

2.6 Registers & Schedules

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2.6.1 Schedule of Accommodation

The Schedule of Accommodation presents the briefed and designed areas for comparison.

During the Phase 1c design stage, the design of the CTC has developed as a better understanding of opportunities and constraints has become known. Some areas have increased and some areas have decreased in area. Additional areas have also been added to create a more efficient functional program. We have endeavoured to capture the areas of negative and positive variance in the Schedule of Accommodation generated from spaces on the drawings. Please refer to the SoA and Gross Building Area diagrams in the appendix for further details.

The design team have actioned comments as communicated in meetings and or via markups provided by various authorities. Further development and resolution is to continue into Phase 2A.

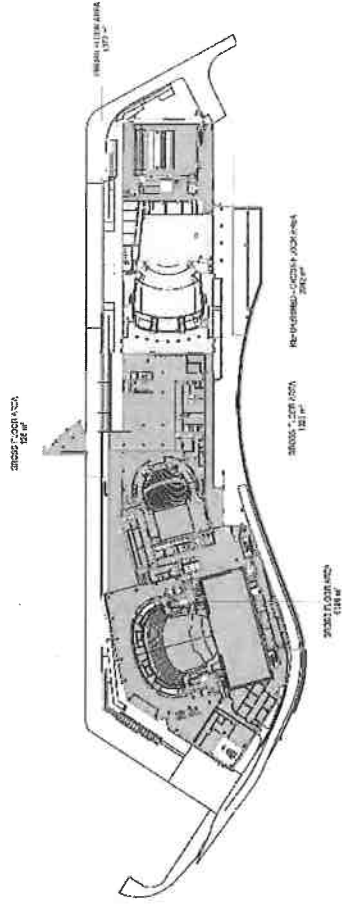
2.6.2 Gross Floor Area Diagrams

The Gross Floor Area Diagrams show the extent of building areas in the following broad categories:

- New Build
- Rehearsal/ Practice/ Teaching Area
- Refurbished Area
- External Area
- Landbridge
- Parking
- Terrace

Please note that the building areas in these diagrams may differ slightly in area from the current planning. Please refer to the Gross Building Diagrams in the appendix for more details.

SCHEDULE OF ACCOMMODATION - LYRIC THEATRE	LEVEL	NAME	NUMBER	FLOOR FINISH	WALL FINISH	AREA
BASEMENT B2		FIRE STAIR	LT12-259			11.92 m ²
BASEMENT B2		EGRESS STAIR	LT12-303	CONCRETE	CONCRETE	24.03 m ²
BASEMENT B2		FIRE STAIR	LT12-309	CONCRETE	CONCRETE	17.24 m ²
LYRIC THEATRE - GROUND		LOADING	LT10-200	CONCRETE	MASONRY	333.26 m ²
LYRIC THEATRE - GROUND						386.46 m ²
BACK-OF-HOUSE - PERFORMER FACILITIES						
BASEMENT B1		MUSICIANS ROOM	LTB1-219	CONCRETE	IMPACT PLASTERBOARD	37.01 m ²
BASEMENT B1		CONDUCTOR	LTB1-231	CARPET	PLASTERBOARD	16.01 m ²
BASEMENT B1		BOH CIRCULATION	LTB1-233	CONCRETE	MASONRY	9.42 m ²
BASEMENT B1		BOH CIRCULATION	LTB1-236	CONCRETE	MASONRY	9.28 m ²
BASEMENT B1		BOH CIRCULATION	LTB1-240	CONCRETE	MASONRY	94.54 m ²
BASEMENT B1		30P DR	LTB1-246	VINYL	IMPACT PLASTERBOARD	72.61 m ²
GROUND		BOH CIRCULATION	LT10-203	VINYL	MASONRY - PAINTED	50.59 m ²
GROUND		SCENERY DOCK	LT10-208	CONCRETE	MASONRY	239.27 m ²
GROUND		4P DR	LT10-212	VINYL	IMPACT PLASTERBOARD	21.80 m ²
GROUND		4P DR	LT10-213	VINYL	IMPACT PLASTERBOARD	20.76 m ²
GROUND		2P DR	LT10-223	VINYL	IMPACT PLASTERBOARD	20.23 m ²
GROUND		2P DR	LT10-224	VINYL	IMPACT PLASTERBOARD	20.60 m ²
GROUND		2P DR	LT10-227	VINYL	IMPACT PLASTERBOARD	19.44 m ²



2.6.3 Scope of Work – Example Approach

The Scope of Refurbishment identifies the Briefed Functions that are included in former Options 1 or 2 or both. This document is an indication of the choices that need to be made over and above minimum compliance. The Functional Design Brief is updated as a tabulated document however a careful appraisal of each briefed item will be required once the budget is known and the scope of these venues is confirmed. Please refer to the Scope of Refurbishment in the appendix for more details.

Canberra Theatre - Scope of Works Approach

WA - Relevant to Works Approval, # See BOH Markup, * See following sketches

Canberra Theatre - Scope of Works Approach		Option 1 Items	Compliance / Life Safety / EoL	Recommended	Nice to have	Non Essential	Not Proceed	Option 2 Items
Theatre Auditorium								
Provide for contemporary DDA seating requirements								
Provide LED seat signage/numbering and aisle lighting								
Provide new seating system with retractable, fixed and loose seating								
Build new auditorium floor to facilitate seating system								
Provide removable sound porch to front centre of the rear balcony seating								
Install new flexible house lighting system to accommodate varying seating layouts								
Replace internal room finishes								
Provide FOH/Usher seats at each entry door								
Raise balcony seating to improve sightlines								
Stagehouse								
Provide new proscenim acoustic reflector								
Replace sacrificial stage surface, no structural works								
Fill in existing loading dock entrance on Stage Left and provide new loading dock entrance further south								
Install new acoustic doors for loading dock								
Provide new personnel entrances via Sound and Light Locks from BOH to stagehouse								
Install new construction style lift inside stagehouse to allow for movement from stage level to technical								
Technical Spaces								
Replace fly system with new manual fly system to modern standards								
Provide new access and circulation throughout fly tower, compliant to current NCC								
Replace all overhead structure, including technical grid								
Provide new fly galleries, including upstage crossovers								
Reconfigure FOH lighting bridges to improve access and bring in line with NCC requirements								
Rearrange control rooms with followspots on centreline								
Provide new stage and FOH PSVC rack rooms								
Provide new stage and FOH dimmer rooms								
Reconfigure Box Boom lighting position								
Raise control rooms for better sightlines								

2.6.4 Project Issues Register

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Below is an extract of the Projects Issues Register illustrating its format and content. The full register can be found in the appendix.

Project Issues Register										File A01_PPLN
Project Name		Canberra Theatre Redevelopment (CTR) Project			Phase 1c					
Project Number		220400		Date	28/03/2023					
Discipline	Ref	Priority	Subject / Title		Action Required	Who	Due	Status	Comments / ACONEX / Ref	
Client										
Authority - NCA										
	2.04	High	Schedule & prepare for next meeting (TBC)		Project Team to find a reconciliation solution for Vernon Circle drop-off. Coordination between MPC, Arup & TCCS to address this issue effectively	MPC ARUP	End Mar	Ongoing		
Authority - NCDRP										
	3.04	High	Prepare for next meeting (10/04)		Address the response from NCDRP, refer to the comments received	Design Team	10/4	Ongoing	Adam Robert was very positive about the draft presentation and advised the design team to present with confidence.	
Authority - ACT Heritage										
	4.05	High	SoHE preparation		Ensure the document to be structured according to EPBC requirements instead of ACT requirements.	GML	End March	Ongoing	Heritage GML prepared the SoHE as a 1C milestone submission for MPC's review.	
Architect										
	5.06	High	CMAG Loading		Update the information package. MPC to present with CMAG	Design Team	Early Apr	Open	Urgent item to address after the announcement of MS's retirement.	
	5.07	High	Review the minimum scope of Stage 1		As Design Team, review and provide consolidated comments from each consultancy to RLB to cost more accurately.	Design Team	5/04	Ongoing		
Site Services - MEP										
	6.04	High	Services Staging		Site services staging strategy and impact to theatre lane / land bridge construction	ARUP/RLB /DT	End Dec	Open	Resolution on Theatre Lane staging & land bridge to be agreed	
	6.05	High	Plant room resolution		Lock in building services plant rooms in anticipation of final PSP issue	ARUP/DT	End Dec	Closed	Majority of plantrooms captured on AA layouts. Specific issues broken out into individual risks below.	
	6.06	High	Riser resolution		Lock in risers in anticipation of final PSP issue	ARUP/DT	End Dec	Open	Significant development since PIB, with ongoing coordination to resolve.	
	6.07	Med	Building Height		Confirm the if the height of the building will exceed 25m, and the classification of the building	DT/Group DLA	End Dec	Open		
	6.08	Med	Major Services Reticulation Paths		Resolution of major horizontal service reticulation routes, including alternative to basement services tunnel	DT/Group DLA	End Jan	Open	B2 tunnel to be utilised for service reticulation (tunnel to be fire isolated only). Other horizontal routes require further	
	6.09	Med	Venue Operational Diversity		Confirmation on venue operational diversity	MPC	End Jan	Open	Memo issued to MPC. Awaiting comments.	
	6.10	Med	F&B Requirements		All F&B Locations including restaurants and cafes. Any requirements for hot food preparation.	DT / F&B Consultant	End Jan	Open	Retail matrix detailing assumptions included in WP report for comment. Services design has been progressed based on these	
	6.11	Med	Heritage		Resolution of CT roof heritage concerns and proposed plantroom locations	ARUP/DT	End Jan	Open		

2.6.5 Design Risk Register

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Below is an extract of the Design Risk Register illustrating its format and content. The full register can be found in the appendix.

ACT Government Major Projects Canberra		Design Risk Register									
Canberra Theatre Redevelopment (CTR) Project											
Unique Identifier	Request Date	Category	Description	Requested by	Actioned by	Priority	Due Date	Status	Comment		
1.0	25/10/2023	Compliance	Seismic Restraint to Non-Structural elements	ARC	ARC	Moderate	1/12/2023	Open	Cost Risk		
2.0	27/10/2023	Compliance	Section 1 requirements to existing conditions	ARC	ARC	Low		Open	Required confirmation from the Building Certifier	Objection from adjoining developments and dispute over High Voltage and road use	
3.0	27/10/2023	Planning	Adjacent Development	ARC	ARC	Moderate		Open	To avoid stairs close to the entry of the Lyric Theatre foyer the landscape needs to grade the site levels around Knowles Place. The location and coordination of a new Gallery Loading Bay needs to be addressed.		
4.0	27/10/2023	Landscape	Lyric Theatre foyer landscape entry levels	ARC	ARC	Moderate		Open			
5.0	27/10/2023	Authorities	Engagement with Authorities	ARC	ARC	High		Open	NCA, CRA, TCCS, ACT Heritage, ACT F&R, Eyo	In a complex building with Acoustic requirements a typical D&C procurement may lead to poor outcomes	
6.0	27/10/2023	Procurement	D&C Procurement	MPC	MPC	Moderate		Open			
7.0	27/10/2023	Planning	Knowles Place boundary alignment	MPC	ARC	Very High		Open	This boundary to block 23 has been unclear from the Tender phase. A major change in this position could impact critical functions		
8.0	27/10/2023	Structure	Co-ordination of Landbridge Structure and Loading Height	ARC	ARC	Moderate		Open	Given the Stage and Vernon circle levels and are fixed the depth between them put substantial pressure on the Structural/Services depth, dock height and ventilation.		
9.0	27/10/2023	Sustainability	Integration of Sustainability initiatives	ARC	ARC	Low		Open	ESD items are yet to be integrated into the design has yet to occur and carries a cost, co-ordination and heritage risk.		
10.0	27/10/2023	Planning/Compliance	Consolidation of Titles	ARC	MPC	Low		Open	Cutlanship and block boundaries is not clear and contains a planning risk. It also has an impact on the fire separation requirements of the existing and proposed buildings from other existing buildings adjacent.		

2.6.6 Design Actions Register

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Below is an extract of the Design Actions Register illustrating its format and content. The full register can be found in the appendix.

 ACT Government Major Projects Canberra Design Team Meeting Actions Register Canberra Theatre Redevelopment (CTR) Project						
Week 5: 12th December 2023 (Design Team)						
Category	Description	Requested by	Actioned by	Priority	Due Date	Status
1.01 Theatre Planning	Provide CTC with the list of theatre and arts individuals as well as technical theatre companies that Arup wish to engage with.	MPC	ENG	Moderate	tbc	Open
Week 9: 23th January 2024 (Design Team)						
Category	Description	Requested by	Actioned by	Priority	Due Date	Status
1.02 Brief	Adjust the brief as necessary to align with the practical realities and constraints of the project.	MPC	ARC	Moderate	End Mar	Ongoing
1.03 NCDRP	Preparing draft responses to the NCDRP to ensure incorporate feedback into the ongoing design process.	MPC	ARC	Moderate	End Mar	Ongoing
1.11 Theatre	Get feedback from QPAC about their retractable seating experience	MPC	ARC	Moderate	tbc	Open
Week 10: 30th January 2024 (Design Team)						
Category	Description	Requested by	Actioned by	Priority	Due Date	Status
1.05 Engineering	Obtain a statement from Hero Tech	MPC	ENG	High	Mid Feb	Ongoing
1.11 F&B	Update and detailed design of the Level 3 terrace, particularly considering its potential as a F&B/ hospitality space.	MPC	ARC	High	End Mar	Ongoing
Week 13: 20th February 2024 (Design Team)						
Category	Description	Requested by	Actioned by	Priority	Due Date	Status
1.05 Construction Staging	Design Team to provide criteria. (action item from Staging and Procurement)	MPC	ARC	High	End Mar	Ongoing
Week 17: 19th March 2024 (Design Team)						
Category	Description	Requested by	Actioned by	Priority	Due Date	Status
1.08 Authority	MPC to provide any updates from the Light Rail team	ARC	MPC	High	End Mar	Ongoing

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RISK ASSESSMENT WORKSHEET

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2.6.8 Request for Information Register

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Below is an extract of the Request for Information Register illustrating its format and content. The full register can be found in the appendix.



Request for Information Register									
Canberra Theatre Redevelopment (CTR) Project									
Unique Ident	Request Date	Category	Information Requested	Requested by	Actioned by	Priority	Due Date	Status	Comment
1.20	16/03/2024	Building Planning	Canberra Theatre (CT) Rearstage	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416
1.21	16/03/2024	Building Planning	Foyer connection between Studio and CT	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416
1.22	16/03/2024	Building Planning	Separate / isolated BOH spaces for Studio and CT	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416
1.23	16/03/2024	Building Planning	2nd Green Room	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416
1.24	16/03/2024	Building Planning	Lift 7	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416
1.25	16/03/2024	Building Planning	Double height space over loading docks	ARC	MPC	Very Low	23/03/2024	Closed	Refer to Aconex: MPC-GCOR-000416

2.6.9 Moral Rights Register

Below is an extract of the Request for Information Register illustrating its format and content. The full register can be found in the appendix.

Type	Name	Artist/Designer	Year	Location/Hinter	Contact	Source/Link	Image	Comments	MPC Comments (Preliminary)	Impact of CTR design on item	Current Location	Condition	Comments
Artwork	Thespis	Robert Cook	1965	Originally on the upper plaza of Civic Square. Moved due to traffic congestion to the front of the colonnade. Later moved inside the new Link Building on the City Hill side.	libby.gordon@act.gov.au	Thespis - ARTSACT		Was relocated into the more prominent location of Civic Square around 1979	Category: relocation Fully relocated from current position. Temp or permanent new location: the artwork will be kept and will be permanently repositioned to the new Link building. When is the action required by: removed during Stage 1 and relocated during stage 2	Intended reconfiguration of this area requires relocation of artwork	Within main Canberra Theatre lobby, rear Airlock, adjacent rear lane access.	In very good condition – as located indoors since being moved the last time. Located away from main patron access. The artwork is located on a granite / marble plinth with brass nameplate on plinth corner.	It should be noted that this artwork was originally – when located outside – a fountain within a water pond base. Indications are that this artwork is on the Territory Heritage Register.
Artwork	House Proud	Nell Roberts	1997	Playhouse Roof	Barbara Campbell (widow of Neil Roberts) barbara@1001.net.au	House Proud - ARTSACT		Barbara is a leading artist based in Sydney. She is interested to follow what is proposed for the work. She has been concerned for some time that the work was only intended to function for 10 years.	Category: removed, reconditioned or replaced Temp or permanent new location: temporarily removed When is the action required by: post stage 1	Potential to be restored and remain in situ	At high level under the upper Theatre building roof and facade – in a number of panels between exposed lapide structure.	The lights do not work – the gas has leaked out.	It would be difficult to replace, repair or re-locate due to the location being at high level and under an overhanging roof edge.
Artwork	Fractal Weave	David Jenz	2006	Adjacent Fin building and steps	http://www.davidjenz.com/contact	Fractal Weave - ARTSACT			Category: relocation Temp or permanent new location: MPC to confirm with CTC, potentially Vacon Circle landscape gardens associated with studio landscape When is the action required by: removed during stage 1	Intended reconfiguration of this area requires relocation of artwork	Within forecourt area adjacent to the Main Canberra Theatre building entry, located on a granite encased plinth with access stair to both sides.	In good condition – it needs some cleaning of cobwebs and accumulated dust and grime from being outdoors.	The artwork is mounted via plates, bolted to the top of a plinth within the forecourt of the Canberra Theatre precinct. Indications are that this artwork is on the Territory Heritage Register.
Artwork	Along Civic Lines	Lynne Smith	2022	Public domain at CTC commissioned as part of Civic Sq activation to align with Design Canberra 2022	Sonia van de Hart alongcivicles.com	Along Civic Lines - Project		Not sure what the contract period of this work was. If it was 12 months keeping it up longer should involve a conversation with the artist. The paint may have lost vibrancy and has worn so should be assessed in consultation with the artist.	Category: demolished and removed (though it could be moved – the existing initial concrete walls could be saw-cut into movable panels and relocated) Temp or permanent new location: removed When is the action required by: stage 2	Intended reconfiguration of this area will likely require removal of the walls that support this artwork	To ramp wall faces – exposed to laneway faces of access ramps of laneways to both sides of the Canberra Theatre building entry side plaza.	In good condition. Paint has not faded due to location. Needs some cleaning of cobwebs and accumulated dust and grime from being outdoors on concrete walls.	The artwork could be retained with some restoration and brightening up of the paint could be carried out. As well it could be moved – the existing initial concrete walls could be saw-cut into movable panels and relocated. It should be noted that the adjacent laneway blumen road area has similar artwork as the walls and both may need to be taken as a whole.

PROJECT CONTROL

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3.1 PROGRAM

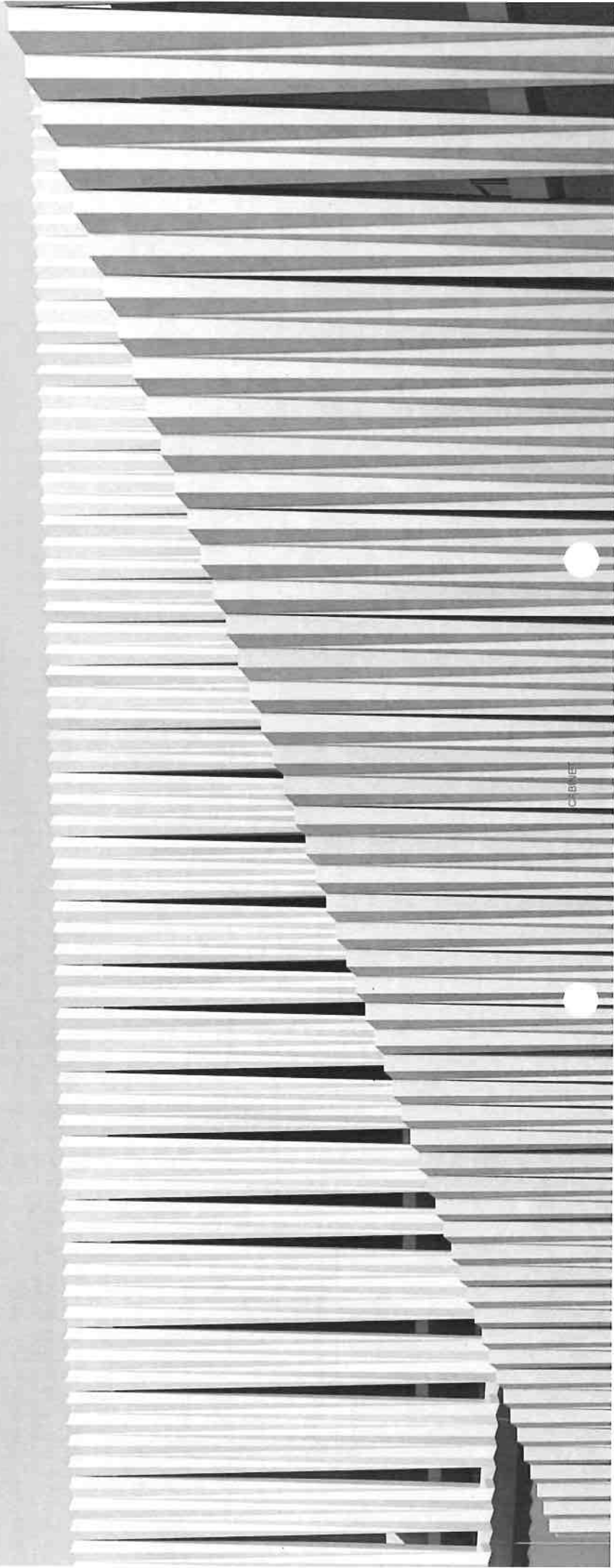
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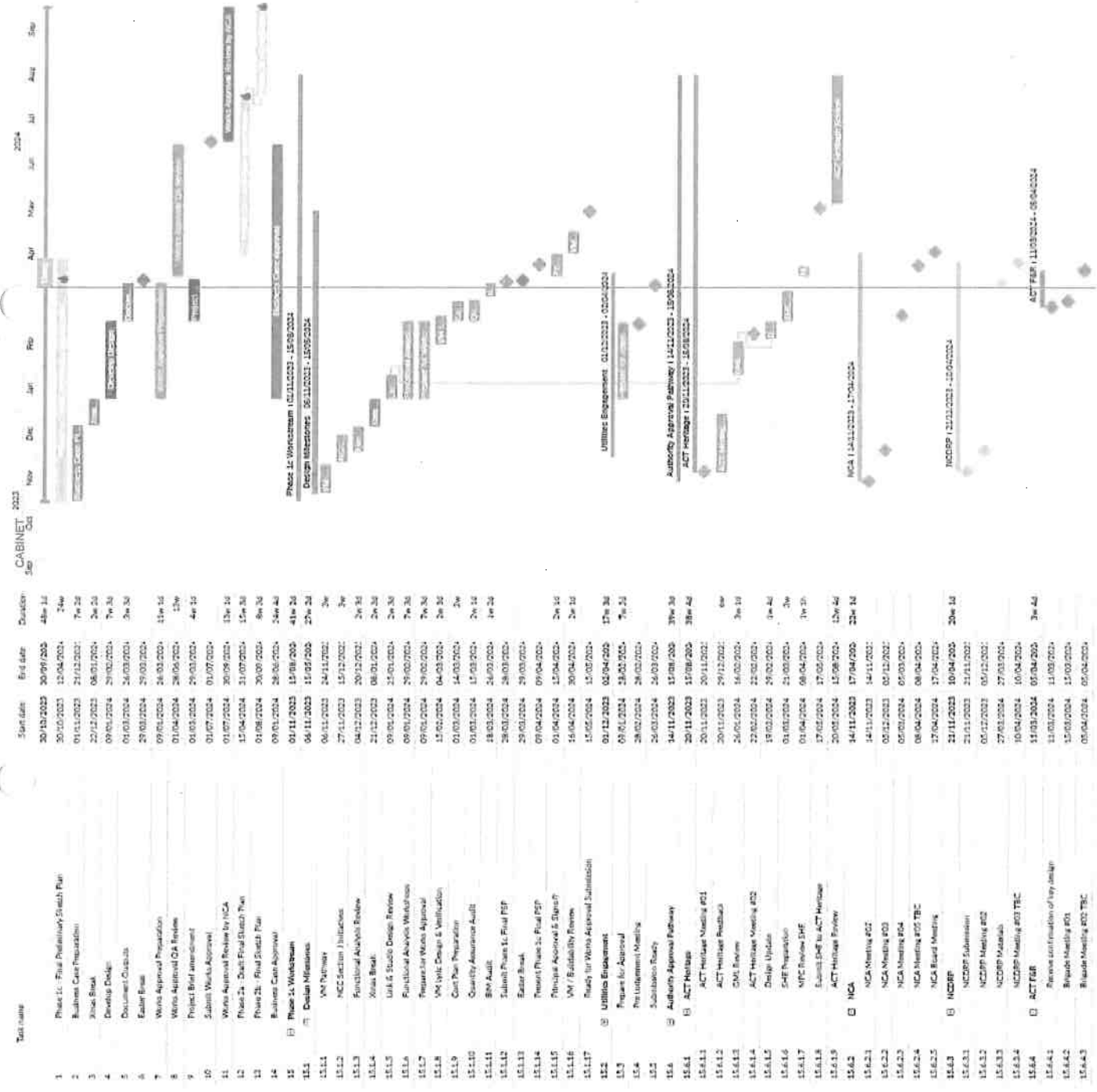
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3.2 PROGRAM PHASE 1C

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3.2 Program Phase 1c



Phase 1c MPC/CTC Engagement

Task Name	Start Date	End Date	Duration	October 2022	November 2022	December 2022	January 2023	February 2023	March 2023
1	26/10/2022	20/09/2023	65w 5d						
2	26/10/2022	20/09/2023	21w						
3	26/10/2022	20/09/2023	21w						
4	26/10/2022	20/09/2023	21w						
5	26/10/2022	20/09/2023	21w						
6	26/10/2022	20/09/2023	21w						
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Phase 1: Final Preliminary Sketch Plan

Phase 1: MPC/CCTC Engagement

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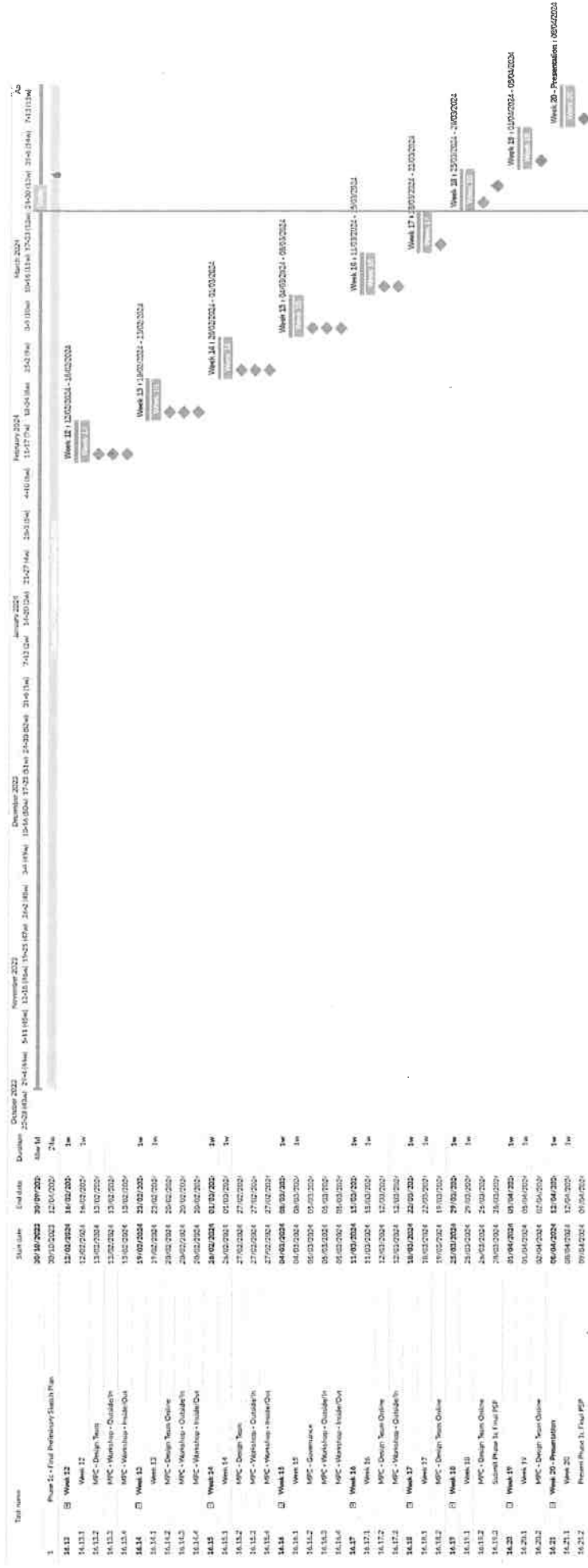
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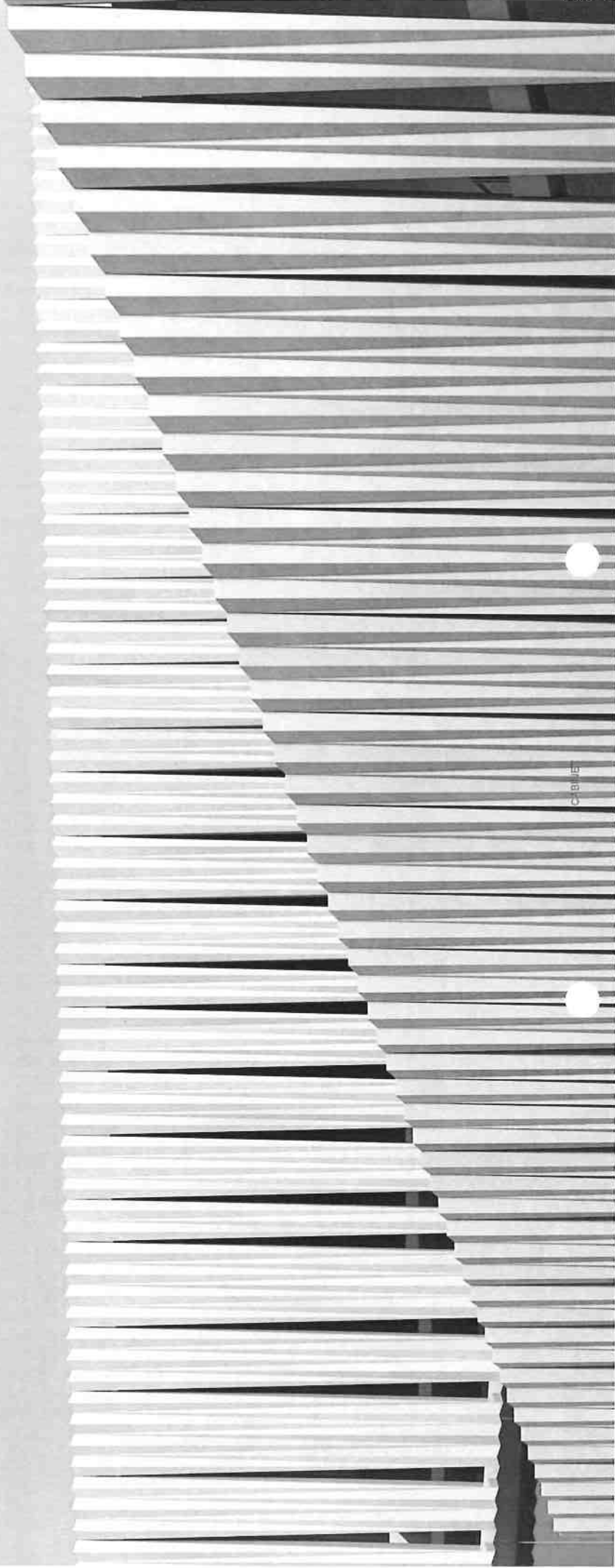
3.2 Program

Phase 1c MPC/CTC Engagement

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3.3 HISTORY OF ENGAGEMENT



3.3 History of Engagement

3.3.1 Utilities Engagement Schedule

Below is an extract of the Utilities Engagement Schedule illustrating its format and content. The full register can be found in the appendix.

