

MOMENTUM

WAIKATO



Waikato Regional Theatre Public Consultation Summary November 2017

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Consultation Summary at a Glance

Purpose:

To get a clear mandate from the community to continue with the Waikato Regional Theatre project as proposed.
To gain insight to direct design elements ensuring regional buy-in for the facility/creative precinct.

Approaches:

Presentations, followed by "Q&A" sessions and facilitated discussions were used to gather feedback. These sessions were held on the following dates:

20 Oct 2017: Hamilton (two sessions with approx 100 attendees in total).

24 Oct 2017: Ngaruawhaia (7 community attendees). Morrinsville (10 community attendees).

25 Oct 2017: Te Awamutu (13 community attendees). Cambridge (25 community attendees).

An online engagement form was also made available and 46 individuals provided feedback through this method.

Written submissions were also presented by 10 people and Creative Waikato's own survey was answered by 36 people.

Findings:

Most frequent concerns raised:

1. Parking*
2. Accessibility (Vehicles/Pedestrian) *
3. Costs to Community
4. Ownership Model
5. Regional connections

*It needs to be noted that safety and security concerns were both frequently raised during sessions and online submissions, but were always linked to issues of distance to parking and pedestrian accessibility.

Key Message:

"We are still listening and we want your input".

Recommendations:

- Discussions begin with Waikato Regional Council to investigate public transport offerings and needs related to the proposed theatre.
- A site-specific investigation of pre-European history be undertaken immediately in consultation with Iwi and Hapu.
- Further geotec work be undertaken imminently to ensure site is suitable and that it be communicated to the public.
- A public campaign to name the theatre be developed as part of phase two of the project.
- Regular engagement opportunities are planned for those in the region every six months.
- A representative group (beyond Hamilton) be established to act as advocates and communicators in their communities for the project.
- An advisory board be developed to guide the design process in relation to presenting the "Waikato narrative."
- The appointment process of Trustees on both Trusts be publicly communicated.
- Traffic plans are prioritised and shared with the public as soon as possible.
- Discussions begin with Knox St Carpark owners around opportunities to increase the parking offering and capacity at the building.
- Discussions begin with Hamilton City Council regarding car parking and that a review of pricing is requested.
- Discussions begin with Knox Street Carpark owners around opportunities to increase parking offering and that policies around pricing are reviewed.
- Underground parking in the facility be investigated and priced for consideration.
- The opportunity to have Hamilton i-Site relocated to the proposed site be investigated with Hamilton City Council.
- The Deloitte's financial projections and report be made available to the public and that costing for hire be shared with the public.
- Groups such as Accessible NZ be consulted with as part of the phase two of the project

Consultation Summary

Purpose

Following the closure of Founders Theatre in 2016, Momentum Waikato Community Foundation (MWCF) are leading a community driven proposal for the development of a new theatre and creative precinct for the Waikato region. A round of consultation in October 2017 was undertaken with the purpose of getting creative sector and community feedback on the Feasibility Study developed by theatre consultants Charcoal Blue. This report aims to provide insight into the views of the region.

Background

In order to set the scene for the following findings and recommendations in this report, it is important to acknowledge previous stakeholder engagement carried out as part of the Waikato Regional Theatre project.

Early on (after Founders Theatre closed) Creative Waikato in partnership with Hamilton City Council (HCC) engaged in discussions with the Hamilton community to consider three options for Founders Theatre: to refurbish, to rebuild on site, to build at a new location. It quickly became evident that Founders Theatre, although cherished for its place in Hamilton's history, was not "fit for purpose" when considering the needs of the current and future creative sector.

MWCF then offered to take a leadership role in the creation of a new theatre, in an effort to ensure the project was both "community-led" and "community-owned". A technically focused consultation was undertaken by Charcoal Blue, supported by Creative Waikato.

The focus of this engagement was made up of a cross section of users from the Founders, local arts organisations, interested parties and national touring companies to ensure the needs of the sector were truly understood. These findings informed the design which was later presented to MWCF in July 2017.

“Creating a space that is alive and buzzing all the time (not just when a performance is on) is a brilliant idea”

In August 2017, The Stakeholder Agency was contracted to support the next stage of community consultation in order to understand the views of the wider region and general populous regarding the proposed design and site while exploring the project's regional relevance.

Consultation Goals

In establishing the most appropriate engagement techniques for any consultation, it is critical to understand both the desired outcome and key message. This was agreed as:

Desired Outcome: A clear mandate from the community to continue with the Waikato Regional Theatre project as proposed and to gain insight to direct design elements ensuring regional buy-in for the facility.

Key Message: "We are still listening and we want your input".

The key questions identified were: Is the proposal right for the community and what is it going to take for this to be a transformational opportunity for the whole region?

Scope

MWCF identified three key districts to focus on within the region: Waikato, Waipa and Matamata-Piako. This decision was based on each communities' previous usage of Founders Theatre and their proximity to Hamilton.

In addition to these regional efforts, Hamilton sessions were also planned to align with Charcoal Blue's visit and a planned Waikato Chamber of Commerce business breakfast.

Feedback to the original engagement proposal from the Governance Panel indicated a desire to run a roadshow model, using the opportunity to discuss the proposed Waikato Regional Theatre concept with an information session.

With Long Term Plan consultation set to roll out across the region it was necessary to move quickly to avoid consultation overload in the community and to also receive feedback without the intrusion of a rates debate regarding HCC's financial commitment. As a result, it was decided to run the sessions prior to the end of October.

All areas of the community were to be invited with a focus on those beyond the arts sector and those identified as key influencers by each local council.

The key questions identified were: Is the proposal right for the community and what is it going to take for this to be a transformational opportunity for the whole region?

Process Design

When designing the engagement approach, it was necessary to assess both capability with regards to fronting the sessions, background knowledge of the project and level of connection to the region. As with any consultation it is critical to put the right people in the right roles to support authentic community dialogue.

With a willingness from Creative Waikato (CW) to support consultation, particularly from Sarah Nathan (Chief Executive), it was an ideal fit and one that would provide depth to the

“I think it will not simply impact Hamilton, I think it will completely transform Hamilton”

process and engender trust from the public. The opportunity to utilise Sarah’s expertise and those of her staff shaped much of the engagement process design.

Waipa, Waikato and Matamata-Piako District Councils were communicated with to seek advice on engagement methods that have successfully worked in those communities for other projects and

the best avenues to reach the public. In addition, strategies for communicating with elected members during this time were discussed.

The concept of using a ‘World Café’ model of engagement was developed and well received by Council staff who viewed the opportunity to inform and then have structured conversation as a key to seeking a clear view on the project.

It should be noted that ‘World Café’ is one of the most common workshop exercises for large groups as it structures discussions with table facilitators and can cover specific aspects of project by breaking large numbers of attendees into smaller groups and moving them through key topics. The model is seen as a great way to discover collective thoughts and to identify patterns or insights.

Four areas were to be focussed on for the Hamilton session:

1. ‘The Facility’ including size, functionality, audience, user, technical needs.
2. ‘Individual Experiences’ including accessibility, interactions, offerings, desired experiences.
3. ‘City Impacts’ including urban design, architecture, connectivity, uniqueness, relevance.
4. ‘Regional Impacts’ including economic, educational, social connectivity, arts development, transport, access.

For the sessions in the region this concept was reduced down to three topics – facility, individual experiences and regional impacts.

Implementation

Promotion of the workshops was varied with some Councils taking a lead with their community and making direct contact with interested parties. MWCF and CW's own databases were used and articles and adverts were generated for local papers as well.

