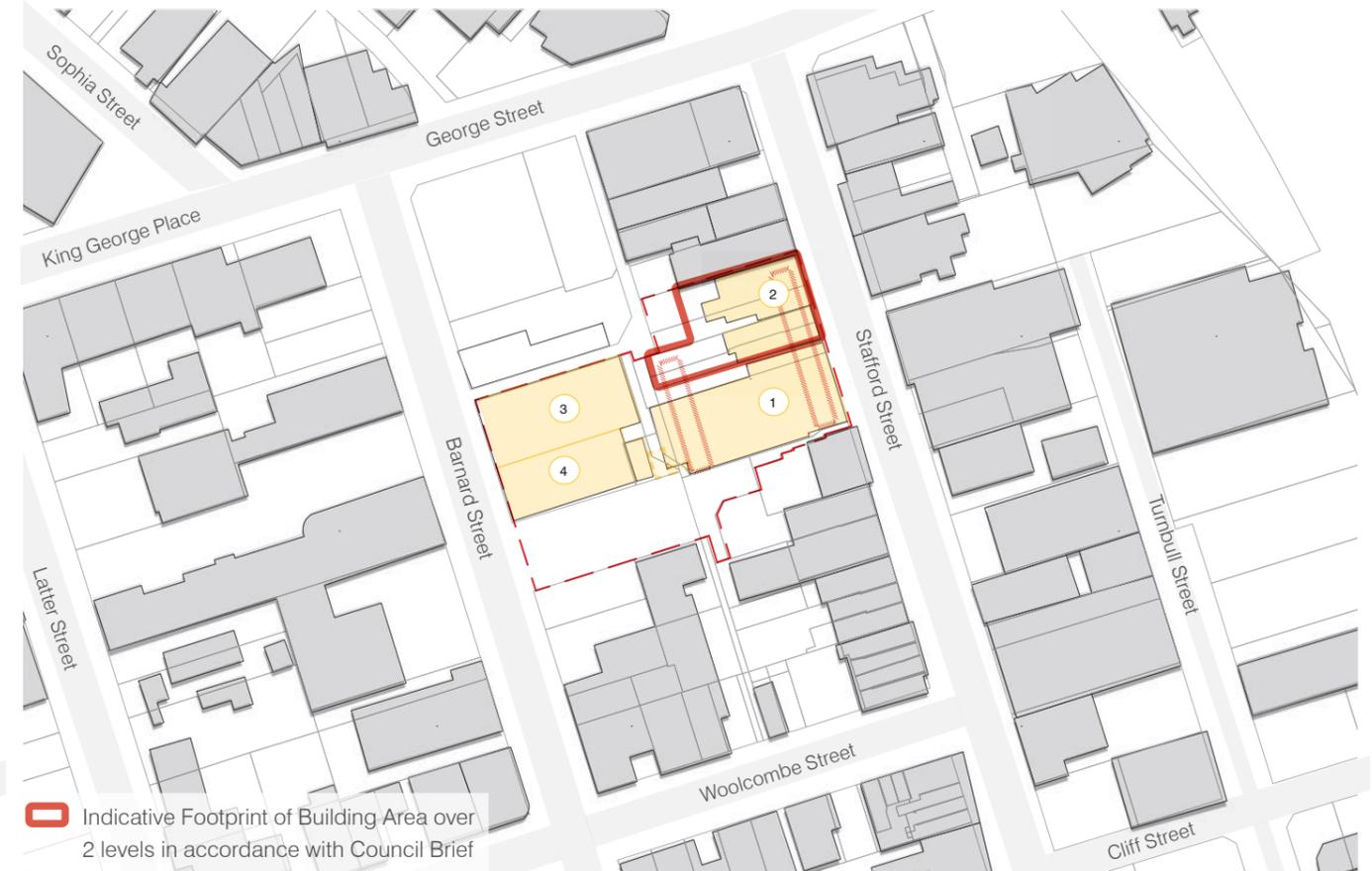
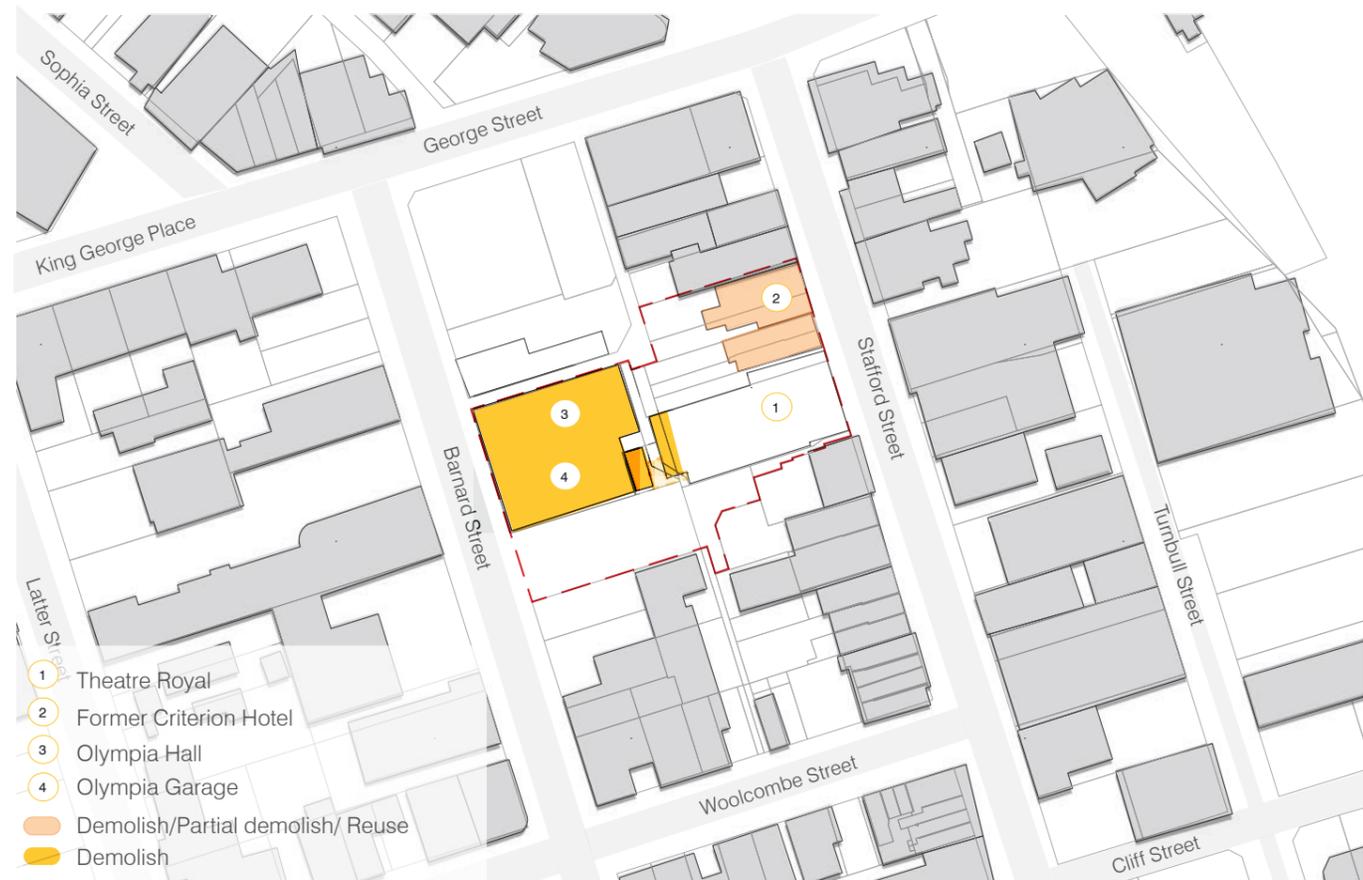
'New buildings shall not be set back from the street frontage on sites adjoining Stafford Street.'

'The maximum building height is 12 metres.'

'The external wall of every building for the full length of its road frontage shall, as far as is practicable, be in the form of shop windows or be otherwise suitable for the display of goods on this portion of Stafford Street.'

Performance standards for car parking and rules for vehicle access and loading will also need to be considered in the context of the District Plan requirements.

6.2 Site Demolition



The Site for the Theatre Royal and Heritage Facility Consists of the following areas:

Address	Legal Description	Area m ²
31 Barnard St	Lots 10 13 DP 9843 with INT in R/W	1511
29 Barnard St	Lot 54 DP3424	
118-122 Stafford St	Lots 3 4 5 DP 50218, Lots 2 3 11 12 13 DP 9843, Part Lot 4 DP 18106,	
124 Stafford St	Lot 3 DP 18106	
126 Stafford St	Lot 2 DP 18106 – Interest in ROW over Lot 4	215
128 Stafford St	Lot 1 PT 4 DP 18106	258
132 Stafford St	PTs Lots 47 49 DP 1	753

The site area includes the former Excelsior Hotel located at 132 Stafford Street to the north of the Theatre (marked no.2 on the plans above) and the building formerly known as the Olympia Hall at 31 Barnard St. These buildings have been discussed in the Heritage section of this document. This building at 31 Barnard Street is in two parts with the “Garage” portion to the south (marked no.4 on the plans above) being constructed a year later than the original arch-roofed building (marked no.3 on the plans above). The recommended works in the brief document regarding these buildings is as follows:

126 and 128 Stafford Street, 132 Stafford Street (specifically acquired for the Project)

As applicable, demolish, partially demolish or find other solutions for the existing buildings and as applicable clear the site to facilitate the extension of the existing foyer and new Heritage Facility

29-31 Barnard Street (Army Hall)

Demolish and prepare the site for access to the new back of house extension and car parking.

The small storage and plant shed against the back of the former Olympia Garage building which houses the existing boiler will be demolished and the boiler replaced. The specific works to the Theatre Royal outlined in the brief also calls for the replacement of the existing dressing room block with new back of house facilities and for the upgrade and extension of the existing foyer to address existing conflicts and shortcomings. New roof structure will be required to support a new counter-weighted theatrical flying system necessitating some partial demolition/re-instatement of the roof over Stagehouse.

The project recognises the opportunities

provided by the programme to have shared front of house and back of house facilities with the Heritage Facility and it’s anticipated that these will be located running along the front and rear of the site. The area indicated in the brief for the new Heritage Facility, including the Temporary display space, is 1335-1400m². This is roughly indicated on the plan above.

6.3 Site Access - Existing



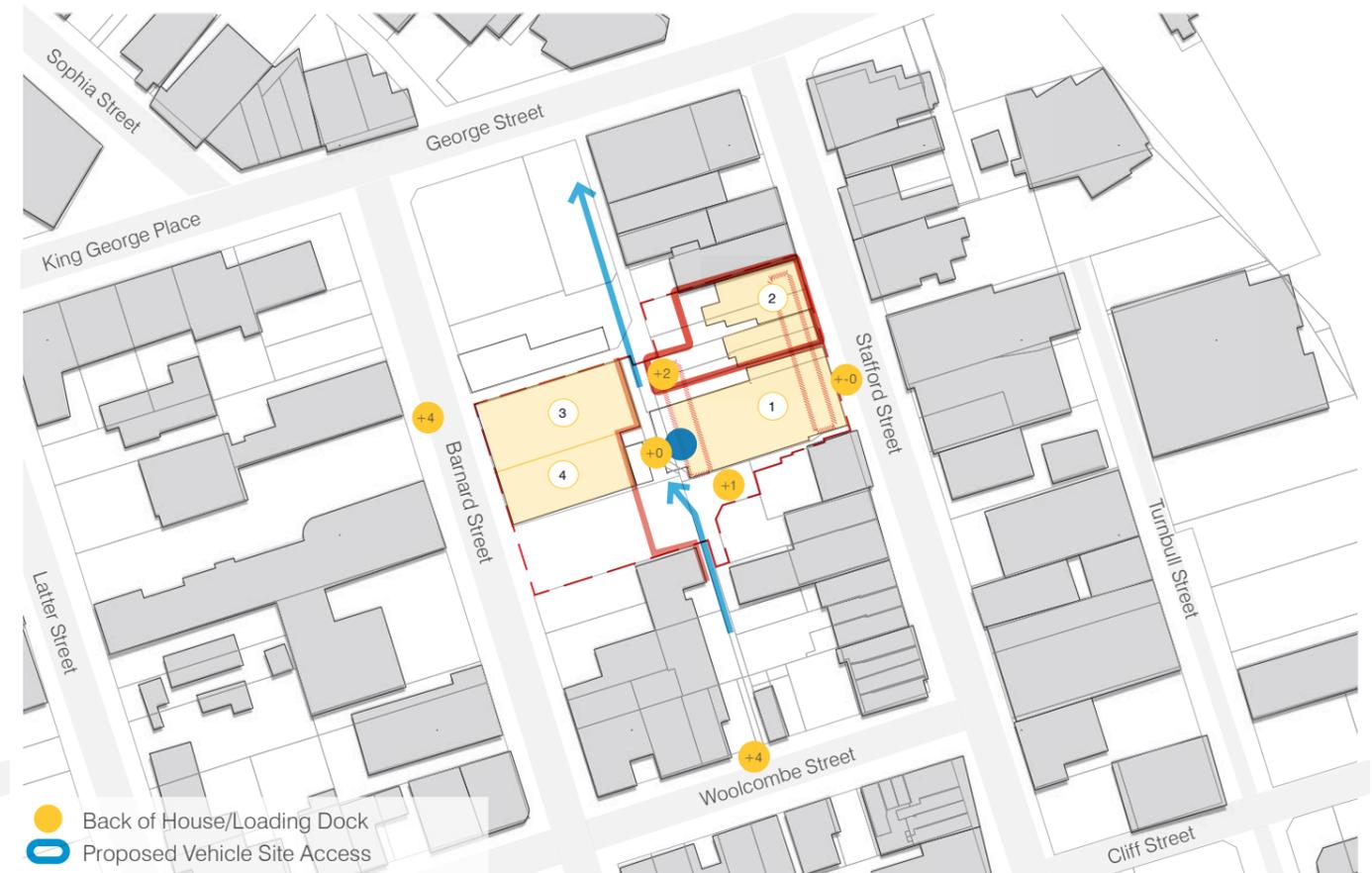
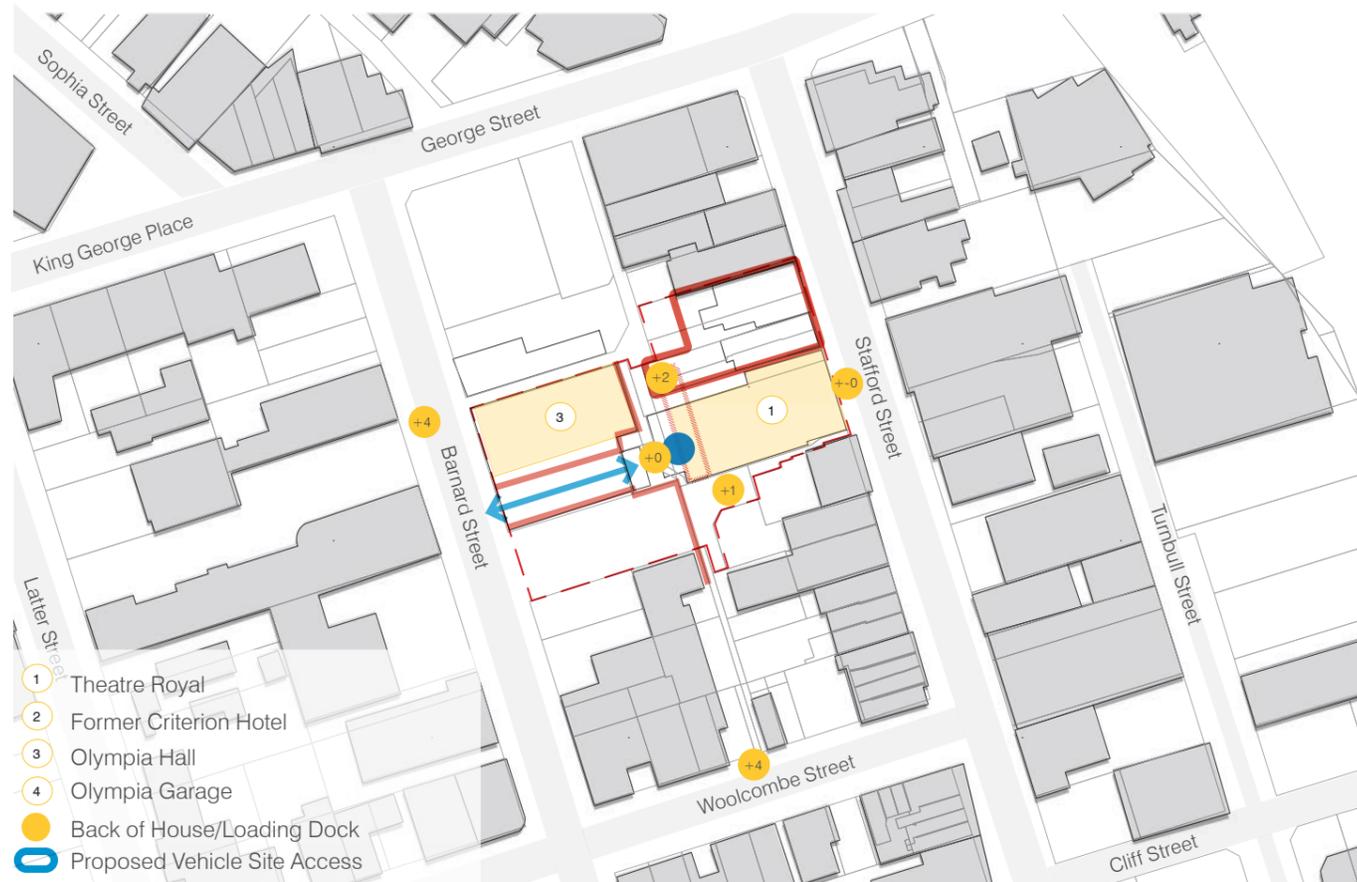
Vehicular access to the back of house has been identified as one of the most critical issues to address with the current facility due to the topography of the site. There are significant changes in level from the adjacent streets to the stage level which has meant the grade of the approach to the current dock and its level in relationship to the stage is a major hindrance to efficient operation that has caused problems for many users in the past and has likely prevented the venue being used by some travelling shows. The briefing requirements and items for design consideration of the actual loading dock itself are further covered later in the

Theatre Needs Analysis section of this report. The current vehicle access to the rear of the Theatre, for the stage, kitchen and boiler plant room is via a service lane. The service lane has two entrances, from Barnard Street and George Street. The service lane has an average width of 4 metres and is also used for service vehicles to the rear of those commercial properties on Stafford Street. The Theatre Royal Feasibility Study notes that vehicles bringing sets and equipment to the rear/stage of the Theatre either reversed in from George Street, a distance of 60 – 80 metres or alternatively, nosed in from Barnard

Street, (55 metres) and then were required to make a hard left turn, pointing towards George Street before reversing into the loading dock. There is a retaining wall at the rear of the loading bay, which supports the pedestrian ramp from the Barnard Street car park, located next to the Olympia Hall building. The loading dock has a sloping roof over the dock area supported by the retaining wall. This roof is too low (3.4 – 2.6 metres height) to allow access underneath for larger trucks meaning they need to stop short of the dock roof to lower their tailgate for unloading sets.