ARUP

Project Name: Canberra Theatre
Document Reference: SCH-001
Sheet Title: Utilities Engagement
Date: 27/03/2023
Revision: 03

Transport Canberra and City Services (TCCS) - Approvals
External Infrastructure Only

Item	Task	Service	Timing	Stage of Work	Complete?	Requirements	Actions/Comments
1	TCCS	Civil	None	Initial	In Progress	Arup will liaise with the appointed Planner to establish the requirements for the preferred approval path. TCCS will provide further information depending on the track-based approval system for the project. The proposed timeframes below will be highly dependent on how the DA is assessed. The approval for all utilities noted in this spreadsheet will contribute to the outcome of the application.	
2	Reach out to TCCS contact for any existing site information/ agreements	Civil	July	Initial	Yes	Some information may be available through the TCCS ActMap and ACT Gov Project/Wise Portal which Arup has direct access to.	Arup have accessed all available information for the project through the projectwise portal
3	Contact TCCS to discuss the project and establish the requirements	Civil	July- August	Initial	In Progress	This will apply to external civil infrastructure including anything on the verges, outside the building footprint and the block. Initial discussion to establish principal TCCS requirements for the project.	Arup Civil met with TCCS on the 2nd of November 2023 to discuss the development of the entry access and obtain guidance on the design approach to the entry of the Theatre and Pedestrian Access to the site. Arup received useful feedback and will reconvene for a second meeting on the 14th of December 2023. MPC/AA/Kip to confirm attendance.
4	TCCS follow up meeting	Civil	14th December	Initial	Yes	Undertaken as part of the early engagement process Preferred by TCCS Follow up meeting to continue dialogue with TCCS to keep informed of the project design development and establish next step in approvals process.	Attendees: Arup Civil and transport MPC/AA/Kip
5	Organise Pre-lodgement meeting	Civil	Apr-24	Design	In Progress	TCCS encourages early engagement during the project as this will ensure a smooth transition during other phases of the project. Meetings can be undertaken in person, by conference call or video conference. To arrange a meeting with Development Coordination, contact the Customer Support and Business Improvement Team on 02 6207 0019, or email TCCS.DCDevelopmentCoordination@act.gov.au.	TCCS have provided advice on the required information to be submitted for Works Approval. This will consist of drawings and associated Transport Impact Assessment, inclusive of SELECT Link transport Analysis, TCDs drawings and civil drawings for in principle Design Support to TCCS standards, Road Safety Audit will also be provided to suit the new design requirements for a 40km/h zone.
6	In-Principle Submission in Parallel with Works Approval Submission - Target date 15th of May 2024	Civil	May-24	Design	In Progress	Lodged in conjunction with Works Approval in principle approval will consist of all documentation prepared for Civil works during PSP and Draft FSP in accordance with the design approval documentation Reference documents 06 Audit forms. In addition of: *Road Safety Audit *Traffic Impact Assessment Inclusive of Select Link modelling	Following review and feedback from TCCS for the documentation noted above Arup will proceed to address the comments and complete documentation for Works Approval Submission.
7	NCA will reach out to TCCS and liaise with them during the approval review process	Civil	May-24	Design	N	TCCS undertakes a content check to ensure the minimum requirements for lodgement of a Design Review submission have been met. A response acknowledging receipt will be issued the day after the submission is received. Incomplete submissions and those which do not meet all the requirements are returned to the applicant for completion.	The NCA will distribute an engage with authority providers inclusive of TCCS to support/ provide comments. Engaging early will help facilitate the in principle approval process from TCCS

3.3 History of Engagement

3.3.2 MPC & Stakeholder Engagement

Date	Location	Agenda	Time	Attendees
Week 1				
Tuesday, 14 November	Canberra	MPC - Governance	9:30 - 11:00	
	Canberra	CMAG Loading Review	12:00 - 12:30	
	Canberra	NCA Presentation	13:00 - 14:00	
Thursday, 16 November	Online	NCDRP Preparation Meeting with Rob Adams	16:00 - 17:30	
Week 2				
Monday, 20 November	Canberra	Introduction with ACT Heritage	14:00-15:00	
Tuesday, 21 November	MPC Nara	MPC - Governance	9:30 - 11:00	
	MPC Nara	Workshop - VM/Costing	11:00 - 13:00	CTC
	MPC Nara	Workshop - Theatre Planning	14:00 - 17:00	CTC
Thursday, 23 November	Online	MPC - Governance	10:00 - 11:00	
Week 3				
Tuesday, 28 November	Online	MPC - Governance	9:00 - 10:00	
	Online	Workshop - Outside/In #01 - Lyric Design Studies - Basement Services & Staging of services - Studio Design Discussion	15:30 - 17:30	
Wednesday, 29 November	Canberra	CCDP Workshop Preparation	11:15 - 13:45	
	Canberra	CCDP Workshop	14:00 - 17:30	
Thursday, 30 November	Online	NCDRP & NCA Presentation Preparation	8:30 - 10:00	
Thursday, 30 November	Online	NCDRP & NCA Presentation Preparation with CRA	11:30 - 12:30	
Week 4				
Tuesday, 5 December	Canberra	Workshop - Inside /Out #01 - Theatre Planning - Workshop planning	8:30 - 10:00	CTC
	Canberra	NCDRP Presentation	10:45 -12:05	
	Canberra	NCA Presentation	14:00- 16:00	
	Canberra	MPC - Governance	16:30 - 17:30	
Wednesday, 6 December	Canberra	MPC Board meeting	TBC	
Friday, 8 December	Online	MPC - Phase 1c Launch	8:30 - 10:00	CTC

Date	Location	Agenda	Time	Attendees
Week 5				
Tuesday, 12 December	Online	MPC - Governance	14:30 - 15:30	
	Online	Workshop - Outside/In #03 - Lyric Theatre Architecture and Acoustic Design Review (Arup Venues)	16:00 - 19:00	CTC
	Online	Workshop - Outside/In #03 - Lyric Theatre Architecture and Acoustic Design Review (Arup Venues)	16:00 - 19:00	CTC
Thursday, 14 December	Canberra	PARG Meeting		
	Online	TCCS Meeting	10:30 - 12:30	
Week 6				
Monday, 18 December	Online	MPC - City Centre Urban Design Guide	10:30 - 11:30	
	Online	MPC - Compliance Upgrade and Staging Consideration	13:00 - 14:00	
	Online	MPC - Governance	15:00 - 16:00	
Tuesday, 19 December	Canberra	Workshop - Outside/In #04 - Lyric & Studio Façade development (AA + Arup Facades) - Sustainability Pathways and Initiatives	9:00 - 11:00	CTC
		MPC/CTC Internal meeting on Business case	11:30 - 13:00	
	Canberra	Workshop - Inside/Out #04 - Building Wide Acoustic (Arup Acoustic)	13:30 - 15:30	CTC
Christmas Holiday				
Architectus, Henning Larsen and Arup close from Friday, 22nd December to Monday, 8th January				
Week 7				
Week 8				
Monday, 15 January	TBC	MPC - Project Cost Plan	TBC	
Tuesday, 16 January	Online	MPC - Design Team	9:00 - 10:00	
	Online	Workshop Session 1 (Outside/In #05) - Works Approval Process (PLANIT) - FOH Workshop (HL Review impact of VM on FOH & functionality)	10:30 - 12:30	CTC
	Online	Workshop Session 2 (Inside/Out #05) - Studio Next Steps (Arup Venues)	16:00 - 18:00	CTC
Week 9				
Monday, 22 January	TBC	MPC - Cost Plan Feedback Session	TBC	
Tuesday, 23 January	Canberra	MPC - Design Team	9:00 - 10:00	
	Canberra	Workshop Session 1 (Outside/In #06) Building Services Design Update	10:30 - 12:30	CTC
Tuesday, 23 January	Canberra	Workshop Session 2 (Inside/Out #06) Lyric Theatre Design Review (Arup Venues)	17:00 - 19:00	CTC
Wednesday, 24 January	Canberra	Consultant Site Walk	10:00 - 12:00	
	Canberra	Compliance Meeting with MPC	12:00 - 13:00	
	Canberra	Lyric Orientation Testing Link planning WIP	13:30-15:30	CTC

3.3 History of Engagement

3.3.2 MPC & Stakeholder Engagement

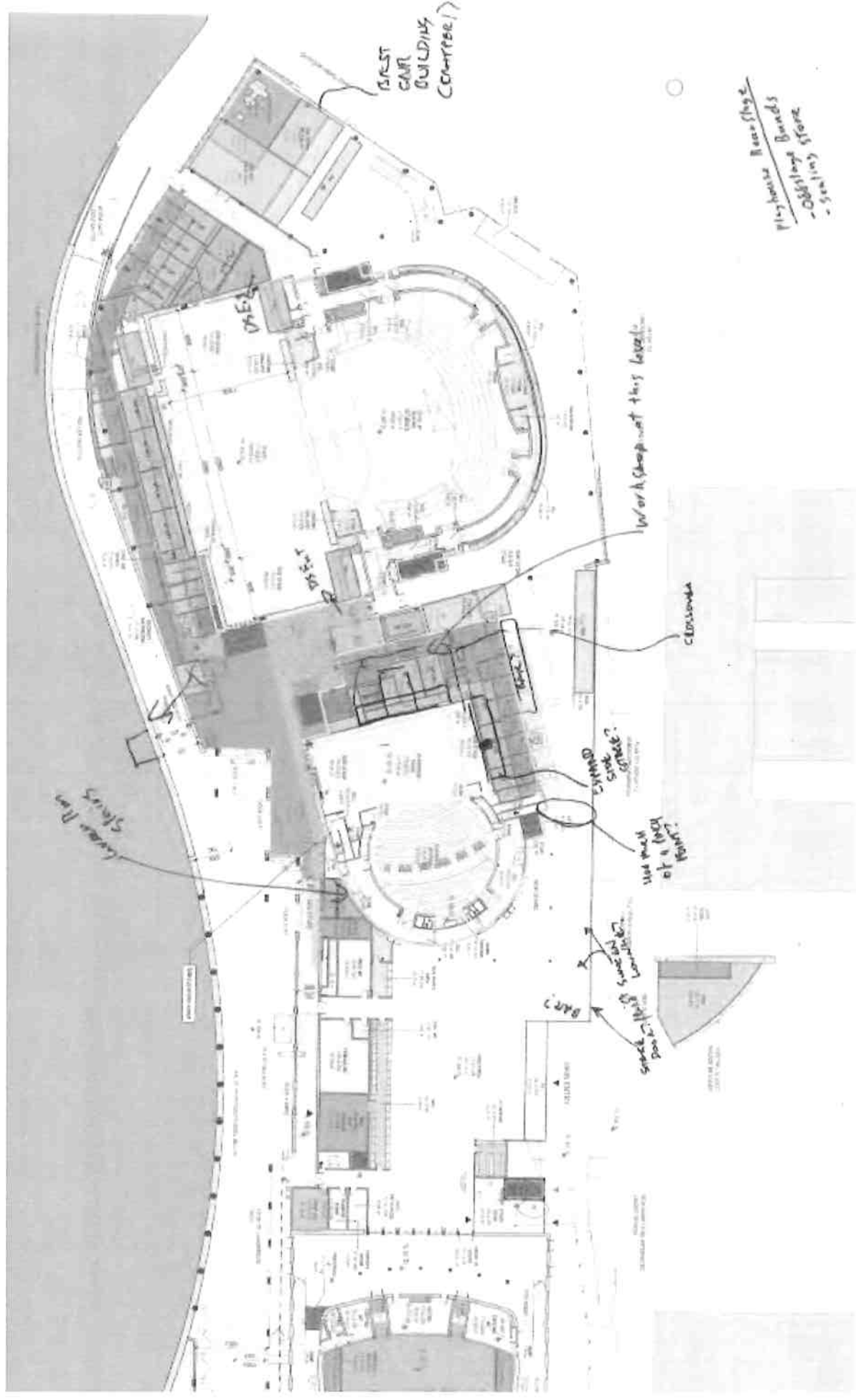
Date	Location	Agenda	Time	Attendees
Week 10				
Tuesday, 30 January	Online	MPC - Design Team	9:00 - 10:00	
	Online	Link Building Design Principles & Planning	10:30 - 12:30	CTC
	Online	Studio Facade Design Intent		
	Online	Workshop Session 1 (Outside/In #07)	13:30 - 16:30	CTC
Wednesday, 31 January	Online	User Experience Workshop Number 1		
	Online	Design Updates to the Link Building & Studio Facade Heritage Review	14:00 - 15:00	
Week 11				
Tuesday, 6 February	Online	MPC - Design Team	9:00 - 10:00	
	Online	Safety in Design Workshop	10:30 - 13:30	CTC & CTC
	Online	Procurement and Staging	16:00 - 17:30	CTC & CTC
Week 12				
Tuesday, 13 February	Canberra	MPC - Design Team	9:00 - 10:00	
	Canberra	Workshop Session 1 (Inside/Out #09)	10:30 - 12:30	CTC
		- Lyric Theatre		
		- VM Options Update		
		- Learnings from the Design Partner's recent Study Tour to Denmark/Iceland		
	Canberra	Workshop Session 2 (Outside/In #09)	13:30 - 16:30	CTC
		Specialist Lighting		
Week 13				
Tuesday, 20 February	Online	MPC - Design Team	9:00 - 10:00	
	Online	Workshop Session 1 (Inside/Out #10)	10:30 - 12:30	CTC
		FOH Planning Design Update		
	Online	MPC - Design Review for ACT Heritage	11:30 - 12:30	
	Online	Workshop Session 2 (Outside/In #10)	13:00 - 15:00	CTC & DOTS
		ICT and Building Technology		
Wednesday 21 February	Online	ESD Resilience Workshop	10:30-12:30	CTC
Thursday 22 February	Online	Works Approval Process/Timeline	9:00 - 10:00	
	Online	ACT Heritage meeting	15:30 - 16:30	
Week 14				
Tuesday, 27 February	Canberra	MPC - Design Team	9:00 - 10:00	
	Canberra	Workshop Session 1 (Outside/In #11)	10:30 - 11:15	CTC
		Landscape		
	Canberra	Workshop Session 2 (Outside/In #11)	11:15 - 12:30	CTC
		Civil, Transport and Landscape		
	Canberra	Workshop Session 3 (Inside/Out #11)	13:30 - 15:30	CTC
		Playhouse Design Direction		
Wednesday, 28 February	Online	VM Verification and update #01	10:30 - 11:30	
	Online	Green Star Staging Impact	13:30 - 14:00	
Thursday, 29 February	Online	Pre-NCA Meeting with MPC	12:00 - 13:00	

Date	Location	Agenda	Time	Attendees
Week 15 - Production Month (Output)				
Tuesday, 5 March	Online	MPC - Design Team	9:00 - 10:00	
	Online	Construction Staging Implication	10:00 - 10:30	
	Online	Workshop Session 1 (Outside/In #12)	10:30 - 12:30	CTC
		Non theatre technical systems		
Tuesday, 5 March	Canberra	NCA Meeting #03		
	Online	Workshop Session 2 (Inside/Out #12)	11:00-12:00	CTC
		- Brief update on Fire Engineering	13:30 - 15:30	
		- Update of work on Canberra Theatre		
	Online	Moral Rights	15:30 - 16:00	
Week 16				
Tuesday, 12 March	Canberra	MPC - Design Team	9:00 - 10:00	
	Canberra	Workshop Session 1 (Outside/In #13)	10:30 - 11:30	CTC & CTC
		Electronic Security		
	Canberra	Workshop Session 2 (Inside/Out #13)	12:30 - 13:00	CTC
		- F&B: Strategy for the Link L1 Offer (FF Online)		
	Canberra	Workshop Session 3 (Inside/Out #13)	13:00-13:30	CTC
		- Waste Management Information gathering session (ARUP Waste)		
	Canberra	Workshop Session 4 (Inside/Out #13)	13:30 - 15:30	CTC
		- BOH Planning review with tabled drawings		
Thursday, 14 March	Online	NCA Meeting #04	14:30 - 15:00	
Week 17				
Tuesday, 19 March	Online	MPC - Design Team	9:30 - 10:30	
Wednesday, 20 March	Online	RLB Cost Plan / Break out of Staging and Compliance	16:00 - 17:00	
Thursday, 21 March	Online	Design Review with Rob Adams	15:00 - 16:00	Rob Adams
	Online	NCDRP Review with Rob Adams	16:00 - 17:00	Rob Adams
Friday, 22 March	Online	Heritage Impact - Link Roof	15:00 - 16:00	NRBS & Phillip Leeson
Week 18				
Monday, 25 March	Online	Works Approval - Risk of full project approval	TBC	Melanie Clarke
Tuesday, 26 March	Online	MPC - Design Team	9:30 - 10:30	
	Online	NCDRP Final Review	11:00 - 12:00	
Week 19				
Tuesday, 2 April	Online	MPC - Design Team	9:30 - 10:30	
Friday, 5 April	Online	NCA Meeting #05	TBC	
Week 20				
Tuesday, 9 April	Canberra	Presentation Phase 1c Milestone Presentation - Architecture	9:30 - 12:30	
		Presentation Phase 1c Milestone Presentation - Engineering	13:30 - 15:30	
Wednesday, 10 April	Canberra	NCDRP Meeting #03	10:45 - 12:20	

3.3 History of Engagement

CABINET

3.3.2 MPC & Stakeholder Engagement - Plans on Table Workshop with CTC



3.3 History of Engagement

3.3.3 First Nations Engagement

Note: DNCCC & BANGARRA BOH Workshop Report can be found in the appendix.

Feedback Session with Performers & Creatives was conducted two-groups:

- Dhawura Ngunnawal Caring for Country Committee (DNCCC)
- Bangarra

To capture perspectives from performers, creatives and technical experts, Yerrabingin engaged both groups to provide their specialist insights into the projects design.

A feedback session was conducted online via Microsoft Teams. This document records the outcomes of the engagement and reflections on the designs progression.

Attendees were presented with project updates, Yerrabingin's Connecting with Country Concepts and high level design renders (see appendix). All attendees were invited to discuss the design, provide comments, ask questions and suggest additional ideas.



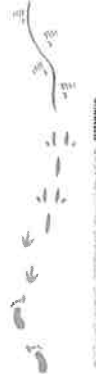
3.3

Yerrabingin

FEEDBACK OUTCOMES

Exploring the Back of House

The feedback session was a success, with attendees providing valuable insights into the design process. The session was held on the 15th of October, 2023, and was attended by a diverse group of stakeholders, including performers, creatives, and technical experts. The session was facilitated by Yerrabingin and was structured to allow attendees to provide feedback on the design process, as well as to discuss the design concepts and high level design renders. The session was a success, with attendees providing valuable insights into the design process. The session was held on the 15th of October, 2023, and was attended by a diverse group of stakeholders, including performers, creatives, and technical experts. The session was facilitated by Yerrabingin and was structured to allow attendees to provide feedback on the design process, as well as to discuss the design concepts and high level design renders.



Yerrabingin

3.3 History of Engagement

3.3.4 Community Engagement

Community Engagement Update:

The following update is provided with regard to the delivery of and reporting on the communication and engagement activities that were undertaken in 2023 to support the Canberra Theatre Revitalisation Project.

Delivery of Community Engagement Plan

A key project milestone, the delivery of the Community Engagement Plan commenced on Monday 2 October 2023. This included:

- The publication of a project dedicated YourSay page (<https://yoursayconversations.act.gov.au/CanberraTheatreProject>) showcasing three elements for public engagement:
 - A long-form community survey
 - A quick-poll (1 question survey)
 - A gather gallery (a collection of stories, experiences and ideas shared by the community).
- Always-on installations at the Canberra Theatre Centre and Woden Public Library.
- Two pop-up events held at the Canberra Centre engaging with Canberrans from all walks of life with an engagement element tailored to children also captured the views of younger children.
- Project and consultation representatives engaged with patrons at the Canberra Theatre Centre over five targeted dates further encouraging participation with the always-on installation.
- News article published in City News.
- Distribution of posters and postcards via Spy In Canberra, across the ACT and surrounding areas.
- Consultation concluded on Sunday 20 November 2023.

Consultation reporting

- Communication Link delivered a draft consultation report on 19 December 2023.
- The final report, incorporating feedback from Major Projects Canberra was delivered on 19 March 2024.
- Highlights from the report include:
 - 3,734 views of the dedicated YourSay page.
 - 519 responses to the community YourSay survey.
 - 222 responses to the community YourSay quick poll.
 - 111 responses to the always-on installation survey.
 - Over 90 individuals engaged with in-person via the pop-up events.

- General themes that emerged from analysed feedback include:
 - Integration with an activated precinct and connection to the greater city region
 - Theatre offerings and pricing
 - Venue features and inclusions
 - Catering for diversity of physical and mental health needs
 - Technical capabilities of venue and general amenities
 - Integration with the local community
 - Demographics drawn to CTC and precinct.
- Insights that offer valuable considerations for the project's development revealed through the data collected include:
 - Seating in the performance
 - Easier walking access and access to bars
 - Pre-show amenities
 - Location and design
 - Safety considerations
- Communication Link is awaiting further data to prepare a community consultation report to support the Works Approval planning reports. This report will be finalised by the end of April.

Below is an extract of the Final Consultation Report.
The full report can be found in the appendix.

Analysis of responses

Across both engagement mechanisms *seating in the performance* was identified as a priority for those attending a performance or experience at the Canberra Theatre Centre.

Respondents prioritised the availability of food and drink as the second most important factor contributing to a good night at the Canberra Theatre Centre, however there were differences in where respondents wanted the good food and drink to be available.

Installation respondents, engaging in-person with the physical installation survey (10% of all installation survey respondents) wanted to be able to access food and drink in the district surrounding the Canberra Theatre Centre. In contrast, people responding to the YourSay online quick poll wanted to access food and drink at the venue (15% of all YourSay quick poll respondents). While the location of food and drink available differed, these responses highlight access to food and drink as a priority for those considering going to a performance or event at the Canberra Theatre Centre.

Both groups of respondents rated accessibility as the third most important factor with 9% of each group noting it as a priority. See Figure 5 and 6 below.