Sessions were held on the following dates:

- 20 October 2017 – Hamilton (x two)
- 24 October 2017 – Ngaruawahia & Morrinsville
- 25 October 2017 – Te Awamutu & Cambridge

Hamilton Consultation Sessions

Attendee numbers for the first session were approximately 60 people, with close to 40 at the later presentation. Despite all efforts to structure the sessions in a workshop form for Hamilton attendees, the presentation and the Q&A period following it, dictated much of the format. It became evident that the rates debate would play a role in the public discussion and as a result it somewhat negatively tainted the gatherings. Those that spoke publicly, in most cases, appeared to have prepared statements in advance, with a number identifying themselves as members of the Hamilton Ratepayers Association.

The issue of Founders Theatre's consultation was also a contributing factor to confusion.

A few speakers stood and made statements in support of the project and potential benefits which were met with a round of applause.

It must be noted however, that despite the public negativity voiced, the table discussions that occurred after were balanced and thoughtful, as those with a more considered approach remained to share feedback and ask questions.

Regional Consultation Sessions

In contrast to the Hamilton sessions, those held in the region could be described as aspirational and constructively focused. Areas of concern were discussed with a "solutions focus" and in most cases appeared to be seen as obstacles to the project to work through rather than barriers to stop the proposed plan.

Each workshop plan was tweaked and altered to reflect the number of attendees and tone, which meant the initial intent of independent table topics moved to one 'round table discussion' covering all topics with all attendees. Attendee numbers (excluding support

staff) were seven in Ngaruawahia, ten in Morrinsville, thirteen in Te Awamutu and twenty-five in Cambridge.

Consultation Findings

For the purpose of this summary, concerns and feedback have been grouped and ordered to reflect the frequency in which they were raised by those attending sessions. Comments and raw data can be found attached to this document as well in the Appendix.

Due to the clear differences identified between consultation in Hamilton and then in the region, separate summaries have been presented below.

This report looks to cover matters raised by attendees. While some concerns resulted in responses by the engagement team to correct misunderstandings, these have still been documented to highlight general public perception.

Hamilton Consultation Session

The two main concerns echoed by session attendees, whether for or against the project, were parking and accessibility.

Parking

Generally, there was a feeling that the current number of carparks available in the area would be inadequate for the proposed theatre. Despite details of the number of parks available in the CBD, concerns continued to be raised throughout both sessions with a general view that it would be easier to find carparks around the Founders site. For many this was the cornerstone reason for rebuilding on the original site or upgrading the existing facility.

It was felt that beyond the “lack of parking” the location would mean that the competing use of parking will create issues of availability both during the day and night. Examples raised included matinees competing with commercial use, and evening events competing with restaurants and night-club activity. Also, concerns were expressed regarding the walking distance from available parking to the theatre. Parking concerns primarily came from an over 65 years demographic.

The cost of parking was also identified as a potential barrier to the likely use of the proposed theatre. Concerns about dance schools requiring five days of rehearsal time and then performance days mean upwards of 30 hours of parking, and at current hourly rates this would be too expensive in addition to any hire costs, removing any chance for these types of

“Parking is a non-issue.
We need to stop being
lazy”

users to access the new theatre for a reasonable investment.

A shuttle service from parking buildings to the theatre was seen as a necessary arrangement going forward.

Types of parking also made an appearance in discussions. There was a real desire to ensure accessibility parking and emergency parking were adequately catered for on-site, as well as the desire for a permanent police park.

Bus parking during events was also raised, although not by the bus drivers or companies but by individuals wishing to express all varieties of concern.

Safety

Apprehensions about safety around current parking buildings and Victoria Street and Hood Street in general was shared, mainly by the elderly, while others recognised the likely increase in CCTV cameras and that the amount of activity and movement in these spaces would dilute any existing issue.

Safety and security was highlighted frequently during city sessions as older attendees discussed their fears when walking in the city centre and felt this could not be avoided with the proposed theatre development.

Access

Unease was expressed in relation to accessibility for both vehicles and people with the proposed theatre. Beginning with individual concerns, the slope of Sapper-Moore Jones Place was highlighted as an issue for pedestrians with access for the elderly leading a number of conversations.

Much of the discussion from those older session attendees raised points regarding the need for access to be at street level (not down towards the river) and that accessibility groups be consulted with to ensure the facility include suitable handrails, lifts etc.

The concept of a footbridge across the river was discussed at length with a number of attendees suggesting that community funding would be a logical and reasonable means of paying for such a project.

With regards to traffic accessibility, suggestions of introducing bus stops closer to the venue, dedicated safe drop-off zones for school trips and a scalloped drop off area (off-street) for elderly were all put forward.

Current public transport offerings were recognised as an issue for any plan going forward, particularly evening buses and a clear desire for the project to work with Waikato Regional Council to coordinate a bus system for the city was voiced.

A suggestion put forward by several attendees was the idea of also reconfiguring Victoria Street to allow only one-way traffic while also removing middle parks that are currently in place.

Truck Access

Transportation for performance set-ups was discussed at length. Sapper-Moore Street's slope and width were deemed by many attendees to be a likely problem for truck movements to and from the venue and questions of storage space for trucks requiring long term parking was also shared. There was disbelief that any turning bay planned would be sufficient.

Theatre Interior

Theatre size was a topic also introduced - although to a much lesser degree than parking and accessibility. A belief that 1100 seats would not be adequate was voiced a number of times

The reason relating to population growth and a desire to future proof for the community. Suggested seating numbers varied but on average attendees believed the theatre should plan to seat 2000.

Two suggestions were also made to design two theatres within the space, one small and one at the proposed size. The term "full scale" was also used to explain the desire for the NZSO and Royal New Zealand Ballet to return to Hamilton with their full complement, rather than reduced numbers to fit a smaller theatre.

For those interested in the acoustic elements of the design, genuine concern was raised about being able to cater for both orchestras and choir while accommodating a fly tower in the concept.

The slope of seats was also discussed, suggesting that "intimacy" and close seating to the stage would result in steep seating unsafe for the elderly.

Location, Heritage and Surrounds

“Hamilton will not be an eco-friendly and mobility friendly city unless we plan for it to be so”

In addition to the internal size of the venue, discussion about the surrounding green space also was noted. A number of attendees desired bigger surrounds to establish more access points and a greater presence in the city's CBD.

Talk of the Hamilton Hotel façade being used as part of the building

received mixed responses. While some attendees believed there was sufficient connection to the historical relevance of the site, others indicated the full building should be retained and simply refurbished.

One speaker during the first session commended the design but voiced her disappointment that the look of the proposed theatre focussed on the view from the riverside and that those not privy to waterfront views would miss the vision of the building. Agreement was echoed as it was suggested that the full presence of the venue would need to be appreciated from Victoria Street.

During the presentation, elements of the planned hotel were covered and concerns for the management of noise and any resulting impacts on the hotel were discussed at the tables.

Site stability was questioned with geotec report findings being quoted by members of the public. Details of any appropriate measures to mitigate risks were requested and the cost implication were highlighted as a major concern.

Amenities

Desired amenities noted during the session by attendees were interactive child friendly areas (offering safe and secure wait areas), onsite ticketing services, multi-purpose green areas (catering for “children with allergies”), an information centre at the venue and roof top bar/entertainment options.

Name

Several discussions with attendees introduced the public desire to name the project now and in turn the venue. It was felt that the term ‘theatre’ did not fully articulate the breadth of the facility and that for the community to get behind it, a name would need to represent the connection to the community as soon as possible. Suggestions included revisiting the name Leftbank and also Founders.