6.4 Site Access - Proposed



Option 1.
The removal of the Former Olympia Garage and the existing boiler will allow direct access for vehicles from Barnard Street to the back of house loading dock. This is the option proposed by Shand Sheldon in their report from March 2017. Trucks would be required to reverse down the accessway from the street. It may be possible to make the accessway wide enough to accommodate two trucks side by side if this was desired. (Stakeholder feedback has indicated that access for two trucks simultaneously would be ideal). In order for the existing on-stage ramp to be removed and level dock access provided,

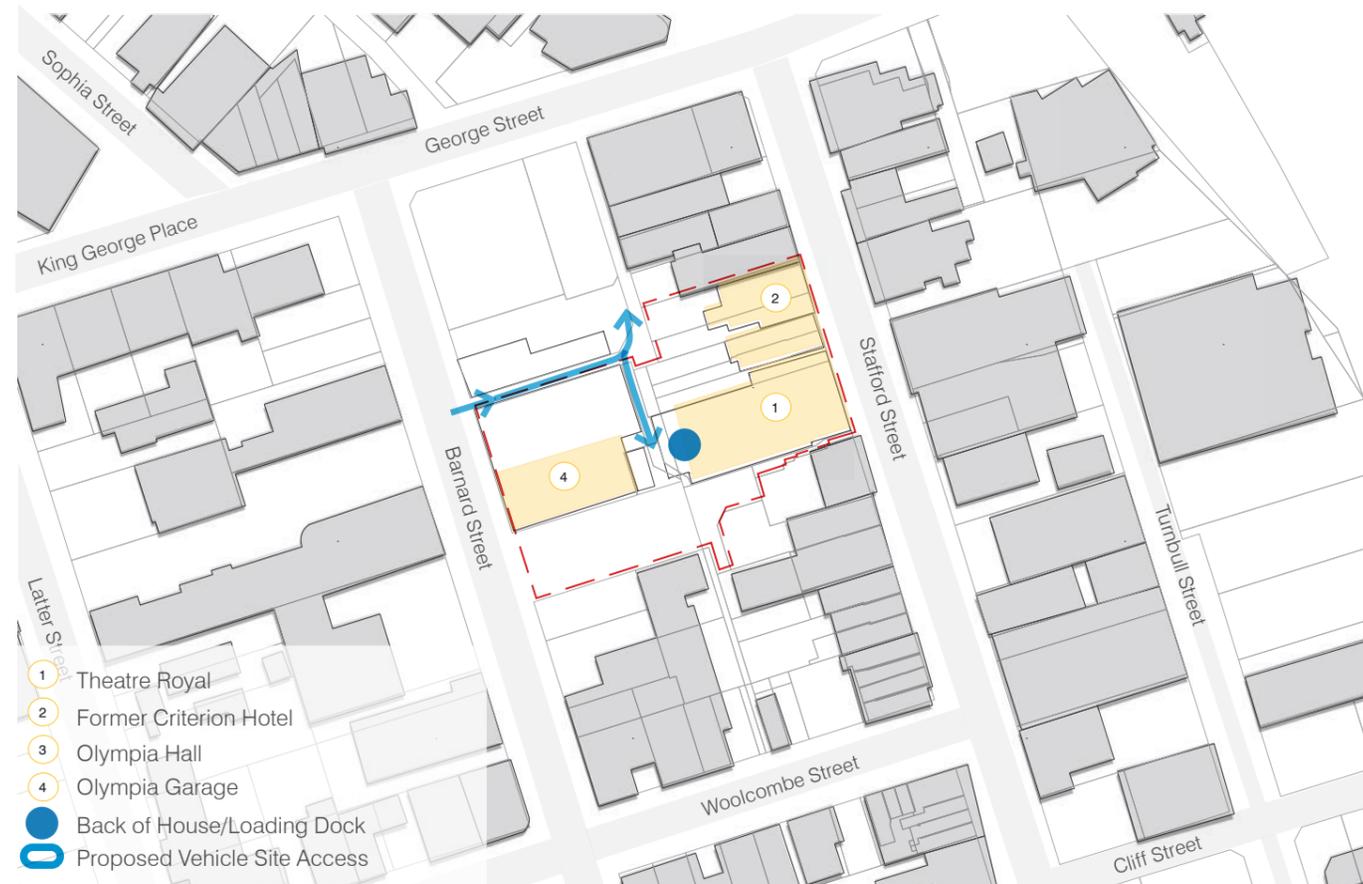
the external ground level at the truck dock/ existing Back of House needs to be excavated to provide a suitable level. (This is necessary for all access options). The level difference between Barnard St and the proposed loading dock to provide level access to the stage is significant, in the order of 5 metres. A suitable length of flat area would need to be provided for the truck stand at the end of an access ramp and a gradient transition would be required. It's likely that the ramped accessway would be in the order of a 1:6. For reference, the TDC maximum gradients for car parking surfaces and floors are 1:6 transversely and vehicle access shall be

generally formed to a lesser grade than 1 in 5. Stakeholders who use the theatre have commented that the slope of the access getting out of the existing dock has been the biggest problem. Bearing that in mind, this first option would need the input of a traffic engineer to assess its viability.

Option 2.
It may be possible to have a one way access system using the existing access off Barnard St as an entry with an exit way to Woolcombe Street in the south. The level distance between the Theatre Back of House and Woolcombe Street is approximately 4.5 metres. A similarly steep ramped section of accessway would be required, but this could possibly be achieved over a shorter distance meaning greater flat / transition zones for large vehicles. Depending on the configuration of the new Back of House facilities the truck may need to pull alongside the loading dock rather than reverse into it.

Further investigation of the surrounding land titles and easements over the access way from Woolcombe Street will be required to confirm that this option is possible.

6.4 Site Access - Proposed

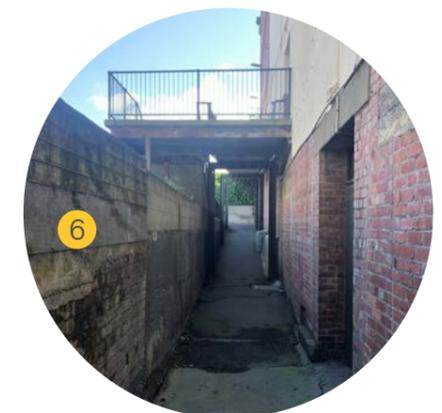
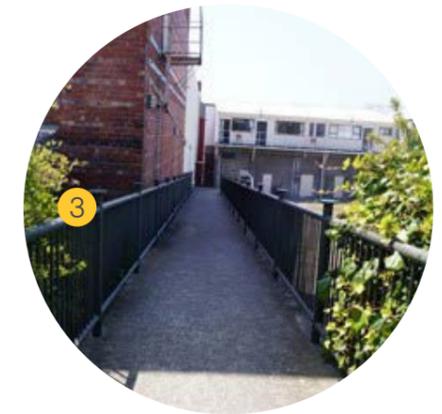
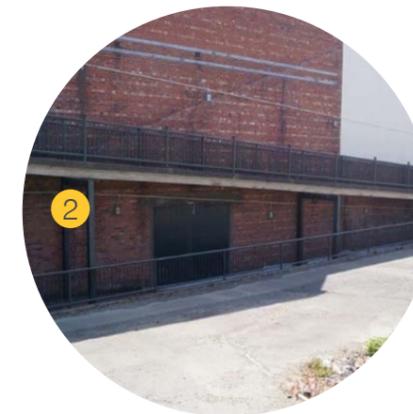
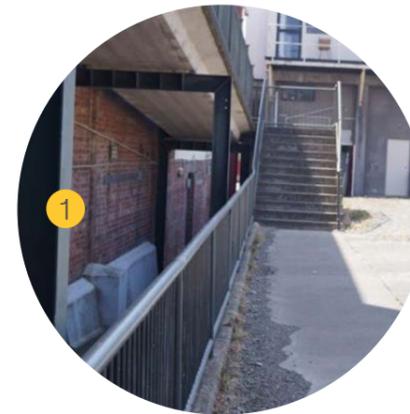
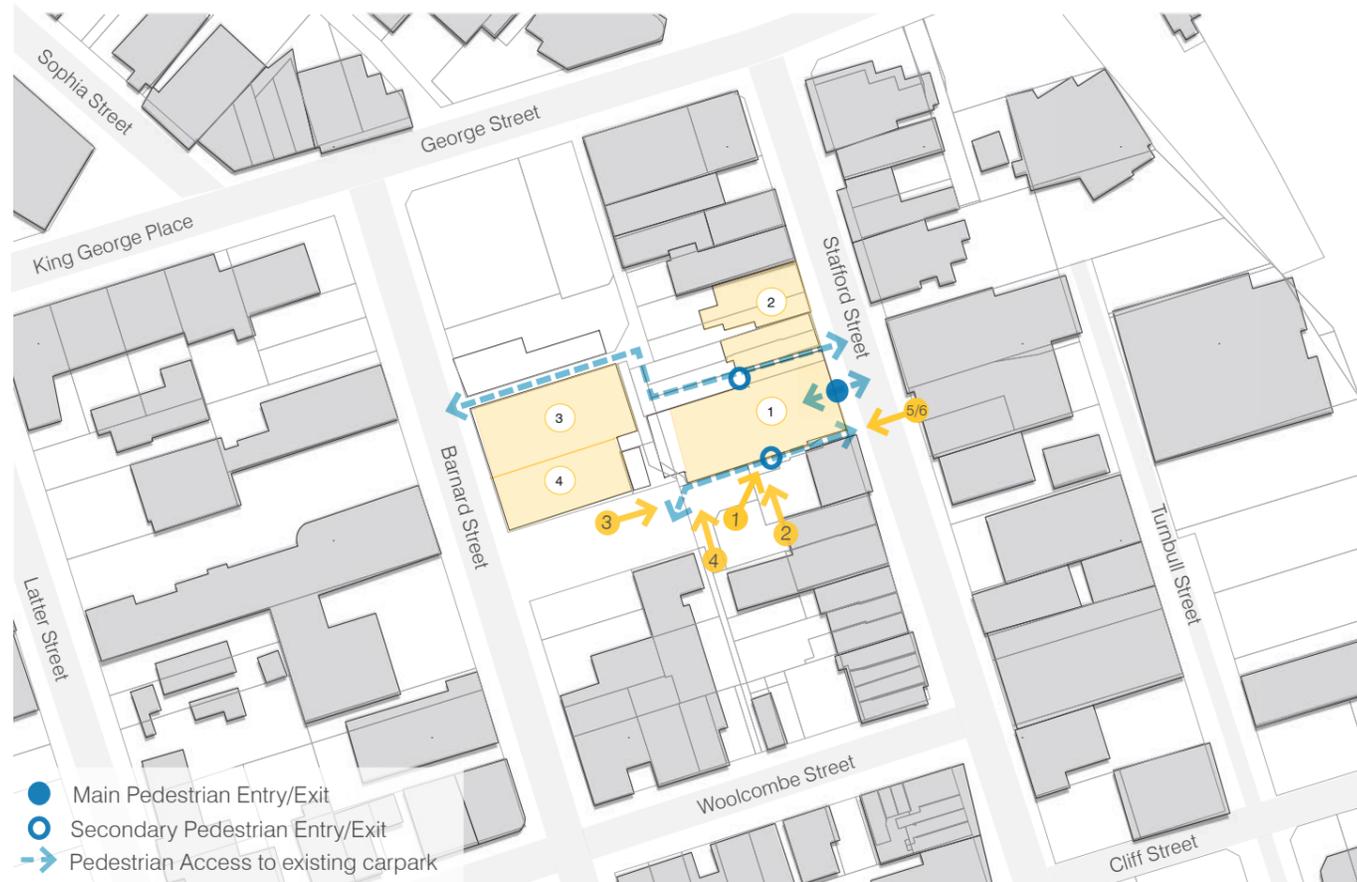


Option 3.

The removal of the Olympia Hall would enable the adjacent access way to be widened. A previous feasibility study by Property Manager Matt Ambler in March 2014 has suggested that a minimum two metre width is desirable from the site boundary adjoining the service lane for lane widening. This was suggested in conjunction with purchase of a portion of the adjacent site at 33 Barnard Street. However the flexibility afforded by the site area of 126 and 128 Stafford Street and a reconfigured Back of House area may provide an opportunity to improve vehicle turning towards George Street so that

trucks could then reverse into the loading dock, as they do now, without further land acquisition. However the level difference from the corner of the service lane to the loading dock would still be no better than the current situation, unless the level at the corner of the service lane can be lowered. The use of designations to enhance the usability of the service lane needs to be progressed through the planning process for this option to be progressed.

6.5 Site Access - Pedestrian



Site Access – Pedestrian

Improved pedestrian access to the front of house from Barnard Street is a requirement of the project brief. As well as the main access from Stafford Street, there is also a pedestrian access route from the Barnard Street parking area which passes along the south side of the Theatre building to Stafford St. Fire doors provide exits on both levels of the Theatre to this route, but due to the combination of ramps and stairs this route is only suitable for fully mobile members of the public. The passageway connecting to Stafford St is also restricted in part and not fully accessible from the ground floor for all users.

At present pedestrians may also access Barnard/Stafford Street by use of the service lane/loading dock area. This is a safety concern as there is conflict between pedestrians and crew / vehicles using the loading dock and accessway.

There is another egress stair used at the end of performances on the North side of the building which also delivers patrons to the back of the theatre and towards the service lane or through the loading dock where safety issues are a major concern. This area also has limited lighting and is not protected from weather elements.

The amenity value of all these existing accessways is limited. The enhancement of the pedestrian access for improved mobility and safety of Theatre patrons exiting to Barnard St carparking will be addressed during the design process. This will be carried out in conjunction with the improved vehicular access and loading dock design. With the extension of the facility to the north an internal egress route to Stafford St could be explored to improve the safety and amenity of egress from this side of the theatre.

7.0 Theatre Introduction



South Canterbury Drama League's Junior Group on stage at the Theatre Royal



Touring Show, The Ten Tenors



Timaru's Brass Band

Theatre

The Timaru Theatre Royal is an existing theatre of significant heritage value, having been originally constructed in 1877 with significant rebuild in 1911/12. The building has been out of use for several years and is now able to undergo significant upgrades in conjunction with the construction of an adjacent Heritage Museum.

The theatre aspires to receiving regional, local, and international acts performing music, dance, drama, and other art forms.

The Scope of works outlined in the brief document included the following:

- Upgrading the “Behind the Scenes” back of house (including stage house) and “Front of House” foyer facilities at a total capital/project cost of up to \$11.8m.

Work to upgrade the auditorium (e.g. new seating and floor) is also included.

- An upgraded stage house and new theatrical flying system (the mechanisms that support stage props) to meet modern production requirements.
- New/upgraded “back of house” facilities such as dressing rooms, stair access, disabled access and more toilets and showers.
- Much improved access to the back of the theatre for service vehicles (loading to stage house/back of house, including the provision of access for large vehicles).
- Replacing the Auditorium floor and providing new seating for patrons.
- Upgrading the “front of house” foyer area. The floor area could be expanded by using land to the north of the Theatre, already owned by the Council and on

which the Heritage Facility is to be built. This expanded area would allow for a reconfiguration of the food preparation and bar area, improved toilet facilities, better access for disabled patrons and the creation of meeting rooms that could be shared with the adjacent heritage facility. (It is anticipated that there will be shared spaces and facilities between the Theatre Royal and Heritage Facility).

These brief requirements are examined in the following Needs Analysis report with reference to further stakeholder engagement and site inspection.

Theatre – Annual Usage

The Timaru Theatre Royal Feasibility Study produced in March 2014 noted that the annual average usage of the Theatre was approximately 90 show days per year. Traditionally, January / February were quiet months for bookings, thereafter bookings by regular local and circuit shows were relatively frequent from March through to October / November. December saw school awards and Christmas related evening shows.

South Canterbury Drama League typically used the Theatre twice a year, putting on one Junior Theatre production and one Broadway style show. The shows would run for 14/15 days and 6-7 weeks hire was required in total to include time for set-up, rehearsals and pack down.

The Ashburton Trust Event Centre (ATEC) had 14 national touring shows for the July to December 2018 period, so it would not be unreasonable to expect the refurbished Timaru Theatre Royal, with its larger capacity to attract well in excess of 30 national touring shows per year.

The revitalised and upgraded facilities will enable the building to host all genre of live performances and will be a more attractive venue for International touring shows. It is anticipated that 2-4 international shows could use the Theatre annually in the future.

7.1 Theatre Benchmarking Venue Analysis



Isaac Theatre Royal, Christchurch



Ashburton Events Centre



Oamaru Opera House

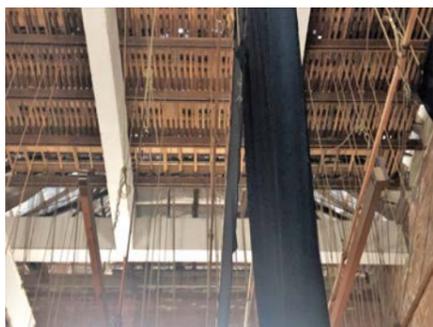
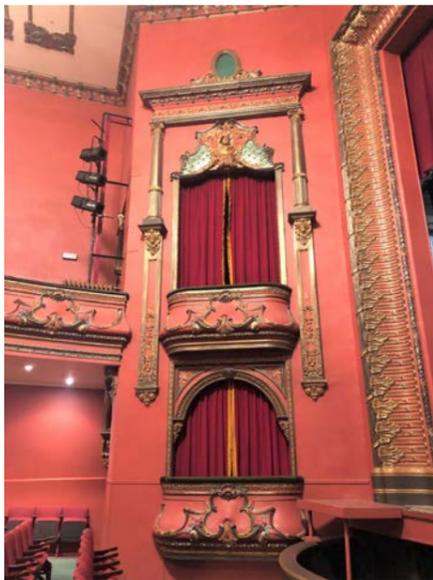
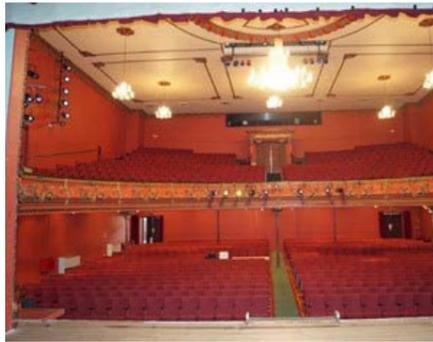


The Regent Theatre Dunedin

Benchmarking can be used as a tool to investigate trends and best practice and investigate how other facilities have addressed issues affecting the current project. Benchmarking can also assist in generating discussion during stakeholder consultation on a range of architectural and programmatic issues. In the course of our stakeholder engagement with users of Timaru Theatre Royal, reference was made to each of the theatres listed below. In the context of visiting shows being on the "tour circuit" it is informative to see the facilities offered by other South Island venues that may offer an alternative or complementary location for shows that are visiting the area.