Figure 6 Installation priority breakdown

As a reflection of the broader community, in response to the short form survey (quick poll and installation), respondents prioritised options as follows:

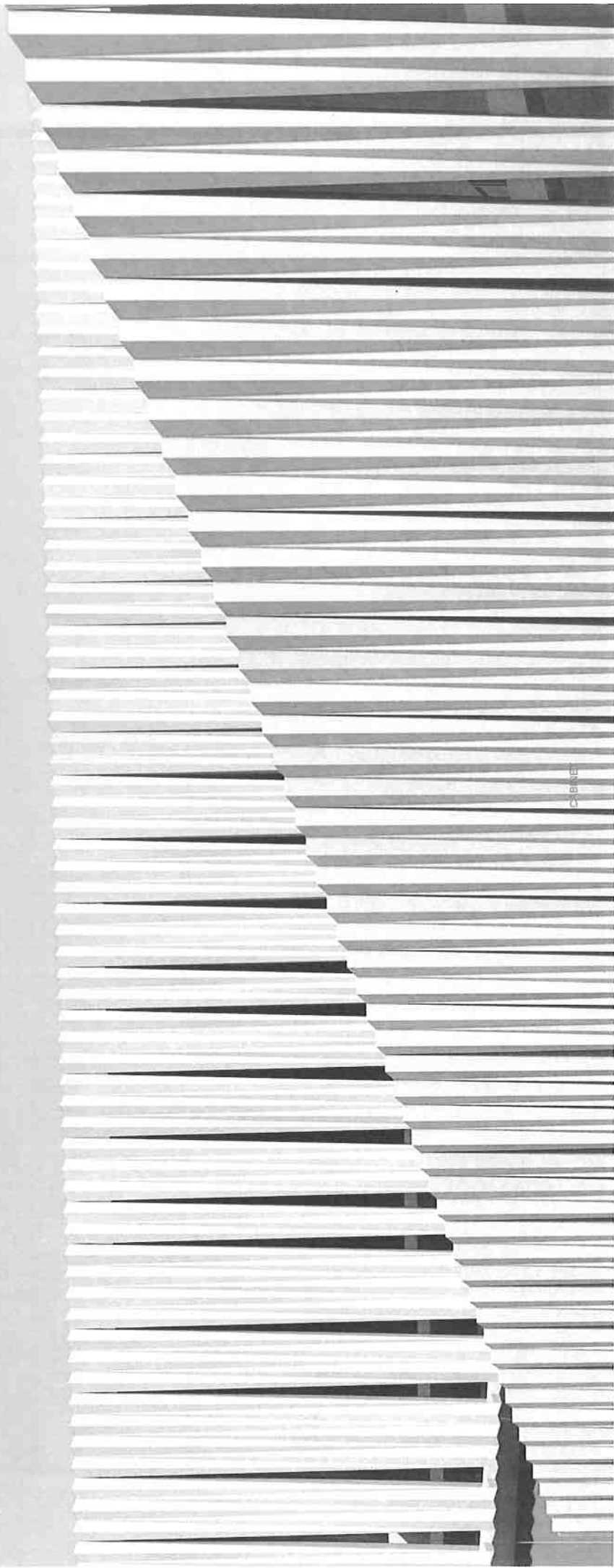
- Seating in the performance – 66%
- Food and drink at the venue – 30%
- Food and drink in the district – 6%
- Accessibility – 9%
- Foyer and welcome – 4%

Figure 7 Quick Poll breakdown

3.4 PEER REVIEW

CABINET

CABINET

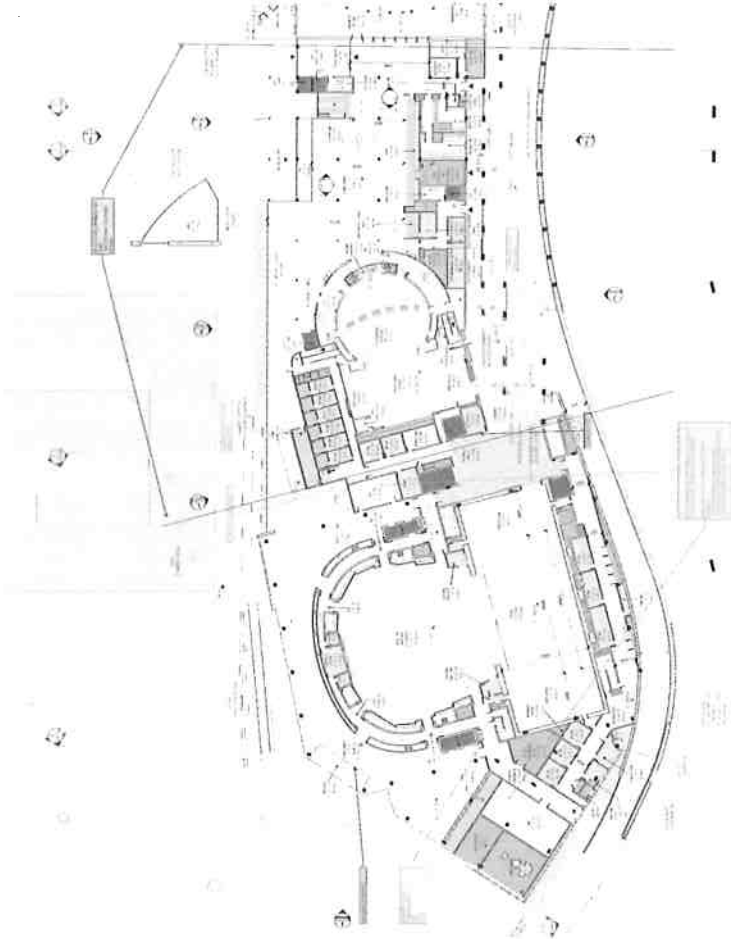


3.4 Peer Review

3.4.1 Architectural Documentation

Below is an extract of the Peer Review illustrating its format and content. The full document can be found in the appendix.

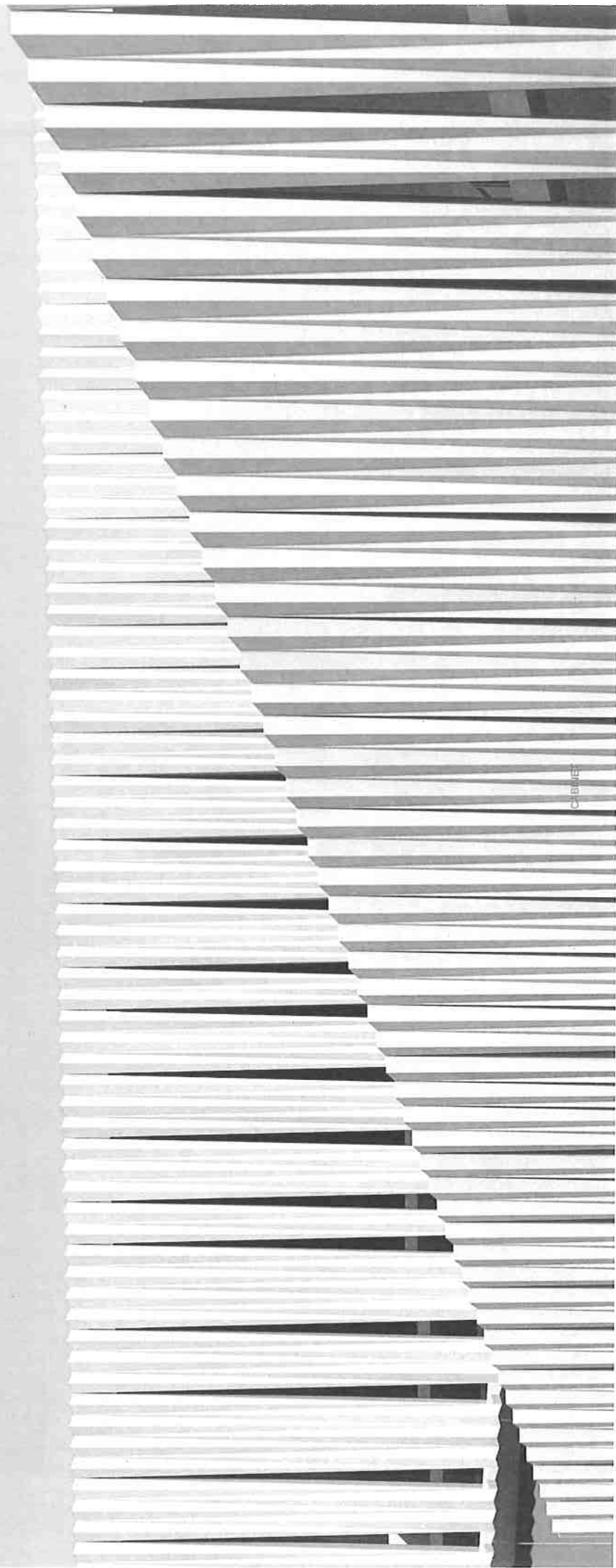
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Ground Floor Plan: Comments by Peer Reviewer

3.5 NEXT STEPS

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3.5 Next Steps

3.5.1 Key objectives for Phase 2a

Works Approval (WA)

- Resolving the WA final package

Site Conditions

- Boundary Resolution including:
 - Knowles Place boundary resolution with CRA and CMAG.
 - Block 23 interface and boundary conditions.
- Ongoing User Group and Client Consultation including:
 - Integration of User and CT Comments (VIP, etc)
 - Stakeholder Groups
 - First Nations Groups
- Fire Engineers and BCA review including:
 - Egress distances and clear widths
 - Amenity count and spatial resolution.
 - Fire Engineering performance solutions
- Developed Landscape and Civil Resolution including:
 - Theatre Lane Slip Lane interface relative to Lyric Massing.
- Consolidation of 3D survey model with existing as built conditions
- Integrate finding of Surveys into documentation

Front of House

- Refinement to functional and operational design of Front of House areas, including Link, Box Office and F&B strategy
- Further develop finishes, materiality, and FFE strategy

3.6.2 Phase 2a Program

Task name		Start date	End date	Duration	March 2024	April 2024	May 2024	June 2024	July 2024														
					24-30 (12w)	31-6 (13w)	7-13 (14w)	14-20 (15w)	21-27 (16w)	28-4 (17w)	5-11 (18w)	12-18 (19w)	19-25 (20w)	26-1 (21w)	2-8 (22w)	9-15 (23w)	16-22 (24w)	23-29 (25w)	30-6 (26w)	7-13 (27w)	14-20 (28w)	21-27 (29w)	28-3 (30w)
1	Total estimate	01/04/2024	30/09/2024	6w 1d	Total estimate 1,020,000.00 - 10/09/2024																		
1.1	Phase 2a - Draft Final Sketch Plan	01/04/2024	30/09/2024	6w 1d																			
1.2	Develop Design	01/04/2024	26/07/2024	17w																			
1.3	Document Outputs	01/04/2024	28/06/2024	13w																			
1.4	NCA Board Meeting	01/07/2024	26/07/2024	4w																			
1.5	Works Approval Preparation & QA Review	17/04/2024	17/04/2024	7w																			
1.6	Submit Works Approval	17/05/2024	17/05/2024																				
1.7	Works Approval Review by NCA	20/05/2024	09/08/2024	12w																			
1.8	Phase 2b - Final Sketch Plan	01/08/2024	30/09/2024	8w 3d																			
1.9	Business Case Approval	01/04/2024	19/09/2024	4w 4d																			
1.10	Phase 2a Workstream	01/04/2024	22/08/2024	0w 4d																			
1.11	Phase 2a MFC/CTC Engagement	01/04/2024	02/08/2024	18w																			
1.12	LPP & Monthly Report	01/04/2024	31/07/2024	7w 3d																			
					Phase 2a Workstream : 01/04/2024 - 22/08/2024																		
					Phase 2a MFC/CTC Engagement : 01/04/2024 - 02/08/2024																		
					LPP & Monthly Report : 01/04/2024 - 31/07/2024																		
					Works Approval Review by NCA																		
					Document Outputs																		
					Business Case Approval																		
					Phase 2b - Final Sketch Plan																		
					Works Approval Preparation & QA Review																		
					Submit Works Approval																		
					Works Approval Review by NCA																		
					Phase 2b - Final Sketch Plan																		
					Business Case Approval																		
					Phase 2a Workstream																		
					Phase 2a MFC/CTC Engagement																		
					LPP & Monthly Report																		

Lyric Theatre

- Developed Structural Design Advice including:
 - Primary Structure to Façade
 - Auditorium Secondary Structure
 - Detailed FOH framing development
 - Cantilever structural principle
- Developed Façade + Envelope Design including:
 - Reviewing reintroduction of the skylight.
- Roof Terrace Design Development including F&B

MEP

- Developed MEP Services Advice including:
 - Review and development of "Energy Centre" between Lyric Theatre and Playhouse. Effects on massing and envelope fabric and extents to be concurrently reviewed.
 - Services zone and articulation within FOH and auditorium.
 - Smoke Exhaust and mixed mode ventilation via operable skylight to be explored.
- Substation design resolution with Level 3 Substation Design advice and EVO Energy.
- Design Development of MEP integration strategy in the Canberra Theatre
- Energy Centre Layout
- Studio Theatre reticulation to west side

Link Building

- Further refinement of BOH building planning with input from the Canberra Theatre Centre and advice from ARUP Theatre Venues building.
- Further Develop Structural strategy for new parts of the building.
- Further develop finishes, materiality, and interiors.

VT and Circulation

- Developed VT Advice including:
 - Structural and spatial allowance resolution.
- Developed Pedestrian Modelling and flow study with ARUP.
- Developed Theatre Design and planning including:
 - Corridor and BOH circulation including equipment and set movement.
 - Development of egress strategies with fire engineer, BCA and access consultant across all venues

User Groups and CTC Feedback

- Engage with external Stakeholder Groups
- Continue to integrate direction from CTC round table discussions

EXPERT ADVICE

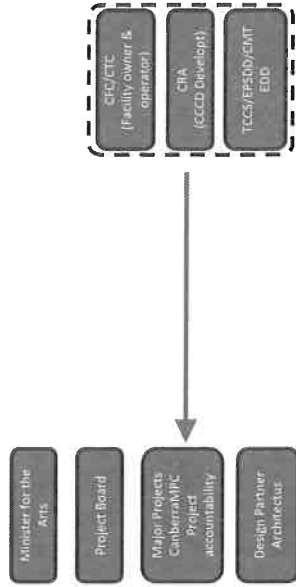
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4.1 EXPERT ADVICE

4.1 Expert Advice

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4.1 Organisation Chart



Role	Architectus	Henning Larsen	ARUP
Project Director	Di Morgan-Lang Project Director	Lore Glowers Executive Director	Ben Moore Project Director
Design Leader	Alan Johnston Design Leader	Viggo Marmort Design Director	Ed Arenius Creative Design Lead
Project Leader	Will Shepherd Project Leader	Thomas Hobbs Design Director	Jake Cherniavski Design Manager
Team Leader	Sam Morris Executive Design & Development	Clare Johnston Project Lead	Kimberley Blackburn Design Manager
Stream Leader	Sam Hall Stream Lead	Merete Alder Stream Lead	Alastair Coyne Stream Lead
Co-ordinator	Future Compliance Future Building Services Future Structure/Civil	David Vega Rojo Stream Lead	Lu Carolin Stream Lead
		Yusuf Marjao Stream Lead	Zee Qasim Stream Lead
		Tom Birchill Stream Lead	James Ward Stream Lead
		Tom Birchill Stream Lead	James Edwards Stream Lead
		Tom Birchill Stream Lead	David Kyle Stream Lead
		Tom Birchill Stream Lead	Michael Bagg Stream Lead
		Tom Birchill Stream Lead	Tom Taylor Stream Lead
BIM Leader	Sam Morris BIM Leader	Sam Morris BIM Leader	Sam Morris BIM Leader
Production Co-ordinator	Sam Morris Production Co-ordinator	Sam Morris Production Co-ordinator	Sam Morris Production Co-ordinator
Production Support	Sam Morris Production Support	Sam Morris Production Support	Sam Morris Production Support

4.1 Expert Advice

CABINET

4.1 Documentation

Please refer to the Appendix 4 for the following documents:

4.1 Planning

4.1.1 Planning Report - PLANIT

4.2 Compliance

4.2.1 BCA Report - Group DLA

4.2.2 Access Report - Group DLA

4.3 Cost Plan

4.3.1 Project Cost Estimate - RLB

4.4 Landscape

4.4.1 Landscape PSP Report - ASPECT STUDIO

4.4.2 Landscape 1c Documentation - ASPECT STUDIO

4.5 Engineering

4.5.1 Technical Package - ARUP

4.5.2 Venues Package - ARUP

4.6 Food & Beverage

4.6.1 Food & Hospitality Strategy DRAFT– Future Food

4.7 Heritage Report

4.7.1 Statement of Heritage Effect DRAFT – GML Heritage

4.8 Culture & Community

4.8.1 Performer and Creative Feedback – Yerrabingin

4.8.2 DNCCC Feedback Report – Yerrabingin

4.8.3 Community Engagement – Community Link

4.9 User Group

4.9.1 User Group Comments Register – ARUP

4.10 Survey

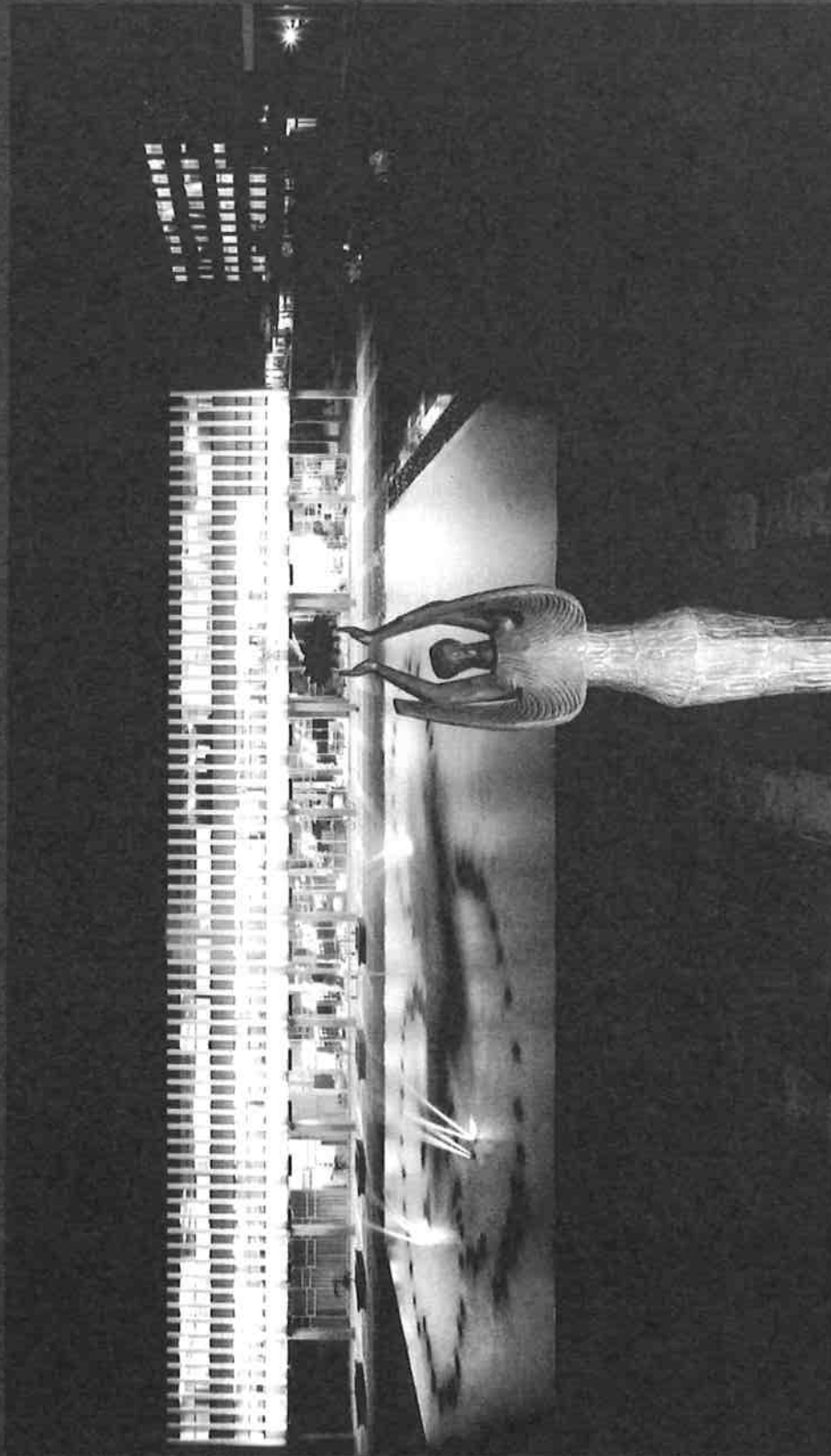
4.10.1 Detail Survey – Loneragan Surveying

4.10.2 Underground Survey – Loneragan Surveying

4.11 Conservation and Environment Schedule

4.11.1 Hazardous Materials Survey

4.11.2 Noise Management Plan DRAFT



THANK YOU

architectus™ Henning ARUP
Larsen —

B. Investment Logic Map



Canberra Theatre Centre Redevelopment

INVESTMENT LOGIC MAP

Initiative

PROBLEM

BENEFIT

RESPONSE

SOLUTION

CHANGES

ASSETS

Absence of a critical mass of high quality, live performance resulting in a lost opportunity to grow Canberra's Night-Time Economy. 30%

Canberra faces significant barriers in attracting a broader range of touring shows, curtailing the ability of audiences to affordably engage with a breadth of cultural experiences. 35%

A lack of clear and established pathways for local performing artists and organisations adversely impact on our ability to share stories from the National Capital. 25%

Unwelcoming, disconnected public spaces contribute to a poor level of activation across the district, particularly during the evening. 10%

Canberra realises its potential as a creative city of high-quality live performances 30%

KPI 1.1: Increase in the number and diversity of live performances
KPI 1.2: Increase in total attendance

Canberra realises its potential as a destination for live performances 50%

KPI 2.1: Increase the contribution of the live performance sector to the ACT's economy
KPI 2.2: Increase activation of the District

Increased audience reach and satisfaction from impactful live performances. 20%

KPI 3.1: Increase in audience reach
KPI 3.2: Increase in audience satisfaction

Better integrate and connect the Canberra Theatre with the Canberra Civic and Culture District within which it is located 25%

Improve the diversity, flexibility and commerciality of venues 40%

Build capability and capacity within the sector to support artists and performances 15%

Improve the availability and affordability of black box theatre space for artists 20%

Address and resolve through current District master planning

Re/orient/redevelop the CTC to ensure it contributes to District activation

Collaborate with the sector

Construct new and redevelop performance spaces

Explore additional options for performance spaces beyond the CTC

Expand the program to better support local performers

Continue to deliver artist support and development program,

Construct additional studio spaces

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C. Wellbeing Impact Assessment



Appendix C - Wellbeing Impact Assessment

Infrastructure Canberra

Canberra Theatre Redevelopment Project

ICBR

Purpose of proposal

- The purpose of the Business Case is to seek funding for the finalisation of design and construction of the Canberra Theatre Centre (CTC) redevelopment (the **Project**), in order to enhance Canberra's cultural, social and economic wellbeing.
- The Project aims to deliver improved performing arts venues that meet the needs of contemporary performing arts productions and a growing Canberra region. The proposal seeks funding to progress the Full Design and Planning Approvals for:
 - A new lyric-style theatre, increasing its capability to provide a growing territory and regional population with a more diverse range of shows,
 - A refurbishment of The Playhouse (including compliance upgrades) that is better integrated into the overall CTC,
 - Adapting the existing Canberra Theatre to become a contemporary flexible venue able to host a broad range of performances, concerts and events, and
 - Significant expansion of the Courtyard Studio to accommodate a diverse range of activities with flexible seating and open plan theatrical space able to host performances, workshops and open plan creativity.

The Project is a key deliverable of *Canberra: Australia's Arts Capital – Arts, Culture and Creative Policy 2022–2026* and associated *Action Plan* and is a major step in realising the ACT Government's ambition for Canberra to be recognised as Australia's arts capital.

Wellbeing domains and impact description

Access and connectivity	Economy	Education and life-long learning	Environment and climate	Governance and institutions	Health
Housing and home	Identity and belonging	Living standards	Safety	Social connection	Time
Primary domain		Impact description			
Identity and belonging		A redeveloped CTC will have a positive impact on the identity and belonging of Canberra as a centre of creativity. Arts and culture can connect people with ideas, emotions, and stories. Arts and culture are also vital to our identity as a city and overall wellbeing.			
Other domains		- Cultural events, performances and arts spaces play a key role in generating civic pride and values which enhances social connection. By creating a revitalised Canberra Theatre Centre, this project will also enable Canberrans to celebrate, express our identity, and promote Canberra as a great place to live and do business, supporting a sense of connection to Canberra. Strong arts and cultural offerings have been shown to contribute to improved communities' social connection. When fully realised, the Project will support an increase in the proportion of Canberrans who take part in community events and activities, providing greater opportunities to connect with others through arts and culture. - When fully realised, the Project is expected to have a major direct and sustained impact on the proportion of Canberrans who participate in arts and cultural activities (such as performances, entertainment, and creative events) by providing the appropriate facilities to consume, create and perform productions. This will positively impact the sector's contribution to the economy. - Investment in the redevelopment of the CTC, which is part of the Canberra Civic & Cultural District (CCCD), will enhance the access and connectivity of the area, resulting in improved urban amenity and encouraging greater public engagement to make a more liveable city. - The infrastructure provided through the Project will deliver a greater range of performance spaces, allowing performing arts group's greater ability to rehearse and perform in modern facilities and increase the diversity of available performances, providing a broader range of audiences access to the arts.			
Social connection					
Other domains					
Economy					
Other domains					
Access and connectivity					

Other domains**Education and life-long learning**

- Arts and cultural infrastructure play a key role in the social and economic empowerment of Aboriginal and Torres Strait Islander peoples. The Project will also provide an opportunity to facilitate specific programming and festivals, including Indigenous cultural celebrations.
- Investment into improved facilities will enhance the **education and life-long learning** of CTC's students of the Certificate III in Live Production and Services, currently offered by the Canberra Institute of Technology.
- Cultural and school groups would also be provided greater opportunity to make use of flexible performance spaces, increasing their participation in cultural activities.

Evidence base and data

Provide evidence that your proposal will have the wellbeing impacts described above. Note that it is not enough to only provide evidence that the issue exists.

Evidence

- According to the most up-to-date data from the Australian Bureau of Statistics, the ACT has the highest attendance rate at cultural venues and events (71.6%) and cultural participation rate (45.4%) than any other jurisdiction in Australia in 2021-22. Canberra is also a national leader in creative employment.

Source

- Australian Bureau of Statistics (2023) 'Cultural and Creative Activities 2021-22', released every five years
- Australian Bureau of Statistics (2023) 'Attendance at Selected Cultural Venues and Events 2017-18', and 'Participation in Selected Cultural Activities 2017-18', released every five years

Type of evidence
National data or research

- The recent National Arts and Participation Survey (2023) by Creative Australia (formerly the Australia Council for the Arts) states that 99% of Canberrans engaged in creative and artistic activities and events in 2022, compared to the national average of 97%. Furthermore, 77% of Canberrans attended live events of which almost half attended music (48%) and theatre (43%) events and almost a third of the population attended dance events (29%). These were all higher than the national average. These rates of attendance could be tracked through future surveys to determine a baseline for whether there is an increase following construction of the Project.

- Creative Australia (2023) 'National Arts Participation Survey'

National data or research

- The Survey also indicated that in 2022, 85% of Canberrans aged 15 years and over acknowledge the significant positive impact that the arts have. This is slightly higher than the overall Australian data (84%). 61% of Canberrans also believe the arts have a 'big' or 'very big' impact on our sense of wellbeing and happiness (national average 56%).

- Creative Australia (2023) 'National Arts Participation Survey'

National data or research

- In 2019 (pre-COVID-19) the ACT live performance industry generated \$31,517,432 total revenue through ticket sales and issued 431,706 tickets. Due to the impact of COVID-19, in 2021 the ACT live performance industry only generated total revenue of \$12,112,793 through ticket sales and issued 212,210 tickets. In 2023, the ACT live performance industry generated an all-time high of \$36.7 million total revenue through ticket sales and issued 385,827 tickets.

- Live Performance Australia (2024) 'Live Performance Industry Australia: 2023 Ticket Attendance and Revenue Report'

National data or research

- Previous work has considered the evidence base for delivering new theatre facilities in the ACT. Stakeholder consultation identified that there were a limited number of performing arts venues to support the local sector (either through layout, availability, or capacity). - Previous studies have demonstrated that policies which include new cultural infrastructure contribute to enhancing community pride and identity and that exposure to culture and arts provided by creative organisations can create a sense of shared identity via enriched community relationships. - Comparable projects, including the Queensland Cultural Centre and Geelong Cultural Precinct, have reported improved social and economic benefits, including an increase in measures of 'identify and belonging'.	- Stakeholder Consultation - Evans, J (2015) Civic and Community Identity – the impact of arts in regional Australia - Qualitative Analysis on Queensland Cultural Centre and Geelong Cultural Precinct	Other ACT data or research National data or research National data or research
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What don't we know?

Further analysis should continue to be undertaken to determine the total future impact of the Project against each of the identified wellbeing domains. Below is a list of potential methods of measurement.

- The CTC currently collects data on attendance, revenue and satisfaction that can be used as benchmarking.
- ORIMA research has been engaged by CTC since 2010 to research and report on the satisfaction and preferences of audiences over time, as well as demographics and economic contribution of visitors to the Centre. Their insights are essential in tracking KPI's on audience satisfaction.
- The Australian Bureau of Statistics publishes data on cultural venue attendance and cultural activity participation at the state and territory level. Moreover, employment data regarding creative sectors is also captured by the Australian Bureau of Statistics and other mechanisms such as the Australian Taxation Office or the Office for the Arts.
- Creative Australia's National Arts and Participation Survey runs reports every three years on the impact of the arts on wellbeing and happiness. Creative Australia also publishes the Audience Outlook Monitor to track audience sentiment, with data available in a dashboard.
- A key measure from the National Cultural Policy is to support people with disability to access and participate in cultural and creative life.
- Live Performance Australia reports on the performance makeup / programming of jurisdictions, as well as attendance and revenue.
- University of Canberra's Health Research Institute surveys wellbeing and quality of life in the ACT and surrounds. The 'Living Well in the ACT region' surveys and reports on wellbeing indicators are aligned to the ACT Wellbeing Framework.

Measuring wellbeing outcomes**How will the Government know this proposal has achieved the anticipated wellbeing impacts?**

Your thinking on this does not need to be finalised – this is an opportunity to set out ideas about what may need to be measured in order to understand whether this proposal has had the anticipated impact.

What is the measurable outcome?