Cost

Costs related to the hirage of the proposed theatre were also presented as issues with a belief that a 40% discount would not allow for general community use and a request for further investigation was put forward. Also related to cost was the concern of ticket prices, with the view that a significant hirage rate for commercial performances/events would see ticket prices raised to accommodate the expense.

Ownership

Debate about the ownership of the proposed theatre was raised by attendees with a comprehensive background and understanding of local government. While those publicly

presenting a view that HCC should manage the asset due to its contribution or establish a “Council Controlled Organisation” (CCO), the general attendee base indicated a desire to remove all Council involvement highlighting issues with the V8s and Claudelands Event Centre. Although not publicly challenged, table discussions showed a lack of faith in the Council.

One constant request in feedback was that any trust being established in relation to the theatre had to have a transparent and open appointment process, and that going forward reporting to the public on finances and progress would need to happen more frequently and be planned for the life of the project.

A number of separate comments were also made stating that the operating trust should act in a commercial capacity by running the bars, facilities and catering option in order to gain income that could subsidise community use of the venue.

Tangata Whenua

There was disappointment from a group attending the sessions who were concerned that although the European history had been gathered, little effort to understand the site’s significance to Tangata Whenua had been made. It was stressed that as a Pa site the location would need robust consultation with Iwi - but more importantly Hapu representatives.

Education

The concept of an education focus was extremely well received and suggestions of coordination Q&A sessions with performers, directors, casts etc were documented in addition to school holiday programmes. The employment of key staff with an understanding of children and education was deemed critical by a number of attendees. There was concern that just one trip or experience per year would be deemed inadequate to open opportunities and thinking for youth in the creative sector, and it was felt that experiences for school students needed to be ongoing, regular and programmed in prior to the school year beginning to ensure consistency in the offering.

A number of youth participating in the sessions highlighted that although the community will “come back” to the theatre experience, it won’t be immediate and that some re-education will be required to encourage the public to take up the opportunity.

Summary: Hamilton

All in all, the Hamilton sessions were attended by those with an already set opinion of the proposed site and concept. Those that spoke publicly after the presentation did so to state a case and garner support. Taken on face value it would have been perceived that the new theatre was un-wanted and that Founders was the only true option for the public, however, many of those attendees that remained and engaged with the consultation process after the

public portion spoke extremely favourably about the concept recognising its ability to rejuvenate the city centre while utilising the surrounding business community.

Those in a generation that will likely reap the long-term benefits of a new theatre were impassioned and enthusiastic about having a theatre experience of value in their city and recognised that the proposed location would add value to that.

Regional Consultation Sessions

It is necessary to introduce the findings of the regional sessions by sharing the stark difference in atmosphere to the city. Attendees' motivation for joining the roadshows in these areas was more about being informed and understanding the project, than it was about presenting concerns and opposition (albeit with a couple of exceptions). Those present at the regional sessions seemed generally excited and inquisitive regarding the proposed theatre, and although identified similar concerns as the earlier city sessions they suggested solutions.

Parking, Transport, Access, Safety

As expected, parking was raised as an issue. Again, the number of parks and proximity was discussed, however parking was deemed as less of an overall concern. The biggest issue was that the length to walk from parking facilities during unpleasant weather would be detrimental to the theatre experience. It was highlighted though that using the Founders site would be no better and many believed the parking situation for the original theatre was exceedingly worse. A substantial number of attendees suggested that the concern was a "non-issue" and that the public just needed to move on and appreciate the vehicle landscape was changing. It was also highlighted that those attending shows and event from outside the city would likely "make a night of it" and therefore find a park and walk to a restaurant, to the show and then to a bar at various locations, so the expectation of needing to walk would already be in place.

**“The Waikato needs it.
It will be visionary”**

The suggestion of underground parking for 200-300 cars was frequently put forward as a solution, while talk of adding floors to the Knox Street Parking Building were also presented as a means to generate income for HCC.

Issues of safety and security were highlighted in relation to walking to carparking along Victoria and Hood Streets as had been the case at Hamilton sessions.

The slope of Sapper Moore-Jones Place was noted as an accessibility concern for large vehicles as was the roading and traffic configuration around the proposed site. One positive recognised with Founders Theatre which attendees doubted could be matched with the

proposed site was the ability to access the venue from all directions. The need for drop off zones for both the elderly and school children were highlighted.

Public transport was recognised as a major issue in the region, independent of site considerations it was frequently highlighted as an issue to accessing services in the city. The role of WRC was debated and a call for public transport planning to be advanced as part of the project was put forward. Another solution identified was that each district could encourage shared use of community vans.

Regional Funding

Beyond the parking and accessibility concerns, likely funding contributions from the region were debated. It was generally felt that a blanket rate (such as a uniform annual general rate) through Waikato Regional Council (WRC) would not be appropriate and would not fairly represent the communities beyond Hamilton city.

Examples of districts like Thames-Coromandel that would likely attend theatres in Auckland and were seen to reap little benefit from the proposed theatre, were discussed, stating that a WRC rate collection for the facility would be inappropriate. Talk of past investments made by Franklin District Council into Auckland theatre developments by communities that now reside under Waikato District Council were stressed as well.

The concept of regional contributions being scaled and based on proximity to the Waikato Regional Theatre was introduced by a number of attendees, with the suggestion that for every 30kms removed from the city a community may be, their contribution would be reduced.

Representatives in both Waipa and Matamata-Piako districts suggested a willingness to support funding approaches to their councils for the project, however were eager to understand plans to mitigate budget “blow-outs” and unexpected expenses, suggesting that these types of costs would not be something palatable to Councils and that clarity of funding responsibilities when dealing with losses would be necessary in advance.

Ownership

When discussing regional contributions, very clear links were made with the expectation of ownership and management of the proposed theatre. Those attending sessions voiced immense concern with any model that would result in a CCO or allow asset management to rest with HCC. Substantial support was acknowledged for forming the two proposed trusts with a request for transparency in the appointment process. Concerns with HCC management resulted from the current public awareness of debt levels for Claudelands Event Centre. Mention of HCC’s lack of investment in the Velodrome, as a regional facility, was made by several attendees at the Cambridge session.

Size & Affordability

As with the city sessions, concerns about the size were shared, with the suggestion that more seats would better cater for the region. Again, the most common seating number put forward was 2000.

“I’m excited about the external performance areas” ”

Hirage costs were discussed during these sessions by attendees planning to use the venue for their own performing arts groups. Concerns that the venue was too extravagant for community users to afford, were shared, however it was acknowledged that without a true understanding of the likely charges it was difficult to identify if it would truly cater for community use. It was agreed that pricing details would need to be presented to fully understand if the concerns were valid.

Associated costs of using the facility were discussed and raised as potential issues, these included prescribed caterers for the venue and parking expenses for extended use. It was suggested that some ethnic and cultural groups would be unfairly disadvantaged. Allowing various food options was desired from food trucks, to self-catering rather than set vendors.

Attendees with event facility knowledge suggested that the education intent would see a greater “non-pay event days” ratio to paid event days, and that this would need greater investigation along with the maintenance budget. It was believed that budget of 3-4% of the total build cost each year should be put aside to future proof the facility.

Regional Relevance

Regional relevance in the design was well covered with attendee support for the proposed location due to the geographic connection of the river to the wider Waikato. It was stressed that the narrative to be communicated in the theatre design itself would need to recognise, and specifically share, the story of the region and that this will be a non-negotiable for the community.

Questions regarding the type of materials and textures that were planned to be used for the proposed theatre were tabled. An appetite for “green application” to be part of the design stage with “eco-building” practices was voiced. The concept of an advisory committee to support development around the regional narrative was floated and interest was expressed in seeing a representation model created.