Space	Christchurch Isaac Theatre Royal		Ashburton Events Centre		Oamaru Opera House		Dunedin Regent Theatre	
	Capacity	Area	Capacity	Area	Capacity	Area	Capacity	Area
Main Theatre								
Auditorium	1296		496		548		1617	
Other Venues	Capacity	Area m²	Capacity	Area m²	Capacity	Area m²	Capacity	Area m²
Function Room / Flat Floor Theatre	Gloucester Room		Bradford Room		The Inbox		Clarkson Studio	
	120-150	144	120-150	155	102-113	112	80-120	105
Cocktail venue	Ravenscar Lounge		O'Reilly Auditorium		The Grand Foyer		Clarkson Studio	
	150	135		120-250	150		100	105
	The Grand		Guardian Gallery		The Empire Room			
	70	102	130	160	140			

7.1 Theatre Benchmarking



Timaru Theatre Royal Interior

Theatre Services / Facilities	Christchurch Isaac Theatre Royal	Ashburton Events Centre	Oamaru Opera House	Dunedin Regent Theatre
Stage Proscenium width x back wall from setting line	8.1m x 16.6m	12m x 9m	8m x 10m	12.3m x 13.5m
PS Wing (beyond proscenium)	6.5m	5.2m	5.12m	5.9m
OP Wing (beyond proscenium)	6.5m	6.3m	5.12m	8,1m
Orchestra Pit	27m ² open to trap room	Total 40m ² 28m ² motorised (15pax)	28 m ² Manual/lidded	multiple configurations manual/lidded
Understage trap room	open to orchestra pit	?	✓	?
Dressing Rooms	2 x 1 pax, 2 x 2 pax, 1 x 3 pax (at stage); 1 x ensemble (level 1); 1 x recital dressing (level 2, with kitchen)	4 x 5 pax	6 x 4pax, 2 x chorus	6 no. accommodating 60 performers Each room with full bathroom facilities
Rehearsal Space	yes - performance space adjacent	Possible in function space	Inkbox room approaches full stage size	✓ not full stage size.
Green Room	35m ²	60m ²	✓	✓
Dock Access	Single truck via lane	direct to street via 3.5m wide doors	Access to dock via street	direct access from 4m wide x 30m long lane. Can split load 2 trucks by off setting .
Fly Lines	79 Counterweight x 500kgWLL + 2 x panorama	48 Counterweight x 500kg WLL	12 x Electric Hoist, 5 x hand-lines (one counterweighted)	62 Counterweight + 4 x panorama
10A Stage Lighting Dimmers	192	120	120	210 (patchable to 520 SLOs)
Additional Power Supply	400A powerlock shared at OP and PS, + 3 x 63A 3 phase, 3 x 32A 3 phase on stage; 63A OB van connection	63 amp on stage	Unknown	300A shared between dimmers and 250A powerlock (OP and PS)
Lighting fixtures (no.)	141	167	106	161
FOH Lighting positions	2 x perch, 1 x cove/bridge, 2 x balcony rails.	2 x FOH bridges, 1 x advance truss	Advance Bar; 2 x Perch; Gallery Rail, 1 x LX bridge (split at centre)	✓

7.2 Theatre Acoustical Design

Table 1: Stakeholder Comments - Existing Theatre Royal

Table 1: Stage Lighting Position

Design Aspect	Stakeholder comments	MDA additional Comment	Project Brief - Specific Works
Room Acoustics	<i>Echo back to stage,</i>	Late reflection from auditorium rear wall noted during site visit.	Late reflections (echoes) are typically addressed by modifications to wall and ceiling surfaces in the auditorium – this work is not currently identified in the Brief.
	<i>Strong imbalance in pit-to-stage sound.</i>	We understand the desire is to control pit musician volume.	Potential solution can be explored as part of pit/forestage works..
	<i>Poor natural acoustics – all performers use microphones</i>	Existing high Reverberation Time (refer to Section 1.1 below) will increase reliance on speech reinforcement system (sound system)	Excess reverberation typically addressed by modifications to wall and ceiling surfaces in the auditorium – this work is not currently identified in the Brief. There is some scope to partly address this issue through the replacement seats.
	<i>'Acoustics bad' in foyer</i>	General absence of sound absorbing surfaces in the foyer.	Can be addressed through proposed work identified in the Brief
Building Services Noise	<i>Distribution board (DB) audible on stage and in auditorium</i>	The DB was audible during our site inspection	Can be addressed through specific works to stage house identified in the Brief.
	<i>Air conditioning too noisy – has to be turned off during performances</i>	The air conditioning configuration in the auditorium suggests it is likely to be noisier than desirable. Further investigation required. The stage house alterations will potentially include new air conditioning in this area.	Replacement system not currently identified in the Brief Can be addressed through specific works to stage house identified in the Brief
Noise Intrusion	<i>No specific comments</i>	Some traffic noise intrusion and birdsong audible within auditorium during site inspection. Further investigation required.	Upgrading of auditorium building envelope not identified in the brief.
	<i>Noise to stage from kids in dressing rooms</i>	Replacement BIOH changing rooms will address noise transfer.	Can be addressed through specific works to stage house identified in the Brief

Acoustical issues in the theatre raised during the consultation period can be grouped into three categories as listed below. The categories align with the acoustical design objectives of the project moving forward:

Room Acoustics The theatre's form, volume and the acoustical properties of its surface finishes strongly influence how the sound produced on stage is heard by both the audience and performers. These features control the Reverberation Time - which is commonly used to describe the character of the room. The properties of the room can also be designed to remove unwanted echo or focussing effects. along with an absence of unwanted echo or focussing effects.

Buildings Services Noise Noise from mechanical, electrical and hydraulic services must be designed to a low level so as to not interfere with the audience's listening experience.

Noise Intrusion Noise intrusion from traffic, rain and activities within other parts of the building should not be audible in the auditorium or on stage.

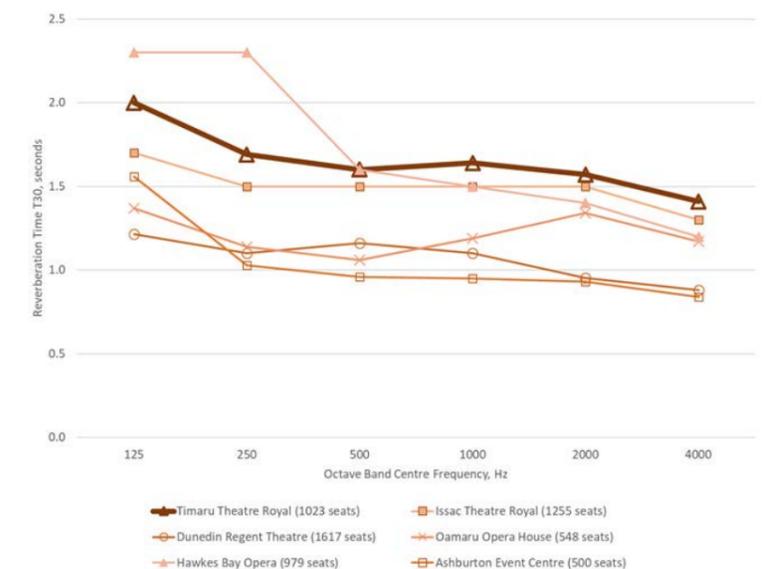
Table 1 summarises the key stakeholder

comments along with the observations from our site visit, conducted on 7 October 2020. The last column of the table identifies which aspects of the stakeholder comments are likely to be addressed by the specific work that was identified in the Project Brief.

No specific acoustic-related comments have been received for the heritage facility - its acoustical requirements will be developed via a return design brief during the concept design phase.

1.1 Room Acoustics - Benchmark Theatres Preliminary testing in the Timaru Theatre Royal indicates an average reverberation time of around 1.6 seconds, which is at the upper end of the range of comparable performance spaces. A comparison to the unoccupied reverberation times measured in other local theatres is provided in Figure 1.

The reverberation time is at the upper end of the acceptable range for comparable 'lyric theatres'. However, the measured performance does not reflect the range of current uses, which favour a shorter reverberation time. A more detailed series of measurements will be conducted during the concept design phase.



7.3 Theatre Needs Analysis

1.0 Introduction

Marshall Day Entertech is, alongside Architectus, carrying out Requirements Gathering and Return-Briefing for the Timaru Theatre Royal project. This report includes high-level issues that should be the focus of upcoming design work and is accompanied by notes and schedules to be utilised as input into Architectus documentation and reporting to the Timaru District Council. This report will primarily focus on items that effect the technical and operational needs of the theatre. A lack of discussion on other items, for example FOH staff provisions, general mechanical services, toilets and the like, is not intended to indicate they are not critical to project success, rather that they are simple and not suited to the scope of this report. The contents of this report are intended to provide advice and context regarding scope inclusions. Further advice will be provided on each item as design commences.

2.0 Items of Primary concern

Several technical and theatre planning items of critical importance have emerged through the requirements gathering process. As a result of their high possible cost and design complexity these items will be a focus of upcoming design discussions.

These difficult items include:

- Loading facilities
- Overhead Rigging and Structure
- Stage Surface Levelling, and the wide-ranging knock-on effects
- Control Location(s)
- Stage lighting positions in the auditorium

3.0 Items For Design Consideration

3.1 Accompanying Schedules

Schedules SS001, SS002 and SS003 are provided in note form for incorporation into

developing architectural documentation and list details and items for inclusion in scope. These are not included in this report unless extended discussion and explanation is required.

3.2 Items Briefed at Engagement

Each of the items listed within 'Schedule 4 – Client's Brief' received at engagement are worthy of inclusion in scope. These items do not appear in this report unless calling for additional discussion at this point.

3.3 Building Services

Required for operation Power distribution boards will need to be re-located as part of the works, and it is highly likely that supply into the building will need to be increased to meet the demands of touring productions. Mechanical services have been raised as an item of concern by multiple stakeholders and will also need to be addressed, particularly regarding service to, and balance between, the auditorium and the stage house.

A Back-stage lighting system known commonly as 'Stage Blues', 'BLX' or just 'Blues' is required in any technical area directly adjacent to the stage house to allow safe passage of cast and crew without spilling light where it can be seen by the audience.

Fire safety requirements specific to theatrical facilities must be addressed to allow for occupation of the building. These will include separation of the stage from the audience and a detection system that can be prevented from erroneously alerting emergency services due to the use of theatrical smoke or pyrotechnics.

Technical networks have been briefed to required upgrades and this will be critical to use of the venue.

Newly constructed areas will as a matter of

course require services design.

3.4 Loading Dock

Originally briefed

Truck and loading access to the stage will be a critical focus of the design process, due primarily to the difficulties imposed by the physical topology surrounding the site. The grade of accessways approaching the current dock has prevented its use on previous occasions, and its relationship to the stage is a major hindrance to efficient operation.

A new dock must:

- Provide a covered loading area from the rear of docked truck(s)
- Allow for level docking by Rigid trucks to a length of 12.5m
- Provide an opening to match common truck trailers plus human passage – generally over 3 meters wide and to a height of 4.5m
- Load to stage without travelling up or down stairs or a significant slope
- A new dock should:
- Load to an FLL on grade with the scene dock and stage
- Be raised to a height matching common truck deck heights (likely 1-1.5m)
- Allow for docking of multiple trucks (ideally 2 trucks plus a van/car)

3.5 Orchestra Pit

Originally briefed as 'additional consideration'

The current orchestra pit configuration does not serve the venue adequately. Options to address the needs here include:

- A motorised pit-lift: Allowing for easy re-configuration from stage-thrust to auditorium seating space to lowered orchestra pit at the push of a button, possibly in several sections for additional flexibility. This option will also allow for the lift to transport pianos and

other large instruments to the stage from beneath. (Most effective and initially most expensive option)

- A manual 'pit lid' and infill solution: Whereby removable sections of staging and seating rostra are installed to serve each configuration of the pit/thrust/seating area. Re-configuration will be time consuming, present some WHS risk and another solution for moving pianos into the pit itself will need to be found. (Low capital cost but high ongoing operational cost in terms of time and labour)
- A Permanent stage configuration: This is the closest to the current situation. It may be useful to redesign the size and shape of the lift but even so this is unlikely to meet the needs of the stakeholders. (Cheapest and least-effective option)
- We recommend pursuing a motorised lift option.

3.6 Auditorium Lighting Positions

Originally briefed as 'additional consideration'

Site inspections have revealed that auditorium front-of-house lighting positions are far less than is typical for a touring venue of this type. The extent of the front-of-house lighting bridge is insufficient to meet the needs of international commercial tours.

The extension of the lighting bridge will allow for more lighting to be used facing the stage and will allow for wider lighting angles than is possible without it. Ideally the bridge will be as wide as possible. As an absolute minimum, the bridge should be able to serve two rows of stage lights rigged at least to an extent matching the width of the proscenium opening. Lighting is currently under-hung from the lighting bridge, creating a safety hazard, and still not adequately meeting the



Figure 1: Blue light example on technical gallery

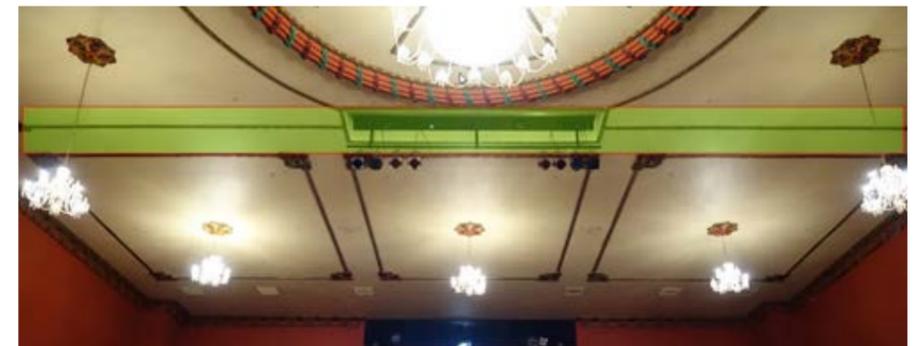


Figure 2: FOH Lighting Bridge with desired extent shaded in green



Figure 3: Perch bar redesign requirements

7.3 Theatre Needs Analysis

technical needs of the theatre.

In addition to the under-hung lighting fixtures, side-lighting bars or 'Perch Bars' have been installed that how no safe means of operation. These bars demonstrate the need for lighting positions achieving wide angles, however they cannot be used in their current state. These perch bars should have a save access solution provided or be removed.

A design solution is required for the front of house lighting, and any solution employed will carry risks regarding the heritage value of the auditorium that must be carefully managed.

The following lighting positions should be considered in design. Items that are not already achieved or will not be inherently achieved through other works are highlighted. (Refer to table.)

3.7 Forestage Rigging

Inherent need

The Advance Bar or Orchestra Bar described above will require suspension from rigging of some form, as will the adjacent Front-of-house speakers. This is generally achieved through deployment of motorised hoists housed above the auditorium ceiling. Hoist of this type require annual maintenance, which can be achieved through construction of a hidden platform above the orchestra known as the 'forestage grid'.

This location will serve as a connection and adjustment point for technical wiring that serves the speakers and orchestra. Some penetrations through the ceiling already exist to serve these cables and hoisting, however their positions may need to be changed or supplemented.

3.8 Access over auditorium

Inherent need and additional opportunity

The lighting and rigging positions above the auditorium require access. This provides an opportunity to provide a crew accessway that links the bio box to the stage house, allowing crew to travel quickly during setup and discreetly during performances to correct an inevitable technical mis-hap without disturbing the audience, front of house staff, or cast.

3.9 Control Locations

Not Originally briefed, but critical for operation

Several control locations are required for flexible use of the auditorium, however operation in the audience is commercially restrictive and should not be the default option. Control positions within the auditorium itself disturb the audience and occupy prime seating positions. The current 'Bio Box' or control room to the rear of the Balcony level is not used due to poor sightlines and acoustic connection to the main space. Addressing these issues should be a primary goal of the project. The sightlines in the bio box are obscured by the entrance light-lock. The light lock has been reported by stakeholders as not fulfilling its purpose (i.e. preventing light from entering the auditorium) – however it may be of considerable heritage value. Extending the bio box to fill the area above the light lock may meet both operational and heritage needs.

In addition to this primary control room, connections for control positions should be installed at key locations in the auditorium itself. Seats adjacent to these connections should be made removable and suitable tables be made available for use in those positions.

Table 1: Stage Lighting Position

Position	Purpose	Priority	Details
Above Stage	Top and backlight for the stage area; Front light for upstage	Critical	Achieved through a series of internally wired lighting bars hung from the fly system with cabling running to galleries at the side of stage.
On-stage Side Lighting	Side lighting from height for main stage area	Very High	Achieved by hanging lighting ladders down from fly galleries at either side of stage. A less preferred solution is to place towers called lighting booms at stage level; however this will restrict use of the stage wings.
Advance Orchestra Bar – See dedicated discussion	Top light for the orchestra and forestage. Used to light within the pit, and aid musicians in reading music etc.	Very High	Achieved by a motorised bar or truss suspended above the forestage and lowered to stage level to be rigged with lighting for a specific production. The Orchestra Bar motors are commonly accessed from a platform above the stage thrust running the width of the proscenium, within the volume of the auditorium.
Box Booms	Side lighting from height for forestage	High	Traditionally an adaptation of audience Boxes. Perch bars currently installed adjacent to these boxes should be relocated to within each box.
Perches	Wide-angle lighting from front of house	High	Generally achieved through construction of lighting boxes further away from the stage, accessed from the rear. This may not be possible given the constraints of the existing building, Not always required provided front-of-house bridges provide wide lighting angles.
Lighting Bridges	Front light for the primary acting area	Critical	Trafficable walkway(s) above the audience seating with provision for rigging stage lighting along its entire length. These positions will require access connection to backstage and ideally to the control room.
Balcony Rail	Low height front light to the entire stage	Medium	A 48.3mm OD pipe with adjacent outlets along the face of the balcony, often covered with joinery with panels for access from above. Also provides excellent mounting position for projectors, cameras, and confidence monitors.
Follow spot Positions	To light a moving performer from manually operated follow spots.	High	A platform or room with sufficient space for a follow spot operator. These positions must be able to hit the entire stage area, to the height of a performer standing at the top of a large set piece and the rear of the stage, and preferably a large portion of the audience as well. Often placed behind the audience or above the rear rows.

7.3 Theatre Needs Analysis

3.10 The Stage Surface -Originally briefed.

As flagged above, the stage surface is an item of critical concern to the design process. The rake of the stage presents a significant safety risk and hinders operation within the stage house.

The critical concerns regarding the stage surface relate primarily to the knock-on design complications that result from this significant change. These relate to the surrounding floor levels (which must match that of the stage) and with the head clearance for rooms below the stage. Of primary concern, however, is the effect that the remove of the stage rake may have on the auditorium sightlines.

Stage rakes were installed in theatres for the advantage they provide to audiences viewing a performance from an auditorium with a shallow rake. As rakes are no longer seen as acceptable in modern theatres due to their safety and operational disadvantages, modern auditoria are designed with much steeper seating rakes in the stalls than would otherwise be the case. This results in a similar resultant angle between the stage and the audience, allowing audience members to see over each other and observe the action.

In renovating a traditional stage house to remove the rake, we are faced with a negative effect on audience sightlines that must be addressed. The extent of the issue cause will be unclear until further examination and modelling takes place, however the required steps to compensate for the change may be considerable, involving re-construction of large areas of the seating.

3.11 The Fly tower -Originally Briefed

Upgrades to the fly tower and over stage rigging are critical to the safe operation of the venue, as well as to the ability to serve touring productions. Works will include installation of several galleries and grids

with significant structural needs, as well as complex constraints regarding access to these spaces.

3.12 Rehearsal Space

Emergent Stakeholder Requirement
Several Stakeholders have highlighted a desire for a rehearsal space to be available within the venue. Such a space would significantly improve the efficiency of the venue, particularly if it were to see heavy ongoing use.