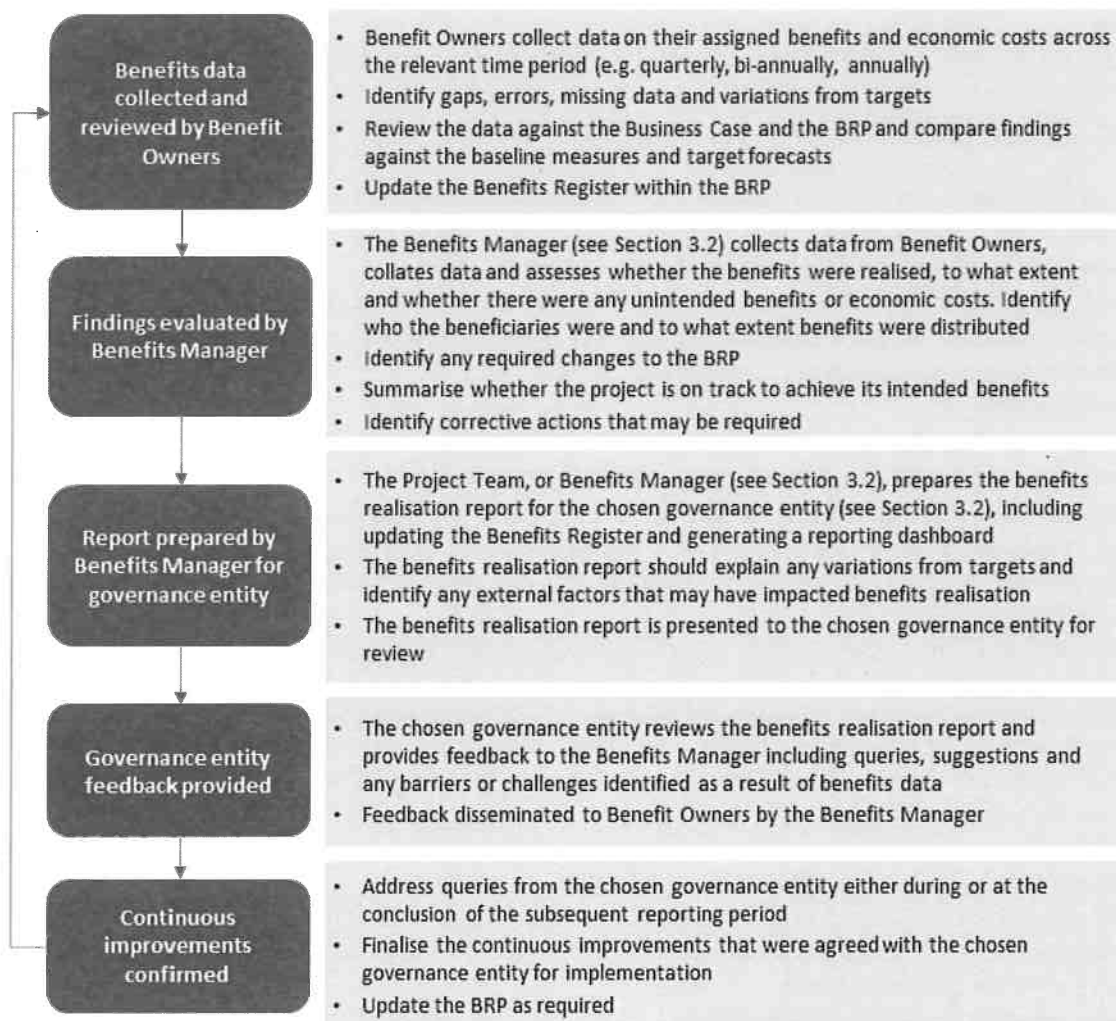
- Identity and belonging:
- Social connection:
- Access and connectivity:
- Education and life-long learning:

How will you measure it?

- Administrative data
- Surveys
- Surveys
- Surveys

Evaluation

- Evaluation of the success of the project will be done by monitoring the KPI data. These were decided during an Investment Logic Mapping (ILM) workshop conducted on 11 October 2023. The Following benefits and associated KPI's were identified:
 - **Benefit 1:** Canberra realises its potential as a creative city of high-quality live performances.
 - KPI 1: Increase in the number and diversity of live performances.
 - KPI 2: Increase in total attendance.
 - **Benefit 2:** Canberra realises its potential a destination for live performances.
 - KPI 1: Increase the contribution to the live performance sector of the ACT's economy.
 - KPI 2: Increase activation of the District.
 - **Benefit 3:** Increased audience reach and satisfaction from impactful live performances.
 - KPI 1: Increase audience reach.
 - KPI 2: Increase in audience satisfaction.
- Attendance rates at the newly redeveloped Canberra Theatre Centre will be monitored through ticketing data. Additionally, the Canberra Theatre Centre Redevelopment is a key deliverable of the Canberra: Australia's Arts Capital - Arts, Culture and Creative Policy 2022-2026 and associated Action Plan, under the Venues and Precincts focus area.
- Moreover, a Benefits Realisation Plan has been developed with the Business Case. The benefits will be measured and reported based on data sourced from key internal stakeholders at CFC, including its subsidiary CTC and CTC on a biannual basis. The tracking and reporting will be the responsibility of the Program Manager, with ultimate accountability sitting with the Program Sponsor.



- The benefits will be measured and reported on data sourced from key internal stakeholders at CFC, including CTC, on a biannual basis and the process will be refined as the Project progresses. Step 3 will allow the Benefits

Manager to identify whether the project achieved its intended benefits during delivery operations and to monitor the extent to which the project resulted in economic costs.

- The Project has additionally established the following key governance groups documents: Governance Framework, Project Board Charter, PCG and RMC Terms of References. This will enhance monitoring of the Project's progress and ensure delivery of expected wellbeing benefits.

Who is impacted?

- The Canberra Theatre Redevelopment will have a positive impact on:
 - Local artists across all art forms (including Aboriginal and Torres Straits Islander artists, artists with disability, LGBTIQ+ artists, culturally and linguistically diverse artists)
 - Local arts organisations
 - Arts workers, including technicians
 - School groups
 - Residents of Canberra and the surrounding region
 - Local businesses and creative industries
 - Cultural groups
 - Potential visitors to Canberra
 - CTC Staff.
- It is estimated that approximately 200,000 local yearly users¹ of the CTC would benefit from the completion of the Project but would also be disrupted from the construction. The visitor survey indicated that only 3% of people were not likely to attend a redeveloped CTC while 19% said that they hadn't attended but would if it was redeveloped.
- Within the resident survey, above 95% of respondents indicated themselves likely to use a redeveloped CTC for all demographic groups except for those over 65, and those on lower incomes – either as students, outside the labour force, or unemployed. For these groups, attending a paid performance may be difficult, or not financially feasible.
- As part of the minimum 5-star Green Building pathway, Inclusive Construction Practices are incorporated to provide gender inclusive facilities and protective equipment. Audience amenities will be provided for all ages of all genders, with specific consideration to inclusivity and accessibility.
- Expenditure towards businesses also provides flow-on benefits to the ACT labour force, Through supporting tourism-connected industries, the development is able to support the employment of the young and part-time workers that are more likely to work within these industries.
- Other benefits include:
 - Increased staff satisfaction from improved working environment and operating efficiencies
 - Improved educational outcomes through access to cultural events
 - Travel time saved for local users avoiding interstate travel – which 30% of visitor survey respondents said that redevelopment and new attendance would replace existing interstate attendance
 - Improved cultural amenity, liveability, wellbeing and community benefits including enhance pride and community connection
 - Aboriginal and Torres Strait Islander arts and cultural benefits for residents and visitors alike

Will the proposal have a different or disproportionate impact (positive or negative) on any groups?

- The CTC Project aims to be a community driven project that is representatives of the diversity of Canberran society and will not disproportionately affect one group over another. The Project conducted a qualitative analysis on these impacts:
 - The delivery team will have a gender balance
 - Representative of young children to elderly people
 - Representative of people of all education backgrounds (e.g. lower and higher educated individuals)
 - Representative of Aboriginal and Torres Strait Islander people art forms
 - Representative of LGBTIQ+ art
 - Representative of people with disabilities

¹ Australian Bureau of Statistics (2023) indicates that 71% of the ACT's 466,000 residents attend arts and culture events and the CTC saw 237,983 attendees in FY 22-23

Gendered impacts

- The redeveloped CTC will serve as a secure, inclusive, and conducive space for all patrons, acting as a safe space where discrimination, violence, and gender inequality is not accepted. The redeveloped CTC aims to promote equality and security for all women and girls, cisgender, transgender, gender diverse and non-binary peoples addressing issues of discrimination comprehensively. The CTC redevelopment stands poised to embrace values that actively work towards achieving gender equality and representing underrepresented peoples within the ACT. This includes fostering an environment where people can reach their full potential, participate meaningfully, contribute to, and benefit from all that Canberra has to offer. Through the redevelopment of CTC, the ACT Government will be enabled to deliver on the following Government policies / strategic plans:
 - The ACT Women's Plan 2016-26
 - The Gender Sensitive Urban Design (GSUD) Framework and Toolkit
 - Capital of Equality Strategy 2024-2029
- CTC will utilise administrative data and survey information to assess this.

Impacts on Aboriginal and Torres Strait Islander people

- By considering First Nations perspectives and Designing with Country, the redeveloped CTC aims to improve wellbeing by becoming a place for traditional storytelling and gathering of First Nations peoples, facilitating greater opportunities for elevation, participation and community connection with respect to First Nations art and culture, local First Nations people and the broader community. Elevating Aboriginal and Torres Strait Islander (ATSI) peoples' cultural and artistic practices is central to all three strategies in the ACT Government's *Arts, Culture and Creative Policy 2022-2026*.
- The redeveloped CTC will embed the culture, identity, stories and knowledge of Canberra's local First Nations communities into:
 - the theatre's design – via Yerrabingin as the Project's First Nations consultants, demonstrating tangible recognition of the local custodians of the land; and
 - its programming - with embedding local Aboriginal communities into the culture of the Centre being a key pillar of its programming strategy.
- Embedding local Aboriginal communities into the culture of the Centre is the first of four guiding principles in CTC's Theatre Vision document programming strategy. The CTC has a proud history of collaboration with Indigenous artists and performers, such as repeat hosting of the Bangarra Dance Theatre. Most performances begin with a Welcome to Country or an Acknowledgement of Country with either a pre-recorded message or performers are invited to lead their own.
- The Project may indirectly contribute towards minor progress of the following targets outlined under the ACT Aboriginal and Torres Strait Islander Agreement 2019-2028:
 - Target 7 - By 2031, there is a sustained increase in number and strength of Aboriginal and Torres Strait Islander languages being spoken.
 - Target 13 – By 2031, increase the proportion of Aboriginal and Torres Strait Islander people aged 25–34 years who have completed a tertiary qualification (Certificate III and above) to 70%.
 - Target 14 – By 2031, increase the proportion of Aboriginal and Torres Strait Islander youth (15–24 years) who are in employment, education, or training to achieve parity with non-Indigenous Australian youth.
 - Target 15 – By 2031, increase the proportion of Aboriginal and Torres Strait Islander people aged 25–64 years who are employed to achieve parity with non-Indigenous Australians.
 - Target 16 - Increase the proportion of high value contracts awarded to Aboriginal and Torres Strait Islander businesses.

Impacts on future generations

- The Project will continue to benefit Canberra's future generations as facilities will be upgraded to compliant and modern standards and will continue to provide value over the lifecycle of various assets. The current theatre was intended for a Canberra with a population of 100,000 people, the new Lyric Theatre and development of the CTC will be better able to accommodate Canberra's growing population. This investment will also mean that Canberra's future generations may avoid traveling interstate to enjoy cultural activities that are currently not able to be accommodated at the CTC due to capacity or technical restraints.

Will the proposal have an impact on or be impacted by climate change?**Emissions reduction**

- The Project has engaged Arup as a sustainability advisor (in addition to theatre architecture and engineering) and it has provided Ecologically Sustainable Development (ESD) reporting to inform the Business Case, including embodied carbon in the options analysis.
- The options of the Project include scope for achievement of a Green Star building rating of 5-stars, with 6-stars set as a stretch goal.
- Design considerations have included seasonal sun and rain analysis of the proposed Lyric Theatre to encourage climate sensitive urban design. This also includes biodiverse landscape planning.
- The Project is being designed with consideration of NCC Section J Energy Efficiency Requirements Compliance.
- Pending a review of feasibility and priority, the following principles have been identified by the ACT Government:
 - District to be a net positive producer, with solar and organic waste to energy
 - Passive House principles to reduce energy consumption and high-performance HVAC systems
 - Water-neutral and resilient design
 - Low embodied carbon district using circular design principles to reuse, upgrade and adapt existing buildings.

Adaptation and risk management

- The Project will align with the ACT Government Planning Strategy 2018 and ACT Climate Change Strategy 2019 – 2025, to implement building systems and processes.
- The ACT Planning Strategy envisions Canberra as a sustainable, competitive, and equitable city. The Project aligns with this vision of fostering diversity, inclusivity, and cultural engagement through its redeveloped performing art spaces. It contributes to a liveable Canberra by enhancing the city centre, promoting economic activity, and supports sustainability and resilience through eco-friendly building practices and net-zero emissions approach.
- Redevelopment of Canberra Theatre presents an opportunity to incorporate best practice sustainability features and will be developed to work in alignment with the standards in section 5D Zero Emissions Government, including ACT Climate Change Strategy (5:13) ensuring all newly built or newly leased Government buildings and facilities are all electric and climate wise.

Cross-portfolio collaboration and partnerships

Internal (ACT Government)

Infrastructure Canberra (iCBR) has been working closely with several ACT Government agencies in the planning and progression of the Canberra Theatre Redevelopment Project to date. The ongoing engagement with these agencies has impacts across multiple portfolio areas, including inclusive performing arts, social benefits, community connection, civic amenity, wellbeing and cultural reputation, and contributing to the cultural and economic landscape of the ACT.

The key agencies that iCBR is engaging with are as follows:

- Cultural Facilities Corporation (CFC)
- Chief Minister Treasury and Economic Development Directorate (CMTEDD)
- City Renewal Authority (CRA)
- Environment Planning and Sustainable Development Directorate (EPSDD)
- Transport Canberra and City Services Directorate (TCCS)
- Community Services Directorate (CSD)
- Digital Data and Technology Solutions (DDTS)
- ACT Legislative Assembly.

The main governance body for the Canberra Theatre Redevelopment Project is the Canberra Theatre Redevelopment Project Advisory Board (the Board). The Board includes representatives from the CFC, CRA, CMTEDD, TCCS, and EPSDD. The core responsibility of the Board is to provide strategic advice to the ACT Government, including iCBR, in respect of the planning, procurement and delivery of the Project and as the primary consultative body.

The Board has two subcommittees – the Project Control Group (PCG) and the Risk Management Committee (RMC). Chaired by iCBR, the PCG membership includes representatives from iCBR, the CFC and CMTEDD, as well as additional invitees from the CRA and TCCS as required. Chaired by iCBR, the RMC membership includes representatives from iCBR, the CFC, the CRA, EPSDD, TCCS and CMTEDD.

In addition to the formal governance bodies listed above, the Communications and Engagement team within iCBR oversees the Theatre and Cultural District Working Group (the Working Group), comprising of stakeholders from the CFC, the CRA and CMTEDD, with ongoing collaboration from other government partners as required.

Represented on the Board, PCG, RMC and the Working Group, the CFC is the client agency and operator of the Canberra Theatre Centre. iCBR is working in close partnership with the CFC on the development of the technical requirements for the new lyric theatre, as well as providing ongoing operational business support. The CFC also chairs the Canberra Civic and Cultural District Co-ordination Group.

As well as being represented on the Board, PCG and RMC, iCBR has been working with various business units within CMTEDD including: Treasury (in regard to ongoing engagement on budget implications and financial risk to government, and infrastructure commercial advice); artsACT (the redeveloped Canberra Theatre Centre is a key deliverable in *Canberra: Australia's Arts Capital - Arts, Culture and Creative Policy 2022-26 Action Plan*, public art advice); DDTS (in regard to Information and Communications Technology delivery services for the redeveloped Canberra Theatre Centre); the Office of LGBTIQ+ Affairs (to ensure alignment with the *Capital of Equality Strategy 2024-2029*); and the Policy and Cabinet division (in regard to providing information on the Project to Infrastructure Australia for the Infrastructure Priority List submission).

As well as being represented on the Board and RMC, iCBR has been working with the CRA in regard to the Canberra Civic and Cultural District (CCCD) consultation for the development of the CCCD Master Plan. The redeveloped Canberra Theatre Centre will be a key element in the new CCCD, generating significant economic activity and supporting Canberra's ambition to be recognised as a premier emerging Australian cultural, arts and entertainment hub. iCBR has also been liaising closely with the CRA in terms of land release near the Canberra Theatre Centre, including Block 23 and Block 40.

As well as being represented on the Board and RMC, iCBR has been working with a number of different business units within TCCS, including Roads ACT (in regard to parking and site establishment during construction, as well as Libraries ACT (as part of the broader District consultation).

As well as being represented on the Board and RMC, iCBR has been working with ACT Heritage in EPSDD in regard to heritage approvals relating to the redeveloped Canberra Theatre Centre, including the Civic Square Conservation Management Plan and Statement of Heritage Effect.

iCBR has been consulting with a number of areas across CSD to ensure that the redeveloped Canberra Theatre Centre is inclusive and accessible. This includes the Office for Disability (e.g. to ensure alignment with the *ACT Disability Strategy and First Action Plan 2024-2033*, advice regarding the Changing Places initiative) and Office for Multicultural Affairs.

iCBR has also been liaising closely with the ACT Legislative Assembly in the context of District consultation.

External

A Communications and Engagement Strategy has been approved by the Project Advisory Board and outlines the guiding principles and approach that iCBR is following on overall community and stakeholder engagement at each phase of the Project. It outlines stakeholder groups, key messages, channels and deliverables. It also outlines cross-government collaboration through an iCBR-led working group and cross-government responsibilities relating to stakeholder management and engagement.

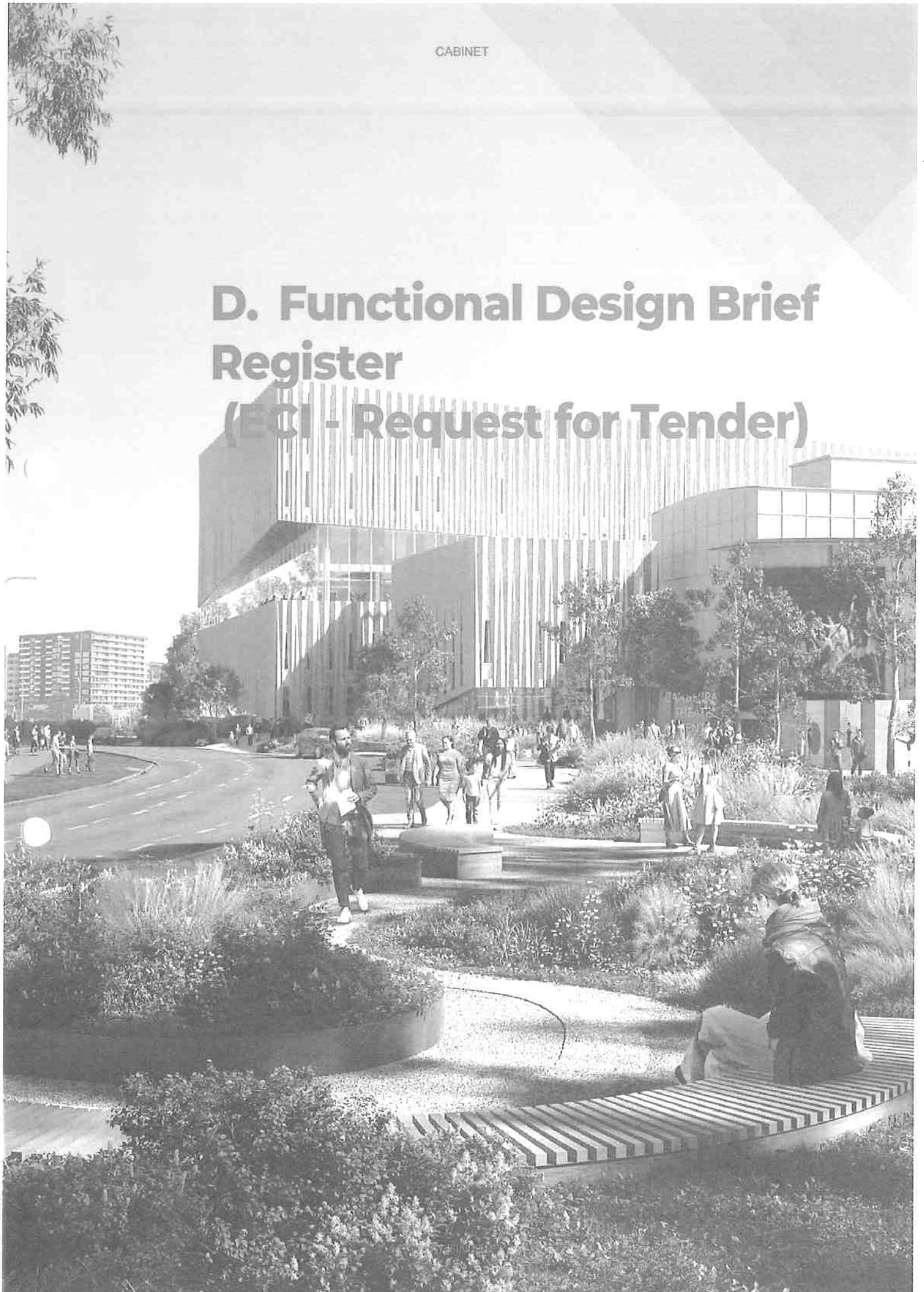
Consultation is well underway and will continue into 2025 with different stakeholder groups on theatre experience and expectations.

A Performing Arts Reference Group (PARG) was established in 2023 to provide iCBR with insights from Canberra's local performing arts sector and to keep them informed. The PARG provides a formal channel for the project team to draw on knowledge within the sector and influence outcomes based off user group preferences. The PARG is made of 20 representatives from Canberra's performing arts sector and audiences with diverse community representation. The PARG met 4 times in 2023 and 3 times in 2024. Additional meetings are being scheduled for 2025.

Community consultation was undertaken from 3 October 2023 to 4 December 2023 through YourSay Conversations online and face-to-face via targeted pop-up sessions. Over 1,000 survey responses were recorded including 519 YourSay surveys, 222 YourSay quick polls, and 272 in-venue quick polls.

CABINET

D. Functional Design Brief Register (ECI - Request for Tender)





00. Functional Design Brief

Document Version Control

Revision	Description	Approved	Date
01	RFT Issue	SJ	10/09/2024

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Functional Design Brief Contents

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TS 00 - Functional Design Brief

Canberra Theatre Redevelopment Project

Date 9 September 2024

Functional Area	cl.	Brief Description	Type	Project Stage	
1 Front of House			N/A	1	2
1.01 General	a	Front of House (FOH) foyers must provide direct connection to each venue and flow between venues.	FOH	1	2
	b	A FOH Strategy is to be produced by the Contractor as a Design Deliverable. The FOH Strategy must be holistically developed between the Territory, Venue Operations, Design Team, Pedestrian modelling consultant, BCA consultant, Security and other appropriate stakeholders prior to Territory approval.	FOH	1	2
	c	The FOH Foyers must provide a variety of spaces, of varying scales to create a dynamic spatial experiences from grand foyers to intimate nooks. FOH foyers will allow for low sensory zones and pathways in areas with appropriate spatial qualities and proximities, care must be taken in material and furniture selections within these zones.	FOH	1	2
	d	The spatial, material and technical quality of the Theatre must be of the highest quality to a minimum standard set by theatres of national significance with a similar typology, scale and prominence.	FOH	1	2
	e	A Materials and Finishes Strategy is to be produced by the Contractor as a Design Deliverable for Approval by the Territory.	FOH	1	2
1.02 Patron Arrival	a	A consistent architectural expression for all entrances, incorporating wayfinding & signage, must ensure a similar arrival experience at each entry to the CTC, and throughout FOH venues.	FOH	1	2
	b	Weather protection to entries from key arrival destinations must be incorporated where possible. Weather protection must be consistent with the architectural design intent.	FOH	1	2
	c	A cohesive approach to the interior design of the FOH is required for all venues. There must be consistency in spatial and material qualities, aligning with the overall architectural design intent for the precinct and respecting the architectural fabric of each venue.	FOH	1	2
	d	Consideration for the integration of Stage 2 signage should be demonstrated in the internal signage strategy.	FOH	1	2
1.03 Interconnected Foyers	a	Through all phases of development, interconnected foyers must allow patrons to arrive from multiple directions, enter at multiple points, and circulate internally to the destination venue.	FOH	1	2
	b	A Circulation Strategy is to be produced by the Contractor as a Design Deliverable and must be developed between the Territory, Venue Operations, Design Team, Pedestrian Modelling consultant, BCA consultant, security, and other appropriate stakeholders prior to approval.	FOH	1	2
	c	A variety of scaled spaces within the foyers and dwell spaces must be provided and be conducive to the circulation and patron experience strategy.	FOH	1	2
	d	While maintaining a consistent approach to the interior design of the foyers, each foyer associated with specific theatres must have unique identity and design qualities.	FOH	1	2
	e	The ability to theme and have some sense of privacy within these individual theatre foyers needs to be provided and is essential to service separate concurrent functions.	FOH	1	2
	f	Each theatre's individual foyer must provide the services including F&B and amenities required to cater for that theatre's audience capacity within that foyer space per level. Provisions must be designed appropriate to pre, post and intermission patron expectations, behaviours and venue target experience.	FOH	1	2
	g	The central foyer in the Link can be used as overflow and services cross-support for other venues.		x	2
1.04 Vertical Distribution - Lifts & Stairs (incl. Escalators)	a	Vertical Circulation is to include: • Lifts in public foyers to all levels of the public space • Lifts sized to suit large numbers of patrons at peak times • Lifts providing universal access to all front of house levels • Stairs between all foyer and front of house levels • Stairs scaled and positioned for efficient movement of patrons to respective foyer and theatre seating levels. • Vertical Distribution strategy must be developed with input from Pedestrian modeling	FOH	1	2
1.05 Amenities	a	Amenities must be strategically located throughout the foyers on all levels, servicing the full capacity of each theatre and within the proximity of each theatre's individual foyer.	FOH	1	2
	b	An Amenities Strategy is to be produced by the Contractor as a Design Deliverable for approval by the Territory, and must be developed in collaboration with the Territory, Architect, Services Engineers, theatre operators, BCA Consultant, Pedestrian modeller, and other stakeholders to ensure: • Adequate fixtures and space are available to service the patronage of the venues and associated usages (such as function rooms). • A FOH ratio of 1:22 fixtures to patrons per floor with a 0.67:0.33 F:M Ratio is to be targeted. The contractor and design team must achieve this or demonstrate reasons if not possible for the Territory to review. • Appropriate management and maintenance considerations are implemented. • The strategy aligns with the overall circulation strategy to eliminate queuing and circulation clashes/pinch points, etc. • Compliance with NCC and other statutory requirements is ensured. • The strategy demonstrates best practice for Inclusive and Gender Sensitive Design.	FOH	1	2
	c	Amenities must be in close proximity to auditoria and bars without creating pinch points and to avoid queuing. Amenities design is to be in keeping with the overall architectural experience.	FOH	1	2
	d	Amenities must have numbers of pans and urinals and stalls to exceed code requirements and adequately service high volume use effectively during interval peak times. Quality Standards must be used to inform the calculation of pans and urinals. A 1:22 strategy is the benchmark to be targeted and is calculated as follows: 1. For every 22 patrons total per floor level provide 1 pan. 2. The total pan count per level is split 67% for female amenities, 33% for male amenities. 3. 67% of the male amenities pan count can be urinals in lieu of pans. 4. Provide basins equal to 70% of the total pan/urinal count per amenities block. The contractor and design team must achieve this or demonstrate reasons if not possible for the Territory to review.	FOH	1	2
	e	Amenities design must accommodate the efficient passage of patrons during peak times.	FOH	1	2
	f	Amenities design must allow for intuitive circulation that optimises patron use speed.	FOH	1	2
	g	Universal access and baby change table to be incorporated to all gender accessible and parents' rooms with integrated bins and suitable ventilation.	FOH	1	2
	h	The contractor must develop a gender sensitive amenities strategy in consultation with the Territory, Architect, Operator and relevant stakeholders. Design of gender sensitive amenities should follow best practice guidelines. Amenities design should reflect best practice design standards and benchmarks agreed with stakeholders to allow free and open access by all genders, old and young, with all abilities and with doors provided only to individual cubicles. Adult Change facility to be provided.	FOH	1	2
1.06 Concierge	a	In Stage 1, ushers equipped with iPads or similar devices must be stationed at entry points to assist patrons.	FOH	1	x
	b	In Stage 2, a centralised concierge facility must be established, offering a 'one-stop shop' approach for patrons. This facility should incorporate information services, cloakroom, box office, and merchandise.	FOH	x	2
	c	In Stage 2, the centralised concierge facility must be located in the main foyers, readily visible to patrons. The centralised facility must include: • Counter with DDA access • IPTV Display/Wall Screens for CTC promotional and show information using digital media • Security (CCTV) and Duress Alarm • Foyer Paging station • Future box office capabilities • Merchandise • Cloaking facilities • Self-check in ticket printing facilities	FOH	x	2
	d	While a central strategy for patron management is permissible for the main foyer, each theatre must have the capacity to manage its own audience.	FOH	1	2
1.07 Box Office	a	Stage 1 must include a temporary box office within the Lyric Theatre to supplement the existing and future Box Office in the Link building. The Box office points must be accessible and allow clear patron separation from bars. They must have ticket printers and allow for moveable elements. Presence of Box office in the F&B offering must not detract from either operation.	FOH	1	2