In addition to the concept of Waikato storytelling through the creative precinct, was the idea of showcasing regional produce, food and beverage, in bars or restaurants within the site. The need to ensure bilingual signs was also stressed, use ramps rather than steps and the benefits of unisex toilets were discussed.

Some potential issues voiced by session attendees were light and noise pollution effects from the proposed theatre on the residential area directly across the river

Online & Written

In addition to the regional sessions, the public were given the opportunity to use an online questionnaire to have their views heard. Creative Waikato also ran a survey and written submissions were accepted. This section summarises the key themes resulting from feedback through these engagement avenues.

Parking

Parking again was echoed as a major concern with the concept of an underground (multi-level) parking facility being a commonly suggested solution. This was identified as a means of making the proposed site more “user friendly”. The ideal number of parks thought to be catered for using this option would be 300. One submitter stated that the need for parking was so important that an underground carpark should be incorporated into the design “even if it costs many additional millions”.

There was an acknowledgement by some that although the number of carparks is better around the proposed site than Founders Theatre, they are often at capacity.

While some submitters thought parking would be ‘easy for patrons’, others acknowledged the difficulties for the elderly and young families, and suggested it would be a deterrent to use the theatre. The need for good disability carparking close to the facility was also stressed, asking for thought to be given to parking rather than just a disability drop off for accessibility.

The cost of car parking was acknowledged as a likely issue for performers, while one response suggested any payment would be fine for patrons as long as it simply resulted in taking a lift directly into the facility.

One submission indicated that carparking is only an issue due to the lack of public transport, while another highlighted that “parking is a very provincial issue” and Hamilton’s expectations of parking need to “grow up”. There was also a concern stating that although project decisions should not be driven by parking, professional transportation engineering advice would be needed by the public for assurance.

Even for those passionate about the project, comments of note were – “Parking negates every other part of the proposal” and “Parking is a killer of an otherwise great concept”.

Patron accessibility and Safety

Issues regarding parking often related to safety and the walk to and from the proposed site, one submitter wrote, “we will learn to walk as long as lighting and security is good”.

Currently many view this section of the CBD intimidating and feared that it would not only spoil any future theatre experience but would be fatal to the project.

Thought was also given to the social support needs required by those living on the streets and it was highlighted that wider community involvement would be needed to remedy the situation long term.

One submission indicated that any concerns related to “boozy behaviour” in the area would not be likely to affect the theatre as the times of patrons leaving would be very different and would not coincide.

Additional discussions on the needs for disability access were introduced, stating that the cluttered street walks, due to restaurant tables and associated pedestrian traffic currently in the area, are already an issue. Disappointing examples of wheelchair access at major theatres were shared, such as the Sydney Opera House where patrons in wheelchairs have to use staff lifts and go through kitchens to access the space. A call to make sure that any facility design recognises the disabled community and their feelings was stressed.

A wide-open front to the theatre was suggested in order to provide adequate access for both buses and the general public. It is felt that an overall plan for parking and accessibility is required for the public to be satisfied.

The concept of a foot bridge across the river was only commented on once with an alternative suggestion of a monorail from Hamilton Gardens being put forward.

Truck access

Many submissions discussed the issue of truck movements and access. It was felt by many that the large production trucks will simply not be able to access the proposed theatre and that touring company trucks will need extended parking on site and questions of space for that to happen were presented. It was noted that Founders Theatre had a good reputation for trucks loading in and out and the concern that this could not be replicated on the proposed site was highlighted.

“If this is the catalyst to getting the river activated – good on you”

One submission suggested that even if the design could accommodate current truck movements, enough allowance would need to be put in to provide a future proof solution as trucks are continuing to get bigger.

Capacity

Throughout submissions a common issue of seating numbers in the proposed theatre was highlighted. The desire for more seats regularly occurred in responses, some eager to have seating for 3000 (with a specific increase on the second floor), while other suggested 1500

and many requested 2000 seats (which appeared to be the most common thinking in online submissions).

As with the sessions, a view that seating should reflect a growing population was covered and that a move to have less seats than Founders Theatre was a step backwards.

One response indicated that by having more seats the theatre would likely attract better (and bigger) shows to perform in Hamilton as they could make more money from one off performances.

Although impressed with the proposed concept, the New Zealand Symphony Orchestra (NZSO) voiced concern with the seating number and considers the capacity too small. It was expressed in their submission that growth in the local audience numbers should be expected with the growth in population. While the ideal size thought would be 2000, the NZSO recognised the nature of the theatre being a multi-use facility and suggested it would advocate for no less than 1300.

Location

Reference to Hamilton's wider goals to reorient the city's CBD to the river and the historical significance of the proposed site was well received. It was suggested that historical resources at the Waikato Museum and Hamilton Library should be used to tell the story of site, the city and region, along with local theatre archives.

The connection to the river was well regarded by many while a small number saw the river as irrelevant due to theatre performances most likely being at night and inside, in submissions these comments were seen as justification to rebuild on the Founders site.

Issues of the ground and stabilisation was highlighted by a number of submitters, with concerns for the likely risk of a "budget blowout". It was felt by some that a geotechnical analysis must happen as soon as possible before the site selection is progressed.

Some feedback suggested the proposed site is hemmed in, with no room to grow presenting likely future barriers.

The majority of submitters were extremely positive about the creative precinct but many recognised the theatre could work anywhere as new development would occur around any site. It was suggested that there was no need to rely on existing businesses when considering a suitable site. The precinct model was thought likely to happen anywhere the theatre was to be established. However, the benefits of the proposed site to existing businesses is seen as a significant gain for the hospitality sector.

Preference for the Founders site was relatively common albeit less so than the support indicated for the proposed site. Some recognised that in 20-30 years, the Founders site will be deemed CBD, when considering Hamilton's growth.

Submissions indicating a desire to see funds used to fix the original theatre were received with some recognising the Founders site as more suitable due to better accessibility and flat

surrounding land. The desire of a concept plan for Founders Theatre to be explored was introduced in submissions.

One response indicated that Founders Theatre should be fixed as it doesn't sit with the goals of a sustainable city to just build another facility. The concern that Founders will be a monument to Hamilton's inability to maintain community assets, was shared by a number of responders.

“It's so flash it feels like a dream for me to be able to use it”

The Swimming Pool site was deemed better by some, justifying that it was still central to the Museum and Arts Post, but would mitigate any issue of safety along Victoria Street, due to its position south of the current CBD nightlife.

A suggestion to use the old Les Mills site to develop the northern end of town was also put forward

and to leave the Hamilton Hotel to return to a hotel setting for visitors to the city.

One submitter suggested that there are a number of sites outside the CBD that would be better due to the availability of more space to deal with logistics.

Concerns from neighbouring apartment dwellers were recorded as part of the online submissions, particularly with regards to sound proofing and security. The need for project managers to communicate how the project would mitigate these concerns was stressed in relation to ongoing issues and those problems likely to occur during the construction period.

It should be noted that 70% of those responders to the Creative Waikato survey liked the proposed Hamilton Hotel site for the new regional theatre concept.

Use

Feedback indicates that the day-night concept of use has been well received. Submissions show an understanding of the direct correlation between use, income and the value to the wider community. It is seen that a creative precinct will maximise usage and that community use will provide social connections improving community wellbeing.

A number of responses to the online questionnaire suggested that the proposal was trying to do too much. The thought that the facility can't be all things to all people and should simply aim for the highest calibre of performances and leave community use to other facilities was echoed by several submitters.

If a true performing arts focus is at the forefront of the design it was felt that the theatre can't then be a community arts centre. One response acknowledged health and safety risks for the public and community groups when dealing with professional kit.