The room would require a sprung floor of at least the size of the stage acting area (approximately 10m x 10m) plus space surrounding for circulation and observation. The advantage of such a room would be primarily that it would allow many final rehearsals to take place off the main stage, such that the stage itself could be free for technical setup, or even use by preceding performances.

When not in use as a rehearsal space, the facilities within such a room will promote its use for functions, dressing room overflow, foyer overflow and additional small-scale performances.

3.13 Technical Equipment Locations

Inherent Requirement
Locations to house equipment such as dimmers, amps and patching are required. These needs are discussed in schedules attached.

3.14 Dressing Rooms

The dressing room will be home to performers while they are resident at the venue. They must be comfortable as well as practical, and the cast will need opportunities to personalise the space during their stay.

With the expected cast sizes and performance types for this theatre there is a requirement for the following range of dressing rooms:



Figure 4: The Bio Box and light-lock

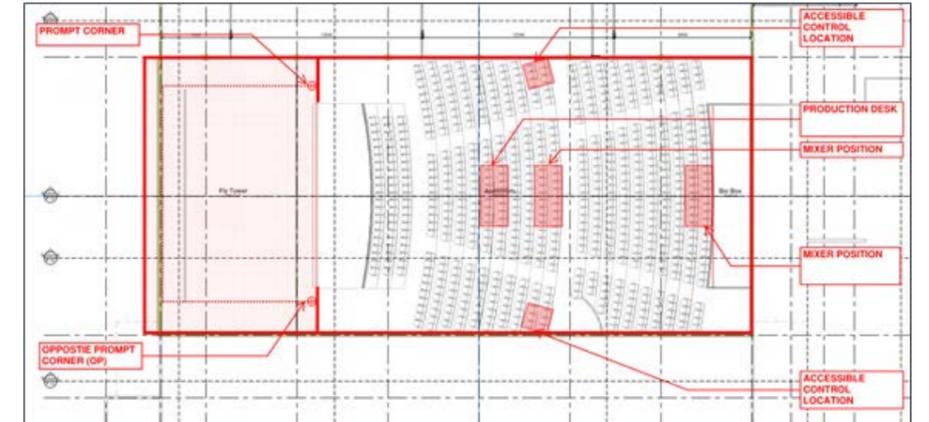


Figure 5: Typical Auditorium Control Locations - Plan

Room Size	Capacity	Count	Size	Notes
Principal	1-2	2	16-17m ²	The 'Star' Dressing room, with room for a visitor's couch and personal en-suite. Both Adjacent to stage
Small	5	4	5-6m ² per person	One shower and one local toilet for every 4 performers, a dressing station for each, and room for rolling costume racks. 1-2 adjacent to stage.
Chorus	16	3	3.5-5m ² per person	Large rooms for the bulk of the cast. Washbasins are needed locally, but toilets may be nearby. Often dressing stations are located along opposite walls with rolling costume racks at centre.
Corral	-	1	50m ²	A large area near the stage – may double as several other functions, e.g. Green room, rehearsal space, dressing room.

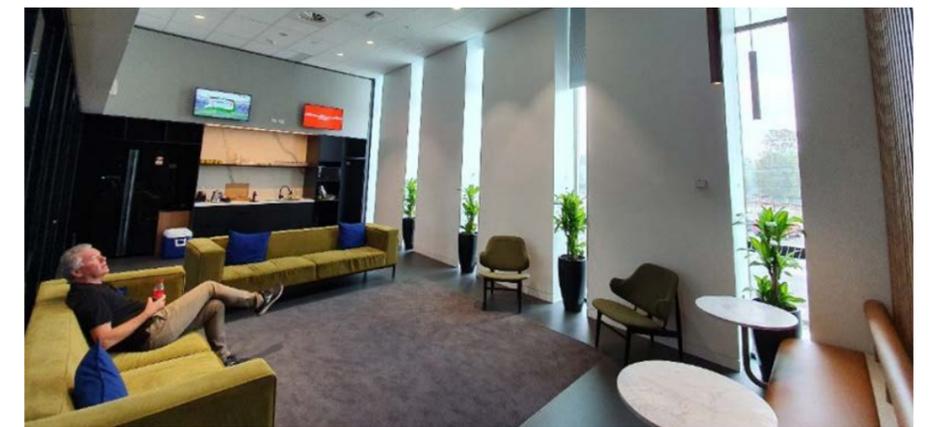


Figure 6: A Typical Green Room

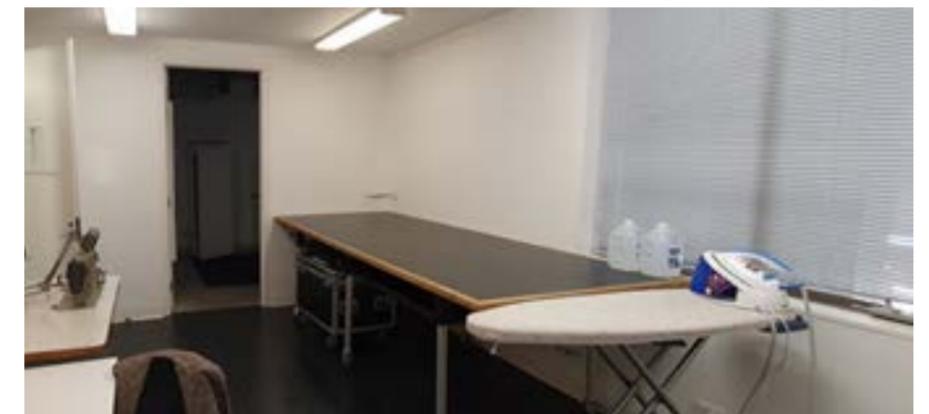


Figure 7: Wardrobe through to adjoining laundry

8.0 Heritage Facility Introduction



Design Brief Overview

The project brief calls for a new multi-purpose Heritage Facility co-located with the Theatre Royal, which will include permanent museum exhibition areas for the South Canterbury Museum and also provide temporary exhibition space for the Aigantighe Art Gallery and touring heritage exhibitions. The co-location with the Theatre Royal will enable shared front of house and back of house facilities and functions, and provides new opportunities for public use and engagement in the CBD area.



Local school groups visiting the Museum



A replica of the Pearse Aeroplane currently displayed in the South Canterbury Museum

8.1 Heritage Facility Needs Analysis

Needs Analysis

This section contains pre-concept requirements gathering and return-briefing for the Heritage Facility portion of the project. The following information has been gathered from the client briefing documents, stakeholder engagement with the Museum director and staff and reference to the The South Canterbury Museum Redevelopment Project Feasibility Study, December 2014 by Museum Consultant Richard Arlidge. The contents of this report are intended to provide advice and context regarding scope inclusions. Further advice will be provided on each item as design commences.

Permanent exhibition gallery space Space

- 700m²+ floor space
- minimum 4m high ceiling height
- a natural flow and sense of transition from one space to the next.
- a minimum of interruptions within the exhibition spaces.

Ease of Access

- The capacity to load and unload very large items from vans and trucks in a secure environment out of the rain and sun.
- Ease of access (Full-height floor-to-ceiling double doors) from the loading bay and back of house (BOH) into the galleries.

Flexibility

- basic "black box" oblong exhibition spaces capable of being divided with added partition walls, colour, light, display cases, free-standing large objects, printed or projected imagery, and a range of technical exhibition techniques that could develop further in the future (AV, digital touchscreens,

- sound, virtual/augmented reality, etc.)
- building services hidden in the ceiling cavity and walls.

Museum-standard environmental control and services

- the control of humidity to between 50-55% and control of temperature at 20°C (+ / - 2).
- no/very low levels natural light and the control of artificial light and atmosphere.
- Minimum thermal gain & stable internal environment with the minimum of HVAC operation.
- Full range of lighting, communications and electronic services to allow flexibility in
- exhibition design and changes

Temporary Exhibition Gallery Space Space

- 250-300m²+ floor space
- minimum 4m high ceiling height
- Exhibition space capable of hosting one exhibition or being divided up into 2 or 3 separate spaces for concurrent exhibitions.

Ease of Access

As above

Flexibility

- As above
- Temporary walls to shape specific to exhibitions.

Museum-standard environmental control and services

As above

Exhibition Preparation Space Space

- Approx. 75m² floor space

Ease of Access

- Located between loading area and exhibition galleries.

Museum-standard environmental control and services

- As above
- No exposed

Exhibition Workshop Space

- Up to 75m² floor space

Ease of Access

- Located next to loading bay
- Connects to preparation area, art storage area, processing area and via thoroughfares to the lift and exhibition area.

Services

- Vented to the outside for dust and spray fumes
- wet area for cleaning painting equipment is required

Education Space

Space

- Approx. 75m² - 120 m² space
- Ample storage for equipment, seating etc
- Secure resource storage
- Educators office space for 2-3 staff
- Water supply and a wet floor area, as well as carpeted area

Flexibility

- Could be capable of being opened out into foyer to create larger space for after-hours performances, meetings, etc.

Services

- AV Facilities
- Natural light

Shared Loading bay and crate storage

- 150 m² space
- Sized to accommodate objects as large as 4m high and be a minimum of 4m wide
- Access for large vehicles, medium sized articulated truck
- the capacity to load and unload very large items from vans and trucks in a secure environment out of the rain and sun.
- Secure Crate Storage separate from Theatre crew with environmental controls as per museum for exhibits to acclimatise.

Multifunctional Foyer (Shared with Theatre)

- Could hold one or two large artefacts (Pearse aircraft replica, Alexandra lifeboat) as well as a couple of small cases with robust collection items (stone, metal, ceramic)
- Obvious reception/information point that is the point of control.
- the welcome and farewell space for school visits.
- Able to be used as a performance/ openings / meeting and function space after hours
- Linked to Theatre and shared facilities but able to be separate
- retail area that may be part of the reception counter
- Reception support area, including staff workspaces and staff-only facilities (toilet, staff room, etc.)



9.0 Building Programme **Accessibility & Sustainability**

Access and Inclusiveness

Access for all

The redevelopment of the Timaru Theatre Royal and new Heritage Facility provides a significant opportunity to address accessibility.

All building work must comply with the Building Act 2004 by following the New Zealand Building Code. Under this code, building and design features must allow people with disabilities to carry out normal activities and processes within them.

The design team will develop an accessibility strategy with the input of an Accessibility Consultant, Collen Jones. Knowledge of international best practice around universal design and the requirements of Barrier Free New Zealand Trust will ensure that the environment created offers equity, dignity and maximum independence for all users.

Accessible Journey

The concept of the "Accessible Journey" provides a comprehensive framework and mechanism for creating barrier free and universally usable built environments and for addressing how effectively access requirements for people with disabilities have been implemented.

Three practical design principles relate to the concept of the Accessible Journey:

Approachability:

The design of the exterior environs of a building, including carparking, works to ensure that people with disabilities can get to a building;

Accessibility:

Ensures that people with disabilities can enter and move about freely within a building without having to call for assistance;

Usability:

The building and facilities are, in fact, usable by all people with disabilities.

These practical design principles relate the Accessible Journey to an individual building and connect the legislative requirements for access to the specific compliance detail of the "Accessible Route".

The Accessible Route

"A route that is usable by people with disabilities. It shall be a continuous route that can be negotiated unaided by a wheelchair user, a person with a walking device or a guide dog. The route shall extend from street boundary and car-parking area to those spaces within the building required to be accessible to enable people with disabilities to carry out normal activities and processes within the building." (from NZS 4121:2001 p13)

Inclusive Environments

Inclusive environments are made up of many elements, such as the attitude of individuals in society, the design of products, communications, as well as the design of the building itself. Inclusive environments recognise and accommodate differences in the way people use the built environment and provide solutions that enable all of us to participate in mainstream activities equally, independently, with choice and dignity.

NZ Legislation and Guidelines in relation to Access

NZS 4121:2001

Design for Mobility - Buildings and Associated Facilities

The NZ Building Act 2004

Under section 4 (1)(k), there is particular regard to the need "to provide both to and within buildings, facilities that ensure that reasonable and adequate provision is made for people with disabilities, to enter and carry out the normal activities and

processes in a building." Therefore, if a person with a disability cannot access or carry out their intended task in the building, the building does not comply.

The NZ Building Code

The NZ Building Code is the First Schedule to the Building Regulations 1992 and comprises 37 Clauses. There are nine Clauses that have an objective that people with disabilities are able to carry out normal activities and processes within buildings - Clauses D1 Access Routes, D2 Mechanical Installations for Access, F8 Signs, G1 Personal Hygiene, G2 Laundering, G3 Food Preparation and Prevention of Contamination, G5 Interior Environment, G9 electricity, and G12 Water Supplies

Accessibility features to be included / considered:

- Accessible journey
- Accessible carparking
- Accessible public entry
- Accessible back of house entry
- New passenger elevator to serve the foyer areas on each floor.
- Platform lift/ level access to stage
- hearing loop system on each level of the auditorium
- Accessible toilet and washroom facilities on each level of the facility
- Wheelchair seating to be provided in the Stalls and Dress Circle and in all the public spaces
- specially modified ADA seats where the arm rest of the seat opens so a person can move easily from their wheelchair can also be considered.
- Bariatric seating options could also be considered.



Sustainability

Draft District Plan Objectives

The Timaru District Council's strategic objectives for environmental sustainability as laid out in the Draft District Plan are as follows;

Objective SD-03 – Climate change

iii. Encouraging efficiency in urban form and settlement patterns.

Objective UFD-01 Settlement patterns

iii. Reduces adverse effects on the environment, including energy consumption, carbon emissions and water use;

v. Is well-designed, of a good quality, recognises existing character and amenity, and is attractive and functional to residents, business and visitors;

vi. avoids areas with important natural, cultural and character values;

Sustainable Design

Sustainable Design aims to optimise site potential, minimize non-renewable energy consumption and use environmentally preferable products so that projects perform environmentally. The built environment plays a major role in the human impact on the natural environment and the quality of life. Sustainable Design can also enhance the quality of indoor environments and optimize operational and maintenance practices.

Sustainability as defined by the World Commission on Environment and Development is, forms of progress that meet the needs of the present without compromising the ability of future generations to do the same.

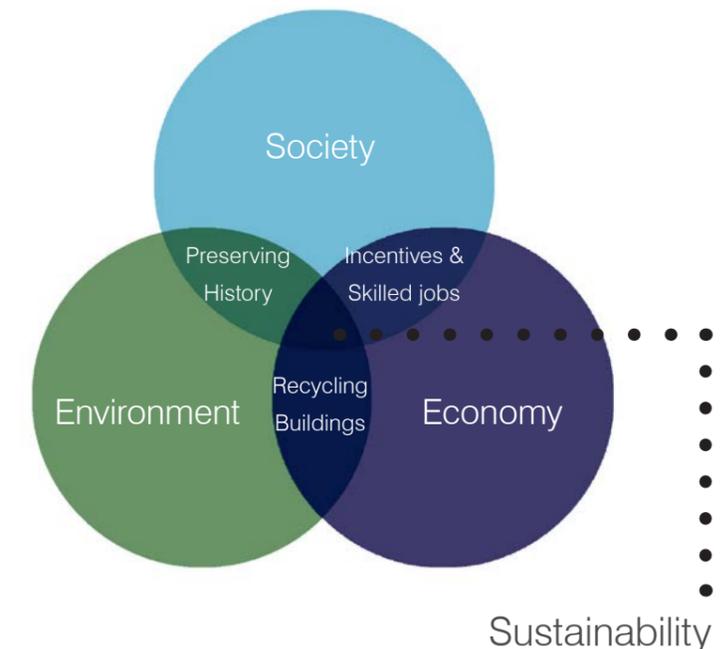
Sustainable Principles and Project Objectives

Investigate and propose the appropriate balanced use of the below;

- Adaptive Building re-use

A commonly quoted phrase, "the greenest building is the one that's already built," succinctly expresses the relationship between preservation and sustainability. The repair and repurposing of built heritage for new functions is based on the idea of "preservation through transformation" and is considered by many to be the ultimate recycling project which has added benefits for the larger community.

- Natural light, wind, solar gain and other free natural elements
- Incorporation of "green spaces"
- Passive solar heating
- High thermal insulation
- External views
- Natural ventilation
- Waste minimisation
- Low maintenance materials
- Low toxicity materials
- Water conservation
- Sensor taps
- Solar water heating
- Solar space heating
- Recycling construction materials
- Ease & flexibility of access and upgrading of services with time
- Adaptability of internal fit-out or layout changes
- strategies that will be appropriate in a number of possible future scenarios.