Functional Area		cl.	Brief Description	Type	Project Stage	
		b	A central Box Office counter must be included, either within the concourse facility, as a standalone feature in the central Link building, or at a site within Civic Square. This Box Office must be equipped to manage contemporary ticketing methods, such as digital wallets replacing traditional hand tickets.	FOH	x	2
		c	Provide location for service provision for VIPs, traditional patrons, for walk-up visitors to the centre.	FOH	1	2
		d	The minimum Box Office provision in the Link building (Stage 2) is expected to include:	FOH	x	2
		e	• DDA accessible counter • Space for Ticketing system computer terminals • Space for Ticketing system printers (below the counter) • BFTV Display/Wall Screens for show information using digital media • Security (CCTV) and Duress Alarm • Foyer Paging station • B-S Access	FOH	x	2
		f	Note: Satellite ticket sales and collection points are required in each theatre foyer for patrons, these are to be mobile tablet based systems, or counter based customer service points.	FOH	x	2
		g	A Box Office administration area is required within the general CTC Administration area on Level 4.	FOH	1	x
		h	A Box Office administration area is to co-locate to the box office functions in Stage 2, and must include: • Box Office Manager – closed office with meeting area • Box Office Staff – open plan workstations • Phone and computer operators – open plan workstations • Compliant office lighting levels for workstation based tasks • Kitchenette	FOH	x	2
1.09	Cloak Room	a	A centralised Cloak Room must be provided in the Link Building for efficient day-to-day patron management as part of the Stage 2 Works.	FOH	x	2
		b	For Stage 1, an interim cloak facility must be provided for the Lyric Theatre. This facility can share frontage with the Lyric Ground Level Foyer Bar. The co-location of these two functions must be delivered in a way which does not impact operations.	FOH	1	x
		c	The cloak and storage Strategy is to be produced by the Contractor as a Design Deliverable and must be developed collectively between the Territory, venue operations, architect, pedestrian modelling consultant, BCA consultant, Theatre consultant, security and other appropriate stakeholders prior to approval by the Territory.	FOH	1	2
		d	Each Cloak Room area must include:	FOH	1	2
		e	• DDA accessible counter for cloak attendants to receive and receipt cloaks, bags and umbrellas • A modern digital receipt system • A secure storeroom for personal items • Storage racks, shelves and umbrella bins for stored items • Power for charging FOH equipment • Digital signage for crowd management • Security (CCTV) and Duress Alarm	FOH	1	2
1.09	Merchandising	a	Satellite or pop-up merchandise stands must be strategically located in target areas within individual theatre foyers to accommodate flexible event requirements. These areas require:	FOH	1	2
		b	• Display areas that can be dressed on a show-by-show basis must meet marketing, design and promotional requirements for each show • Ability to condense or lock up the merchandising counter on a nightly basis • Ability to remove the merchandise outlet when not required, must be able to access BOH path of travel and have dedicated storage. • All theatres may not need their own stands as not all theatres may sell merchandise at once, number of stands to be built to be determined during design. • Remote data and Wi-Fi outlets for point-of-sale devices for cashless transactions, with some cash management required • Flexible display lighting systems for merchandise displays • Power and data outlets for equipment plus touring display requirements • Storage rooms for merchandise stock in proximity to merchandise outlets.	FOH	1	2
1.10	First Aid	a	Existing First Aid room within Link Foyer to be easily accessible from Lyric FOH and BOH areas. Safety in Design review to be undertaken to confirm suitability for integrated use of existing facilities.	FOH	1	x
		b	A First Aid Room must be located in the Back of House (BOH) area adjacent to the Foyers, serving a dual function for both patrons and staff. The First Aid Room must be fitted out to medical specifications and include:	FOH	x	2
		c	• First Aid Kit appropriate for the venue • Medical sink and taps • Paper towel dispenser • Soap dispenser and Hand Sanitiser dispenser • Sharps disposal • Linoleum floor finish (wood skirting) • Bins • Examination Couch with waterproof surface • Examination lamp and magnifier • Suitable number of Power Points • Desk and lockable drawers/cupboards to suit First Aid Requirements • Task chair • Emergency Call System / BOH Paging system • AED Defibrillator and any other required first aid equipment • Suitable lighting and ventilation • Required signage • Show policy and digital display monitor	FOH	x	2
1.11	Safe Room / Quiet Space	a	FOH foyers are to include soft furnished quiet "nooks" - outside of typical crowd zones and circulation routes.	FOH	1	2
		b	The FOH area must provide a Safe Room or Quiet Room in the Link building for CTC to manage patrons needing this space. Sensory control in this room is crucial.	FOH	x	2
1.12	VIP and VIP Secure Entrance and Path of Travel	a	The following requirements apply for VIP and VIP drop-off/pickup:	FOH	1	2
		b	• Provide a VIP room with access to the theatre through BOH or controlled FOH pathways. • The covered Theatre Lane can be used as a drop off for VIPs and must be a managed event and booked into any loading dock operational systems and security checks. • Coordinate with security consultant for the required level of security to service VIP and VIP requirements. • VIP artists, local politicians, celebrities. • V.VIP (Prime Ministers, visiting international leaders, certain celebrities).	FOH	1	2
1.13	House Manager Offices	a	A House Manager Office must be provided on ground floor adjacent to the Foyer.	FOH	1	x
		b	A Central House Manager Office must be provided. This office must be centrally located with oversight of all venues and access to all the areas.	FOH	x	2
		c	The House Manager Office must include:	FOH	1	2
		d	• Desk area plus meeting area • Universal access • Carpet to the floor • Dimmable room lighting • Power, data and Wi-Fi points • FOH Paging System • Control Panel for the control of foyer AV systems globally • Ability to paging to FOH • TV monitors with FOH CCTV cameras on display and control system for any PTZ cameras • Refrigerator	FOH	1	2
		e	House Manager Office furnishings must include:	FOH	1	2
		f	• Desk • Executive Chair • Visitor Chairs • Lounge Chairs • Credenza unit	FOH	1	2
1.14	Foyer Activations	a	Provide dedicated technology, services, and facilities throughout the foyer spaces. Provide infrastructure for activation and versatility.	FOH	1	2
		b	Design foyer spaces to include auditoria features that allow for the creation of small, distinct performance areas. Include two pop-up venue zones within the foyers for 100 and 30 people, respectively. Utilise practical architectural elements, such as steps for seating, to focus the audience and create versatile performance spaces.	FOH	1	2
		c	The FOH Activation strategy must be developed collaboratively with the Territory, venue operations, architect, pedestrian modelling consultant, BCA consultant, Theatre consultant, and other relevant stakeholders before approval.	FOH	1	2
1.15	Foyer and Sound System	a	Provide FOH Sound System throughout the foyers and public spaces	FOH	1	2

Functional Area	cl.	Brief Description	Type	Project Stage		
	b	The FOH Sound System must include:	FOH	1	2	
	c	- A digital paging system with multiple speaker zones that can be programmed to be used as a whole or in discrete zones to suit venue activities - Paging Stations at key locations throughout the FOH Foyer areas, together with roving paging microphone inputs.	FOH	1	2	
	d	Foyer paging system must be designed to an appropriate standard for amplified messaging, background, and full-range foreground music. Foyer activations must have the ability to connect to the system. Paging systems must allow messaging between all venues (new and existing) and connect to the existing paging systems.	FOH	1	2	
	e	Full-range audio requirements with sound systems capable of higher SPL.	FOH	1	2	
	f	Nominated pop-up performance zones must have sound systems equal to the theatres. FOH managers and engineers must operate control systems.	FOH	1	2	
	g	Multiple audio and data inputs into the foyer sound system must allow lectern, DJs, and small activations to utilize the foyer sound system.	FOH	1	2	
	h	Multiple PA zones in the foyers, with each theatre having its own localized announcements, background music, and levels. Acoustic separation between these zones must be considered.	FOH	1	2	
	i	Control of the foyer sound system must come from the stage management desks, as well as local control in multiple locations within the foyer, which can override the stage management desk priority if running a pop-up event.	FOH	1	2	
	j	The system must be a smart touchscreen controller that controls the sound system, AV system, lighting system, any automated blinds or shades, or any other automation in the foyer.	FOH	1	2	
	k	The device must be programmed with different levels of access for different staff members.	FOH	1	2	
	l	Dedicated audio technical earth circuit must be distributed throughout the foyer. There is a requirement for 3-phase power in some places of the larger foyer spaces.	FOH	1	2	
1.16 Foyer Digital Display	a	Digital displays must be located at strategic locations throughout the foyers and public spaces, particularly near entry doors to auditoria.	FOH	1	2	
	b	The digital display system must be an integrated digital signage platform, flexible with a full range of multimedia material.	FOH	1	2	
	c	The control system must be flexible and fully integrated to deliver selected media to each display monitor seamlessly.	FOH	1	2	
	d	The digital display system must be used to show:	FOH	1	2	
	e	- IPTV system for foyers. - Show Relay - Show promotional video - Show Cast List - CTC promotional media - Show Content Warnings - Café menus and bar offerings - What's On information etc.	FOH	1	2	
	f	Key digital displays in the foyers, acting as overflow points or for holding latecomers, must have dedicated sound systems to provide a quality experience for viewers.	FOH	1	2	
	g	Above each entrance door to each auditorium, an information LED sign must be installed, linked to the stage management desk. This sign must notify patrons and FOH staff of current processes, like "Theatre Closed," "No Entry," or "Enter Now" for coordinated entry to the theatre.	FOH	1	2	
	h	This must be integrated into the overflow screens using watermark technology, with information programmed into the video screen feed.	FOH	1	2	
1.17 Hearing Augmentation	a	Each theatre and foyer space in Canberra Theatre Centre must have a hearing augmentation system installed.	FOH	1	2	
	b	The foyer of each theatre must feature distributed full foyer coverage and collection point coverage for point of service contact with patrons.	FOH	1	2	
1.18 Foyer Lighting and Architectural Lighting System	a	Architectural lighting throughout the foyers must serve both architectural requirements and temporary events, functions, and pop-ups.	FOH	1	2	
	b	The lighting system must be controllable via the same smart touch control systems designated for AV, with basic colour changing, levels, and zoning to be controlled by FOH Managers and Bar Managers.	FOH	1	2	
	c	An additional requirement for events, functions, and pop-ups in the foyers must be local operation of the architectural lighting elements from production lighting consoles installed in the foyer. Lighting console locations must tie in with audio and AV patching infrastructure within the foyers and allow technical teams to control the installed architectural lighting systems.	FOH	1	2	
	d	The necessary building services infrastructure, interfaces, controls and support for additional temporary lighting systems must be allowed for, to support events in the foyers.	FOH	1	2	
	e	To achieve this, a control interface between production lighting's DMX protocol and the foyer lighting control system is required.	FOH	1	2	
	f	Power must be adequate for the addition of temporary event lighting systems, with smart integration of power into key places where truss must be hung. Provide the ability for multi-circuit looms to the truss positions from installed power distribution.	FOH	1	2	
	g	Individual installations of power and data throughout the foyers are required, allowing technical staff to install temporary production equipment. Some elements must be controllable from the smart touch panel control system for the foyer (e.g., audio inputs to the installed system, some lighting elements) but generally controlled from production control consoles set up in the foyer.	FOH	1	2	
1.19 Foyer Rigging Points	a	Provide dedicated rigging points and fixed lighting bars with power/data points within the foyers are required for activation and theming of the foyers. These points are particularly important around the pop-up venue locations where performance rigging is required. Locations to be defined with client.	FOH	1	2	
	b	Provide dedicated winches in the foyers for areas where banners or drapes are commonly hung. These must comprise rated rigging points and temporary production trusses with motors installed.	FOH	1	2	
1.20 Foyer Storage & Waste	a	Provide discreet storage locations throughout foyer areas. Storage requirements may include merchandising supplies, foyer furniture, pianos, bollards, signage stands, function podiums, rostra systems, and technical equipment owned by the CTC.	FOH	1	2	
	b	Ideally, storage areas for technical equipment, House Management, and merchandise must be provisioned separately.	FOH	1	2	
	c	Storage locations must be logical for operational efficiency.	FOH	1	2	
	d	Provide provisional storage for construction Stage 1 furniture including:	FOH	1	2	
	e	- Function room chairs - Lecterns - Foyer armchairs - Foyer lounges - Foyer coffee tables - Foyer side tables - Foyer bar chairs - Foyer bar tables Furniture noted above is provisional only, pending holistic interiors, furniture and storage strategy development.	FOH	1	2	
	f	As part of F&B strategy, develop Waste Strategy as a Design Deliverable for approval by the Territory, which addresses all ancillary FOH joinery including:	FOH	1	2	
	g	- Integrated Bins - Temporary bins	FOH	1	2	
	h	Provide and develop the Storage Strategy for elements including (but not limited to):	FOH	1	2	
	i	- pop-up bars - temporary waste bins - glass return counters	FOH	1	2	
1.21 Signage	a	A Signage Strategy is to be produced by the Contractor as a Design Deliverable for approval by the Territory. Scope must include external signage designed with consideration to the place of Canberra Theatre Centre within the Canberra and Civic Cultural District and CBD.	FOH	1	2	
	b	Wayfinding signage must be developed by a specialist wayfinding and signage consultant. The external and internal wayfinding strategy must be cohesive across the project.	FOH	1	2	
	c					
	d	Design flexible and adaptable signage systems that can be easily updated by CTC staff and adapted to reflect changes within the theatres offering, layout, and branding, including future works (Stage 2).	FOH	1	2	
	e	The External Signage Strategy must be sympathetic and cohesive with the architectural language of each venue.	FOH	1	2	
	f	The Signage Strategy must promote ease of access throughout the interior and exterior of Canberra Theatre Centre. Signage must include:	FOH	1	2	

Functional Area	cl.	Brief Description	Type	Project Stage	
	<i>g</i>	- Development of a signage brand in line with venue brand - Individual theatre identity signage - Wayfinding signage - Accessibility signage - Statutory signage - Promotional signage exterior to the building - Cultural overlay - Interactive and Digital signage that allows for changes per event/activity	FOH	1	2
	<i>h</i>	<i>Some signage and wayfinding elements implemented at Stage 1 will need to change during Stage 2</i>	FOH	x	2
1.22 Facade & Roof Access	<i>a</i>	Develop facade access strategy with access and maintenance consultant in future design phase. Allow for Davit Arm system and rooftop storage for access to upper floors as well EWP for ground level access, subject to future design verification particularly for soffit access.	BOH	1	2
	<i>b</i>	All roof access equipment and plant to be located to minimise visibility from all public areas and minimise aesthetic impact on the facade. All plant and equipment is to be set back from the facade edge as required to avoid visibility from surrounding areas.	BOH	1	2
	<i>c</i>	Roof access to allow for the movement of temporary lighting and projection equipment as required. Roof equipment and PV Cell layout to accommodate positions of temporary lighting/projection.	BOH	1	2
2 Food and Beverage			N/A	1	2
	<i>a</i>	Food and Beverage operations within the Front of House and Foyer operations must include a variety of offerings which:	FOH	1	2
	<i>b</i>	- Can sufficiently serve patron of the Lyric Theatre, especially pre- and post-show crowds and during intermissions (Target 15min intermission). - Offer scalability for increased F&B usage during particular events or overlaps of venue usage. - Operate during service periods without refilling/restocking. Must be restockable via discrete BOH routes clear of performer circulation paths. - Where possible generate income when no show is on. - Be adaptable for future servicing models. - F&B Strategy must be developed in collaboration between the Territory, venue operations, F&B Strategy consultants, Kitchen Consultants, BCA consultant, Theatre consultant, Design Team and other appropriate stakeholders prior to approval.	FOH	1	2
	<i>c</i>	Construction Stage 1 must include a commercial kitchen with the capacity to service all venues FOH F&B requirements including theatre, function, event, greenroom, and VIP patrons & performers.	FOH	1	2
	<i>d</i>	F&B Logistics must ensure a clear path of travel from the dedicated F&B Loading Dock to a central store near the F&B Dock. A network of pathways BOH, shared with performers/staff, must connect separate storage areas for individual Venues/Bars. Avoid crossing FOH spaces, except for Pops where no alternative exists.	FOH	1	2
	<i>e</i>	An F&B Consultant must design to best practices for F&B Logistics, Commercial Kitchen, services, and customer experience for all requirements.	FOH	1	2
2.01 Theatre Bars	<i>a</i>	Theatre Bars are located in the foyers of the Theatres.	FOH	1	2
	<i>b</i>	Designed for efficient operations to maximize sales at peak times, particularly during a 15-minute intermission without restocking. May include or require proximity to Scullery, Stock-Holding, Waste-Holding, Glass-Washing, etc., where required by the overall F&B strategy.	FOH	1	2
	<i>c</i>	Each level of the Lyric Theatre must have a bar capacity to service the majority of its audience within the individual foyer of that theatre.	FOH	1	2
	<i>d</i>	Theatre Bars must utilize the Central Commercial Kitchen for F&B preparation. Bars must feature:	FOH	1	2
	<i>e</i>	- Positioning to service key theatre auditoria entry / exit points, and allow for multiple queues at peak times and to avoid pinch points in foyers - Consideration for operational efficiency to service theatre audiences in mixed-mode (a central bar) and when individual theatres need to cater to their own audiences - Multiple service and transaction points - Ergonomic design for fast service by bar staff - Universal access - Digital Media Displays at the rear of bars for pricing and promotional information - Data and communications for point-of-sale systems - Minimisation of mechanical, hydraulic and service item noise to avoid noise transfer into the auditoria and foyers - Storage in close proximity.	FOH	1	2
2.02 Pop up Bars	<i>a</i>	Temporary Pop-up Bars must be located to suit the promotion of events and tailored bar service to particular genres of shows, e.g., a Champagne Bar for Opera/Ballet or a Beer Bar for Comedy/Pop Concert, or as additional service points for events expecting larger crowds or usage.	FOH	1	2
	<i>b</i>	Pop-up Bars must be designed by the Design Team with input from the F&B Consultant.	FOH	1	2
	<i>c</i>	Pop-up Bars must utilize portable bar furniture, refrigeration units, and displays.	FOH	1	2
	<i>d</i>	Power and data must be available at multiple locations throughout the Foyers to service Pop-up Bars.	FOH	1	2
	<i>e</i>	Pop-up bars must be stocked to suit 15min interval			
2.03 Destination Bars	<i>a</i>	<i>Destination Bars must accommodate their own patronage with or without a performance</i>	FOH	x	2
	<i>b</i>	<i>Patrons attending Destination Bars must not disrupt theatre-going patrons. FOH & BOH circulation to internal Foyers must be investigated. Operations and egress capacity limits require a management strategy developed with the operator.</i>	FOH	x	2
	<i>c</i>	<i>All-weather, all-season operation and amenities are required, including for outdoor terrace venues.</i>	FOH	x	2
	<i>d</i>	<i>Destination Bars must feature:</i> - Designated areas of terracing within the CTC - To be designed by the design team with input from F&B consultant. - Must be more than one on site - Universal access - Ability to operate F&B operations independently.	FOH	x	2
2.04 Destination Dining	<i>a</i>	<i>Destination Dining is an integral part of the theatre experience, creating an exciting and enticing dining destination within the Canberra F&B landscape. The provision for Destination Dining must be developed by the Design Team with input from an F&B and Kitchen Consultant.</i>	FOH	x	2
	<i>b</i>	<i>Consideration must be given to the provision of formal or informal dining options.</i>	FOH	x	2
	<i>c</i>	<i>Consideration must be given to the patron path of travel to any outdoor terrace and bar if the adjoining theatre is in performance.</i>	FOH	x	2
	<i>d</i>	<i>Connection to internal Foyers is important, but patrons going to the Destination Dining must not disrupt theatre-going patrons.</i>	FOH	x	2
	<i>e</i>	<i>The Destination Dining venue must feature:</i>	FOH	x	2
	<i>f</i>	- Located in an area that can maximize views, coordinated with outdoor terraces and bars - Commercial kitchen area - Food preparation area - Cold and dry storage - Services - Data and communications for point-of-sale systems - BOH Paging/sound system - Furniture to suit the style of operation (may be outsourced to commercial operator)	FOH	x	2
2.05 Café	<i>a</i>	A Café within the Foyer for day-to-day operations is required, and located with an inside/outside orientation. As part of Stage 1, a commercial grade coffee machine and grinder (La Marzocco Linea PB X and Swift Grinder as a benchmark) and ancillary equipment and facilities are to be provided and located in the L00 FOH bar.	FOH	1	2
	<i>b</i>	The Café must utilise the stage 1 commercial kitchen for preparation of F&B	FOH	1	2
	<i>c</i>	The Café must provide:	FOH	x	2
	<i>d</i>	- A designated area or terracing within the CTC - Access from the central foyer and to Civic Square/Canberra - Kitchen area - Food preparation area - Cold and dry storage - Services - Digital Media Displays in the Café for pricing and promotional information - Data, Wi-Fi and comms for point-of-sale systems - FOH Paging - Furniture to suit the style of operation (may be outsourced to commercial operator)	FOH	x	2
2.06 Functions	<i>a</i>	Function events must cater to VIPs, sponsors, performance-related functions, and corporate events. The scale of functions must range from banquet-style dining on the flat floor of the Theatre to smaller events in VIP rooms.	FOH	1	2

Functional Area	cl.	Brief Description	Type	Project Stage	
	b	Spaces with potential Function use include but are not limited to: - Lyric North L3 Terrace and Foyer - Lyric L1 Terrace - Lyric VIP Room - Green Room	FOH	1	2
	c	In Stage 2 Works: - Destination Dining - Studio VIP Room - Studio Function Room	FOH	x	2
	d	Utilise the central commercial kitchen for preparation of F&B,	FOH	1	2
	e	Temporary catering facilities setup in Theatre Lane must be accommodated, as they will be used for overflow catering events.	FOH	1	2
	f	Services - power, water and waste is required in Theatre Lane to support the temporary setup.	FOH	1	2
	g	The function spaces must include:	FOH	1	2
	h	• Location in an area that can maximise views • Access from the central foyer for out of hours operation • Universal access • Kitchen area in close proximity or discrete F&B movement and restocking paths that won't impede performer movement or FOH users during service periods. • Food preparation and plating area • Cold and dry storage • Dimmable room and decorative lighting • Provision for stage lighting and control • Sound system and control • AV Presentation system and large screen AV TV display • Bower, data and Wi-Fi points • FOH paging and volume control • Air conditioning with local thermostat control	FOH	1	2
	i	Function space furniture must include:	FOH	1	2
	j	• Tables of varying sizes on trolleys (Shared with VIP Room) • Chairs on trolleys (Shared with VIP Room) • Dry Bar units • Credenza cupboard units • Blinds / curtains to windows. • Lecterns, plinths for flowers and decorations, rostra (Shared with VIP Room)	FOH	1	2
	k	A minimum of four function spaces are required, designed and located to service the Lyric Theatre, Playhouse, Canberra Theatre, and the Studio.	FOH	1	2
	l	These function areas must allow VIP patrons to move from function spaces to auditoria, particularly as the performance approaches, to be developed with input from pedestrian modelling and other relevant stakeholders.	FOH	1	2
2.07 Central Production Kitchen	a	Construction Stage 1 must include a Commercial Kitchen with the capacity to service all venues FOH F&B requirements including theatre, function, event, greenroom, and VIP patrons & performers. The Commercial Kitchen design requires a Kitchen Consultant to finalise the technical requirements of this area. The Commercial Kitchen must provide service for the Theatre Bars, Function/Event Spaces, VIP Room, Dressing Rooms, Green Room, Rehearsal Rooms, and Lyric Building. It must include a food preparation area, dry bench area for benchtop electrics, scullery, plating area, hot box storage area and separate laundry. It must have clear access paths to BOH circulation, including the Loading Dock for deliveries and provision for use of pallet jacks.	BOH	1	x
	b	Access to the kitchen must also be provided through a Servery to the Green Room. Clear access must be provided to dedicated Cold and Dry Stores. The dedicated Cold Store must be a commercial-grade refrigerated cold room. An associated Kitchen Office space must be located close to the Commercial Kitchen.	BOH	1	x
	c	The Commercial Kitchen must include the following commercial grade equipment:	BOH	1	x
	d	• Stoves • Ovens • Appliances • Glass washing equipment/appliances • Dish washing equipment/appliances • Refrigerators • Sinks • Racks & Shelving • Task appropriate lighting • Ventilation Hoods • Air conditioning • Separate Laundry including 1 commercial washing machine & 1 commercial dryer • Food Service Hot Boxes • Chemical Storage • Storage for plates and crockery • Dry storage for paper towels, tea towels, plastics etc • Dry area for benchtop electrics • Hot box storage area (larger event store could be elsewhere) • Plating area • Laundry	BOH	1	x
	e	Commercial Kitchen Cool Room must include: • Shelving • Racks • Task appropriate lighting	BOH	1	x
	f	Commercial Kitchen Dry Store to include: • Shelving • Racks • Access for unloading of pallets of dry goods • Task appropriate lighting • Bower points • Storage for paper towels, crockery, disposable utensils, serving items, linen, tea towels, uniforms, plastics	BOH	1	x
	g	Commercial Kitchen Office Space must include: • Desk • Wash Basin • Mirror • Baking, volume control and TV monitor • Notice board • DAN Connectivity	BOH	1	x
2.08 Stage 2 Commercial Kitchen (Destination Dining)	a	Construction Stage 2 must include a Commercial Kitchen to service the Destination Dining offering. The Construction Stage 2 Commercial Kitchen design requires a Kitchen Consultant to finalise the technical requirements of this area. Subject to further engagement with operator this kitchen may also support the FOH F&B functions across all venues providing service for the Theatre Bars, Function/Event Spaces, VIP Room, Dressing Rooms, Green Room, Rehearsal Rooms, and Lyric Building. It must include a food preparation area and clear access paths to BOH circulation, including the Loading Dock for deliveries.	BOH	x	2
	b	Direct BOH access between the Stage 2 Commercial Kitchen and the Destination Dining offering must be provided. Clear access must also be provided to dedicated Cold and Dry Stores. The dedicated Cold Store must be a commercial-grade refrigerated cold room. An associated Kitchen Office space must be located close to the Stage 2 Commercial Kitchen.	BOH	x	2
	c	The Stage 2 Commercial Kitchen must include the following commercial grade equipment:	BOH	x	2
	d	• Stoves • Ovens • Appliances • Refrigerators • Sinks • Racks & Shelving • Bright lighting • Ventilation Hoods • Air conditioning	BOH	x	2