Despite the above concerns, these were outweighed by submissions stressing that extended community use would be critical to the project's success. Making the space interactive and maintaining a communal focus day to day was highlighted as a need. It was felt that a place for various artists and arts forms to connect was necessary for the Waikato (although it was suggested by one person that Arts Post was sufficient for this so an art gallery on the proposed site would not need to be developed).

The importance of not over clogging the bookings with commercial bookings and keeping costs affordable for community use was deemed critical. Comments indicate that more information on affordability for education, dance and amateur groups is desired.

A suggestion to explore connections with the University of Waikato was highlighted in submissions, with the idea of the facility being used as a satellite campus for the Waikato Conservatorium of Music.

Many community responses indicate that the true test of any future facility will be the Secondary School Kapa Haka Competition and that planning should keep this in mind to truly understand the requirements needed to service the community.

Design

Submissions in favour of the proposed site indicate significant support for the concept design. The ability to connect indoor and outdoor is seen as a means to increase the various types of creative use in the space.

There are repeated recommendations to integrate Hamilton iSite and a ticket office into the facility. Many see this as essential in ensuring the proposed theatre becomes a gateway to the city and region.

Caution was given in one submission highlighting that Aotea Centre, although newer, is deemed simply a big concrete box for Auckland, whereas The Civic, is well loved due to historical connection and significance to Aucklanders.

Lots of wood was shown in the concept design and submitters suggested this could be carved by Tainui artists who could tell the stories of the region. Significant calls in online responses were made to see more involvement from local artists in the design process in order for it to truly be an iconic design for the region. The need to have local artists as part of the design process, was frequently raised in submissions. A desire to see Waikato stories captured and shared that are not currently told was highlighted, specifically of those places situated along the river in order to truly remind visitors that the theatre is a regional facility. The term "iconic" came up constantly.

Other points raised regarding the design elements were the needs for smaller spaces to accommodate workshops and areas for large groups to dress and wait during performances. Making sure the corridors had adequate space between the dressing rooms and stage for actors to move freely was also stressed.

The balconied theatre idea is seen as positive but only if good views are guaranteed from each seat.

Funding model

There were less comments regarding the funding model in the online submissions than during consultation sessions, however, the Avantidrome and its regional funding model were referenced a number of times. Comments indicated the public's dissatisfaction for the approach and saw it as unsuccessful and unfair.

It was suggested that any public funding should be moderated by distance, rather than setting a blanket regional rate across the Waikato.

One particular submission highlighted concerns that the expense of the proposed theatre had already shifted from the initial cost projection of \$55million to \$73million and that the expense was deemed to be a secondary consideration to the design. A warning was given that ratepayers will not tolerate cost overruns.

Technical

There were a number of submitters interested in the technical considerations with many focussed on the electrical needs of the facility in the early stages of design.

Audio systems to cater for those with hearing loss were asked to be considered.

One submission suggested that any mobile technical solutions developed for the theatre could be hired out to generate income, seeing this as a means for sharing resources across region.

Feedback was significant around the need for world class acoustics and reference to the NZSO was made stating that they must be to the highest standard to cater for these types of performances. A comment was made stressing that it is perceived the budget for the proposed theatre is being pulled away from technical aspects to cater for "beautiful design". It was stated that "people enjoying themselves around a substantial theatre makes no sense" and that "internal specifications will make the magic happen not the outside of a building".

It was presented in one submission that a Trekwork fly system should be integral to the facility based on health and safety needs.

“People should have a pleasurable experience right from the time they step out of their door, not worrying about where - and how close - they can park”

City & Regional Transformational

Many submissions praised the process that had happened to date around the concept design. The idea that the project would be a catalyst for other commercial enterprises to develop the city's CBD was shared through feedback. It was felt in several submissions that the project was an "inspired proposal" and that it will send a strong message that the city is maturing as it grows.

One submission indicated that it was time to "show that The Base is for shopping while the city is for culture" and that the regional theatre would be the start of that move.

General

A few comments were made stating that success would depend on the facility being "well governed" by people with strong community connections and interest.

Like the consultation sessions, a desire to start thinking about appropriate names for the proposed theatre was seen. Suggestions included The Westbank Precinct (to echo international creative hubs) and The Waikato Theatre. It was highlighted in submissions that whatever the name it must reflect the region and have public involvement in the process of selecting it.

Conclusion

In summary, there were consistent issues raised during consultation sessions. While some attendees stressed concerns as justifications to object to the proposed theatre or to return to the original Founders site, it was felt that the majority identified them as factors to work through strategically during the next stage of development and design.

Most frequent concerns raised:

1. Parking*
2. Accessibility (Vehicles / Traffic & Pedestrian) *
3. Costs to Community
4. Ownership Model
5. Regional connections

*It needs to be noted that safety and security were both frequently discussed by attendees at all sessions, but were always linked to issues of distance to parking and pedestrian accessibility.

Recommendations

Along with concerns raised during consultation, many suggestions were shared. Below is a list of recommendations related to focus areas that were covered during the sessions. Recommendations are:

1. That discussions begin with Waikato Regional Council to investigate public transport offerings and needs related to the proposed theatre.
2. That a site-specific investigation of pre-European history be undertaken immediately in consultation with Iwi and hapu.
3. That further geotec work be undertaken imminently to ensure site is suitable and that it be communicated to the public.
4. That a public campaign to name the theatre be developed as part of phase two of the project.
5. That regular engagement opportunities are planned for those in the region every six months.
6. That a representative group (beyond Hamilton) be established to act as advocates and communicators in their communities for the project.
7. That an advisory board be developed to guide the design process in relation to presenting the "Waikato narrative."
8. That the appointment process of Trustees on both Trusts be publicly communicated.
9. That traffic plans are prioritised and shared with the public as soon as possible.
10. That discussions begin with the Knox St Carpark owners around opportunities to increase the parking offering and capacity at the building.
11. That discussions begin with Hamilton City Council regarding car parking and that a review of pricing is requested.
12. That underground parking in the facility be investigated and priced for consideration.

13. That the opportunity to have Hamilton i-Site relocated to the proposed site be investigated with Hamilton City Council.
14. That the Deloitte's financial projections and report be made available to the public and that costing for hirage be shared with the public.
15. That groups such as Accessible NZ be consulted with as part of the phase two of the project.

“It’s a chance for Hamilton to
grow up”

Appendix: Raw Data - ENGAGEMENT NOTES (October 2017)