Sustainability
is the nexus of society,
the environment and the economy

9.1 Building Programme - Functional Relationships

Diagram of the functional relationships within the Heritage Facility

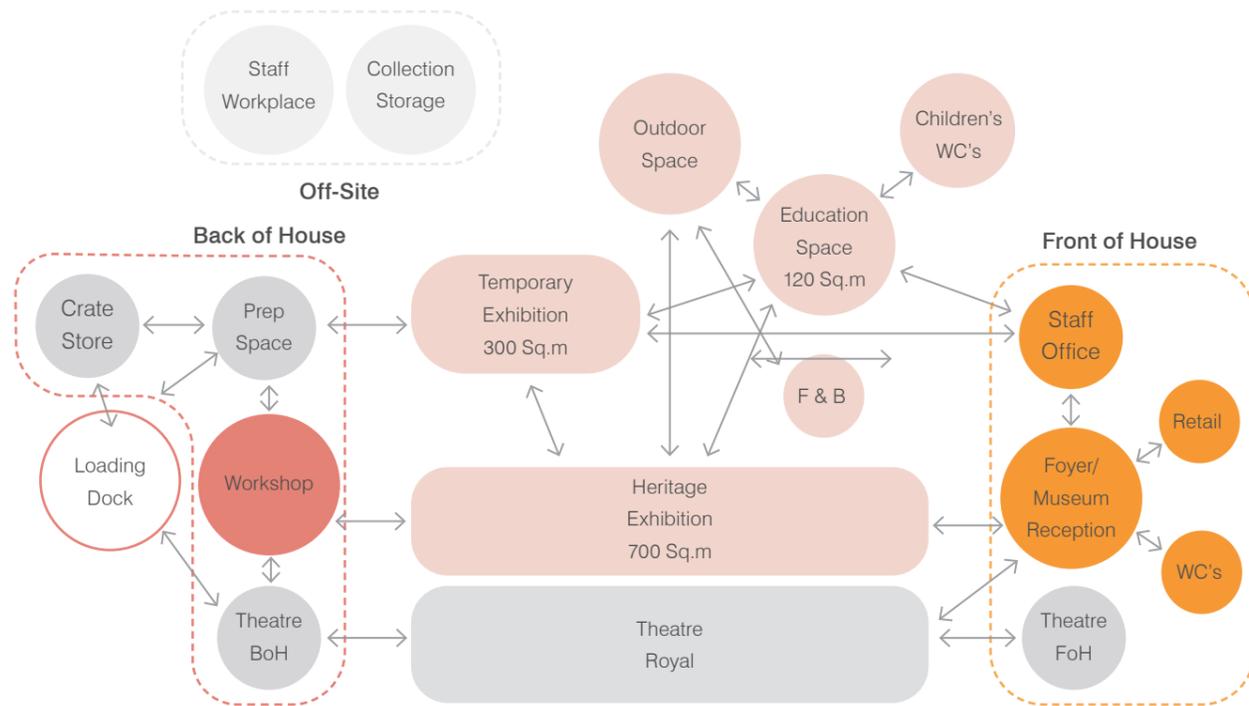
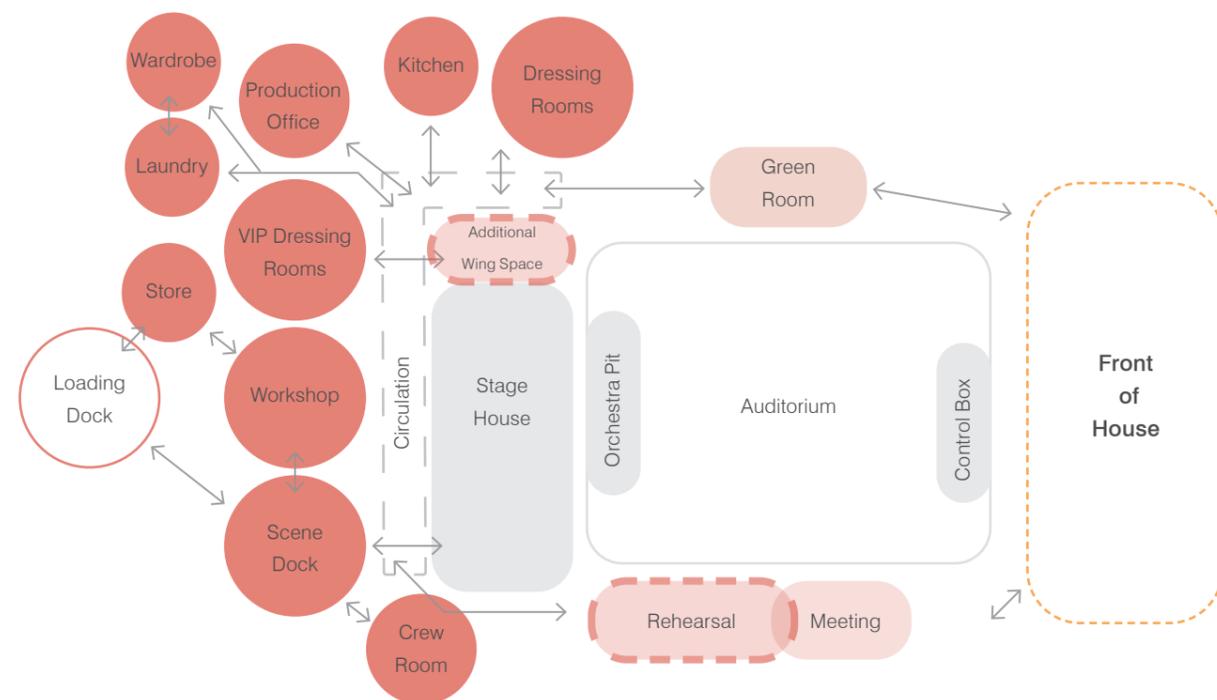


Diagram of the functional relationships within the Theatre Facility



Out of Scope

Building Programme - Functional Relationships

The diagram to the left addresses the functional requirements and dependencies between the Exhibition Space as outlined in the Project Brief and as discussed with stakeholders. A café has been shown. Although this is not included in the brief, it would be common for a facility of this nature to include a café offering.

The specific requirements for the Theatre Back of House facilities have been addressed on a separate diagram below.

The Back of House spaces indicated are those that are typically provided in a theatre of this size and nature in order to provide for touring and local productions.

A rehearsal space has been included. Although not briefed, this space was suggested by several different Theatre stakeholders. The benchmarking exercise in the report highlights that all the neighbouring theatres offer an additional smaller theatre or function space that operates as a rehearsal space. It's possible that a multi-functional space could be provided to accommodate this function while providing some of the other aspects of the open-ended brief for the joint facility.

Opportunities of the Joint Facility

The co-location of the Theatre Royal and the new Heritage Facility offers the opportunity to share spaces and facilities.

Back of House

The loading dock will be used to provide vehicular access to the Theatre and the Exhibition Spaces. Storage spaces may be able to be shared but there will be security requirements for the storage of any exhibition material that cannot be in an area where it is accessible to itinerant theatre crew. The preparation spaces for the exhibition facility also needs to be secure and have the correct environmental conditions to allow the acclimatisation of artwork and exhibition pieces before they are moved to the viewing spaces.

A workshop space, as exists in the current South Canterbury Museum is part of the brief. A workshop for set repairs etc is also a desirable functional space for the Theatre. Providing there is some management procedures for use, this is a space that may be able to be shared by theatre crew. It isn't unusual for a workshop area to be included in a Theatre Scene Dock. The location of the workshop would need to be considered so that it meets the requirements of both facilities.

The co-location also provides opportunities for shared equipment (e.g. chairs, tables, scissor lifts) and shared services such as lighting, building management, security and fire systems.

Front of House

Redevelopment of the current Theatre FoH facilities will provide improved access, toilet facilities and hospitality facilities including bar and kitchen which can also be used by the Heritage Facility.

A larger shared foyer will offer the opportunity to expand the footprint of exhibitions and events such as openings

and functions across both facilities. The redevelopment of the foyer area will enable a greater range of events to be hosted at the venue. Further possibilities for a multifunctional foyer space are listed in the Needs Analysis of the Heritage Facility.

Multi-functional Spaces

Review of the brief, site visits and consultation with stakeholders has highlighted some opportunities to achieve the wider brief objectives of the Theatre and Exhibition facility co-location. Along with the Foyer area, other space for community activities can be considered in conjunction with support spaces required by the brief, such as meeting rooms and the Heritage Facility education space. Opportunities may exist to accommodate theatre rehearsal space, an alternative smaller performance venue and a space for community events in multifunctional spaces provided in the new facility. The small museum theatre space currently provided in the South Canterbury Museum is also a function that could be incorporated into a multi-use space. An outdoor space / courtyard could be used as a social space but also a breakout space for the educational users or for groups practicing in the Theatre during the day. If a cafe was included it could also been connected to an outdoor space to enhance it's amenity for local users.

Adaptable rooms that could be combined and separated as required and the location of spaces to suit possible programme opportunities will be explored during the design phases of the project, within the constraints of the project area, scope and budget. Operational procedures will be required to manage such spaces, and depending on the staffing of the facility it's likely that dedicated personal will be required to manage the bookings of multi-functional spaces

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
Theatre Royal			1230			
Auditorium - Ground Stalls	655	518	440		unchanged	Likely seat capacity 850-900 with new seating from Schedule 4 - Clients Brief. Improvements to sightlines will call for changes to rake of this space, depending on restrictions from heritage and engineering/cost
Auditorium - Dress Circle	369	290	270		unchanged	As above
Control Room / Bio Box					25	
Building Plant / Services			60		120	
Stagehouse						
Stage			272		272	1 in 36 slope. To be levelled. The levelling of the stage and the final height above the audience will be critical to sightlines, as will the rake of the seats. Any higher than 1m is unlikely to be workable.
Additional Wing Space			0		60	Additional 5 meters wide wing space at the same height as the proscenium would dramatically improve functionality of the stage area, and may be possible on the OP side (south)
Fly/Technical Galleries					60	Split between prompt-side and opposite-prompt side, above the stage wings. Roughly 2.5m each side x depth of stage, with clearance below to height of proscenium + 500mm. These technical galleries are used to manipulate stage rigging and lighting.
Fly Grid					272	Area above stage house for fixing and manipulating stage rigging. Significant structural allowances are required. A slatted 'grid' area covers entire stage proscenium (roughly 2.5 meters to either side of the proscenium opening)
Forestage Grid					25	Area over orchestra pit allowing rigging of audio and lighting equipment
Lighting Bridge			10?		20	Area over audience allowing rigging of primarily lighting equipment
Orchestra Pit / Thrust Stage			30		38	Orchestra pits are, as a rule of thumb, approximately 1.5m ² per musician. Drums and pianists take up additional space. To provide space for 18 musicians (including conductor), plus Timpani/drumkit, plus piano requires 38m ² . This space will be made up of the pit lift (if motorised) and the orchestra pocket (the portion beneath the stage)
Cross Over corridor					*30	There is currently only a single entrance from BOH to the stage - a redesign should incorporate a corridor providing a path across the stage and entrances at each upstage corner. *Upstage Gallery could be removed if cross over added.
Theatre BoH			300			
Secure Loading Dock					TBC	Able to receive at least 1 semi. Covered at loading point. Will require dock leveller.

Identified in brief
Anticipated as required to achieve functionality
Additional to Brief/Scope
Shared Function / space
Associated facilities off site/Not included

NOTES

- Existing areas are approximate only and taken from the Detailed Engineering Evaluation Report, Theatre Royal Feasibility Study or scaled from PDF drawings.
- Proposed Areas are approximate only and require testing through the design process.
- Proposed capacities need to be tested against the requirements for touring shows.

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
Scene Dock					60	Must have 3m wide doorway direct to stage at height of proscenium opening +500mm
Workshop					60	Stakeholder meeting - A workshop for set repairs could be incorporated into the scene dock
Dimmer Room					9	Location should allow for easy access to crew, as well as short distance to stage lighting above stage (to minimise copper runs). Must not be co-located with Amps or other sensitive electronics.
Amp Room					7.5	Amps for FOH speakers. Must be located nearby to top of proscenium to minimise cable runs to main speakers. Room assumes 2 x 19-inch equipment racks with circulation space. Can be placed side of stage or in stage-house galleries depending on fly system design.
Rack Room					7.5	For networking and control equipment and patching. Room assumes 2 x 19-inch equipment racks with circulation space. Should be easily accessible to crew, either from stage or from bio box. Often located adjacent to prompt corner and can be co-located with amps.
Understage Basement / Trap Room					150	If an orchestra pit can be installed, then this area is the obvious place for storage (other than piano storage), as well as stage traps. At least the area under the entire stage proper would ideally be excavated as a single room. Ideally 272m ² , comprised of 150m ² of central trap room with surrounding offices and storage (see following)
Piano and instrument store					15	Must be hermetically controlled and on grade with either stage or pit. (However below stage should be avoided in this case due to water table)
Technical Storage - Hirer					20	Space for visiting companies to store cases etc.
Technical Storage - Lighting					20	
Technical Storage - Audio					20	
Technical Storage - Stage Management					6	adjacent to stage.
Touring Production office					12	For the use of visiting stage, tour and production managers. Requires comfortable office accommodation for 3. Should be close to dressing rooms and stage.
Technical Managers office					12	For Venue Technical Manager. Requires comfortable office accommodation for 1 (min. 2-3pax would be much better). Should be close to stage. Can sometimes be co-located with office space for Venue Manager, FOH Manager and other expected staff (e.g. museum staff) provided proximity to stage is possible, or with stage door.
Stage Door					9	Controlled access point to backstage. Essential - particularly with children in cast. Includes space for a single reception style desk and entryway/waiting space.
Dressing Rooms	50-60	72			300	SCDL stakeholders - max. cast 70-80 children, 65 adults. 8-10 stations in each room for children's performances. Touring Shows 10-20 crew, 40+ cast
Crew Room					30	Need only be a locker/washroom to accommodate bags and personals and allow for changing/washup of expected crew (10-20 pax indicated is large but will be needed for large productions. MJ expects many shows will be able to bump in with a crew of 6-8)

Identified in brief
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9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
WCs / Showers					15	Some amenities are included in dressing room area (see notes in dressing rooms and crew room above). Some toilets will be required near to stage.
Wardrobe					12	Adjacent to laundry. Fume extraction required.
Laundry					9	Hanging space, ironing space, deep double sink, 2 washers and 2 dryers minimum. 3 of each preferred.
Kitchen			15		15	One small kitchenette per dressing room floor typical?
Rehearsal Space					240 (170: 15mx10m performance area, plus some wiggle room)	Stakeholder request - Rehearsal space must have stage performance area (not full stagehouse) plus a small amount of surrounding space for viewing, bags, cupboard etc. Should have sprung floor, barre and mirror (with curtains to obscure) along one wall.
Rehearsal Store					10	Storage for furniture etc. to be utilised in the rehearsal room
Green Room					50	This is where cast and crew will have down time, meetings, meals etc. Will be furnished as per a canteen meets lounge room, with kitchenette, tables and chairs. Most deserving room of a nice outlook, but should be reasonably close to stage and have direct access to dressing rooms. Foyer access also preferred.
Corridor/covered access to Foyer from BoH					*40	Stakeholder request - covered access from the BoH to the Foyer be provided so that performers could get there after a show without going outside. *May be possible to accommodate in heritage facility circulation space.
BoH Circulation					140	
Theatre FoH			505			
Foyer Ground Level					*existing	*extension subject to design
Foyer Upper Level					*existing	Currently seating for 60 - Theatre Royal Feasibility Study *extension subject to design
WCs (+ Cleaners Cupb'd)	min.	1030			120	Baby change/parents room required (FOTR)
Catering Kitchen					20	
Bar /Servery / Food & Beverage					20	Stakeholder feedback - lack of licensee can be problematic. Possible future provision for 'Café' could be accommodated elsewhere (e.g. in foyer)
Manager's office					10	
Staff Store					10	12 Volunteers approx. for shows (FOTR)
Ticket office					15	
Cloakroom					15	
Lift		16 approx.			7	
Meeting Rooms					*50-100	Flexible / Moveable wall? "...creation of meeting rooms that could be shared with Heritage Facility." *Capacity not confirmed by Brief

Identified in brief
Anticipated as required to achieve functionality
Additional to Brief/Scope
Shared Function / space
Associated facilities off site/Not included

NOTES

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- 2 Proposed Areas are approximate only and require testing through the design process.
- 3 Proposed capacities need to be tested against the requirements for touring shows.

9.2 Building Programme Area Requirements

Service	Capacity		Existing Area ¹	Brief Area	Proposed Area ²	Comment
	Current	Proposed ³				
Heritage Facility			1421	1335-1400		
Foyer					*55	90sqm Foyer / Function Space recommended in Museum Feasibility Study - space in a stand-alone museum * Remainder of 1400m ² area allotment for Heritage Facility.
Exhibition Space - Long Term	22,000 per annum		550	700	700	Minimum height 4m.
Loading Dock					Included	
Crate Store				150 (with Loading Dock)	75	
Exhibition Preparation / Changeover Space				40	40	
Workshop					Included	
Education Space			75		60-120	Could be combined with function space
Dedicated WCs for children					5	
WCs					Included	
Circulation					Included	
Museum Theatre					*30	*Could be multi-use space shared with Theatre or Education Space
Museum staff office / Reception					50	
Retail					5	
Plant					50	
Staff Workspaces			180			Off site TBC
Collection Storage			540			Off Site TBC

Identified in brief
Anticipated as required to achieve functionality
Additional to Brief/Scope
Shared Function / space
Associated facilities off site/Not included

NOTES

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- 3 Proposed capacities need to be tested against the requirements for touring shows.

9.2 Building Programme Area Requirements

Temporary Exhibition						
Temporary Exhibition Space					250-300	280 Minimum height 4m.
Loading Dock						Included Shared Loading Dock
BoH Crate Store						Included Shared with Permanent exhibition store
Other						
Car parking						
Outdoor courtyard						Sculpture, café seating, public seating, school congregation point.
Space for Community activities						Multit use space - internal / external. Foyer functions etc.
External Pedestrian Access						Improvement of pedestrian access to the front of house from Barnard St.
External Envelope weather tightness						Other areas of the external envelope have probably weathertightness issue - only façade has been identified as part of brief, but more extensive weatherproofing / painting of external walls probably required..

Identified in brief
Anticipated as required to achieve functionality
Additional to Brief/Scope
Shared Function / space
Associated facilities off site/Not included

NOTES

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- 2 Proposed Areas are approximate only and require testing through the design process.
- 3 Proposed capacities need to be tested against the requirements for touring shows.

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Appendices

Appendix 1	Original Brief
Appendix 2	Stakeholder Consultation Notes
Appendix 3	Theatre Stakeholder Requirements Spreadsheet

Schedule 4 – Client's Brief

1. Project Budget

- 1.1 The estimated overall construction budget for the Works for the Project, as at the date of execution of this Agreement, is \$19 million which is based on an estimated Project duration of 36 months as provided in Schedule 6.
- 1.2 The Client will notify the Consultant in writing of the design budget/cost plan for the Project, as amended from time to time by the Client (or persons on behalf of the Client).

2. Project description

- 2.1 The Project opportunity brings together two key projects under the Client's 'Long Term Plan' namely, the upgrade of the Theatre Royal and the development of a new Heritage Facility (co-located with the Theatre Royal). The Project will deliver improved recreational, entertainment and cultural opportunities for the Timaru community and visitors to the city.
- 2.2 The Client has always recognised the synergies between the two projects and both projects will proceed as the one Project.
- 2.3 An upgraded Theatre Royal will provide a fit for purpose facility for users and patrons and will attract touring shows to Timaru.
- 2.4 The new Heritage Facility will provide exhibition space for South Canterbury Museum, with additional exhibition space for touring heritage exhibitions as well as Timaru's art gallery. The art gallery's connection with the Theatre Royal and other nearby facilities (e.g. Te Ana Maori Rock Art Centre) presents many opportunities through the development of a heritage and cultural precinct within Timaru city.
- 2.5 The Project is expected to be a catalyst for further redevelopment of the south end of Timaru's CBD, and ultimately create a more vibrant southern CBD.
- 2.6 The Project will involve a combination of new construction, refurbishment works and specialist theatre design, equipment and fitout.

3. The vision

- 3.1 The Client's vision is that the Theatre Royal and Heritage Facility contribute to a more vibrant Stafford Street, and that Theatre Royal and Heritage Facility should operate efficiently together.
- 3.2 The Client is seeking a fit for purpose complex that:
 - (a) is vibrant;
 - (b) will work well for users;
 - (c) is affordable (to build and operate);
 - (d) attracts visitors;
 - (e) provides for great customer experiences;
 - (f) is up to date and relevant; and

(g) will be place the Timaru community is proud of.

- 3.3 The Theatre Royal and Heritage Facility will operationally require many connections and be of a high standard of design that will lead to greater efficiencies and better utilisation by the public. Whilst the Project may have distinct stages (e.g. a Theatre Royal stage and a Heritage Facility stage), the Client considers there are potentially a number of synergies to be obtained from having an integrated Project. For example:

- (a) a single loading dock, catering, toilets and lift for both facilities;
- (b) shared parking and access from Barnard Street;
- (c) an ability to expand the foot print of exhibitions and events across both facilities;
- (d) shared technical equipment (e.g. chairs, tables, scissor lifts, lighting, building management, security and fire systems); and
- (e) an increased likelihood that the combined venues will achieve the vibrancy outcome that supports the south end of the central business district.