Functional Area	cl.	Brief Description	Type	Project Stage	
	e	• Stage 2 Commercial Kitchen Coal Room must include: • Shelving • Racks • Bright lighting	BOH	x	2
	f	• Stage 2 Commercial Kitchen Dry Store to include: • Shelving • Racks • Access for unloading forklift pallets of dry goods • Bright lighting • Power points • Commercial Kitchen Office Space to include: • Desk • Wash Basin • Mirror • Paging, volume control and 50" OLED TV monitor • Notice board	BOH	x	2
	g	• Stage 2 Commercial Kitchen Office Space must include: • Desk • Wash Basin • Mirror • Paging, volume control and 50" OLED TV monitor • Notice board	BOH	x	2
2.09 VIP Suite	a	The VIP Room must be an event space within the Lyric Theatre, accommodating a minimum of 50 people and up to 80 people. It must have direct access off the FOH Foyer and be acoustically treated to isolate noise from the adjacent Foyer. There is an aspiration to provide separate amenities from the Foyer. This space must include:	FOH	1	x
	b	• Universal Access • Design with input from F&B Consultant • Chairs/Tables on trolleys and/or modular moveable furniture items. (Shared across all function areas) • Event seating for various modes (cocktail, lecture, etc). • Dunges and informal seating • Dry Bar Units • Mobile Credenza Service Units with storage • Blinds / Curtains to windows (both glare control and complete blackout) • Storage for seating and tables • Discreet BOH access for food servicing • Dimmable and Decorative lighting • Sound system and control • AV/Sound to support presentations, events and VCT • Power, data and Wi-Fi points • BOH paging and volume control • Air conditioning and local Thermostat control • Floor boxes • Provision for Plating Area	FOH	1	x
3 Lyric Theatre			N/A	1	x
3.01 General	a	The Lyric Theatre must support a number of primary performance modes including Musical Theatre, Concerts, Opera, Ballet, and Dance. Secondary performance modes include Music Concerts, Large-Scale Drama, Physical Theatre, Ceremonies, and Events	FOH	1	x
	b	Anticipated programming includes: Musical Theatre 45%, Contemporary Music 20%, Spoken Word 15%, Opera and Ballet 10%, Orchestral 10%	FOH	1	x
	c	The room acoustic design must accommodate the above mentioned variation in programming	FOH	1	x
	d	The Theatre must include infrastructure to support broadcasting for radio, television, and the internet.	FOH	1	x
3.02 Theatre Auditorium	a	The Theatre Auditorium must feature:	FOH	1	x
	b	• A warm and welcoming ambience that engenders a sense of gathering and engagement across its multiple levels • A maximum 2000 seat capacity that includes seats on the seat wagons on the orchestra pit lifts, with seating distribution to be typically: Stalls 1000 seats, Balconies 1000 seats. • Capability to adjust the seating capacity to reduce the 2000 seat capacity to approximately 1250, 1500 and 1750 seats	FOH	1	x
	c	• Theatre seating selection which takes into account construction, aesthetics, ergonomics and comfort with a strong emphasis on acoustic performance • Optimal sightlines from all seats to the Stage and to the Forestage when orchestra lifts are raised to stage level • Orchestra pit maximum size will be sufficient to cater to the orchestra layout required to perform Wagner's Ring Cycle • Circulation for efficient movement of the audience • A central cross aisle to the Stalls • Entry doors in central or front areas to be recessed to reduce audience vision of doors opening and closing during a performance. • Wing space Prompt, Opposite Prompt, for equivalent of proscenium opening for scenic storage and movement • FOH/Usher seats at each entry door • Removable seats for production and staging purposes • Integrated theatre infrastructure and technology to service rehearsal, production, media and broadcasting requirements • Hearing augmentation to the requirements of the building code	FOH	1	x
3.03 Theatre Acoustics	a	As a large-volume, the Lyric Theatre must have an acoustic design for Orchestral performances. It must also be adaptable for Musical Theatre, Contemporary Amplified Concerts, Opera, Ballet, spoken word and amplified vocal intelligibility using a full sound reinforcement system.	FOH	1	x
	b	The Reverberation Time of the theatre must optimize its principal performance uses. The volume of the auditorium is crucial in achieving the most suitable Reverberation Time. Sound absorption or a system of variable acoustics is required to support both acoustic and amplified performances. The theatre must be isolated from Foyers and external noise intrusion.	FOH	1	x
	c	The Acoustic Consultant must model the acoustic performance, considering the impact and choice of theatre seats, wall and floor finishes to maximize the auditorium's acoustic performance.	FOH	1	x
3.04 Stalls including Orchestra Pit Seating	a	Seating in the Stalls must be arranged for comfort and ease of circulation while meeting sightline criteria.	FOH	1	x
	b	Seating on the Orchestra Lifts must use a seating wagon system that allows wagons to be stored clear of the lifts under the Stalls.	FOH	1	x
	c	DDA seating must be available in all price points and locations, with the number and distribution of seats complying with NCC requirements.	FOH	1	x
	d	The number of removable seats required for DDA access must be minimized. Storage areas must be provided for removable seats, and their design must minimise OH&S risks from manual handling.	FOH	1	x
	e	Recessed and dimmable LED lighting must be provided to illuminate row letters, aisles, and steps. The design must be developed in collaboration with the Architectural Lighting Designer. Lighting spill must minimise impact on seated patrons and performers. A full blackout environment must be provided.	FOH	1	x
3.05 Balcony Seating	a	Seating in the Balconies must be arranged for comfort and ease of circulation while meeting sightline criteria.	FOH	1	x
	b	Sightlines within the auditorium must be optimized considering the constraints of available space and required seating quantities.	FOH	1	x
	c	DDA seating must be available in all price points and locations, with the number and distribution of seats complying with NCC requirements.	FOH	1	x
	d	Recessed and dimmable LED lighting must be provided to light row letters, aisles, and steps. Design to be developed in collaboration with the Architectural Lighting Designer. Lighting spill must minimize impact on seated patrons and performers.	FOH	1	x
3.06 Balcony Box Seating	a	Seating in Balcony Boxes must be designed to engage the Balconies with the Stage by populating the auditorium walls with audience to reinforce the sense of connection between balconies and stage.	FOH	1	x
	b	DDA seating must be available in all price points and locations, with the number and distribution of seats complying with NCC requirements.	FOH	1	x
	c	Recessed and dimmable LED lighting must be provided to light row letters, aisles, and steps. Design to be developed in collaboration with the Architectural Lighting Designer. Lighting spill must minimize impact on seated patrons and performers.	FOH	1	x
3.07 Viewing Room	a	A Viewing Room must provide sound-isolated access with optimal viewing for DDA, production staff, VIP/VVIP, and others.	FOH	1	x

Functional Area		Brief Description	Type	Project Stage
	b	A Viewing Rooms must have discreet access from Foyers, soundproof windows, a dark colour scheme, sound relay, and lighting integrated with the Auditorium House Lighting system. Seating must be flexible to accommodate a variety of uses and access for all abilities.	FOH	1
3.08 Sound Locks	a	Sound and Light Locks must be provided to all doors to the auditorium.	FOH	1
	b	Sound Locks must have high acoustic treatment. Sound Lock doors must have no hardware on the inner side apart from Push Plates on the auditorium side, with door closers and pull-to-open handles on the sound lock side to avoid hardware noise. Outer Sound Lock doors must have lockable hardware. All Sound Lock doors must have high-quality door closers and magnetic hold-open devices, prioritizing quiet door closing to minimize performance disruption and comply with DDA access requirements.	FOH	1
	c	Sound Locks must include a cupboard for Usher/FOH items, first aid and evacuation equipment, a warden intercom phone point, coat and helmet hooks, communication equipment, and a shelf for a torch. Cupboard doors must be flush with the wall lining and finish to match adjacent wall lining.	FOH	1
	d	A fold-down chair must be provided for an Usher inside the auditorium seated area, flush with the architectural finish when folded, with a finish to match the adjacent wall. Lighting in Sound Locks must be part of the Auditorium House Lighting system and must remain on at a low intensity as safety lighting when the Auditorium House Lights are dimmed.	FOH	1
3.09 Orchestra Pit	a	The Orchestra Pit is set between the Auditorium and Stage.	FOH	1
	b	The Orchestra Pit must be designed to minimise the risk of physical injury (including hearing) to musicians.	FOH	1
	c	The Orchestra Pit floor level, in Orchestra Pit mode, must be 2.4m – 2.8m below the RL of the Stage Floor, subject to functional considerations.	FOH	1
	d	The floor area below the Forestage overhang must form part of the Orchestra Pit floor area.	FOH	1
	e	The Orchestra Pit has several functional requirements:	FOH	1
	f	- Orchestra Pit of varying size for the musicians in the orchestra for Ballet, Opera, Musical productions - Seating for audience when there is no orchestra - Auditorium Flat Floor for concerts without seats (mush pit) - Forestage Thrust to project the Stage further forward into the auditorium for a more intimate style of production or concert event	FOH	1
	g	The Orchestra Pit must comprise a series of two lift platforms that are raised or lowered to achieve the required configuration for the particular production.	FOH	1
	h	The Orchestra Pit Lift mechanisms (using the industry standard Serapid Rigid Link Chain Drive or Gala Spiral Lift Drive mechanisms) must be installed in a series of recessed Lift Wells below the Orchestra Pit and Seat Wagon storage levels, with safety and maintenance access to Code requirements.	FOH	1
	i	Lift Control Cabinets must be located in a machine area to one side of the Orchestra Pit level.	FOH	1
	j	Orchestra Lift portable Control Panels must be operated from the Forestage or Stage with a clear view of the movement of machinery and with appropriate Safety Systems in place.	FOH	1
	k	The Orchestra Lift Platforms must be able to be used separately and/or in any required combination at any of the working levels.	FOH	1
	l	The Lift Platforms must be finished in a painted hardboard surface as per the Stage Floor.	FOH	1
	m	The Orchestra pit will be designed to be adjustable in size to accommodate different orchestra sizes for the repertoire including Wager size orchestra. There will be multiple orchestra pit lifts to adjust the size of the space available.	FOH	1
	n	A system utilising mobile Seat Wagons that form rows of seats is to be deployed on the two lift platforms. All seats on the seat wagons shall be removable off the wagons, for production purposes.	FOH	1
	o	The design, size, handling, and storage of the Seat Wagon system is critical to the successful and cost-efficient operation and changeover of Orchestra Pit configurations between productions.	FOH	1
	p	Seat Wagons must include a barrier wall between the floor of the seat wagon and underside of the Forestage fascia when in use.	FOH	1
	q	The Orchestra Pit Handrail system must provide a safe but flexible barrier between the Audience and Orchestra Pit for each Orchestra Pit.	FOH	1
	r	Orchestra Pit Handrail panels must be handled and located in place by one person.	FOH	1
	s	A Safety Net system must be provided for each Orchestra Pit size to stop items or stage props from falling into the Orchestra Pit. The Safety Net must be attached to the underside of the Forestage overhang and tensioned to the front of the Orchestra Pit Handrail, without creating sightline obstruction between Musicians and the Conductor.	FOH	1
	t	Access for Musicians must be provided with Sound and Light Locks to the Orchestra Pit PS and OP from the Technical Stairs linking to the Musician Change Rooms and amenities at Stage Basement level.	FOH	1
	u	DDA access is required to the Orchestra Pit.	FOH	1
	v	Access doors between the Stage Basement and Orchestra Pit must allow for the movement of musical instruments, orchestra furniture, and equipment to and from the Orchestra Pit.	FOH	1
	w	Technical and Outlet Panels must be located at required locations, clear of lift platform operation.	FOH	1
	x	The Orchestra Pit must be air-conditioned.	FOH	1
	y	The walls of the Orchestra Pit must be painted black and kept clear of services where visible from the Auditorium.	FOH	1
	z	Acoustic lining is required in parts of the Orchestra Pit as deemed necessary by the Acoustic Consultant or other recommended solutions.	FOH	1
	aa	General Lighting is required around the perimeter of the Orchestra Pit and under the Forestage overhang, without being visible from the Audience.	FOH	1
	bb	A full complement of Conductor Podium with Music Stand, Orchestra Music Stands with low voltage Sconce Lights, Orchestra Furniture, and trolleys is required.	FOH	1
3.10 Proscenium	a	The Proscenium wall, whilst a major structural wall, must be sheer and free of services where visible to the audience. The Proscenium must be clad in architectural finishes, as nominated.	FOH	1
	b	The Proscenium Opening must be a minimum of 15m wide by 8m high.	FOH	1
	c	The Proscenium wall must be at least 1.5 - 2m wide at the side edges of the Proscenium opening facing the audience.	FOH	1
	d	Entrances to the Forestage is required in the side walls at the line of the Proscenium.	FOH	1
	e	Theatre Rigging is required forward of the Proscenium for Audio Speaker systems, Stage Lighting, Surtile Screens, and touring production rigging requirements.	FOH	1
3.11 Stage	a	The Stage must have a large open floor area with high volume that allows unrestricted access to Forestage, Main Stage (Acting Area), and Side Stages.	BOH	1
3.12 Main Stage	a	The Main Stage must be flat and set at a height above the front row of the Stalls seating to provide optimal sightlines.	BOH	1
	b	Consideration must be given to allow for sightlines to a raised Show Deck (typically 120-180mm high) laid on the Stage floor for touring musical productions.	BOH	1
	c	The Main Stage, from the rear of the Proscenium wall, must be at least 23m wide by 17m deep with an Acting Area of 15m by 15m.	BOH	1
	d	The Main Stage must project through the Proscenium Opening and must have a fixed Forestage forward of the Proscenium wall of at least 1.2m to allow DDA access to the Stage from one side of the auditorium.	BOH	1
	e	The entire Acting Area must be trappable for production purposes using a specialist theatre modular floor system, typically in a 3m by 1.5m module size.	BOH	1
	f	The Main Stage must have a Distributed Load Capacity of 10kPa and must be capable of taking the wheel loads of heavy access machinery used during productions.	BOH	1
	g	A portable Sprung Dance Floor will be provided for use by Ballet or Dance productions. This will cover an area from the edge of the Forestage to the rear wall of the Stage and at least 21m wide in the Main Stage area, together with ramps to side edges and storage trolleys.	BOH	1
	h	The Main Stage must be free of all building services within the void of the Fly Tower over the Main Stage.	BOH	1
	i	- from Proscenium Wall to Rear Crossover Gallery - from Fly Gallery Handrail PS to Fly Gallery Handrail OP - from Stage Floor to underside of the Grid Floor over	BOH	1
	j	The Main Stage must have two parallel Unistrut Rails installed flush in the rear of the Proscenium wall to the sides and top of the Proscenium Opening for attachment of theatrical and scenic elements.	BOH	1
	k	The Main Stage must have a removable tensile barrier to the rear of the Proscenium wall to be used as a fall protection device when the stage is not in use.	BOH	1
	l	Personnel entrances via Sound and Light Locks must be provided to the Main Stage at:	BOH	1
	m	- Proscenium Wall PS and OP from the Technical Stairs and BOH circulation - Side Stage Rear Wall PS and OP from BOH circulation - Forestage PS and OP from BOH from the Technical Stairs and BOH circulation	BOH	1
	n	The Main Stage is air conditioned with mechanical ducts typically located under the Fly Gallery PS and OP with registers angled towards the centre of the Stage.	BOH	1
3.13 Side Stages	a	The Stage Wings or Side Stages PS and OP are large volume areas to each side of the Main Stage and are used as a transition zone between the Main Stage Acting Area and holding space for scenery, props, performer assembly, performer quick change, costume racks, touring control systems, and technical equipment.	BOH	1
	b	The Side Stages must be 17m deep by 10m wide as a minimum with a clear ceiling height of at least 9m.	BOH	1

Functional Area	ci.	Brief Description	Type	Project Stage
	c	The floor of the Side Stage PS and OP must be built on a concrete slab and finished with the same top surface as the Main Stage and with the same load capacity.	BOH	1 X
	d	Two large motorised Acoustic Sliding Doors, minimum 7m high by 3m wide are required between the wall of the Side Stage OP and the Scenery Dock with a clear path to the Loading Dock. A cavity is to be allowed for covering the door on the side of the Scenery Dock to allow for storage against walls.	BOH	1 X
	e	An electromechanically operated access bridge must be provided at level 1 above the scenery dock to provide clear 6.5m high access from the loading dock to the side stage.	BOH	1 X
	f	Walls in the Side Stages must be unobstructed by services up to 10m high to allow the storage of tall scenery.	BOH	1 X
	g	Mechanical Registers/Grilles for Return Air and/or Make-up Air must be located above 10m to leave walls free for storage.	BOH	1 X
	h	A system of horizontal Unistrut rails, typically at 2m, 4m, 6m, and 8m must be set into the three walls of the Side Stage PS and OP.	BOH	1 X
	i	Rigging Beams with 1 tonne point load capacity is required to the ceiling of the Side Stage PS and OP, typically spaced at 3m centres and parallel to the Proscenium wall.	BOH	1 X
	j	Technical infrastructure and Outlet Panels must be located on the walls of the Side Stage PS and OP.	BOH	1 X
	k	Lighting must consist of dimmable White general light and dimmable Blue Performance light, with light fittings at ceiling level above the 10m clear height.	BOH	1 X
	l	The Side Stage must have a cleaners sink used for mopping the stage floor.	BOH	1 X
	m	The Side Stage PS and OP must be air conditioned with mechanical registers in the ceiling at high level to be above the Rigging Beams.	BOH	1 X
3.14 Rear Stage Crossover Corridor	a	The Rear Stage Crossover Corridor must be a major BOH circulation path between the PS and OP sides of the Stage and BOH areas.	BOH	1 X
	b	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level.	BOH	1 X
	c	The Floor surface must be hard wearing for movement of heavy machinery, scenery trolleys.	BOH	1 X
	d	Wall protection is required to the corridor walls.	BOH	1 X
3.15 Stage Basement / Trap Room	a	The Stage Basement / Trap Room is the area directly below the Main Stage and Acting Area, although it may extend below the Side Stages to accommodate Musician facilities and Technical Workshops and Equipment Storage.	BOH	1 X
	b	The 15m by 15m area of the Stage Basement / Trap Room that is under the Main Stage Acting Area must have the Trappable Floor system installed.	BOH	1 X
	c	The Trappable Floor system is an entirely removable system of columns, beams, braces, and floor modules that can be disassembled as required to allow for the use of Trapdoor mechanisms and similar stage technology that is required on a show-by-show basis.	BOH	1 X
	d	The Trappable Floor system allows the area of the Stage floor to be penetrated for temporary installation of trapdoor mechanisms and the like, without damaging a traditional post, joist, and floor construction to cut and reinstate penetrations in the Stage floor.	BOH	1 X
	e	The floor of the Stage Basement / Trap Room must be at least 3.5m below the RL of the Stage Floor.	BOH	1 X
	f	Access doors with acoustic treatment is required between the Basement and Orchestra Pit for equipment trolley movement, noting that the RL of the Basement must be lower than the RL of the Orchestra Pit, necessitating a ramp or lift to achieve the RL level change.	BOH	1 X
	g	The Stage Basement / Trap Room must have access to a BOH Goods Lift for equipment movement.	BOH	1 X
	h	At each side of the Orchestra Pit, there must be access to the Technical Stairs PS and OP, giving entry to the vertical access circulation to all levels of the theatre.	BOH	1 X
	i	The Floor surface must be hard wearing for movement of heavy machinery, scenery trolleys, and equipment storage.	BOH	1 X
	j	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level around the perimeter of the Trappable Floor system, arranged to be clear of the Trappable Floor system.	BOH	1 X
	k	Wall protection is required to walls that are subject to wear and tear. Floor finish to be epoxy concrete finish to suit equipment and activities.	BOH	1 X
	l	The Sprinkler pipe installation must be designed to be entirely clear of the Trappable Floor system, or with removable sections of pipe with stopcock joints.	BOH	1 X
	m	The Stage Basement / Trap Room area must be air conditioned with mechanical registers around the perimeter at high level to be clear of the Trappable Floor system.	BOH	1 X
	n	Trap room to be configured to allow for flexible use of areas not used during shows. Trap Room must include: • Mobile storage joinery • Drestle tables (to suit 65 people) • Stackable chairs (to suit 65 people) • BOH paging, TV Monitor with video show relay	BOH	1 X
3.16 Fly Tower	a	The Fly Tower straddles the 17.5m depth of the Main Stage from the Proscenium Wall to Rear Wall of the Stage and is centred on the Proscenium Opening plus space beyond on PS and OP, where Fly Galleries are located, to a minimum width of 27m.	BOH	1 X
	b	Fly Tower minimum dimensions are:	BOH	1 X
	c	• Fly System Zone - Proscenium Wall to Rear Crossover 16 m • Rear Crossover 1m • Fly Gallery / Winch Room to side wall PS 2.1m and OP 2.1m • Fly System Zone - Fly Gallery PS to Fly Gallery OP 22.8 m	BOH	1 X
	d	The Fly Tower is at least 28m high above the Stage with a typical arrangement of levels to be:	BOH	1 X
	e	• 13.4m Stage Basement / Trap Room • 0m Stage • 10.5 m FFL Fly Gallery 1 PS and OP with rear crossover gallery • 18.5 m FFL Fly Gallery 2 PS and OP with rear crossover gallery • 23.7m Winch Room • 23.7m Grid Floor with rear crossover walkway • 25.2m underside of Primary Structural Beams • NOTE - the RL of the Fly Tower Roof must align with Height Restrictions on the CTC site	BOH	1 X
	f	At each side of the Fly Tower, there must be access to the Technical Stairs PS and OP, providing access to the vertical circulation to all levels of the theatre.	BOH	1 X
	g	Lift access must be provided to all levels of the Fly Tower for personnel, equipment movement, and maintenance.	BOH	1 X
	h	The Floor surface must be hard wearing for the movement of heavy machinery and equipment storage.	BOH	1 X
	i	Lighting must consist of White general lights and Blue performance lights, with light fittings located over each Fly Gallery.	BOH	1 X
	j	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone.	BOH	1 X
	k	Stage areas must be air conditioned; however, conditions must be allowed to drift at high levels above the stage/within the Fly Tower.	BOH	1 X
3.17 Grid Floor	a	The Fly Tower Grid covers the main stage rigging zone. The Forestage rigging zone is covered by the Forestage Grid.	BOH	1 X
	b	Grid Floor dimensions in the Main Stage are 16m deep by 22.5m wide.	BOH	1 X
	c	Grid Floor dimensions in the Forestage are 8.6m deep by 24m wide.	BOH	1 X
	d	Grid Floor construction for grid areas to be "Webforge" style steel grating constructed from removable panels suitable for use with temporary rigging equipment. Grid floor shall provide structural support for rigging elements mounted thereto. Grid floor to provide sufficient open area to enable a single row of spinkler heads to service the volume above and below the grid floor.	BOH	1 X
	e	The Hanger Plates connect to the underside of the Primary Structural Beams and to the sides of the Grid Floor structure to form "Grid Wells" in the Grid Floor through which the wire ropes from the Fly System pass through.	BOH	1 X
	f	Primary Structural Beams (6 No) must be located equally spaced over the Grid Floor running from the Proscenium Wall to the Rear Wall of the Fly Tower, typically at 3.96m centres, subject to detailed design. Where it is expected that temporary rigging will interface with structure, the structural will not be covered with intumescent paint, vermiculite or other fire rating material.	BOH	1 X
	g	Primary Structural Beams (6) over the Forestage Grid Floor must include Rigging Points for Speaker systems, touring Speakers, and Touring Lighting Trusses.	BOH	1 X
	h	A Rear Crossover walkway must be provided to the Grid Floor with access to the Winch Rooms at the rear of the Fly Tower.	BOH	1 X
	i	Access to the Grid Floor must be via the rear of the stagehouse including lift access. Stair and Lift access is required for installation, maintenance, and operational access.	BOH	1 X
	j	Lighting must consist of White Lights at high level over the entire Grid Floor located in rows between the Rigging Beams.	BOH	1 X
	k	Sprinkler pipes over the Grid Floor must be located at high level between the Rigging Beams to be clear of the Theatre Fly system pulleys and wire ropes.	BOH	1 X

Functional Area	cl.	Brief Description	Type	Project Stage
	<i>l</i>	If open steel mesh grating is utilised for the Grid floor, provide sufficiently open area such that one layer of sprinklers is required above the grid to service the entire height of the Stagehouse. If an additional layer of sprinklers is required below the grid floor for any reason, Sprinkler pipes under the Grid Floor must be located at high level under structural steel beams supporting the Grid Floor and shall not cross the grid wells in any location.	BOH	1 X
	<i>m</i>	Smoke Exhaust Registers from ducts to external fans must be located in the top of the Proscenium Wall or Rear Wall of the Fly Tower in wall void space between the Rigging Beams, but not protruding into the Grid Floor area.	BOH	1 X
3.18 Winch Rooms	<i>a</i>	Winch Room must be provided on one level OP and PS at the top of the Fly Tower.	BOH	1 X
	<i>b</i>	Winch Rooms must each house winches for the Motorised Fly System, with half the total number of winches located on either side.	BOH	1 X
	<i>c</i>	Winch Rooms must have acoustic isolation from the Fly Tower.	BOH	1 X
	<i>d</i>	A Rear Crossover walkway must be provided to the Grid Floor at the rear of the Fly Tower with access to the Winch Rooms PS and OP.	BOH	1 X
	<i>e</i>	A door must provide access to the Winch Rooms from the BOH connection on each side of stage	BOH	1 X
	<i>f</i>	Doors to each Winch Room must have Acoustic seals.	BOH	1 X
	<i>g</i>	Steel support beams are required for winch installation in each Winch Room.	BOH	1 X
	<i>h</i>	Access is required for installation of winches and for long-term maintenance.	BOH	1 X
	<i>i</i>	An Electrical Distribution Board is required in each Winch Room.	BOH	1 X
	<i>j</i>	Winch Rooms must be air conditioned.	BOH	1 X
	<i>k</i>	Walls must be painted in light colour to enhance visibility and safety.	BOH	1 X
	<i>l</i>	Lighting must consist of White general light.	BOH	1 X
	<i>m</i>	Floor surfaces must be finished as hard-wearing as per industrial plant rooms.	BOH	1 X
3.19 Fly Galleries	<i>a</i>	Fly Galleries are located at two levels to the side of the Fly Tower PS and OP	BOH	1 X
	<i>b</i>	Each Fly Gallery is a free span / suspended structural platform between the Proscenium Wall and Rear Wall of the Fly Tower and connected to the side wall of the Fly Tower. Typical Fly Gallery construction has vertical hanger supports at 3m centres on the Main Stage side. Level access from the BOH circulation to the fly floors is required, either using lifts or ramps.	BOH	1 X
	<i>c</i>	Fly Gallery Dimensions are 17.5m deep by minimum 2.1m internal clear width.	BOH	1 X
	<i>d</i>	The Lower Fly Gallery (No1) is at 10.5m FFL above the Stage Floor with 10 m clear height from stage level.	BOH	1 X
	<i>e</i>	The Upper Fly Gallery (No 2) is at 16.5 m FFL above the Stage Floor and that has at grade access to the nearest building level.	BOH	1 X
	<i>f</i>	Each Fly Gallery is connected with a 1m wide Rear Crossover Gallery at the Rear of the Fly Tower.	BOH	1 X
	<i>g</i>	Fly Gallery construction must consist of a Balustrade that has a load bearing top member (known as Fly Rail) typically 120 x 75 RHS used to tie off ropes and theatre rigging as required.	BOH	1 X
	<i>h</i>	The Lower Fly Gallery must have a longitudinal Rigging Beam from Proscenium Wall to Rear Wall of the Fly Tower installed under the floor with a temporary rigging load capacity of three tonnes.	BOH	1 X
	<i>i</i>	A Pass Door must provide access to the Tech Stairs PS and OP from the Upper and Lower Fly Gallery.	BOH	1 X
	<i>j</i>	Consideration must be given to providing lift access to all levels of the Fly Tower for personnel, equipment movement, and maintenance.	BOH	1 X
	<i>k</i>	The Floor surface must be smooth hard-wearing for movement of heavy machinery and equipment storage.	BOH	1 X
	<i>l</i>	Lighting must consist of White general lights and Blue performance lights, with light fittings located in a central row over each Fly Gallery PS and OP.	BOH	1 X
	<i>m</i>	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone.	BOH	1 X
	<i>n</i>	The Fly Tower must be air conditioned with mechanical registers around the perimeter at high level to be clear of the Scenery Fly system, with registers located typically to each side over the Lower Fly Gallery PS and OP.	BOH	1 X
3.20 Fly System	<i>a</i>	A Motorised Fly System must be installed in the Fly Tower.	BOH	1 X
	<i>b</i>	Theatre control systems must be provided that are already in use in comparable theatres within an Australian such as Arts Centre Melbourne, Sydney Opera House, and Queensland Performing Arts Centre to enable the most efficient transfer of productions between venues.	BOH	1 X
	<i>c</i>	The Motorised Fly System must use variable speed drum hoists designed specifically for use in theatres and to the highest international safety standards.	BOH	1 X
	<i>d</i>	The Motorised winches must be installed in the Winch Rooms at grid level each side of the Fly Tower.	BOH	1 X
	<i>e</i>	Fly Lines in the Main Stage area must be installed at 150mm centres to be compatible with major arts centre theatres and commercial theatres on the Australasian touring circuit.	BOH	1 X
	<i>f</i>	The Fly System must comprise Motorised Variable Speed Winches, and require the following:	BOH	1 X
	<i>g</i>	• 87 x Main Stage Scenery Battens • 18 x Flown Lighting Battens • 6 x extended length Scenery Battens • 11 x House Curtain • 8 x Main Stage Panorama Bars PS • 9 x Main Stage Panorama Bars OP	BOH	1 X
	<i>h</i>	Scenery Battens must be 75 x 50 thick wall RHS industry standard battens or an approved Truss Batten design.	BOH	1 X
	<i>i</i>	Stage Lighting Bars (8 No) must be modular in design and fed via multicore cables for power and data from a Cable Reeler system located on the Grid Floor.	BOH	1 X
	<i>j</i>	The House Curtain must be a Motorised Fly and French Action Truss and Curtain Track system with Control Panels at the Prompt and Opposite Prompt Corner of the Stage.	BOH	1 X
	<i>k</i>	Winches must have a 6 wire system with 6 Loft Blocks to the Rigging Beams in the Main Stage.	BOH	1 X
	<i>l</i>	Wire ropes from each winch must be run via Head Blocks and through the Winch Room walls to the Loft Blocks on the Rigging Beams over the Grid.	BOH	1 X
3.21 Trolley Beam System	<i>a</i>	A system of Rolling Trolley Beams is required, set between the Primary Structural Beams over the Grid Floor for the use of Point Hoists or Chain Motors to be positioned anywhere over the Grid Floor.	BOH	1 X
	<i>b</i>	Trolley Beams must be a horizontal steel beam with wheeled end assemblies that run in 17.5m long tracks from the Proscenium Wall to the rear wall of the Fly Tower.	BOH	1 X
	<i>c</i>	Trolley Beams must be a length equal to the width of each rigging bay.	BOH	1 X
	<i>d</i>	Trolley Beams must have a mechanical lock system to secure the Rolling Trolley Beam in the required position on the tracks.	BOH	1 X
	<i>e</i>	Each Trolley Beam must have a rolling Hoist Trolley fitted for the suspension of a Point Hoist or Chain Motor.	BOH	1 X
	<i>f</i>	Two Rolling Trolley Beams must be installed in each bay (five) of the Grid.	BOH	1 X
3.22 Fly System Control	<i>a</i>	A specialist theatre Fly System Control System that offers full functionality of programming cues, operation, repeatability, and safety.	BOH	1 X
	<i>b</i>	The Fly System Control Desk(s) must be located on the Lower Fly Gallery for performance operation, subject to detailed design.	BOH	1 X
	<i>c</i>	The Fly System Control Desk must be located on a mobile trolley for use at stage level during set-up, programming, and rehearsal.	BOH	1 X
	<i>d</i>	The Fly System Controls must have full safety systems and built-in redundancy and backup.	BOH	1 X
3.23 Control Rooms for Lighting, Audio-Visual, Projection	<i>a</i>	A suite of Control Rooms for separate Control Desks and associated equipment for Stage Lighting, Sound, Audio/Visual, and Projection.	BOH	1 X
	<i>b</i>	Control Rooms must be located at the rear of the Auditorium with Sound & AV at Stalls level and lighting at Balcony 1 level.	BOH	1 X
	<i>c</i>	Control Rooms must be sound-isolated rooms with discrete technical access from Auditorium Sound Locks or separate sound Lock access from Foyers or FOH Stairwells.	BOH	1 X
	<i>d</i>	The design must effectively meet the acoustic requirements or criteria for the window or opening, while affording a seated or standing control desk operator an uninterrupted view of the Stage and Forestage.	BOH	1 X
	<i>e</i>	Control Rooms must have a bench 2.3m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	1 X
	<i>f</i>	Space is required for full-size Equipment Racks in each Control Room. Ensure the design isolates any equipment or 'fan' noise in order to meet the required acoustic requirements of the auditorium.	BOH	1 X
	<i>g</i>	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls, and track lighting over the Control Bench with LED 20 degree Spots with hoods fitted and controlled by a local dimmer-switch at the side of the Control Bench.	BOH	1 X
	<i>h</i>	Theatre lighting consideration must be given to a dimmer-free environment with a push for the venue to use LED lighting fixtures as a sustainability measure, focused on the purchase of the LED fixtures is required to allow for compatibility of touring show files built for a conventional lighting rig. Some dimmers are required for non-lighting uses like fan control.	BOH	1 X
	<i>i</i>	Aisle lighting must be dimmable including in-venue Emergency/Exit lighting, or powered devices/sprinklers/sensors/locks must be designed to code, but also mindful of the full blackout conditions required in a theatrical context. Exit lights shall be dimmable to full black temporarily as part of theatrical black out.	BOH	1 X
	<i>j</i>	Easily transportable and storable tables shall be provided suitable for use in the auditorium either as temporary production desks (for rehearsals) or for control positions in the auditorium	BOH	1 X
	<i>k</i>	Control Room doors must be wide enough to allow large items of equipment to be easily moved in/out of Control Rooms.	BOH	1 X