Hamilton City

General	Concerns	Solutions/Suggestions
<ul style="list-style-type: none"> • Parking is a not an issue. We need to stop being lazy. • City connection to other things is more desirable. • How will people travel in 50 years? Parking is a generational thing. Our behavioural mindset needs to change. • Taxis are more likely to be nearby at proposed site. • Facilities at Founders were inadequate for ballet purposes. Ballet will come back and out-reach with new concept. Young friends of Royal NZ Ballet will be possible. • The Social Hub idea would not work at Founders • Founders should continue to be used as there is a low risk of an earthquake. The risk is too big in terms of the wait period when building at another site. In 5 years Hamilton will lose its city's performers and audience. • This new location is closer to the audience. • Founders isn't enough on its own. I'd go for a coffee at the new site – I wouldn't at Founders. There is nothing else around Founders. • Prefer old Founders site. • Love the site, but what about the swimming pool? • Would prefer to re-build at Founders. 	<ul style="list-style-type: none"> • When not at capacity the venue will still feel empty (foyer as well as seating) despite trying to make it feel 'intimate'. • Will it be earthquake safe? Will it meet requirements? • 1100 seating is too small. **** • Confusion around the venue's maximum seating. • River currently not the attraction point being aimed for. It is brown and needs to be cleaned up asap. • River maintenance/flooding is a concern. • There are sizeable environmental considerations. • Is the size of the land realistically able to accommodate all that is planned there? • Concerns around preservation/restoration of the proposed Hotel and removing current shops. If the Hotel's entrance is to be used as the main entry point then the street-scape should be designed around this. • Will the venue be able to handle a full orchestra? • Sapper More Jones is too steep for drop-offs. • There is confusion around entry points for both audience and trucks. • There will be consequences (continued losses) on other sites such as Claudelands. • Surely the theatre and music will be too loud for any hotel that may be attached to the venue? • Concerns around safety at night whilst walking back to car parks. • Concerns the seating inside the venue will be too steep - vertigo. • Surrounding small businesses will benefit – which means 	<ul style="list-style-type: none"> • Utilise the roof space. Opportunities: Jazz bar, movies, outdoor venue, socialising. • Stop calling it a 'theatre', instead call it a performing arts centre. • Cut off traffic from London Street to Bridge Street. • Install a pipe organ. • It needs to be more than just a façade. Use the large historical gardens as well. • Parking solutions must be shared with urgency to combat concerns. • Shuttle buses to the venue. • Ticket office must be at the building so not reliant on Ticketek alone. • Undercover drop-offs. • Any future education programme needs to be planned well in advanced to meet the school planning year. • The venue needs to be able to accommodate full ballet productions (at full scale). • Acoustics MUST be a priority. • It needs to be affordable for community hire. • Venue seating should be closer to 2000 to 3000. • Improve look of river/water quality. • Venue must have offices where performing groups can be based. And a social area where they can celebrate. The social side of performance life is really

<ul style="list-style-type: none"> • Would like to see a retro fit of Claudelands instead. • Rebuild on Founders site. Parking there is better. • Location is secondary. Having an experience as part of the community is the important part. THE MOST IMPORTANT thing is that we are connected and that will contribute to the vibrancy of the city in 50 years. • Excited about using the City's river. • The impromptu performance space is great. • The education opportunities for theatre opportunities is great. • New site will allow the Waikato Choir Festival to perform. It encourages regional use. • Excited about the external performance areas. • Preservation of hotel façade is a fantastic idea. • The new theatre will help uniform and connect all art forms/scenes. • Hamilton has been starved of arts and culture for the past decade, this is a vital project. • Young people are willing to pay for culture if it's available. It doesn't have to just be easy - just worth it. • Recognition that this is for the next generation., because it will take that long to re-build the arts and culture back into the region. • Without facilities like this in the region youth aren't exposed to theatre life and aren't given the opportunity to experience being a 	<p>more employment. However, rent increases will hurt and so businesses will be paying for benefits by default.</p> <ul style="list-style-type: none"> • There is a risk of using a historical building. It's crumbling and will be expensive to restore – better off using just the façade. • Theatre size not big enough for growing population. Project needs to continually think about futureproofing. • There is nervousness around likelihood of the project's increasing costs. • Heritage building must be protected. Don't want to see a tower over the hotel building. • Victoria Street is already becoming gridlocked. This will just make things worse. • Whatever the outcome we need to protect Clarence Street and Meteor Theatres. • More theatre seating is required. • Is there going to be an art gallery space? • Ticket pricing must be kept at reasonable rates. • Sightlines are so important and need careful consideration. • Safe access for children is paramount. • Lack of current car parking. Parking capacity not suitable for matinees and evening shows. • Concerns around the competing needs of daytime parking (with commercial users). • Hamilton currently has security issues at nearby underground parking buildings. • Concerns about the land and where it is in relation to the river. What about geotec plans? Has the ground been checked? • Transport links for regional users will be expensive. 	<p>important.</p> <ul style="list-style-type: none"> • Fire trucks need a clear and accessible route to the venue. • Venue entrance needs to be level for emergency services. • Trucks need room to move around as well as secure overnight parking. NZSO trucks are 18m x 2.4m. Some are up to 23m. Currently mobility parks are in the way of the turning circle. • The venue size needs to be more substantive (significance in relation to other buildings). • Mobility parks (special parks) need to be made available for longer than 120 minutes. • Hamilton city parking in general needs better management and affordability. • Everything is river facing so all of the beauty is hidden from the CBD. The beauty needs to be visible from all sides. • Tackle functionality before design. • There needs to be a strategic overview of city development, with less retail likely in the future. Theatre concept will create a social hub and needs to be on a city street. • It needs to be an architecturally distinguished building. • 3D model should be made available. • Inside/outside projection should be considered. • Hospitality should be controlled by the Trust and not outsourced. • The Rod Laver Tennis Centre is a good example of
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<p>theatre-goer.</p> <ul style="list-style-type: none"> • Recognition that project will be transformational for the city. • All supporting businesses will be used if easily accessible. • I want to be inspired, transported, enthused and amused. • Transformation of South End of the City is important. • The design accommodates spontaneous performance space. • It's great that the whole process is community led. • Larger crowds will minimise any security/safety risks (walking back to cars after a performance). • It is important the venue will attract world class programming. • Commercial arm must subsidise community use. • This will be a great and inspirational facility for the next generation. • People's expectations of going to the theatre are driven by their experiences outside of the region. They want the whole hog experience. They want to be wined and dined and rub shoulders with performers. It's a type of energy that needs building. • I love the proposed location. • I'm not opposed to site, but Founders was better. • I don't believe that Founders has fully been explored in terms of new opportunities. 	<ul style="list-style-type: none"> • Deeper consultation required. The level of information just isn't there. • Not enough consultation has occurred with hapu. • The land is too significant for Maori to ignore at this early stage. • It was a Pa Site originally which hasn't been researched. • Site is perfect but suitability when considering risk or accessibility too bigger issue. • Facility looks amazing, but concerns that it will be too grand for all community groups. • Concerns that ratepayers will end up footing the bill. • The issue of council ownership ... why would a community trust be established when it should be managed by the council? The council are representatives of the public and therefore the council should 'own' the building. "Public/private partnerships only work when the facility is owned by the public". • The size of city doesn't require this level of investment. • Will the set-up of the operational trust and property trust be clear and transparent? • Concerns around walking past intimidating places late at night (e.g. pubs and clubs). • Is there going to be a lift? • Laurenson gives out car park vouchers to patrons so the parking figures are not accurate. • Forget river views, people go to the theatre to watch the performance – not the river. • There is a growing aging population that needs to be acknowledged. 	<p>venue access.</p> <ul style="list-style-type: none"> • Staff who understand children are not mini adults. • Talk to Dio about House Singing and how to cater to these types of events. • Discussions with Regional Council around bus services is needed. • There needs to be both inside and outside performance seating and viewing options (including inside/outside projections). • Controlled hospitality is needed so it is in keeping with the theme of the theatre. • Expectation around longevity of hireage should include discounted parking opportunities e.g. 5+ days/6 hours per day. • There needs to be a balance between an intimate feeling and it still being spacious. • Bus access to the door is preferable. • Child friendly places including wait space, toileting and quick access ... and food is needed. • There needs to be on-going educational opportunities – not just one-off trips. • Venue needs to be sized adequately in order to cater for whole school events (backstage and front of house). • Regular child related theatre, dance and shows for holiday programmes. • Suitable dressing room facilities for allergies are needed (health and safety). • There needs to be a safe and close space for buses.
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<ul style="list-style-type: none"> • “Done right this will be a trigger point for another list or steep change in Hamilton’s development. This is aiming for world best. It’s bold and ambitious. Let’s get it done already”. • The partnership model is great (HCC and Momentum). • Leave operations to the Trust – HCC should stay out of this aspect. • Nightclubs and theatre won’t have a crossover of departure times. This won’t be a problem. • There are the same parking issues in other cities – our culture will change as a result of the theatre. • There are both community opportunities and growing business opportunities. • It’s good to use the river as it is the connecting body to the region. • We need to cut our coat depending on the cloth. • There is a desire to no longer need to travel to Auckland for the arts. • The theatre will bring a level of maturity, sophistication and depth to Hamilton. • People really trust and respect the process used for this project. 		<ul style="list-style-type: none"> • The building is more than a theatre, it is a community performance arts centre/hub. An appropriate name needs to be found quickly and used immediately to show community relevance. This will open up funding opportunities. • Bus services required at night. • Friends of the Ballet would like a meal experience too. • Cut off Hood Street and make it pedestrian only permanently. • Remove middle parking along Victoria Street. • Appropriate landscaping in surrounding areas. • Potential development with Museum and Arts Post. • Combine I-SITE at new building. • Think about The Leftbank Theatre as a name. Great times there back in the day. • Handrails on stair cases. ** • Purchase adjacent buildings to make theatre bigger and stand out on the street. • Green space required around the theatre like Founders. • There needs to be a system where the Trust can report back to the community with regards to spending and outcomes. Milestone reporting throughout project. • Suggested model is CCO. • New theatre needs to make sure it is able to cater for a broader selection of performing arts. • Later running busses will be required.
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		<ul style="list-style-type: none"> ● Consultation with Maori required – but at hapu level as they are the users. Not Iwi alone as they are more commercial. ● Audience development activities to help people performing to make money. Creative industries. ● Attractive businesses surrounding the venue are required to make site work. ● Investment in contemporary technical resources is important. ● Do not have a fly tower above the theatre as this will affect the ability to host choral groups and orchestras. ● World class acoustics needs to be good throughout the theatre. ● Seating needs to be more than 2000, but also should have a smaller more intimate secondary theatre that would seat 500 – 1000. ● Utilise the River as a resource. ● Develop more art for a creative precinct. ● Re-think the purpose of the CBD and look to overseas for inspiration. Walkways, footbridges, pedestrianize Victoria Street. ● There is support for community fundraising for river footbridge. ● Include sizable pipe organ. ● Go to bus and truck companies for help with design. ● Bigger call for consultation in Hamilton’s greater suburbs. ● Make Victoria Street traffic one-way.
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		<ul style="list-style-type: none"> • A rubbish compactor would be required on site. • Smoke free zone. • Permanent Police park. • Instead of 'theatre', call it a 'community hub'.
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Regional