4. Theatre Royal

Background

- 4.1 The Theatre Royal is a proscenium arch lyric theatre with a 1023 seat capacity (likely 850-900 seat capacity with new seating) and is located at 118-122 Stafford Street, Timaru.
- 4.2 The Theatre Royal, designed by architect Henry White, was built in 1911-1912, but now incorporates subsequent modifications. When rebuilt in 1911-1912, it is believed to have incorporated part of the original Theatre Royal, which opened on the same site in 1877, however it's unclear to what extent.
- 4.3 The building is listed as a Historic Place Category 2 with Heritage New Zealand and is also listed in the heritage schedules of the Timaru District Plan. A draft conservation plan has been prepared.
- 4.4 There is significant public esteem for the building, however it requires investment to maintain it as a viable, safe and usable facility for the future, and to meet the requirements of modern productions.
- 4.5 The Theatre Royal is currently restricted in its ability to hold certain shows including due to inadequacy of the back of house and flying system (the weight of stage sets and lighting has increased significantly since the current equipment was installed when the theatre was built). This in turn has adversely affect the Client's ability to bring shows to Timaru and has limited local productions.
- 4.6 Work is needed to provide the show infrastructure and to meet the health and safety conditions that modern shows require.
- 4.7 The Theatre Royal would also be enhanced through redevelopment of the foyer area to benefit show patrons and to provide facilities like meeting rooms so that a bigger range of events could be hosted at the Theatre Royal.
- 4.8 The upgrade may involve the expansion of the Theatre Royal (e.g. foyer area) on to 126 Stafford Street, to provide shared common areas, facilities and services with the Heritage Facility where confirmed by the Client.

Appendix 1 Original Brief

Specific works

4.9 Specific work in relation to the Theatre Royal has been recommended. Subject to the Consultant's scope of Services in Schedule 3, these recommended works are outlined below.

126 and 128 Stafford Street (specifically acquired for the Project)	Demolish the existing buildings and clear the site to facilitate the extension of the existing foyer and new Heritage Facility.
29-31 Barnard Street (Army Hall)	Demolish and prepare the site for access to the new back of house extension and car parking.
Underground services	Identify and investigate the condition of the existing underground services affected by the Works. Redesign and relocate, as required.
Theatre Royal, stage house	To upgrade to address shortcomings and to provide: <ul style="list-style-type: none"> stage basement; flat stage floor; new roof structure to support a new counter-weighted theatrical flying system; fly floors, loading galleries grid and associated stair and ladder access; associated building services including relocation of main switchboard and replacement of existing boiler; replacement of the various specialist theatre systems and Infrastructure including stage drapes.
Theatre Royal back of house	Replace the existing dressing room block with new dressing room and back of house facility, to provide: <ul style="list-style-type: none"> dressing rooms with support facility including laundry, toilets and showers, wardrobe and green room; covered loading dock and stage door; scene dock with direct stage door; plant rooms and access stairs for stage house; the provision of disabled access.
Auditorium	To upgrade the existing auditorium to include: <ul style="list-style-type: none"> replacement of existing stalls floor; replacement of existing auditorium seating. Additional considerations: <ul style="list-style-type: none"> to provide orchestra pit lift and additional space for stalls seating and thrust stage; address theatrical lighting positions; provide hanging beams with auditorium ceiling space to facilitate suspension of speakers and trusses.
Front of House	Upgrade and extend the existing foyer to address existing conflicts and shortcomings and to provide: <ul style="list-style-type: none"> enhanced front of house toilet facilities; reconfiguration of hospitality facilities including bar and kitchen;

	<ul style="list-style-type: none"> replacement of the existing front of house lift; improved access for disabled patrons; address weathertightness issues with foyer façade provide link to Heritage Facility; creation of meeting rooms that could be shared with the Heritage Facility.
Access	<ul style="list-style-type: none"> Improvement of vehicle (including service/large vehicle) access to the back of house, stage house including as above; Improvement of pedestrian access to the front of house from Barnard Street.

5. Heritage Facility

Background

- 5.1 The South Canterbury Museum sits on land given to the city of Timaru in 1941 “for the preservation, housing and display of such paintings, pictures, works of art, records and articles of any nature whatsoever as may be of interest to the Burgesses of the Borough of Timaru and particularly those of an historical character”.
- 5.2 From a voluntary organisation, the museum has evolved into a professionally run operation that serves the wider South Canterbury region.
- 5.3 The current museum holds the museum exhibition space, staff offices, a research and archival area, an exhibition preparation area, an education area, and collection storage. Leased offsite storage also holds the growing museum collection.
- 5.4 A prior feasibility study completed by experienced museum consultant, Richard Arlidge highlighted that the current museum site and building was unfit for purpose as a future museum. His report highlighted issues including a lack of adequate work areas, fluctuating humidity and temperature, less than ideal exhibition space, packed storage areas, insufficient space to display touring exhibitions, and challenging physical access to the site.
- 5.5 Subsequent reviews and consultation have taken place, and we are now planning to relocate the museum exhibition areas to a new multi-purpose Heritage Facility co-located with the Theatre Royal. The existing museum site will continue to be used for collection storage, research, archives and exhibition preparation.
- 5.6 The new Heritage Facility will be used mainly for the museum, but additional exhibition space would be available for touring exhibitions and the Aigantighe Art Gallery. Its connection with the Theatre Royal and other nearby facilities (e.g. Te Ana Maori Rock Art Centre) will enable the development of a heritage and cultural precinct.
- 5.7 Land has been purchased by the Client adjacent to the Theatre Royal for the purpose of this development.
- ### Requirements for museum
- 5.8 The overall vision is to provide a vibrant community facility where our heritage can be explored and enjoyed. It will be:
- an exhibition centre;

Appendix 1 Original Brief

- a community gathering space; and
- an educational facility

- 5.9 The Client requires an attractive, functional and engaging home for the regions natural and historical heritage to be displayed, and a place that helps local people feel anchored to our past. The Heritage Facility will draw and fascinate visitors to the region.
- 5.10 Current museum leaders have developed the following considerations toward the requirements of the new Heritage Facility. The Consultant and designers are to use this as a guide only for the Heritage Facility and will test these for confirmation of the specific and agreed brief:
- (a) sufficient space for exhibitions, education, service areas, public access, staff and public facilities;
 - (b) physically and environmentally secure spaces that meet recognised museum standards; and
 - (c) exhibition space would require up to 1,000m² for:
 - (i) 70% long-term heritage exhibitions;
 - (ii) 30% temporary exhibitions; and
 - (iii) 40m² of exhibition preparation and changeover space.
 - (d) a secured loading bay would require ability to receive crated temporary exhibitions and space to store exhibition components and crates. This could be shared with the Theatre Royal if suitable proximity is designed;
 - (e) ability to accommodate entry into exhibition areas of large objects such as wheeled vehicles or historic lifeboats;
 - (f) educational use would require a separate room, ideally with own non-public toilets for child safety, that could be used for other community purposes. Close proximity to entrance and exhibition areas is critical;
 - (g) entry set back from the street and landscaped to provide open space for visitor enjoyment and invitation. Consider the potential for the ability to stage community events such as markets, live theatre, or small concerts etc;
 - (h) a welcoming and spacious entry with visitor facilities and some retail outlet opportunity;
 - (i) a foyer with natural light. No natural light in the gallery spaces. The potential of hanging the replica Pearse aircraft therefore a foyer with height; and
 - (j) consider internal greenhouse natural space – indoor 'green' environment.

Appendix 2 Stakeholder Consultation Notes

Wednesday, 23 September 2020
South Canterbury Museum Team

Initial thoughts on the new Heritage Centre

General Aim: To develop a new facility to host the Museum's public-facing functions - exhibitions, education programmes, public programmes and events. Building beside the Theatre Royal provides the possibilities of shared front of house and back of house services and functions, developing a heritage hub that is more than the sum of the two parts, and that provides new opportunities for public use and engagement in the CBD area. The potential exists for the site to provide a much-needed medium/large-sized conference facility for Timaru

The Museum's collection development and archival service roles will be hosted elsewhere; at this stage it is planned that the current Museum site on Perth Street will be redeveloped for this purpose following the completion of the Heritage Centre project.

Staffing: The Heritage Centre would be staffed by two receptionists who would work the public and monitor the building when open. The Museum's current education team would also be based at the Heritage Centre. If developed, a proposed Public Programmes role would also be based at the Heritage Centre. The Museum Director and curators would be based at the Perth Street site but would often be working on exhibition or public programmes at the Heritage Centre. The Museum Technician would work across both sites. It is likely that the Museum's team of volunteers could expand in number, with some working at either site, depending on their projects or tasks.

Key spaces that we have identified and refer to are outlined in the table on the right

Heritage Centre: Key Spaces

Space	Description	Requirements	Possibilities
Foyer	Public entrance to building. An open area with natural light, aimed at visitor orientation and comfort.	<ul style="list-style-type: none"> • Easy access for all • Able to be used as a performance/meeting space after hours • Linked to Theatre and shared facilities -but able to be separate • Obvious reception/information point • (securable when HC is closed in evenings) Retail area - could be linked to Theatre and any proposed cafe/servery (securable when HC is closed in evenings) • Visitor facilities - lockers, toilets, etc. • Reception support area, including staff • work spaces and staff-only facilities (toilet, staff room, etc.) 	<p>Could hold one or two large artefacts (Pearse aircraft replica, Alexandra lifeboat) as well as a couple of small cases with robust collection items (stone, metal, ceramic)</p> <p>Distinctive South Canterbury Museum identity.</p> <p>Reflect geography / geology of South Canterbury</p> <p>Not like a shopfront.</p>
Education Space	Classroom area used by school classes, informal education groups and for other people-based activities	<ul style="list-style-type: none"> • 75m²+ space • AV facilities • "Wet" floor area for messy activities as well as carpeted area for kids to sit on • Ample storage space for education items, equipment, seating, etc. • Educators office space capable of accommodating 2-3 staff. • Natural light where possible 	<p>Could be capable of being opened out into foyer to create larger space for after-hours performances, meetings, etc.</p>
Permanent Exhibition Gallery space	Main exhibition space for long-term displays that tell stories of our region -geology, biology, Maori heritage, European settlement, modern regional and social history	<ul style="list-style-type: none"> • 700m²+ floor space • No natural light • Museum-standard environmental control • Full range of lighting, communications and electronic services to allow flexibility in exhibition design and changes • Full-height double doors from loading area/preparation area to allow access for very large items, wheeled vehicles, etc. 	<p>Flexibility would be ideal - starting with a basic "black box" into which can be added partition walls, colour, light, display cases, free-standing large objects, printed or projected imagery, and a range of technical exhibition techniques that could develop further in the future (AV, digital touchscreens, sound, virtual/augmented reality, etc.)</p> <p>Futureproofed for change.</p>
Temporary Exhibition Gallery space	Exhibition space capable of hosting one exhibition or being divided up into 2 or 3 separate spaces for concurrent exhibitions.	<ul style="list-style-type: none"> • 250-300m² • No natural light • Museum-standard environmental control • Full range of lighting, communications and electronic services to allow flexibility in exhibition design and changes • Full-height double doors from loading area/preparation area to allow access for very large items, wheeled vehicles, etc. • Capable of being transformed into performance/meeting space 	<p>Would make use of temporary walls to shape space specific to exhibitions. Will be used by Museum, Aigantighe Art Gallery and external exhibitors</p> <p>virtual/augmented reality, etc.)</p> <p>Futureproofed for change.</p>
Exhibition Preparation Space	Secure area where items are prepared for exhibition, prior to entering gallery area	<ul style="list-style-type: none"> • 75m² • No natural light • Museum-standard environmental control • Full range of electronic and data services • Adjacency to exhibition galleries 	<p>Needs to be located between loading area and exhibition galleries.</p>
Exhibition Workshop	Tool-equipped workshop for building display furniture, and generally working on display items and requirements	<ul style="list-style-type: none"> • Up to 75m² • Adjacency to loading bay • Exterior access and venting 	<p>Could be shared facility with Theatre</p>
Loading Bay & Crate storage	Large dock area for receiving goods, plus storage for crates from travelling exhibitions, etc.	<ul style="list-style-type: none"> • 150 m² • Weather-proof and able to be secured easily • Positioned to connect to both Theatre and Heritage Centre • Crate storage area with environmental control • Access for very large vehicles 	<p>Could be shared facility with Theatre</p> <p>Need functional separation after unloading.</p>
General Site & Exterior	Attractive setting with outdoors space, distinct from shop frontages. Ideally set back from street so that the HC is a distinct and recognisable entity.	<ul style="list-style-type: none"> • Marshalling space for groups • Outdoor community space • Easy access from car parking and from street • If the building is more than one story¹ then a robust and good-sized lift is strategically located for shifting large objects and materials. 	<p>Outdoor performance opportunities</p>

Appendix 2 Stakeholder Consultation Notes

Wednesday, 30 September 2020 South Canterbury Drama League

Stakeholders Present:

Chris Thomas, Ella Thomas, Mark Lowen, Alice Sollis, Tamara Hogg

Opportunity to talk to people who are close to the Theatre

Notes:

- Seating: Has anyone looked at previous events to see how many times it was used to capacity? Reduced future capacity?
- International shows may require greater seating
- No pre-conceptions re: reducing seating at this stage
- Drama League notes from 2018 LTP submission (have been made available to Design team)
- 12 months planning for a show, especially for big shows
- Priority should be given to BoH
- Stage should be flat, sightline issues with stage, audience view and comfort
- Excavate under stage to create space for storage - piano, use of thrust stage facility (pit lift) for access to storage basement and use of orchestras, sound booth, drums, etc
- Forward lighting truss - most advanced lighting on stage, auditorium lighting, motorised grid for lighting if not permanent.
- Maximise space - remove what doesn't need to be there E.g. switchboard
- New flying system - fully countered OK, lovely if electronic. 40-44 lines. 40 lines is enough. 40 lines at 300mm pitch between the lines.
- History on the wall of old shows on the fly floor (actual brick wall)
- Ashburton Theatre as a baseline - flying system, stage floor, pit, flexibility of stage, etc.
- TDL typically use the Theatre twice a year: Junior theatre and Broadway style show - 14/15 days for shows, with 6-7 weeks hire for set-up and pack down.
- Sound booth for drums
- Percussion instruments take a lot of space
- More control for the sound person is better, orchestra under the stage not forward. Requirement for microphones is a good thing as it increases control.
- Currently have two shows - one upstairs, one downstairs, need to fix this issue, two differing qualities of show.
- Lighting, AV, theatrics, etc: forward lighting truss, use lighting bars on balcony rail, special effects, etc. In future shows have people flying across audience, acrobatics, etc.
- Mandatory - disabled access onto stage
- Fly floor - load from stage or from gantry, safe access required.
- Level access and weather protected from loading dock onto stage
- Generally bring in own floor to screw stuff too on stage (tracks, etc). MJ - replaceable floor as a default.
- Might do more shows at theatre do to being easier pack in and tech set-up
- Green room, rehearsal rooms, dressing rooms - dressing room requirement 70-80 children, 65 adults + crew and orchestra. 8-10 stations in each room, ability to open windows, monitors in each room to see production, power points (heaps) and usb, kitchenette with urn, hanging racks adjustable, change room lighting to be safe, toilets and showers on each level, disabled access to ground floor, decent size gf kitchen, laundry (at loading bay), wider passages/corridors, double door access to stage area, performance comfort - heating and cooling (back stage and front of stage controls) etc.

- Rehearsal room - multi-purpose space, sound proof, correct dancing floors, full length mirrors and bars, etc
- Audiences - 600 seater is adequate for TDL
- Sightlines - given, good chance for MJ to get a heads up, not great at the moment, further back not great, under balcony OK, front 10 rows seem low (looking at performers legs), prefer not to have a centre aisle (taking out prime seating), compromise between numbers, access and sightlines.
- HVAC - old boiler system took about a day to warm up. Big issue
- Tech - applications, sound, lighting - needs wifi throughout purely for production - dimmers put in to deal with old lighting tech (cost consideration)
- Power - more three phase points around stage and in the pit.
- LED special effects - future proofing
- Rehearsal space something that is the same size as the stage.
- Storage space within reason.
- Repositioning loading dock/doors for sets to come directly to stage floor.
- Personal access from BoH to front foyer is currently terrible, not weatherproofed, for during shows as well as after shows, etc.
- Pyrotechnics - fire and smoke - need consideration
- Ashburton Theatre, Oamaru opera house, New Plymouth - retractable seating is good, Invercargill and Blenheim recent projects/ refurbishments.
- Feedback from Gary: Majority using a thrust stage, not an orchestra pit, leaning towards manual lift/thrust. - Hydraulic pit vs manual pit thrust: budget consideration
- Flooding issue of pit
- Piano store on hit list
- Side/backing vocals and location an issue too
- What size of orchestra? 16-20.
- Default conductor height is head at stage level to not block views but to be able to see stage and actors.
- Music too loud - too loud - Mumma Mia behind set to reduce sound/volume. Sound and backing singers under control, not organically coming out from pit/stage.
- Sound system - gold standard to swanky and cost prohibitive. MDE will acoustically model the space and then add the sound system, designing the system to suit the space. Best clarity and musical feeling out of the space and correct volume level. Good Rock'n'Roll show volume. Technically model room, but also review friendliness of system for use and space and also what touring companies prefer. Maybe a D&B short line array hang, point speakers, hung or stage subwoofers. Digital consol.
- Location of control needs to be reviewed (could be design problematic). Bio-box with possible second position under balcony.
- Sprung or semi-sprung stage with floor boxes for technical connections.
- Need to preserve auditorium historic elements and value is a consideration with all new technology and refurbishment.
- Flying system - counter weight vs electronic - who runs it? Skills. Historically TDL run it themselves with trained supervision. TDL diminished capability to running fly floor due to H&S changes in 2016. don't want to rely on third party - ultimately. TDL become technical support for touring shows (money earner for TDL).

Wednesday, 30 September 2020 Friends of Theatre Royal

Stakeholders Present:

Anne Ellis, Jillian Day, Richard Howey, Anne Russell, Robin Fuller, Jeanette Thin

- List of written questions provided.
- List of Historical items to be kept/ retained re: purposed or located, both gifts and results of previous funding.
- FOTR - Front of house operations rather than theatre users
- FOTR began 1993 – at time of refurbishment - to raise money to pour back into the theatre

Notes

- Main entry three marble steps - an issue - woman died after tripping?
- HVAC an issue with theatre - people show up with rugs in winter - old system very noisy, an issue with shows, raises the background noise. Lift noisy and inadequate, not functional.
- Ballet - used to hire heaters for the stage for the performers.
- Toilets and bar should not be together, more toilets, better water pressure.
- Alcohol Licensing for shows - needs review, maybe a permanent license
- Foyer echo is a consistent problem, very noisy foyer. Not a nice space acoustically.
- Light lock - doesn't really function as a light lock, door person not in control of light for comings and goings
- Seating - centre aisle is good, access important, circle and stalls. Agreed wider seating and aisle would be better. Often remove row of seating for wheelchairs
- Sightlines an issue with rake of seating is too low, someone's head is always in front of you. Seat configuration was supposed to take into the rake.
- Columns from a viewing perspective - get in the way of sight lines
- Cloakroom/storage area for bags for guests
- No facilities for volunteers - use office, cold walking around with winter coats on. No kitchenette.
- FoH, ushers, Door people, the nook and the bar.
- Visiting show - average 12 volunteers
- Sound - Richard - no infrastructure for speakers suspending or flying, always a compromise, ground staked speakers, have flown speakers previously but not ideal.
- Rigs - centre cluster of six cabinets, chain dropped from ceiling behind proscenium arch. Left to right set-up with regards to sound and speakers, under balcony speakers - currently nothing. Rigging points for speakers and performers on stage.
- Consoles - nothing in-house, always bought in (Allen and heath), touring bring in their own.
- There is a wired intercom in the theatre, not widely used. Basic communications. A wave commonly used. Group communication required.
- Hearing loop? Currently in place. Regulations will dictate that it will be installed, and it will work. Phone technology for hearing loop may not be ideal for older generation. Loop doesn't actually connect into the sound system.
- Auditorium mimicking Victorian supposedly, Isaac Theatre theme is great.
- Seal walls from damp.
- Audience to stage access at sides can be an issue, curtains not ideal. Can be necessary for school productions, awards etc.
- Apron to the stage as an option. Choir access for vocal performances.
- Conference centre space is virtually nil

Appendix 2 Stakeholder Consultation Notes

- in Timaru.
- Isaac Theatre lift as an example
- Front row upstairs of balcony - Perspex - lose first row - stop children leaning over balcony, height issues, people sitting on it an issue. Safety issue.
- Greenroom/dressing room security at back doors.
- Access/security to royal boxes and stage an issue - doors.
- Rubbish bin location please.
- Interaction with companies that use theatre - closer or further away to the BoH people. Own FoH facilities sounds like the way forward. Creative suggestions accepted.
- Permanent eftpos - currently hired for events?
- Façade - all options being considered at the moment.