Functional Area	cl.	Brief Description	Type	Project Stage
	<i>l</i>	Wall and Ceiling finishes must be dark in colour.	BOH	1 X
	<i>m</i>	Rear walls require acoustic treatment to Acoustic Consultant specification to avoid sound reflections when the windows are open during performances.	BOH	1 X
	<i>n</i>	Carpet is required.	BOH	1 X
	<i>o</i>	Air conditioning is required.	BOH	1 X
	<i>p</i>	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms.	BOH	1 X
3.24 Sound Porch	<i>a</i>	The Sound Porch is located in the Auditorium at the rear of the Stalls in the centre just forward of the rear wall/control rooms.	BOH	1 X
	<i>b</i>	The Sound Porch has a low height wall no greater than 1m high and with door access at the rear to the control rooms and/or into auditorium aisles to afford discrete access for sound operators.	BOH	1 X
	<i>c</i>	The Sound Porch must have a bench at least 3m wide with clear access for seated operators at the bench and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	1 X
	<i>d</i>	Space is required for Equipment Racks.	BOH	1 X
	<i>e</i>	Sound Porch doors must be wide to allow large items of equipment to be easily moved in/out of the Sound Porch.	BOH	1 X
	<i>f</i>	Carpet is required.	BOH	1 X
	<i>g</i>	Air conditioning is required.	BOH	1 X
	<i>h</i>	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage, control rooms, and sound porch.	BOH	1 X
3.25 Translation/Surtile Room	<i>a</i>	There will be a Translation/Surtile Room. The Surtile room shall be located with clear lines of sight to the surtitled display. The room shall be provided with surfaces finishes equivalent to Front of house (FOH) spaces.	BOH	1 X
	<i>b</i>	The Translation/Surtile Room must be sound isolated with discrete technical access.	BOH	1 X
	<i>c</i>	The Translation/Surtile Room must have windows with a suitable acoustic rating that can be opened when required, affording a seated or standing control desk operator an uninterrupted view of the Stage and Forestage.	BOH	1 X
	<i>d</i>	The Translation/Surtile Room must have a bench 2m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	1 X
	<i>e</i>	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls, and track lighting over the Control Bench with LED 20 degree Spots with hoods fitted and controlled by a local dimmer-switch at the side of the Bench.	BOH	1 X
	<i>f</i>	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms.	BOH	1 X
	<i>g</i>	Wall and Ceiling finishes must be dark in colour.	BOH	1 X
	<i>h</i>	Rear walls require acoustic treatment to Acoustic Consultant specification to avoid sound reflections if the windows are open during performances.	BOH	1 X
	<i>i</i>	Carpet is required.	BOH	1 X
	<i>j</i>	Air conditioning is required.	BOH	1 X
	<i>k</i>	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms/translation room.	BOH	1 X
3.26 Follow Spot Room	<i>a</i>	The Followspot Room is in the centre rear of the auditorium.	BOH	1 X
	<i>b</i>	The Followspot room shall have unimpeded sightlines to the entire stage area, including the forestage and to the conductor location at the DS edge of the orchestra pit at all times.	BOH	1 X
	<i>c</i>	The Followspot Room must have discrete access from FOH walkways and must also have a clear path of travel for bulky and heavy equipment movement to/from the room, ideally with access to a Lift for vertical circulation.	BOH	1 X
	<i>d</i>	The Followspot Room must be a sound-isolated room to allow followspot operators to communicate during the performance.	BOH	1 X
	<i>e</i>	Glazing to the front of the room must afford Followspot operators an uninterrupted view of the Stage and Forestage.	BOH	1 X
	<i>f</i>	Up to four Followspots are permitted to be used in the room.	BOH	1 X
	<i>g</i>	Air conditioning is required.	BOH	1 X
3.27 Stage Lighting Bridges	<i>a</i>	Stage Lighting Bridges spanning the Auditorium from side to side must be located at optimum stage lighting angles at high level over the Auditorium.	BOH	1 X
	<i>b</i>	Stage Lighting Bridge height and angle must be set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	1 X
	<i>c</i>	The Side Perimeter Walkway system can be external to the acoustic envelope of the Auditorium. The Perimeter walkway system must have step free access to adjacent lifts for movement of technical equipment.	BOH	1 X
	<i>d</i>	Stage Lighting Bridges must have step free accessed at each side from the Side Perimeter Walkway system. Stage Lighting Bridges must be a minimum of 1.2m wide.	BOH	1 X
	<i>e</i>	A Stage Lighting Bar (48.3 OD pipe) is offset 400mm to the stage side of the Stage Lighting Bridge at handrail height.	BOH	1 X
	<i>f</i>	Stage Lighting Bridges will have White general lighting and Blue low level performance lighting. Blue lights shall not be visible from the auditorium or spill light to the auditorium or stage.	BOH	1 X
	<i>g</i>	Stage Lighting Bridges must have technical outlet ducts and panels for stage lighting and technical circuits, distributed along the length of the Lighting Bridge.	BOH	1 X
	<i>h</i>	Stage Lighting Bridges must have a Static Safety Wire installed continuously along the rear side for attachment of safety harnesses by technicians.	BOH	1 X
	<i>i</i>	Floors to the Stage Lighting Bridges must be carpet or vinyl to deaden footfall noise during performances.	BOH	1 X
3.28 Stage Lighting Box Booms	<i>a</i>	Stage Lighting Box Boom positions must be provided to each side of the Auditorium in forward and central locations to provide suitable stage lighting angles to the stage and forestage.	BOH	1 X
	<i>b</i>	Stage Lighting Box Boom positions must be on several levels with height and angle set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	1 X
	<i>c</i>	Stage Lighting Box Boom positions must be accessed from behind the rigging positions with access to nearly passenger and goods lifts.	BOH	1 X
	<i>d</i>	Stage Lighting Box Boom positions will have White general lighting and Blue low level performance lighting. Blue lights shall not be visible from the auditorium or spill light to the auditorium or stage.	BOH	1 X
	<i>e</i>	Stage Lighting Box Boom positions must have technical outlet ducts and panels for stage lighting and technical circuits.	BOH	1 X
	<i>f</i>	Floors to the Stage Lighting Box Boom positions must be carpet or vinyl to deaden footfall noise during performances.	BOH	1 X
3.29 Balcony Front Stage Lighting Positions	<i>a</i>	Stage Lighting Balcony Front positions must be provided to the balustrade of each balcony in the Auditorium to provide optimum stage lighting angles to the stage and forestage.	BOH	1 X
	<i>b</i>	Stage Lighting Balcony Front positions height and angle must be set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	1 X
	<i>c</i>	Balcony Front positions must house Stage Lighting equipment, Video Displays, CCTV Cameras, Speakers, and Projection equipment required as part of Theatre infrastructure and rigged as required on a show-by-show basis.	BOH	1 X
	<i>d</i>	Stage Lighting Balcony Front positions must be accessed from within the front row of the Balcony seating.	BOH	1 X
	<i>e</i>	Stage Lighting Balcony Front positions must have technical outlet ducts and panels for stage lighting and technical circuits.	BOH	1 X
	<i>f</i>	Stage Lighting Balcony Front positions must have a purpose-designed Safety Harness system, typically with Safety Anchor Points located on the floor at regular intervals under seats in the front row of the Balcony, to which technicians can attach a Safety Harness.	BOH	1 X
	<i>g</i>	Temporary Cable Path access is required from the Stage Lighting Balcony Front positions to Control Rooms at the rear of the Auditorium and to the Stage Lighting Box Booms to each side of the Auditorium, for the running of temporary cables.	BOH	1 X
3.30 Technical Infrastructure Facilities	<i>a</i>	Technical Infrastructure must provide for a full range of technical theatre systems and networks run throughout the theatre from field outlets at technical panels and terminated at head-end equipment racks and control panels.	BOH	1 X
	<i>b</i>	Infrastructure systems must include:	BOH	1 X

Functional Area	cl.	Brief Description	Type	Project Stage	
	c	• Audio • Audio/Visual • Media and TV distribution • Stage communications • Paging to BOH and FOH • Stage Lighting Data Network • Digital Audio Network • Optical Fibre Network • Broadcast and Webcast • Hearing Impaired systems • Subtitle / Captioning system	BOH	1	x
	d	Temporary Cable Path access is required throughout the theatre to allow the running of temporary cables for touring productions and broadcast overlays with cable paths in areas of the auditorium, fly tower, stage, stage basement/trap room and orchestra pit linking to a designated area in theatre lane where Outside Broadcast/Recording vehicles will be parked	BOH	1	x
	e	Temporary Power, in addition to single and three phase GPOs and Sound POs, is required at Temporary Power (PowerLock) Connection Points typically located at:	BOH	1	x
3.31 Rack Room	a	Technical Infrastructure must be terminated at head-end equipment racks in a dedicated Theatre Rack Room, separate to Rack Rooms for Building Services	BOH	1	x
	b	Rack Room must be located in central location in close proximity to the Stage	BOH	1	x
	c	The Rack Room must be air conditioned.	BOH	1	x
3.32 Dimmer Rack Room	a	Stage Lighting Dimmer/Power Control Racks must be located in the Dimmer Rack Room located centrally to Stage Lighting circuit cabling, typically at Fly Gallery level with access via the Technical Stairs	BOH	1	x
	b	An Electrical Distribution Board is required to feed the Dimmer Racks	BOH	1	x
	c	The Dimmer Rack Room must be air conditioned.	BOH	1	x
3.33 Rehearsal Studio	a	A Rehearsal Studio must be located within the designated BOH zone of the 2000 seat theatre and in close proximity to the Stage and Dressing Rooms	BOH	1	x
	b	The Rehearsal Studio is described in more detail in Section 8	BOH	1	x
3.34 Conductor/Musical Director Room	a	The Conductor/Musical Director Room must be a high finish Dressing Room with Lounge area and ensuite amenities.	BOH	1	x
	b	The Conductor/Musical Director Room must be large enough for an upright piano, loose chairs and a couch.	BOH	1	x
	c	Refer to Section 9 for Conductors Room requirements.	BOH	1	x
3.35 Musicians Room	a	The Musicians Room must be a warm up and assembly room with for up to 25 people.	BOH	1	x
	b	The Musicians Room must be a large open-plan space with loose furniture provided for use as required – chairs and tables.	BOH	1	x
	c	The Musicians Room must have:	BOH	1	x
	d	• A large, padded bench to one wall for unpacking and storage of musical instruments designed to suit instrument requirements • A double Dressing Table with Mirror and LED Mirror Lights • A wardrobe rack / cupboard for costume/dress clothes • Lockers for up to 25 persons • A small kitchenette unit with sink, • Instantaneous Chilled Water & Boiling Water, • Refrigerator, dishwasher and microwave • Carpet to the floor • Room lighting • BOH paging, volume control and 50" OLED TV monitor • A full height wall mirror adjacent to the door • A pinboard to the wall • Air conditioning with local thermostat control	BOH	1	x
3.36 Dressing Room	a	The 2000 seat theatre must have a suite of dressing rooms spread over two or three levels in the BOH zone of the theatre	BOH	1	x
	b	The following Dressing Rooms are required:	BOH	1	x
	c	• 2 x Star -1 person (at Stage level) • 4 x 2 person (at Stage level) • 1 x DDA 2 person (at Stage level) • 4 x 4 person (including 1 x DDA accessible) • 4 x 8 person (including 1 x DDA accessible) • 2 x 30 persons (including 1 x DDA accessible)	BOH	1	x
	d	Refer to the Generic Dressing Room requirements in Section 9	BOH	1	x
3.37 Company Office	a	The Company Office for the Lyric Theatre must be located in the BOH zone	BOH	1	x
	b	Typical numbers of touring company staff using the Company Office is between 2 and 4	BOH	1	x
	c	Refer to the Generic Company Office requirements in Section 9	BOH	1	x
3.38 Stage Management Office	a	The Stage Management Office for the Lyric Theatre must be located in the BOH zone	BOH	1	x
	b	Typical numbers of touring stage management staff using the Stage Management Office is between 2 and 4	BOH	1	x
	c	Refer to the Generic Stage Management Office requirements in Section 9	BOH	1	x
3.39 Technical (Touring) Staff Office	a	The Technical (Touring) Staff Office for the Lyric Theatre must be located in the BOH zone	BOH	1	x
	b	Typical numbers of touring stage management staff using the Technical (Touring) Staff Office must be between 2 and 6	BOH	1	x
	c	Refer to the Generic Technical (Touring) Staff Office requirements in Section 9	BOH	1	x
3.4 Wardrobe Workroom, Laundry and Wig Room	a	A fully equipped Wardrobe for the Lyric Theatre is required in close proximity to the Dressing Rooms, Stage, and Loading Dock	BOH	1	x
	b	The Wardrobe Workroom must be a large open space with areas for:	BOH	1	x
	c	• Work Table (on castors) • Commercial Ironing and steaming equipment • Commercial Sewing machines • Shelving and cupboards • Costume racks (mobile) • Space for storage of road cases • Hand wash basin • Office workstation • Large double door access to BOH circulation • Lighting must be task appropriate with adjustable, directional task lighting over work areas • Overhead suspended power points • BOH paging, volume control and TV monitor • Vinyl flooring • A full height wall mirror adjacent to the door • A full height pinboard to the wall • Air conditioning with local thermostat control	BOH	1	x
	d	The Laundry must be a separate wet area room with:	BOH	1	x
	e	• Three commercial washing machines • Three commercial tumble dryers • Two drying cabinets • Double tubs with hot and cold water • Ventilation • Tiled floor with floor waste • Tiled walls behind sinks	BOH	1	x
	f	The Wig Room must be a dedicated room for maintenance of wigs, shoes and prosthetics with a specialist fume extraction system	BOH	1	x
	g	The Wig Room must have:	BOH	1	x
	h	• Bench to one wall for up to four persons to work on maintaining wigs, shoes or prosthetics • Ventilation hood over the bench for fume extraction • Drying cabinet • BOH paging, volume control and 50" OLED TV monitor • Vinyl flooring • A full height wall mirror adjacent to the door • A pinboard to the wall • Air conditioning with local thermostat control • Worktable suitable for 4 persons.	BOH	1	x
3.41 Back of House	a	The Lyric Theatre must have BOH adjacencies to:	BOH	1	x

Functional Area	cl.	Brief Description	Type	Project Stage
	b	• Stage Door entry point for performers, musicians and staff • Dressing Rooms • Company Office • Stage Management Office • Technical (touring) Office • Wardrobe • Rehearsal Studio • Musicians Room • Orchestra Pit • Stage • Fly Tower • Control Rooms • Auditorium • Scenery Dock • Loading Dock • Technical Workshops	BOH	1 x
3.42 Loading	a	The Lyric Theatre must have direct access to the Scenery Dock and on to the Loading Dock.	BOH	1 x
	b	Loading for large productions with multiple semitrailer vehicles loading and unloading is critical for the efficiency of the Lyric Theatre.	BOH	1 x
	c	Refer to details of the Loading Dock in Section 13	BOH	1 x
3.43 Crew Room	a	The Crew room will be for crew working in the Lyric Theatre to use during and in between shows. The room will be located within one floor level of the stage. The room shall have table and seating to suit up to 6 people, a kitchenette, pinboard and, at a minimum, 8 lockers. The kitchenette will include a sink and tap, boiling and chilled water tap, bench space for tea and coffee facilities and a fridge. The room will include BOH paging, volume control and a TV monitor.	BOH	1 x
3.44 Storeroom / Prop Room	a	The Storeroom/Prop Room is located adjacent to the Lyric stage. It will include one full wall of storage suitable for props. It will require resilient vinyl flooring floor finish, trestle tables, chairs, couches, small kitchenette with sink and integrated drinking water fountain. A small bathroom will be provided adjacent to this space with toilet, sink and mirror.	BOH	1 x
4 Playhouse Theatre			NIA	1 2
4.01 General - Playhouse (600 Seat) Theatre	a	The requirements of the Playhouse Theatre include the following:	NIA	x 2
	b	Provision of Foyer Spaces for the intimate Theatre, addressing arrival sequence from the surrounding district and circulation within the redevelopment.	FOH	x 2
	c	Provision of a 600-seat capacity Theatre Venue	FOH	x 2
	d	Internally, review the Stalk Rake and Balcony Seating to correct sightline deficiencies and maximize seating capacity within the existing Auditorium structure.	FOH	x 2
	e	Conduct a detailed Sightline Study to ensure optimal sightlines from all seats to the Stage and Forestage when the Orchestra Lift is raised to stage level.	FOH	x 2
	f	Full DDA Compliance	FOH	x 2
	g	Conduct a Condition Assessment of the Playhouse Theatre to evaluate the feasibility of refurbishment versus redevelopment, considering the location and orientation within historic site planning.	FOH	x 2
	h	Primary Performance Modes: Drama, Dance, Physical Theatre, and Comedy.	FOH	x 2
	i	Secondary Performance Modes: Concerts, Conferences, and Events.	FOH	x 2
	j	Content Programming: Theatre/Drama 40%, Dance 30%, Spoken Word 10%, Contemporary Music 10%, Cinema 9%, and Conferences 5%.	FOH	x 2
	k	Design for an acoustic environment to suit the Primary Acoustic Performance Modes, supplemented by amplification for Secondary Modes.	FOH	x 2
	l	Must have comparable benchmarks to 600-seat theatres in the Australian performing arts circuit, including Arts Centre Melbourne Playhouse Theatre, QPAC Brisbane Playhouse, Adelaide Festival Centre Playhouse, Sydney Ross Packer Theatre, Perth Heath Ledger Theatre, and Sydney NIDA Theatre.	FOH	x 2
4.02 Theatre Auditorium	a	The focus in this theatre is on reinforcing an intimate engagement between audience and performers with optimal viewing options and sightlines whilst achieving the required acoustic standards.	FOH	x 2
	b	The Theatre Auditorium must feature:	FOH	x 2
	c	• Enhance intimacy and engagement across its multiple levels • The seating layout must be configured to improve sightlines • A replacement of the existing seating and carpet • Theatre seating selection to take into account construction, aesthetics, ergonomics and comfort with a strong emphasis on acoustic performance. • Aisle way must be compliant with the relevant building code requirements • Provision of wheelchair spaces throughout the auditorium must align with current building code requirements • FOH/usher seats at each entry door • Removable seats for a production desk and in-auditorium audio mix position • Discrete integration of theatre infrastructure and technology to service rehearsal, production, media and broadcasting requirements • Seating augmentation to the requirements of the building code • Capturing footfalls	FOH	x 2
4.03 Theatre Acoustics	a	Acoustics tailored primarily for unamplified speech/speech intelligibility, with the option to support a full sound reinforcement system for music, theatre productions, concerts, and events as secondary uses.	FOH	x 2
	b	The Reverberation Time must optimize the principal performance use of the Theatre for the actor, achieving the most suitable Reverberation Time.	FOH	x 2
	c	Sound absorption is permissible to achieve acoustic and amplified performances.	FOH	x 2
	d	The Theatre must be isolated from Foyers and external noise intrusion.	FOH	x 2
	e	To achieve optimal acoustic properties, the Acoustic Consultant must model acoustic performance, including the impact and choice of Theatre seats, wall, and floor finishes to maximize the auditorium's acoustic performance.	FOH	x 2
4.04 Stalls Including Orchestra Pit Seating	a	Seating in Stalls must be arranged with regard to comfort and ease of circulation for patrons.	FOH	x 2
	b	Seating on the Orchestra Lift must use a seating wagon system that allows wagons to be stored clear of the Orchestra Lift in a newly created wagon store under the Stalls, Stage Basement, or raised on a storage hoist system in the Rear Stage.	FOH	x 2
	c	DDA Seating must be located in multiple areas.	FOH	x 2
	d	Removable seats must service production and rehearsal requirements.	FOH	x 2
4.05 Balcony, 1 and 2 Seating	e	To be developed at the next stage in collaboration with the lighting team and Architect.	FOH	x 2
	a	No changes at the row outline of the rear seating at balconies.	FOH	x 2
	b	Consideration must be given to providing optimum sightlines to the front of the Stage and/or Orchestra Lift when used as a Thrust Stage.	FOH	x 2
	c	DDA seating must be located in multiple areas.	FOH	x 2
	d	To be developed at the next stage in collaboration with the lighting team and Architect.	FOH	x 2
4.06 Viewing Room	a	A Viewing Room must be included in the refurbished Playhouse.	FOH	x 2
	b	Viewing Room(s) must provide sound-isolated access with optimal viewing for DDA, production, VIP, and others, with discrete access from Foyers.	FOH	x 2
	c	Viewing Room(s) must have soundproof windows, a dark colour scheme, sound relay, and lighting integrated with the Auditorium House Lighting system.	FOH	x 2
4.07 Sound Locks	d	Seating must be flexible to allow for a variety of uses and access for all abilities.	FOH	x 2
	a	Sound and Light Locks must be provided in all doors to the Auditorium.	FOH	x 2
	b	Sound Locks must have high acoustic treatment.	FOH	x 2
	c	Sound Lock doors must have no hardware on the inner door, apart from Push Plates on the Auditorium side and door closers and pull-to-open handles on the Sound Lock side to avoid hardware noise disrupting adjacent patrons.	FOH	x 2
	d	Sound Lock outer doors must have lockable door hardware.	FOH	x 2
	e	Sound Lock doors must have door closers and magnetic door hold-open devices fitted to all doors.	FOH	x 2
	f	Sound Lock doors must prioritize quiet door closing to minimize disturbance to performances and comply with DDA access requirements.	FOH	x 2
	g	Sound Locks must include a cupboard for FOH first aid, evacuation, and communication equipment.	FOH	x 2
	h	Lighting in Sound Locks must be part of the Auditorium House Lighting system and remain on at low intensity as safety lighting when the Auditorium House Lights are dimmed.	FOH	x 2
4.08 Orchestra Pit	a	The Orchestra Pit is set between Auditorium and Stage.	FOH	x 2
	b	The Orchestra Pit floor level, in Orchestra pit mode, must be 2.4m – 2.6m below the RL of the Stage Floor subject to Acoustic considerations.	FOH	x 2
	c	No changes to the Forestage. As existing.	FOH	x 2
	d	The Orchestra Pit has several functional requirements.	FOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage
	e	- Orchestra Pit for the musicians in the orchestra - Seating for audience when there is no orchestra - Built-in Floor for concert without seats (from pit) - Forestage Thrust to project the Stage further forward into the auditorium for a more intimate style of production or concert event	FOH	X 2
	f	The Orchestra Pit must comprise a Lift Platform that can be raised or lowered to achieve the required configuration for the production.	FOH	X 2
	g	The Orchestra Pit Lift mechanisms (using industry standard Serapid Rigid Link Chain Drive or Gaisa Spool Lift Drive mechanisms) must be installed in a recessed Lift Well below the Orchestra Pit and Seat Wagon storage levels, with safety and maintenance access to Code requirements.	FOH	X 2
	h	A Lift Control Cabinet must be located in a machine area to one side of the Orchestra Pit level.	FOH	X 2
	i	Orchestra Lift Portable Control Panels must be operated from the Forestage or Stage with a clear view of the movement of machinery and with appropriate Safety Systems in place.	FOH	X 2
	j	The Lift Platform must be finished with a painted hardboard surface as per the Stage Floor.	FOH	X 2
	k	A system utilizing mobile Seat Wagons that form two or three rows of seats deployed on the lift platform must allow for the seating arrangement in the Stalls to be set on a show-by-show basis. The design, size, handling, and storage of the Seat Wagon system is critical to the successful and cost-efficient operation and changeover of Orchestra Pit configurations between productions.	FOH	X 2
	l	The Orchestra Pit Handrail system must provide a safe yet flexible barrier between the Audience and Orchestra Pit.	FOH	X 2
	m	Orchestra Pit Handrail panels must be handled and locked in place by one person.	FOH	X 2
	n	A Safety Net system must be provided for the Orchestra Pit to prevent items or stage props from falling into the Pit, with the Safety Net attached to the underside of the Forestage overhang and tensioned to the front of the Orchestra Pit Handrail, without creating a sightline obstruction between Musicians and the Conductor.	FOH	X 2
	o	DDA Access is required to the Orchestra Pit.	FOH	X 2
	p	Access doors between the Stage Basement and Orchestra Pit must allow for the movement of musical instruments, orchestra furniture, and equipment to and from the Orchestra Pit.	FOH	X 2
	q	Technical and Outlet Panels must be located at required positions, clear of lift platform operation.	FOH	X 2
	r	The Orchestra Pit must be air-conditioned.	FOH	X 2
	s	The walls of the Orchestra Pit must be painted black, and kept clear of services visible from the Auditorium.	FOH	X 2
	t	Acoustic lining is required in parts of the Orchestra Pit as deemed necessary by the Acoustic Consultant.	FOH	X 2
	u	General Lighting is required around the perimeter of the Orchestra Pit and under the Forestage overhang, without being visible from the Audience.	FOH	X 2
	v	A full complement of Conductor Podium with Music Stand, Orchestra Music Stands with Sconce Lights, and Orchestra Furniture is required.	FOH	X 2
09 Proscenium	a	Note: The current design of the Playhouse has no formal Proscenium, relying instead on a system of theatrical black wool Tomerter and Teaser to create a Black False Proscenium between the Auditorium and Stage.	FOH	X 2
	b	Note: The Proscenium Opening is where Auditorium Architecture ceases and Scenic Design commences, though contemporary production design often blurs this boundary by extending scenery into the Auditorium.	FOH	X 2
	c	Theatre Rigging must be installed forward of the Proscenium for Audio Speaker Systems, Stage Lighting, Surtile Screens, and touring production rigging requirements.	FOH	X 2
4.10 Stage	a	The Stage must remain a large open floor area with high volume, allowing unrestricted access to the Forestage Main Stage (Actor Area), and Side Stages.	BOH	X 2
4.11 Main Stage	a	The Main Stage must be flat and typically set 1m above the front rows of the Stalls seating to provide optimal sightlines, especially for viewing dancers' feet in Ballet and Dance.	BOH	X 2
	b	Consideration must be given to sightlines for a raised temporary Show Deck (typically 120-160mm high) laid on the Stage floor for touring productions.	BOH	X 2
	c	The entire Acting Area must be trappable for production purposes. The existing traditional timber and joist construction can be retained or replaced with a specialist theatre modular floor system, typically 3m by 1.5m in module size.	BOH	X 2
	d	The Main Stage must have a Distributed Load Capacity of 10kPa and be capable of supporting the wheel loads of heavy access machinery used during productions.	BOH	X 2
	e	The Main Stage floor must have built-in resilience for Ballet and Dance, although load ratings for heavy access machinery must be prioritized. A portable sprung Dance Floor (such as Halsequin or Buffor products) is required for Ballet or Dance productions.	BOH	X 2
	f	The portable sprung Floor must be laid on the Stage floor, covering an area from the edge of the Forestage to the rear wall of the Rear Stage, and at least 20m wide in the Main Stage area, with ramps to side edges and storage trolleys.	BOH	X 2
	g	The Main Stage must be free of all building services within the void of the Fly Tower over the Main Stage.	BOH	X 2
	h	- from Proscenium Wall to Rear Crossover Gallery (16m min) - from Fly Gallery Handrail PS to Fly Gallery Handrail OP (10m min) - from Stage Floor to underside of the Grid Floor over (16.7m min)	BOH	X 2
	i	The Main Stage must have two parallel Unistrut Rails installed flush in the rear of the Proscenium wall to the sides and top of the Proscenium Opening for attachment of theatrical and scenic elements.	BOH	X 2
	j	The Main Stage must have a removable tensile barrier to the rear of the Proscenium wall to be used as a fall protection device when the stage is not in use.	BOH	X 2
	k	Personnel entrances via Sound and Light Locks must be provided to the Main Stage at	BOH	X 2
	l	- Proscenium Wall PS and OP from BOH circulation - Side Stage Rear Wall PS and OP from BOH circulation - Rear Stage PS and OP from BOH circulation - Forestage PS and OP from BOH from BOH circulation	BOH	X 2
	m	The Main Stage is air conditioned with mechanical ducts typically located over the Fly Gallery PS and OP with registers angled towards the entire of the Stage.	BOH	X 2
4.12 Side Stage Wing Space	a	The Stage Wings PS and OP are large volume areas on each side of the Main Stage, used for scenery, props, performer assembly, quick changes, costume racks, lighting control systems, technical equipment, and Counterweight Fly system operation on the PS side.	BOH	X 2
	b	The Stage Wings must be retained at a minimum of 12m deep by 5m wide with a clear ceiling height of at least 6m.	BOH	X 2
	c	The floor of the Stage Wings PS and OP must be finished with the same top surface and load capacity as the Main Stage.	BOH	X 2
	d	Walls in the Side Stages must have minimal savings to allow for tall scenery storage.	BOH	X 2
	e	Mechanical Registers/Grilles for Return Air and/or Make-up Air must be located above doors to keep walls clear for storage.	BOH	X 2
	f	A system of horizontal Unistrut rails, typically at 2m, 4m, 6m, and 8m, must be set into the three walls of the Stage Wings PS and OP.	BOH	X 2
	g	Technical Infrastructure and Outlet Panels must be located on the walls of the Side Stages PS and OP.	BOH	X 2
	h	Lighting must include White general light and Blue Performance light, with fittings at ceiling level above the 6m clear height.	BOH	X 2
	i	The Side Stage must have a cleaner's sink for mopping the stage floor.	BOH	X 2
	j	The Stage Wings PS and OP must be air conditioned, with mechanical registers in the ceiling at high levels above the Rigging Beams.	BOH	X 2
4.13 Rear Stage Crossover Corridor	a	A rear Stage Crossover Corridor must be provided. A large motorised Acoustic Sliding Door, typically 3.5m high by 3m wide, must be considered between the Stagehouse and the new path to the Scenery and Loading Dock.	BOH	1 2
	b	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level.	BOH	1 2
	c	The floor surface must be hard-wearing to accommodate heavy machinery and scenery trolleys.	BOH	1 2
	d	Wall protection must be installed on the corridor walls.	BOH	1 2
4.14 Stage Basement / Trap Room	a	The Stage Basement/Trap Room directly below the Main Stage and Acting Area must be retained.	BOH	X 2
	b	The existing stage floor structural system must be maintained.	BOH	X 2
	c	The Stage Basement/Trap Room must have access to a BOH Goods Lift for equipment movement.	BOH	X 2
	d	The floor surface must be hard-wearing for heavy machinery, scenery trolleys, and equipment storage.	BOH	X 2
	e	Lighting must consist of White general light and Blue Performance light, with fittings at ceiling level around the perimeter of the Trappable Floor system, clear of the Trappable Floor system.	BOH	X 2
	f	Wall protection must be installed on walls subject to wear and tear.	BOH	X 2
	g	The Sump/pipe installation must be designed to be entirely clear of the Trappable Floor system or include removable sections of pipe with stopcock joints.	BOH	X 2
	h	The Stage Basement/Trap Room area must be air-conditioned with mechanical registers around the perimeter at high levels, clear of the Trappable Floor system.	BOH	X 2