General	Concerns	Solutions/Suggestions
<ul style="list-style-type: none"> • Knox Street car parking is under-used. • This is a chance for Hamilton to grow up. • You find there is a real community feel overseas around theatres locations. The atmosphere surrounding the proposed site will change. • Founders had access from all areas, the proposed site doesn't. • This will contribute to economic growth and The Waikato Story. • It adds to regional life-style offer. • This is for future generations (positive). • Anything that creates a buzz creates safety for the community. • Having the Meteor down the road is a real draw card – not competition. • There is a benefit of waking along the river as an experience. • This will add to the excellence of the region. 	<ul style="list-style-type: none"> • There isn't enough money in the budget for ongoing maintenance. It requires \$3 - \$4 million. 4% of the building should be the maintenance per year. Not 1.4m. • We keep using rugby as an example of how parking will work, however it's a completely different audience. • Lack of public transport is an issue and needs addressing. • Will there be an expectation for other councils to cover any potential losses? • Regional people might not be keen to invest given HCC made no investment into the Velodrome. • Claudelands is a \$40m loss so far. • There is not enough information out there regarding paid event days and non-paid event days. Has any work been done on that ratio? • Get the debt load down. • There is not a lot of confidence in HCC. Cynicism due to V8s and Claudelands. • Friday night safety factor. • Hamilton has an overall lack of public transport. • Keep the debate going re: Parking. It is a regional issue. • Did you look for a site outside of Hamilton? 	<ul style="list-style-type: none"> • Attract overseas shows - not just local/national touring groups. • Get funding for \$80m. • Space for students to hang out after school. Have Wi-Fi available * • Underground car parking for 200-300 parks is required. • Theatre costs - \$10k per day should be budgeted. • Futureproof the plans. • Invest in an Events Manager. • It's important to break silos and collaborate the gallery space with Wallace Gallery. • Make the Deloitte business plan public. • Shuttle service to carparks and bus depot. • Park and Ride services. • Shut off Saper Jones Street completely. Only use for truck access. • Guthrie Theatre in the US is lovely. • River taxis will be a business opportunity. • Paint blue lines from every car parking area leading to the theatre.