Wednesday, 7 October 2020

Heritage

Present:

Mark Geddes - District Planning Manager
 Alex Wakefield - Senior Planner
 Ann McEwan Heritage Consultancy Services

Notes:

- Enliven area with "Art and Culture to spill out the door"
- Tell story of historic buildings on site
- Contribute to street - create activity
- Activation of both street frontages possible - if Drill Hall contained
- Draft District plan – section 6 - has identified "Heritage area" - Stafford St. North of George St,
- "Heritage character area" - Theatre is in this category
- Heritage walk on council website
- Drill Hall - Olympia Hall was social hub. 1910. Embedded social history
- - both parts scheduled. Commercial wing to south built one year later.
- Criterion Hotel - Architectural pedigree. Architect- Wilson.
- Scheduled as building as a whole - all (not just façade except Council Building)
- Theatre Barry Bracewell façade will increase in Heritage value - Anne
- Challenge - functionality from heritage buildings - Philip
- Social activities lacking in Timaru - what are opportunities?
- Community spaces
- Farmers market - recently moved to car park by Land Services Building - popular
- Flexibility is key
- Scheduling Royal Arcade - another pathway of activation - rather than just focus on Stafford St (risk of facadism).

- Night market in arcade.
- Drill Hall could be Multi-purpose space
- School ball function, Polling booth, bands, school prizegiving
- Creatives in the space - not just the product of their activities , jewellers, artist
- Project site is another anchor point to the new market space.
- Competition with new out of town retail space.
- Conservation Plan for theatre. What happens with this now? Status unknown.
- Review would be good - in light of district plan assessment that Anne has prepared.
- Is the Conservation Plan fit for purpose?

Wednesday, 7 October 2020

Lighting/Rigging/ Events

Present:

Sarah Edwards & Tristan King - Vibrant - Lighting / Rigging
 (Sarah - Technical manager for touring shows)
 Chris Thomas - Special Events Aoraki
 Gary Taylor - Aotea Electrical

Notes:

- External access problematic.
- Worst pack-in, Only one truck at a time.
- 8 wheeler and Trailer + Van is typical. Rear load. 2.4m wide truck.
- Case weight average 50kg, could be up to 200kg
- Currently No scene dock. Truck not on level
- People want - Flying bar, Chain motor, Flat floor
- Access for two trucks better.
- Space for people around truck.
- Lifting platform not ideal. (Service lift in Te Papa good - Chris Thomas)
- Shared loading dock and separate back of house areas for Theatre and Museum.
- Current conflict with patrons leaving venue with back stage.
- Fire exits "in silly places" - used as exits after end of show.
- Maintenance of external paths etc – need to consider pigeon problem
- Internal Storage of cases, under stage storage area, pit lift would be good (Sarah).
- More wing space
- Variable speed electric flying
- Counter weight system need larger wing size. Could be operated from stage floor or from fly gallery.
- 300mm spacing ok. 24 lines would be ok
- Electric lighting bars would be good
- More expensive system - can be

- operated by less experienced crew.
- Full time technician. Need to be able to crew to staff it. Flying system generally responsibility of house staff.
- ETNZ trying to make more consistency - ticket system (doesn't exist currently).
- Touring show - own lights and sound consoles. Lines to stage. More dimmers. Consistent standard lighting rig, good powder, production office, BoH call system, CCTV backstage,
- Video wall to back wall. LED screens. Getting heavier. Moving lights up to 40kgs. Patch power for all systems - accessible - DMX, Ethernet, SDI (AV).
- Good internet in building. Data hungry events increasing (TEDx)
- Community theatre pricing is a good thing.
- Vibrant use Grand MA consoles, ETC not popular in NZ, Hogg, MAs
- Facility to fly line array L,C, R
- Advance bar for lighting - better into the auditorium - they have installed temporary ones in line of the removed par lights, In line with outer edge of royal boxes.
- Under balcony speakers sound be standard
- Air con fan - noisy
- All groups are amplified
- Back wall - needs acoustic treatment
- On stage performers - 30m of acoustic delay
- Operating position - could be moved up back under the balcony.
- Cable infrastructure to stalls position
- Touring groups prefer to use own FoH loom / cables
- Currently only 2 DMX lines.

Wednesday, 7 October 2020

Art Gallery

Stakeholders Present

Aigantighe Art Gallery
 Hamish Pettengell- Curator
 Cara Fitzgerald - Manager

Notes:

- Multi functional space
- Flexibility is key, Functionality is key also
- Quick change over possible
- Specific requirements - from BoH?
- Truck arrives, Crates into storage area 24 hour minimum for acclimatize.
- Travelling shows high standards. 20 deg. Humidity 55%
- Large crates can be 3.5m long x 800mm x 2.5m high
- Prep temp space - more temp walls, paint space.
- Suite of temporary walls stored somewhere. Used as needed. Plinths. Stored when not used
- Range of exhibition furniture - flexible
- Could be off site but will slow down process.
- Then move crates into exhibit space and unpack. Could be unpacked in different space - particular for museum space that may need de-fuming.
- Crates need to be stored. (could take 3x meeting room 1 space. 7.2m x 7.2) - 120 - 150m² storage.
- Exhibition space
- Height - min 4m – key, 100m - 400m linear wall space.
- Natural light - moderated and controlled OK (Hamish) - provides flexibility
- Some institutions may required no natural light - could be required for touring shows. Could cover.
- Tech heavy.
- Provide projectors for shows. Sound component as well. Sound system (ceiling?)

Appendix 2 Stakeholder Consultation Notes

- Lighting LED Currently
- 50 lux. Paper. 250 lux oil, Ability to dim. 3 phase track dimmable.
- Power and data - recessed into floor. Grid in ceiling. Run off lighting track.
- Gallery exhibits changes 6-12 weeks.
- 18 shows a year. Travelling shows - would want to be longer.
- Don't charge for any shows currently.
- Normally education component with touring shows.
- Break out space connected to exhibition space for supporting activity.
- Openings / hospitality space - Foyer space - 230 people. Catering comes in.
- Open 6 days currently. Hub would be open 7 days
- Symbiotic activities for a possible community gallery space - studio space, workshops, art education, tapestry guild
- Support spaces for Temp exhibition - could be shared with museum. Maybe Racking separate requirement.
- Own collection could be added to visiting shows.
- Future thinking -
- Use of technology. 3D scans of archaeological sites.
- Hamish - architecture shouldn't over-ride exhibition
- Not necessarily "white box".
- Flooring - hardwearing. (Concrete - crates shoved around floor)
- Gallery requires more storage now for current permanent collection.
- Carpet Court building - option for independent storage space.

Wednesday, 21 October 2020 CBD Group

Stakeholders Present:

Tim Black
Sue
Nigel Gilkison
Allan Booth - CBD & Councillor

Presentation given. Points raised / discussed.

- Established cross paths in CBD - arcade and some unique alleyways
- Character and Opportunity of existing spaces
- Stafford St Character important (i.e. Verandas)
- Open space more likely to be courtyard - not on Stafford St
- Drill Hall – possible long term opportunity. Could tie into context and leave for future project.
- More sustainable option to keep building.
- Is there a potential route? Yes, connection from Council from Landing Services makes sense.
- External / internal space - good idea
- Site Location is bookend to town
- Town becoming more compact.
- Lacking good facilities for functions / meetings / catered events.
- Multi-use everyday of the week.
- Groups can come in to cater their own events.
- Multi purpose for conferences etc
- Catering facility really important.
- Activity every day.
- City Hub strategy Plan- tie in with this - not developed fully yet - currently being developed. Co-ordination with this critical.
- Keep conversation open.
- Key drivers for Hub strategy?
- Space between buildings are key - activities, places to site away from traffic

- (will also be some car-parking).
- Accessible for disabled and elderly - important (high proportion of population).
 - Parking – council CBD strategy not started yet. Will be an issue.
 - Western side?
 - Theatre Royal is effectively Timaru "Town Hall" - has that civic function.
 - Civic Space. Fit for multi-purpose.
 - Orientation of site - allows for good daylight access. We are in control of northern boundary.
 - Weather protected outdoor areas
 - Heritage Values - Excelsior Hotel - facade main value - Nigel
 - Heritage not freezing in time - bring uses to old buildings

Wednesday, 21 October 2020 South Canterbury Chamber of Commerce

Stakeholders Present:

Gordon Handy - President
Wendy Smith - CEO
Kristy Phillips - New Zealand Hospitality South Canterbury

Notes.

- Presentation given.
- Big Picture needs to be looked at.
- Could Library be added to project as current Library is "not fit for purpose"?
- What is number of performances envisaged in a year?
- Needs to have commercial intent with what we are delivering. Timaru Theatre traditionally difficult not just access but commercially - i.e. Volunteer group running the bar.
- TDC needs to plan ahead.
- Hub - needs to be proper Hub. Needs active components. What do you think would support this / complementary uses?
- Centre of walking circles - reference point should be mid town.
- Don't have population to maintain Little high eatery in Army Hall.
- Pop-up noddle market - local business revenue goes down 40%
- Tourist cruise ships - the best little shopping street in NZ. "quaint historical"
- Linkages - great
- Over night stay adds more money to town - from accommodation / hospitality perspective.
- Current events facilities - "terrible"
- More opportunity for events centre / town hall use
- Caroline Bay Hall - not suitable for a day-time event.
- Breakout capability important
- Opportunity to be multi- functional

- Would need to be commercial / catering kitchen to cater for events
- Foyer area is currently not large enough for Theatre
- Foyer area doesn't work with Bar, WCs etc
- Day to day Cafe function.
- Licensee with catering in evening to cover
- possible functions - Business After-5 event
- Hesitant if Cafe business is commercially viable in a council owned building.
- How can this type of space enable economic growth around it
- Army Hall - Big spaces are useful (Summer meeting room)
- What type of functions could it be used for?
- Civic / Community functions - not competing with business. Council shouldn't stray into commercial activity.
- Opportunities for possible future Army Hall space for Youth - nothing to do in Timaru. Laserstrike. Ten Pin bowling. - have to go to Oamaru and ChCh.
- The Factory - late night venue will be a loss to some. (lots of shift workers)

Wednesday, 21 October 2020 Museum Staff

Stakeholders Present:

Philip Howe
Tony
Simon
Chris - Curator

Staff feedback from Site visits

- Ashburton
- loading bay terrible
 - Bigger the entrance the better
 - Foyer -shared with art gallery - noise issue
- Canterbury Museum - new plans (Check exhibition on proposal)
- Tūranga
- Like 3D printer
 - Exposed gardens
- ChCh Art Gallery
- Like Foyer space
 - Central corridor with rooms branching off
 - Council still need to look at on-going operational model will work. i.e. Staff work areas
 - Mobile shelving units in Tūranga
 - Subtle differences in furniture style and colour as part of wayfinding strategy and different users at each floor.
 - Hidden storage in children's library would be good in museum education space for objects / museum items that are used in classes during the day that need to be packed away for different use at night. Optimum storage.
 - Items needed from collection storage - if off site - will be different way of operating.
 - Older clientele - more seating with arms
 - Museum - telling story, trying to get viewer to understand object.

Appendix 2 Stakeholder Consultation Notes

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|---|--|---|--|--|---|
| <ul style="list-style-type: none"> - Prompts to keep people moving through exhibition - Services - hidden black in Tūranga. Lighting different in Museum - needs to be articulated. - ChCh Art Gallery Foyer and central stair well - lit and welcoming. Off main spaces light level drops - have control. - Like Basalt flooring - Fencing around objects - 3 levels in Timaru. Museum in ChCh only have one. - Security - can completely change atmosphere in the building. - More part of exhibition design than building. - Art gallery less likely to touch things than museum exhibit. - Zero tolerance for stuff going out the museum building. - Large iconic items - could be in Foyer visible at any time. - Richard Pierce replica aircraft - Lifeboat (relatively robust as long as not in direct sunlight.) - better viewed from the top - Council owed. Sitting in limbo. Need to determine soon if this is to be part of museum. - Anything in foyer needs to be able to handle after hours. Could touch - not be able to climb into it. - How is combined space going to operate? Need to consider. Security presence? The way in which museum operates, needs to be considered with council around operation. - Wayfinding - important. (Ashburton difficult) - Permanent display - single channel or central spine - Canterbury - public access spaces near the entrance. - with teaser to pull into museum space. - Materials - could link back to geographic area - South Canterbury - stone. - Loading bay / Collection space / | <ul style="list-style-type: none"> Quarantine space shouldn't have other services/utilities etc in them (not electrical board, pipes) nothing to contaminate - Layout of walls in exhibition space - hall with adaptability. Needs to have flexibly. Theatrical ideal. Add in - walls that look like permanent - Big cavity slider doors in ChCh art Gallery desirable. - Groups of spaces off a central space you can come back to. - Metaphor for exhibition design - Forest shrubland mosaic - see a magnificent tree in distance. - Community arena / space - Community gallery space - Benchmark for function - national museum conference 200-400 people - Education space - like a hot desk working area? - Education key functions space - need everything to hand but put away when other users. - Museum could do more like libraries and get more community engaged. - Museum of Art History Santa Cruz - a space with more programmes to engage public. This museum has become central community facility. Museum typical precious about objects and collections - balance with desire to bring public in. "showing your ankle". - Turanga approach was "No threshold" - people come in - feel relaxed - comes with notion of dealing with other problems (tourist for free WIFI, homeless coming for shower) - Behaviour that needs to be managed. What are challenges to creating space and how to overcome? - Building framework needs to support this approach. - Lockers could be provided - backpackers, tourist - Tourism spend - help develop for | <ul style="list-style-type: none"> commercial community - Timaru District Holdings - owns old majestic theatre building and several beside. - Could encourage connection of parking to west of site for people going to Farmers market. - Venture Timaru - touring app being developed for Heritage in CBD - Link to "interesting journeys". - Outdoor space not accessible from street means you can have space that relates to programmes as well as providing lunch space and green oasis. - Is it worth looking for route through outdoor space independent of museum during the day? - Like the idea but need to restrict access at certain times. - Museum Workshop and prep space need to be separate. - Crate storage shared with temp exhibit space. - Long term exhibition - replica of current display at SC Museum - Exhibition space could be one big black rectangle conceptually. - Museum to provide conceptual current exhibit layout - for "test fit". - Would like a better reflection of mana whenua. - Would like to make it a more "integrated story". - Te Ana Rock art centre - connects to cultural walk. | <p>Wednesday, 21 October 2020</p> <p>Educators</p> <p>Stakeholders Present</p> <p>Teachers -
Moutainview High School
Waimataitai Primary School</p> <p>Notes:</p> <p>Museum</p> <ul style="list-style-type: none"> - Want to be Destination place but also meet local needs (like Turanga) - Interactive classroom - latest technology - Green space - for breakout between serious activity - Age groups catered for - full range. - Size of groups - 25 + 5-10 adults. Can bring two classes at a time - one in classroom one in museum , while one at library. - Bus full (more cost effective) - Could library come to Theatre to facilitate their programme? - Theatre could be available space - built into education visit. - High school groups - 12-15 students - Spaces for School groups to site down and tuck away in certain spaces. - H&S briefing at entrance. - log jam near front door - would be good not to clutter foyer. - Need orientation space. - Ignition activity in classroom and then move to an exhibit. - Education opportunities outdoors. - Kiwi conservation club - insect hunt. Transplant local nature into green space. - Multiple flexible classroom spaces. - Things children liked about Museum- - Hands on exhibits for children. - Like to press buttons! - Space to do things in double height. | <p>Theatre</p> <ul style="list-style-type: none"> - Junior drama League - pack-in, rehearse for a week before show. Would be nice to have a green space for down time to re-energise. - Current Theatre upstairs foyer is good for teaching space. - Theatre was used for Jump Jam - Safe passage from seating area to backstage would be good - Would be nice to be used for prize giving. - A smaller Museum Theatre - could be used by small drama groups. - NCEA Drama assessments have taken place in museum - Typical approx. School audience size 500 students + parents + staff - End of year prize giving - might be cost prohibitive. | <p>Wednesday, 27 October 2020</p> <p>TDC Councillors Update</p> <p>Present:</p> <ul style="list-style-type: none"> - Elected Councillors TDC - Nigel Davenport - CEO Venture Timaru - Richard Howey <p>Presentation</p> <ul style="list-style-type: none"> - Upgrade of theatre, heritage facility, upgrade south end of Stafford St - Within 5 min walking circle from perceived centre of town - Stafford Street key, also east/west connections (e.g. royal arcade) to & from Stafford street - East / west link to 'the landing' & Saturday farmers market through our site to council & Barnard street - CBD group were excited about a possible east/west link - Planning - draft district plan up for discussion at the moment - North Stafford St - higher heritage rating - South Stafford St - lower heritage rating - Excelsior hotel - cat a grade heritage listing - Army hall - cat b grade heritage listing - Army hall - potential re-use, although to bring buildings like this up to standard e.g. temp, humidity, etc. is expensive and you can lose the character of the building. - Building site based on sqm briefed, shown and doesn't require the army hall site - access from Barnard or Stafford St - interesting - Retaining the Excelsior hotel façade is the feeling at the moment - Question - often more expensive to retain façade rather than demolish and new - access - 3 - George St, Barnard St, Woodcombe St - all very interesting and |
|---|--|---|--|--|---|

Appendix 2 Stakeholder Consultation Notes

- constrained
- Levels for access to loading dock - Stafford St @ 0m, Barnard St @ +4.5m.
- Option 1 – Shand Shelton option - removing garage component of army hall, creating direct west access from Barnard St - about 1 in 7 ramp - for comparison a steep car park ramp is about 1 in 5
- Option 2 - through link from Woodcombe St to George St (no reversing of trucks)
- 70 - 75 car parks if army hall and garage demolished and whole area turned into car parking (option 2)
- no answers yet, just opportunities
- key uses diagram shown - described by CA
- Tūranga education space on L1 used as an example for the museum multi-use space e.g. rehearsal space.
- Start of area schedule shown as example of what will be produced. green clearly in the brief, yellow not specifically mentioned in brief, but supporting of, red - clearly not part of the brief at this stage.
- Most of the things that have come up through the stakeholder consultation process has been included by the brief.
- Same themes coming through from various stakeholders - giving design team level of confidence.
- finalise brief and ready for TDC approval

Council Feedback

- Heritage centre - museum theatre - capacity/use, etc. - specialist theatre space or is this part of the multi-use
- Education space. Theatre space came out of a 2014 report on the museum - not in brief at the moment as a specialist space.
- Seems like we are trying to work around the Army Hall - seems to be creating issues - personal preference to

demolish army hall and clear site. With the army hall gone, access becomes easier to loading dock. Strongly suggest that it goes.