<ul style="list-style-type: none"> • Due to truck movements I would prefer new build on Founders site. • I'd be happy to pay more if Mayor Barnes brought these experiences to us. • Key element of success is the daytime use. • Encouraging for young people to learn music. • Desire for chamber music. Well overdue! • Looks great but we need to make sure it has no intimidation factor – it needs to be a facility open to all. • It would be left to local councils to fund. \$5m would likely be acceptable to MPDC related to HCC contribution. • You've got it right with the site as you'll enjoy the river environment. • 100% right with river and city. It's the perfect spot. • It's perfect. Central location with river. • The river offers a calming feel to the business of the city. • It makes us feel part of it, it's so good to be involved. Thank you for coming out. • More sophisticated which is sure as hell needed. • I don't agree with where it is going, but I can see and understand the decision. • There is faith that community will work 	<ul style="list-style-type: none"> • Want confirmation that conversations are had with NZSO, Oprah and Royal NZ Ballet. • Not enough theatre seats. • Theatre would have to be considered 'boutique' if only 1100 seats. • 'Purpose built' means 'special' and it will need proper maintenance. • Discussion was had around need for organ in region. • There is safety in numbers when leaving a venue in a large group. • Venue needs to do justice to the performers. • Ensure ongoing budget allows for technical upgrades. Founders was compromised over time. • Ensure venue has better toilets than Founders. • Acoustics require the right experts to be involved. • Daytime use of venue is key. People shouldn't be frightened to come in (it needs to be welcoming). Break down barriers to artforms. • If you give me assurance the region isn't funding it – I'm in. • Will the regional districts pay for this? (Miranda/Thames Coromandel – easier to go to Auckland. 30km radius from Hamilton could be the catchment). • There is a fear of regional finance burden when the total region won't access or use it. • We need a venue that can do NZSO justice. • Capability building required for individuals to build collectives to use the space. • Share of use important. Don't let just one artform 'own' or dictate the programme. • Community needs security that the Trust is going to delivery in order to contribute. They need to be 	<ul style="list-style-type: none"> • Discount parking with a theatre ticket (validate parking). • A separate programme for the elderly. Connect with Age Concern. • A 'Triple Ticket'. Link up with other Hamilton experiences (Zoo, Gardens & Theatre). • A regional dance festival, a regional theatre festival. Pacifica. • Valet parking. • Shuttle van as a business idea. • Waikato Story + Regional EDA + Waikato Means Business need to be considered. • Show times could be earlier/varying times to cater for all needs. • Waikato Story + Regional EDA + Waikato Means Business need to be considered. • Designated satellite area for parking. • Carparking for 200-300 at the site could be income generating for theatre. • Library at Theatre makes sense. • Park and Ride. • More parking wardens. • Meteor could be used as rehearsal space. • Footbridge. • 2 levels of parking under the theatre (under-ground). • Themed weekends. Workshop for children and adults. ** • Train from Morrinsville? • Link to Hamilton East for access and parking. • Rather than a regional rate – scaffold it depending on how far out from Hamilton you live. It shouldn't be funded through Regional ... but District.
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<p>out the parking.</p> <ul style="list-style-type: none"> • I commend you on doing your homework, really pleased to understand it is going to serve all arts. • “You got our rates, you can have them.” (just go and do it) – [positive]. • This part of Hamilton will now become more interesting and sophisticated. More vibrant * • Knox Street car parking is sufficient. • Easy access from the regions via current roading plans. • Founders site let the performers down. • The new theatre is well overdue. • Transport is not an issue. Friends ride, share, bus in. • River is calming and adds an international flavour (London – the Thames/Southbank, Sydney – Darling Harbour). • People shouldn’t get hung up on parking. • The Waikato has been “retarded” by Founders. • Current Founders was too cramped and catastrophic. • There is plenty of parking and facilities will grow around the venue. • Like the idea of the ‘Hub’. It would inform them about future offerings. • We need this. It will be packed out in no time. 	<p>specialists at Governance and at operational level.</p> <ul style="list-style-type: none"> • Plenty of toilets required. • Environmental conditions will dictate parking issues. • Truck access. • Where will busses park? • Will café be run independently or part of the facility? • Consideration for the operators (e.g. Lighting box etc). • Building needs to have a strong Waikato narrative – not cookie cutter. • Citizens pay the rates, they must feel ownership. • Relevant types of catering required for different demographics. Allowance for self-catering. • Elderly accessibility a concern. • Cultural Committee - is there one? • Cost? How will everyone be able to afford it. Such an aspirational project. • What is the cost structure to hire? • Signage. • What values will drive the space? • Kaumatua connections. • Is there going to be a business space within the facility? • Values/principals need to be outlined. • There needs to be enough room for powhiri and a suitable entrance. • Storage. Will it be sufficient? • Need to ensure the business case highlights social returns as well as economic returns. • Wood (building materials) used inside the theatre will create light bounce. • There needs to be comfortable seating ... especially the front row of the balconies. Good sight lines from all seats in all rows. * 	<ul style="list-style-type: none"> • Matariki Fashion show ... a catwalk would be required for these types of event. • Set up regional support groups. • Use street vendors and allow for self-catering (cultural elements). Use courtyard/outdoor space. 3 phase power would be required. • Air NZ have replaced stairs with ramps. Critical to use ramps at venue for the elderly. • Communicate to the regions via a Cultural Committee. • Busses can park on River Road. • Can an underground carpark go underneath the building? • Bilingual signage. • Suggested Name: The New Founders. • Use community vans to serve regions coming in to Hamilton. Facilitation support required. • Gender neutral toilets. • Kapa Haka will test operations. • Curated gallery be connected to the programmed theatre. Lots of interest **** • WIFI availability. • Build another multi-story carpark. HCC needs to invest in additional parking. • New gallery could be collaborative. • Utilise recycled materials (from Founders & Hotel). • Build eco-friendly. Use Sustainable materials. Green omissions. Be socially responsibility in the design. • Specific space for elderly. • Showcase local food, beverages and products. Contract for catering should be held locally.
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<ul style="list-style-type: none"> • River is great asset and will solve any connection issue for the region. • I'd be happy to pay more taxes for this venue. • Parking is great. You've got it right with the site. People will go there to see the river and the theatre and can easily to directed parking. • Happy with concept of impromptu space. • The river gives us a calming element. • Proposed venue is amazing and world class. • Visionary for the whole region – we need it. • It would be a gross mistake going back to Founders. • Audience will build after first exposure. • Traffic in Auckland is so bad that they aren't competition. • Expectations in NZ are ridiculous regarding parking proximity. • It was always difficult to find a park at Founders anyway. • What is deemed as Waikato culture is very different to Auckland. • Hamilton lacking in 5* accommodation. • Incentive to pursue with site due to gifting. • We are more than rugby and cows. • With more actability there is likely to be more CCTV, so safety won't be an 	<ul style="list-style-type: none"> • It is necessary for the community to be shown expert leadership in management structure (have people will arts background/knowledge). • There is a desire for an ongoing commitment for the community voice to lead the project and to be heard throughout. * • Affordability for both using and attending. * • Leg room and comfortable seating. * • How will you maintain this level of community consultation/communication? • Adequate toilets to ensure wait times are minimised. • Need for reassurance that it will benefit minority groups. • Consideration for residents across the river – light pollution and noise. • Don't wreck Parana Park. • Topographic concerns around ground stability. • Don't feel safe walking around the city at night. * • Tuakau and those further north head to Auckland for events. • Community accessibility for all. • Competing projects for WDC at the moment are: Memorial Hall in Huntly, Ngaruawahia's art centre and Tuakau. • Regional Council needs a Transport Plan. • Public transportation needs to run later into the night. • Transportation is going to change so much, we can't design on our current needs alone. • Concerns around current lack of vibrancy. Young people want to play a part in activating it. • Use of local champions. • Topography of site unsuitable. Cost could escalate as a result. 	<ul style="list-style-type: none"> • An overarching conversation needed with respect to transport in the region. • Drop off/pick up zone essential. • Flexi-fees for community group use. • There needs to be some support for artists to move from the creative sector to creative industries. This facility will enable that, but there needs to be ongoing training for artists. • There needs to be support for new artforms. Education around using the space and more conversation around how to access it. • Link up with other Hamilton experiences (Zoo, Gardens, Theatre). • Ongoing input from community is the only way to maintain regional connection. *** • Street type vendors for hospitality. Cater for all demographics. Self-catering should be allowed. • Must be flagship and have a 'Waikato' identity through the design. It's important that all community is addressed it it's accessibility. Strong narrative for the Waikato. * • Seating capacity: 1800 is a good number. • Make sure it is spec'd out completely.
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<p>issue.</p> <ul style="list-style-type: none"> • Demographics currently around the area will change as a result “it will generate positivity”. • Better infrastructure will bring a better quality of performance. • When talking about competing venues, the regions are now just as popular as Auckland (Rotorua in particular). • Enthusiasm for an experience for every child. • Purposed designed spaces will hold their own. • Success comes down to the Trust operating it and its model. • Please come back and keep in touch regularly. ** • All our streams lead to the river. A real regional connection. • A more connected community – a good opportunity for shared transport. • Regional attendees more likely to make a ‘weekend of it’. • Auckland is our competition and it is only getting easier to travel to. Auckland facilities are exceptional. 	<ul style="list-style-type: none"> • Accessibility to the public an issue. Can’t be accessed from North East South West (all directions). • Restricted into pocket – whereas Founders was accessible from all directions. • Access points too steep for elderly. • Age Concern are dealing with a lot of loneliness in the community. Their biggest time for all activity is 4pm – 7pm. • More accommodation needed in town. • Ngaruawahia doesn’t have adequate transport for even for employment opportunities let alone travel to the theatre - so this needs to change. • There is a lot of investment happening in the Waikato area with community hubs. Huntly Hall, Ngaruawahia Arts Centre, new complex for Tuakau, core infrastructure requirements in Raglan. • Matatini is too big for theatre but critical for kapa haka to use space. • Pukakohe Theatre has already been funded by Waikato residents. • If it was left to HCC to manage, it would be a mess. • Not opposed, but funding is an issue. • Parking. “We’ve gotta crack that nut!” • Another 600 seats are needed and the foyer size is THE most important element. • Has future modelling been done with respect to trends in theatre use to futureproof to 50-60 years time? 	
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