Wednesday, 27 October 2020 Venture Timaru

Stakeholders present

Di Hay and Nigel Davenport

Notes

- Introduction to project
- Improving vibrancy for CBD and south end
- What you can do with what you've got
- TDHL own 3500sqm of property across Stafford St, including existing gap and walkway in presentation
- CBD group (Nigel) concepts for walkway from landing up - maybe request from DC
- Potential hotel development for corner site (cnr Stafford and George Streets), conference and meeting spaces
- Engagement with private landowners in area could be an idea to gauge interest in private development - TDC conversation, not project.
- Conferences not coming because of lack of facilities - deer farmers association at C-Bay.
- 300-500 person conference spaces lacking in town. Venture Timaru could then pitch for events.
- How best to locate spaces within the project.
- How best to work with local other conference spaces to then accommodate a larger conference. Walking distance.
- Needs a decent commercial kitchen for conferences Or a re-heat kitchen Or outside catering being bought in.

Wednesday, 27 October 2020 Audio Dynamite

Stakeholders present:

Richard Howe & Melbourne

Loading:

- Introduction into site and access issues re: topography
- Can we lower the hump from current access to lower ramp backing into loading dock?
- Multiple bays for loading. one truck currently uses all the space.
- Loading dock to north side of stage house, creating space at rear of stage
- Drive forwards into lane, off street, then reverse off street is preferred.

Technical

- Needs under balcony system
- Needs points and system for hanging
- BYO systems touring groups bring with them
- Acoustic treatment - at rear wall
- Wings size - tight - not enough space
- Stage pit - storage & access - for tech stuff
- Excavation under stage to create more space
- Relocate steps down to basement
- Richard to issue photo of stage right space issues
- What side does fly floor sit on??
- Prop space
- Mixing position - multiple positions
- Cable ducts everywhere - cat6 everywhere
- Outside broadcast vans - very rare - although would be used more if facilities allow
- lighting: dimmer locations, etc. to be reviewed through project, new lighting will be
- LED, not a lot of cross patching going on (MI)

- Dressing room intercom system is terrible - needs upgrade
- Rake of stage - like to see go - flat stage
- Chess show - chair carried on into orchestra pit due to rake of stage - anything with wheels just want to go over the front of the stage
- Stage floor tracks don't really work due to rake

Wednesday, 27 October 2020 Junior Drama League (up to 90 children)

Stakeholders present

Tamara Hogg

Notes

- H&S, sightlines, etc.
- Impressed with Ashburton stage set-up, not so much with BoH (change rooms, kitchen, green room, access, etc) - double access good, no sightlines for searching for children.
- Theatre Royal BoH flow is good, needs modernisation - richard: rat warren (bad) - flow
- of functionality good - two stairs good.
- Centrally located kitchen - double door or two door access.
- Seating - bench seating on perimeter
- BoH - extending building out the back - make it larger downstairs and make use of extending back with maybe only two floors of BoH.
- Two access points onto stage
- Children can get loud in BoH area, acoustics needs to be considered
- BoH foyer/entry/awning for waiting parents - door from BoH not stage
- Access from theatre entry to BoH - none ATM
- Piano in basement
- Off stage storage
- Rigging - locations - needs work - away from stage floor is agreed, but ease for set-up,
- pack-down and operation.
- Entry point for sign-in, security, stage door, into holding space
- Air-lock, noise-lock, between BoH and stage
- Rehearsal room - minimum same size as stage to mark out placements etc, user friendly
- for dance groups, could be multi-use. shows have precedence over booking

- for this
- space. essential to functionality of theatre
- Adjustable racks
- Multi-level BoH - adult supervision - not ideal to leave children unsupervised - kitchenette on each level
- Security & access re: children very important
- Vehicle access bay - away from pedestrian entrances
- Sewing room - multi-purpose room.
- 8-10 changing stations for each changing room
- Monitors in changing rooms - to keep up with whats happening on stage and able to
- adjust sound individually at each monitor - no real concern re: children adjusting due
- to adult supervision
- Power for Africa
- LED lights - not hot lighting
- Wheelchair access everywhere
- Staging calling table for calling actors on-stage - stage manager calling show & also calling cast
- Possible top floor access onto stage - flying option
- Stage flat - rake gone
- Storage under stage - extra space always for storage.
- FoH - foyer - narrow space in front of box office - shift box office to side
- Location of toilets next to bar - a problem - area re-thought
- Upstairs foyer - not large enough for capacity of theatre - congested for intervals -
- Top floor extended to give greater space - very tight at the moment
- Downstairs - designated area for photographs - not a congested area - taking and displaying photos
- Central box office a problem

Appendix 2 Stakeholder Consultation Notes

Thursday, 28 October 2020 CEO & Senior Leadership Team

Present:

Bede Carren, Tracey
Steve Bramley
Ken Gorbey
CEO and Senior Leadership Team - TDC
Frazer Munro - GM Timaru District Holdings
Company

- Good opportunity with site
- TDHL - property across the road
- Future proofing? Art Gallery or Library?
- Having facilities dotted around can keep a CBD vibrant
- Access - decent BoH - cost? - all options involve significant change to levels and topography
- Risk - structural strengthening of stage house

taken back to Rūnaka to determine and recruit an appropriate person to engage with design team at a workshop/wānanga level. Architectus to provide an outline of potential cultural involvement to assist with this and can support kōrero, if required.

Access around the Heritage

Concern around Heritage:

- Cost
- Will it impact functionality of project
- Reputational risk (TDC) - setting a precedent for demolitions for other heritage value buildings in the CBD, especially as unique features (heritage) around Timaru need earthquake strengthening in the near future
- What is it that makes Timaru, Timaru??
- Could be an example of how you can strengthen and maintain a heritage building.
- Excelsior Hotel - could result in a negative reaction if we plan to demolish, especially for a Heritage centre. Public could be vocal in trying to preserve it.
- TDC Councillors have been very clear with the Army Hall - to demolish, bought to facilitate project
- Freshen up of auditorium: currently not in scope/budget
- Façade of Theatre Royal and FoH scope: also not in scope/budget
- Looking to provide one FoH entry for the project - street address for both theatre and museum - museum spaces in central part of site - there is enough street frontage for both facilities
- Is a café to be included?
- Town Hall concept?
- Conference centre?
- CBD has many facilities that are not currently managed correctly

Thursday, 19 November 2020

Present:

- Arowhenua Runaka
- Karl Jackson, Arowhenua Office Manager
- Te Wera King-Waihao Runaka chair
- An introduction to the project was given to two key local Māori community representatives (with connections to Arowhenua and Waihao) as a sounding board to determine the best approach for engaging appropriately with Rūnaka. This involved whakawhanaungatanga, and an overview of the context and functional brief.
- Discussions included the appropriate Rūnaka for involvement and provision of information to facilitate Rūnaka decision-making. A short one-page project description and suggested engagement strategy was to be provided by the project team and Council. It was agreed that, from a mana whenua perspective, while Waihao is within the area and scope of the Museum, Arowhenua is the primary Rūnaka to engage with in terms of the overall TTRHC project.
- It was agreed that Rūnaka representation is appropriate at both the project team and Steering Group/ PCG levels.
- A project engagement request will be

Appendix 3 Theatre Stakeholder Requirement

ID	Zone	Item	Initial Source	Discussion	Priority 1- Critical; 2 - Necessary; 3 - Highly Desirable; 4 - Desirable; 5 - Preferred.	Notes from Workshop 1 - Friends of Timaru Theatre	Notes from Workshop 2: Vibrant Lighting, Special Events Aoraki, Gary Taylor	Notes from Workshop 3a (Oct27th) - Audio Dynamite	Notes from Workshop 3b (Oct27th) -Tamara, Junior Theatre
R1.1	Stage House	Stage Basement	Initial brief	Works on the sub-stage should incorporate facilitating other requirements listed below. It should be noted that the sub-stage area is known to be subject to flooding.	Note				
R1.2	Stage House	Stage traps	Site visit 1	Works to the sub-stage should consider creating opportunity for temporary/future stage trapdoors.	5				
R1.3	Stage House	Flat stage floor	Initial brief	This is required to align with touring shows and reduce risk of injury	2			removing rake is critical have seen near disasters. flats falling; chairs falling off the stage. needs to be level; so much easier to deal with. lots and lots of issues with the rake.	removing rake is critical
R1.4	Stage House	New roof structure	Initial brief	To support fly system; extent of needs is unclear prior to further investigation and design	1		documentation regarding structural capacity.		
R1.5	Stage House	Fly floors and grid	Initial brief	Required for access and operation of stage house	2				
R1.6	Stage House	Building Services	Initial brief	Power will require extensive changes as part of theatre systems work. Mechanical, Hydro etc. will require review alongside with architectural work.	1	"It is so cold in the theatre" Mechanical noise is a problem	Hum of dB is currently audible from audience. Power - all around the building; powerlock;		
R1.7	Stage House	Specialist Theatre Systems	Initial brief	Specialist systems require holistic replacement. This will include Audio, Lighting, video, rigging, drapery, staging, stage management and stage communications systems.	1		Nicole - we want to make sure we can host international shows;		
R1.8	Stage House	Specialist Theatre Systems - Audio	Initial brief		1	Area under the balcony is not served well for audio	They want a house sound system - possibly two systems, one big, one small. being able to hang an array or something is important - ground stacking is dangerous and no good at the moment.	Small house system OK and larger one can be brought in, but there needs to be rigging points available	
R1.9									
R1.10	Stage House	Specialist Theatre Systems - Fly system	Initial brief		1		300m line spacing ideal (around 54ish?). electric LX great because heavy they'd be ok with part and part, just can't get crew for counterweighting. "counterweighting is a happy medium"? need to operate from both floor and gallery level. - this is flawed by multiple stakeholders appropriate # of dimmers consistant lighting rig with good brand		
R1.11	Stage House	Specialist Theatre Systems - Stage Lighting	Initial brief		1		about a 120 lamps, this will be supplemented.		
R1.12	Stage House	Specialist Theatre Systems - Cabling	Workshop 3 - oct 27th					Cableways/trenches are required. Lots of cat6	
R1.13	Stage House	Worklight	Initial brief	Worklighting should include bluelights in critical production areas and worklight throughout backstage (stage house) areas and the auditorium, with control integrated into stage management systems.	2				
R1.14	Stage House	Piano Storage	Initial brief	Piano storage should be level with stage and humidity controlled. Absolutely cannot be in an area subject to flooding.	3				
R1.15	Stage House	Equal access	Initial brief	To stage listed specifically but should be a consideration throughout	2				
R1.16	Stage House	Crossover corridor	Site visit 1	There is currently only a single entrance from BOH to the stage - a redesign should incorporate a corridor providing a path across the stage and entrances at each upstage corner	3				
R1.17	Stage House	Removal of light spill	Site visit 1	some light has been reported as spilling through vents above the stage house. It is critical that a blackout can be achieved.	1				
R2.1	BOH	Dressing Rooms	Initial brief	Dressing room facility will be part of a holistic re-design of BOH. All should have easy access to stage, with some being directly adjacent.	1			Currently making quick changes on the side of stage, which is a big problem (no room). Need comms	need comms and show relay. Need to accommodate 90 kids plus minders. Current flow is very good - they can all feel 'together' and can find kids easily bare minimum 2 dressing rooms at stage level kids are very loud so acoustic speration needs to be good. 8-10 minimum dressing stations per room show relay volume controls in room
R2.2	BOH	Laundry facilities	Initial brief	Part of holistic re-design of BOH	2				
R2.3	BOH	Loading Dock	Initial brief	The loading dock should be on grade with stage and able to accommodate level access for trucks (at least one, preferably multiple) Meeting this requirement will require extensive works and likely excavation due to the surrounding ground levels and slopes	2		Chris Thomas -efficiency is the main issue for truck loading. Tau papa: 6m long by 4 meters wide whole truck lift is also workable. Loading of animals, cases, vehicles	Want to fit 2 x trucks +1 other. Slope in getting out of dock has been the biggest problem. No problems with turning the corner once trucks are off the main street	
R2.4	BOH	Scene Dock	Initial brief	Integral to the loading dock; A high-ceilinged space for pre-assembly, minor repair and short-term storage of set items	3				
	BOH	Workshop	Site visit 1	A workshop for set repairs could be incorporated into the scene dock	3				
R2.5	BOH	Stage Door	Initial brief	This item is listed alongside the loading dock, but should be treated separately. A secure, staffed (sometimes) entrance for crew, artists and venue staff that is adjacent to crew/artist parking and back-of-house	4				At the moment parents have to meet in the rain. Need a spot they can come in.
R2.6	BOH	Plant rooms	Initial brief	Plant space must include provision of a dedicated dimmer room and dedicated rack space for technical equipment.	2				

Appendix 3 Theatre Stakeholder Requirement

R2.7	BOH	Access to Fly floors	Initial brief	There is currently no safe way to access the upper levels of the stage house itself. While it is possible to operate without the venue would be highly compromised.	2		
R2.8	BOH	Level access to stage from scene dock	Initial brief	Scene dock and stage should operate as a seamless unit, ideally along with loading dock	2		
R2.9	BOH	Production office	Initial brief	Facility for visiting stage/production/tour management teams to carry out their work	4	production office	
R2.10	BOH	BOH entry	Initial brief	Direct entrance to BOH - will be part of the stage door	2		
R2.11	BOH	Storage	Site visit 1	Backstage storage is virtually non-existent and should be a major consideration. Storage is required for venue owned equipment (Lighting, audio, video, cabling, staging, rigging) as well as storage of hirers equipment (the above, plus sets, wardrobe etc.)	2	Chris Thomas: <input type="checkbox"/> once you're in there isn't any place to store cases: <input type="checkbox"/> scene dock? <input type="checkbox"/> understage? <input type="checkbox"/> pit lift to get to understage? <input type="checkbox"/> lack of wingspace	Wings need expanding - not enough room for crew. Particularly OP side could be much bigger. Understage storage re-iterated.
R2.12	BOH	Green Room	Workshop 3. 27 oct				Tamara spoke of a centrally located kitchen area, with bench seating and the ability for cast and crew to be fed. Also as a staging area before entering the stage house proper.
R2.13	BOH	Rehearsal Room					Needs to be the same size as the stage, plus viewing/circulation room. Should have sprung floor, barre, mirrors. Will also be used as a function space. At the moment one of the dressing rooms is used for warmup because there is nowhere else to go. She sees a rehearsal space as essential.
R2.14	BOH	Wardrobe workshop					Need a sewing room; if big enough can be a sewing, ironing, steaming, desk for laptop etc. Somebody in charge in that room. (she wants the wardrobe to also be the production office)
R3.1	Auditorium	Replacement of stalls floor	Initial brief		?		
R3.2	Auditorium	Replacement of Seating	Initial brief	Listed as 'additional considerations'	?	The Friends like the centre aisle (it is a problem at Isaac Th.), but say a wider pitch between rows would mitigate problems with long route to seats. Quite a number of wheelchairs; "Bigger Schools need at least 1000 seats" (but may not use the theatre in any case)	The production ppl don't like the centre aisle because it takes away the best seats
R3.3	Auditorium	Orchestra Pit lift/stalls seating and thrust stage	Initial brief. Updated Site Visit 1.	The requirement for a mechanised lift could be examined; if one configuration dominates uses then a manually re-configurable option with removable stage lids and seating rostra could be more cost-effective. Some solution to improve on configuration is needed though.	2		Ashburton pit is fantastic
R3.4	Auditorium	Address Lighting Positions	Initial brief	Some positions are unsafe; Installation of additional positions or expansion of current will conflict with heritage requirements and must be addressed with this consideration. Work should include: - FOH Lighting Bridge (one only exists - it is very restricted but expansion may not be possible given heritage constraints) - Side lighting/perch bars; Pair closest to stage can be relocated into boxes to reduce visual/heritage impact. Pair closest to foyer are unsafe to operate and require consideration in redesign. - Balcony Rail: Provision is required for cameras, projection, lighting and confidence monitors from balcony rail. Will require structural assesment as well as heritage considerations.	2		
R3.5	Auditorium	Foresage grid/structure	Initial brief. Updated Site Visit 1.	Structure of some kind above orchestra pit/forestage will be required, and must consider heritage needs of existing ceiling. At minimum an orchestra truss with technical services is required (suspended via chain or SWR from motors affixed to structure above ceiling) - access required above ceiling for maintenance of motors - penetrations through ceiling must consider heritage Greater provision (ie. trafficable forestage grid) unlikely to be possible due to heritage constraints of ceiling Sightlines from the bio box are problematic, particularly when an extanded stage is considered. The obstruction of sightlines (created by antrance rfrom lobby/followpot perch) may have heritage value. Control from within the stalls is not acceptable as a permanent solution. a design solutino should be reached but some compromises may be required	3	They have hung put truss above the ceiling to hang a trus over the orchestra pit. they'd like to do a LCR	
	Auditorium	Control Room	Site visit 1		2	stalls etc. operating positions: <input type="checkbox"/> needs cable infrastructure <input type="checkbox"/> many companies want to make sure its gonna be right, so often hiring companies will run their own.	Mix position needs to be avilable that is in the main stalls - not under the balcony
	Auditorium	Address audience sightlines	Workshop 1	Audience sightlines are pretty bad from most seats?		Columns get in the way. "Sightlines with rake is an issue. (always has been) because rake is shallow. - it doesn't matter where you sit, someone's head is front of you."	
	Auditorium	Address lightlocks/entry vs	Workshop 1	Light spills into the auditorium during audience entry.			

Appendix 3 Theatre Stakeholder Requirement

	Auditorium	Balcony Rail	Workshop 1	There are safety concerns regarding the height of the balcony blustrade	"front row of balcony - children lean over balcony at the moment... We think someone has fallen over. The isaac has a perspex front to the balcony."	
R4.6	FOH	Toilets	Initial brief			?
R4.7	FOH	bar and kitchen	Initial brief			?
R4.8	FOH	Lift replacement	Initial brief			?
R4.9	FOH	equal access	Initial brief			?
R4.10	FOH	façade weathertightness	Initial brief			?
R4.11	FOH	link to heritage facility	Initial brief			?
R4.12	FOH	meeting room addition	Initial brief			?
R4.13	FOH	Use of Foyer for smaller functions and gatherings	Workshop 1		Currently acoustics is bad. People have been 'gawking' through the windows	
R4.14	FOH	Facilities for FOH staff	Workshop 1	There is no staff room or kitchenette where volunteers can have a break, and there will need to be accomodation for venue manager etc.	"they've been there from 7 in the morning until 3pm in the afternoon. couldn't even make a cup of coffee;"	
R4.15	FOH	Signing space	Workshop 3			A spot where photos could be taken and autographs signed would be nice.
R5.1	Access	BOH vehicle access	Initial brief	As discussed in 'loading dock'		2
R5.2	Access	BOH disabled access	Initial brief	As discussed in 'Equal Access'		2
R5.3	Access	Pedestrian Access	Initial brief			