Functional Area	cl.	Brief Description	Type	Project Stage
4.15 Fly Tower	a	The existing Fly Tower is a high structural box over the Main Stage and Acting Area, housing the Theatre Rigging and Counterweight Fly Line systems installed over the Stage.	BOH	x 2
	b	The Fly Tower is added the 12m depth of the Main Stage from the Proscenium Wall to the Rear Wall of the Stage and is centred on the Proscenium Opening plus space beyond on PS and OP.	BOH	x 2
	c	These existing Fly Tower dimensions are based on:	BOH	x 2
	d	• Fly System Zone - Proscenium Wall to Rear Crossover 10.0m • Rear Crossover 1m • Fly Gallery to side wall PS 2m and OP 2m • Fly System Zone - Fly Gallery PS to Fly Gallery OP 18m	BOH	x 2
	e	The existing Fly Tower is 26m high above the Stage with a typical arrangement of levels to be:	BOH	x 2
	f	• 3m Stage Basement / Trap Room • 0m Stage • 8m Fly Gallery 1 PS and OP with rear crossover gallery • 16m Loading Gallery 2 PS • 17m Grid Floor with rear crossover walkway • 19.5m Rigging Beams (truss/rafts) • 22m Roof Level	BOH	x 2
	g	NOTE: The RL of the Fly Tower Roof must align with Height Restrictions on the CTC site	BOH	x 2
	h	At each side of the Fly Tower, there must be access through the Proscenium Wall to the Technical Stairs PS and OP, providing vertical circulation to all levels of the Theatre.	BOH	x 2
	i	Consideration must be given to providing lift access to all levels of the Fly Tower for personnel, equipment movement, and maintenance.	BOH	x 2
	j	The floor surface must be hard-wearing for heavy machinery movement and equipment storage.	BOH	x 2
	k	Lighting must consist of White general lights and Blue performance lights, with fittings located over each Fly Gallery.	BOH	x 2
	l	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone.	BOH	x 2
4.16 Grid Floor	m	The Fly Tower must be air-conditioned with mechanical registers around the perimeter at high levels, clear of the Scenery Fly system, typically located to each side over the Fly Gallery PS and OP.	BOH	x 2
	a	The Grid Floor covers the Main Stage and Forestage Rigging Zones.	BOH	x 2
	b	Grid Floor dimensions in the existing Main Stage are 12m deep by 22m wide.	BOH	x 2
	c	Grid Floor dimensions in the existing Forestage are 2m deep by 14m wide.	BOH	x 2
	d	Grid Floor construction consists of parallel 100mm PFC steel members installed 'lies down' 50mm apart from front to back of the Fly Tower, in large panels between each set of Hanger Plates supporting the Grid Floor below the Rigging Beams 2.5m over the Grid.	BOH	x 2
	e	The Hanger Plates are vertical 200mm x 15mm flat steel connecting to the underside of the Rigging Beam and to the sides of the Grid Floor panels, forming 'Loft Wells' through which the wire ropes from the Fly System pass.	BOH	x 2
	f	Rigging Beams (5 No) must be equally spaced over the Grid Floor running from the Proscenium Wall to the Rear Wall of the Fly Tower, typically at 3m centres, subject to detailed design.	BOH	x 2
	g	A Rear Crossover walkway must be provided to the Grid Floor at the rear of the Fly Tower with access to the Winch Room.	BOH	x 2
	h	A Pass Door through the Proscenium Wall must provide access to the Tech Stairs PS and OP.	BOH	x 2
	i	Lift access is desirable for installation, maintenance, and operational access.	BOH	x 2
	j	Lighting must consist of White Lights at high levels over the entire Grid Floor, located in rows between the Rigging Beams.	BOH	x 2
	k	Sprinkler pipes over the Grid Floor must be located at high levels between the Rigging Beams to be clear of the Theatre Fly system pulleys and wire ropes.	BOH	x 2
	l	Sprinkler pipes under the Grid Floor are unlikely to be required if the floor is replaced with "subway style" grating, subject to review and approval of the Fire services engineer, Fire Engineer and Brigade. If required, they must be located at high levels under PFC members of the Grid Floor, clear of slots between the PFC members and the Loft Wells.	BOH	x 2
4.17 Winch Rooms	m	Smoke Exhaust Registers from ducts to external fans can be located in the top of the Proscenium Wall or Rear Wall of the Fly Tower in the wall void space between the Rigging Beams, but must not protrude into the Grid Floor area.	BOH	x 2
	a	Winch Rooms must be provided at two levels, PS and OP, at the top of the Fly Tower.	BOH	x 2
	b	Winch Rooms must each house winches for the Motorised Fly System, typically up to 28 winches per room.	BOH	x 2
	c	Winch Rooms must have acoustic isolation from the Fly Tower.	BOH	x 2
	d	A Rear Crossover walkway must be provided to the Grid Floor at the rear of the Fly Tower with access to the Upper Winch Rooms PS and OP.	BOH	x 2
	e	A Pass Door through the Proscenium Wall must provide access to the Tech Stairs PS and OP from the Upper and Lower Winch Rooms.	BOH	x 2
	f	Doors to each Winch Room must have Acoustic seals.	BOH	x 2
	g	Steel support beams is required for winch installation in each Winch Room.	BOH	x 2
	h	Access must be provided for winch installation and long-term maintenance.	BOH	x 2
	i	An Electrical Distribution Board must be provided in each Winch Room.	BOH	x 2
	j	Winch Rooms must be air-conditioned.	BOH	x 2
	k	Floors must be painted in light colour to enhance visibility and safety.	BOH	x 2
	l	Lighting must consist of White general light.	BOH	x 2
4.18 Fly Galleries	m	Floor surfaces must be finished to be hard-wearing, as per industrial plant rooms.	BOH	x 2
	n	Consideration must be given to the location of winches for Fly Lines in (a) the Forestage Fly Zone and (b) the Rear Stage in separate or shared Winch Rooms.	BOH	x 2
	a	Fly Galleries are located at two levels to the side of the Fly Tower, PS and OP.	BOH	x 2
	b	Each Fly Gallery is a free-span/unsupported structural platform between the Proscenium Wall and Rear Wall of the Fly Tower, connected to the side wall of the Fly Tower. Typical Fly Gallery construction has vertical hanger supports at 3m centres on the Main Stage side.	BOH	x 2
	c	Fly Gallery dimensions are 12m deep by 2m wide.	BOH	x 2
	d	The Fly Gallery is at 8m above the Stage Floor.	BOH	x 2
	e	The Fly Gallery PS and OP are connected with a 1m wide Rear Crossover Gallery at the Rear Wall of the Fly Tower.	BOH	x 2
	f	Fly Gallery existing construction consists of a Balustrade with a load-bearing top member (known as Fly Rail) used to tie off ropes and theatre rigging as required.	BOH	x 2
	g	The Fly Gallery must have a longitudinal Rigging Beam from Proscenium Wall to Rear Wall of the Fly Tower, installed under the floor with a temporary rigging load capacity of three tonnes.	BOH	x 2
	h	A Pass Door through the Proscenium Wall must provide access to the Tech Stairs PS and OP from the Fly Gallery.	BOH	x 2
	i	Consideration must be given to providing lift access to all levels of the Fly Tower for personnel, equipment movement, and maintenance.	BOH	x 2
	j	The floor surface must be smooth and hard-wearing for the movement of heavy machinery and equipment storage.	BOH	x 2
	k	Lighting must consist of White general lights and Blue performance lights, with light fittings located in a central row over each Fly Gallery PS and OP.	BOH	x 2
4.19 Fly System	l	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone.	BOH	x 2
	m	The Fly Tower must be air-conditioned with mechanical registers around the perimeter at high levels, clear of the Scenery Fly system, with registers typically located to each side over the Lower Fly Gallery PS and OP.	BOH	x 2
	a	An automated fly system must be provided to the FH, the same system must be installed as the new 2009 seat theatre and the redeveloped Canberra Theatre, control for the Studio must also be the same system. This is for ease of operation, training, and consistency reasons.	BOH	x 2
	b	Note: Theatre control systems must be considered in a comparable theatres within an Australian context of what is in use in venues such as Arts Centre Melbourne, Sydney Opera House and Queensland Performing Arts Centre to enable most efficient transfer of productions between venues.	BOH	x 2
	c	The existing Fly System comprises Counterweight Line Sets:	BOH	x 2
	d	• Main Stage Scenery Batters 49 x 350kg Fly Lines • House Curtain 1 x 350kg Fly Line • False Proscenium 2 x 350kg Fly Lines • Forestage 5 x 750kg Fly Lines • Main Stage Panorama Bars PS 3 x 350kg Fly Lines • Main Stage Panorama Bars OP 3 x 350kg Fly Lines	BOH	x 2
	e	Scenery Batters be retained as 75 x 50 thick wall SHS industry standard batters.	BOH	x 2
	f	Stage Lighting Bars (6 No) must be modular in design and fed via multicore cables for power and data from a Cable Management system located on a Track system located under the Grid Floor OP.	BOH	x 2
	g	Counterweight Line Sets have a 5 wire system with 5 Loft Blocks to the Rigging Beams in the Main Stage and Forestage.	BOH	x 2
	h	Wire ropes from each Counterweight Cradle must be run up via the Head Blocks, and across to the Loft Blocks on the Rigging Beams over the Grid and down through the Grid Floor to the Scenery Batters.	BOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage
4.20 Trolley Beam System	a	A system of Rolling Trolley Beams must be installed, set between the Rigging Beams over the Grid Floor for the use of Point Hoists or Chain Motors to be positioned anywhere over the Grid Floor	BOH	x 2
	b	Trolley Beams must be a horizontal steel beam with wheeled end assemblies that run in 12m long tracks that run from the Proscenium Wall to the rear wall of the Fly Tower	BOH	x 2
	c	Trolley Beams must be around 3m long	BOH	x 2
	d	Trolley Beams must have a mechanical lock system to secure the Rolling Trolley Beam in the required position on the tracks	BOH	x 2
	e	Each Trolley Beam must have a rolling Hoist Trolley fitted for suspension of a Point Hoist or Chain Motor	BOH	x 2
	f	Two Rolling Trolley Beams must be installed in each bay (four of the Grid	BOH	x 2
	g	A suite of Control Rooms is required for separate Control Desks and associated equipment for Stage Lighting, Sound, Audio/Visual and Projection	BOH	x 2
4.21 Control Room for Lighting, Audio-Visual, Projection and Sound	a	Control Rooms must be located at the rear of the Auditorium. Sound control must be on this level, with lighting and projection on the balcony	BOH	x 2
	b	Control Rooms must be sound isolated rooms with discrete technical access from Auditorium Sound Locks or separate sound Lock access from Foyers or FOH Stairwells	BOH	x 2
	c	Lighting Control Room must have double glazed windows that can be opened when required, affording a sealed or standing control desk operator and unimpeded view of the Stage and Forestage. Standing control desk operators and uninterrupted view of the Stage and Forestage. Sound control must remain open to the audience to allow for the operator to hear the sound system	BOH	x 2
	d	Control Rooms must have a bench 2.5m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench	BOH	x 2
	e	Space is required for full size Equipment Racks in each Control Room	BOH	x 2
	f	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls and track lighting over the Control Bench with LED 20 degree Spot with floods fixed and controlled by a local dimmer-switch at the side of the Control Bench	BOH	x 2
	g	Theatre lighting consideration must be given to a dimmer-free environment with push for the venue to use LED lighting fixtures as a sustainability measure, focused on the purchase of the LED fixtures is required to allow for compatibility of touring show lies but to for a conventional lighting rig. Some dimmers is required for non-lighting uses like fan control	BOH	x 2
	h	Aisle lighting must be dimmable including in-venue Emergency/Exit lighting, or powered devices/sensors/sensors/locks must be designed to code, but also mindful of the full blackout conditions required in theatrical context	BOH	x 2
	i	Low resonance, fast turn-around production desk lifts must be considered	BOH	x 2
	j	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms	BOH	x 2
	k	Wall and Ceiling finishes must be dark in colour	BOH	x 2
	l	Rear walls require acoustic treatment to Acoustic Consultant specification to minimise sound reflections when the windows are open during performances	BOH	x 2
	m	Carpet is required	BOH	x 2
	n	Air conditioning is required	BOH	x 2
	o	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms	BOH	x 2
4.22 Sound Porch	a	The Sound Porch is located in the Auditorium at the rear of the Stalls in the centre just forward of the rear wall/control rooms	BOH	x 2
	b	The Sound Porch has a low height wall no greater than 1m high and with door access at the rear to the control rooms and/or into auditorium aisles to afford discrete access for sound operators	BOH	x 2
	c	The Sound Porch must have a bench at least 2.5m wide with clear access for seated operators at the bench and with cable penetrations to patch control desks to Technical Panels on the wall under the bench	BOH	x 2
	d	Space is required for Equipment Racks	BOH	x 2
	e	Sound Porch doors must be wide to allow large items of equipment to be easily moved in/out of the Sound Porch	BOH	x 2
	f	Carpet is required	BOH	x 2
	g	Air conditioning is required	BOH	x 2
	h	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage, control rooms and sound porch	BOH	x 2
	i	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	j	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
4.23 Translation / Suite Room	a	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	b	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	c	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	d	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	e	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	f	No Translation / Suite room is currently provided with line of sight to the stage. This function must be performed from an adjacent office or BOH space	BOH	x 2
	g	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms	BOH	x 2
	h	Wall and Ceiling finishes must be dark in colour	BOH	x 2
	i	Rear walls require acoustic treatment to Acoustic Consultant specification to reduce sound reflections if the windows are open during performances	BOH	x 2
	j	Carpet is required	BOH	x 2
4.24 Followspot Room	k	Air conditioning is required	BOH	x 2
	l	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms/transmission room	BOH	x 2
	a	The Followspot Room is at high level in the centre rear of the auditorium	BOH	x 2
	b	The Followspot Room must have discrete access from FOH walkways and must also have a clear path of travel for bulky and heavy equipment movement to/from the room, ideally with access to a Lift for vertical circulation	BOH	x 2
	c	The followspot platform must be located on an open catwalk with glazing in front in order to provide a clear line of sight to the stage	BOH	x 2
4.25 Stage Lighting Bridges	d	Glazing to the front of the room must afford Followspot operators an uninterrupted view of the Stage and Forestage	BOH	x 2
	e	Two Followspots may be used in the room	BOH	x 2
	f	Air conditioning is required	BOH	x 2
	a	Stage Lighting Bridges spanning the Auditorium from side to side are located at optimum stage lighting angles at high level over the Auditorium	BOH	x 2
	b	Stage Lighting Bridge height and angle is set to light from the front of the stage and forestage to any part of the main stage area without obstruction	BOH	x 2
	c	Stage Lighting Bridges are accessed at each side from a Side Perimeter Walkway system linking to sets of Technical Stairs at each side of the Auditorium. It may be that the Side Perimeter Walkway system may be external to the acoustic envelope of the Auditorium	BOH	x 2
	d	Stage Lighting Bridges must be a minimum of 1m wide	BOH	x 2
	e	A Stage Lighting Bar (45.3 OD pole) is offset 400mm to the stage side of the Stage Lighting Bridge at approximately handrail height	BOH	x 2
	f	Stage Lighting Bridges must have White general lighting and Blue low level performance lighting	BOH	x 2
	g	Stage Lighting Bridges must have technical outlet ducts and panels for stage lighting and technical circuits, distributed along the length of the Lighting Bridge	BOH	x 2
4.26 Stage Lighting Box Rooms	h	Stage Lighting Bridges must have a Static Safety Wire installed continuously along the rear side, for attachment of safety harnesses by technicians	BOH	x 2
	i	Floors to the Stage Lighting Bridges must be carpet or vinyl to deaden football noise during performances	BOH	x 2
	a	Stage Lighting Box Boom positions must be provided to each side of the Auditorium in forward and central locations to provide suitable stage lighting angles to the stage and forestage	BOH	x 2
	b	Stage Lighting Box Boom positions must be on several levels with height and angle set to light from the front of the stage and forestage to any part of the main stage area without obstruction	BOH	x 2
	c	Stage Lighting Box Boom positions must be accessed at each side from the Side Perimeter Walkway system linking to sets of Technical Stairs at each side of the Auditorium. It may be that the Side Perimeter Walkway system may be external to the acoustic envelope of the Auditorium	BOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage	
4.27 Balcony Front Stage Lighting Positions	a	Stage Lighting Balcony Front positions must be provided to the face of the balustrade of each balcony in the Auditorium to provide optimum stage lighting angles to the stage and forestage.	BOH	X	2
	b	Stage Lighting Balcony Front positions must integrate with the current balcony front locations to light the forestage and main area without obstruction.	BOH	X	2
	c	Balcony Front positions must house Stage Lighting equipment, Video Displays, CCTV Cameras, Speakers and Projection equipment required as part of Theatre infrastructure and tagged as required on a show-by-show basis.	BOH	X	2
	d	Stage Lighting Balcony Front positions must be accessed from within the front row of the Balcony seating.	BOH	X	2
	e	Stage Lighting Balcony Front positions must have technical outlet panels for stage lighting and technical circuits.	BOH	X	2
	f	Stage Lighting Balcony Front positions must have a purpose designed Safety Harness system, typically with Safety Anchor Points located on the floor at regular intervals under seats in the front row of the Balcony, to which technicians can attach a Safety Harness.	BOH	X	2
	g	Temporary Cable Path access is required from the Stage Lighting Balcony Front positions to Control Rooms at the rear of the Auditorium and to the Stage Lighting Box Booms to each side of the Auditorium, for the running of temporary cables.	BOH	X	2
4.28 Technical Infrastructure Facilities	a	Technical Infrastructure must provide for a full range of technical theatre systems and networks run throughout the theatre from field outlets at technical panels and terminated at head-end equipment racks and control panels.	BOH	1	2
	b	Infrastructure systems must include:	BOH	1	2
	c	• Audio • Audio/Visual • Media and TV distribution • Stage communications • Paging to BOH and FOH • Stage Lighting Data Network • Digital Audio Network • Optical Fibre Network • Broadcast and Webcam • Hearing Impaired systems • Surfing / Cardfiling system	BOH	1	2
	d	Temporary Cable Path access is required throughout the theatre to allow the running of temporary cables for touring productions with cable paths in areas of the auditorium, fly tower, stage, stage basement/trap room and orchestra pit linking to a designated area where Outside Broadcast/Recording vehicles must be parked.	BOH	1	2
	e	Temporary Power, in addition to single and three phase GPOs and Sound POs, is required at Temporary Power (PowerLock) Connection Points typically located at:	BOH	1	2
	f	Power: • Stage DS PS 400A 3ph • Stage Basement 200A 3ph • Fly Gallery 200A 3ph	BOH	1	2
	g	Sound Power (Dedicated Sound Switchboard): • Stage DS PS 200A 3ph • Stage Basement 100A 3ph • Fly Gallery 100A 3ph.	BOH	1	2
4.29 Rack Room	a	Technical Infrastructure must be terminated at head-end equipment racks in a dedicated Theatre Rack Room, separate to Rack Rooms for Building Services.	BOH	1	2
	b	Rack Room must be located in central location in close proximity to the Stage.	BOH	1	2
	c	The Rack Room must be air conditioned.	BOH	1	2
4.30 Dimmer Rack Room	a	Stage Lighting Dimmer/Power Control Racks must be located in the Dimmer Rack Room located centrally to Stage Lighting circuit cabling, typically at Fly Gallery level with access via the Technical Stairs.	BOH	1	2
	b	An Electrical Distribution Board is required to feed the Dimmer Racks.	BOH	1	2
	c	The Dimmer Rack Room must be air conditioned.	BOH	1	2
4.31 Rehearsal Studio	a	The Playhouse must have back of house access to Rehearsal Room 1 and 2.	BOH	1	2
4.32 Dressing Rooms	a	The Playhouse theatre must have a suite of dressing rooms spread over two or three levels in the BOH zone of the theatre.	BOH	1	2
	b	The following Dressing Rooms are required:	BOH	1	2
	c	• 2x Star -1 person (at Stage level) • 8x 2 person (at Stage level) • 11x DDA 2 person (at Stage level) • 2x 20 person (including 1 x DDA accessible)	BOH	1	2
	d	Refer to the Generic Dressing Room requirements in Section 9.	BOH	1	2
4.33 Company Office	a	The Company Office for the Playhouse theatre must be located in the BOH zone.	BOH	1	2
	b	Typical numbers of touring company staff using the Company Office is between 1 and 2 pax.	BOH	1	2
	c	Refer to the Generic Company Office requirements in Section 9.	BOH	1	2
4.34 Stage Management Office	a	The Stage Management Office for the Playhouse theatre must be located in the BOH zone.	BOH	1	2
	b	Typical numbers of touring stage management staff using the Stage Management Office is between 1 and 2 pax.	BOH	1	2
	c	Refer to the Generic Stage Management Office requirements in Section 9.	BOH	1	2
4.35 Wardrobe Workroom, Laundry and Wig Room	a	A fully equipped Wardrobe and Laundry for the Playhouse Theatre is required in close proximity to the Dressing Rooms, Stage and Loading Dock.	BOH	1	2
	b	The Wardrobe Workroom must be a large open space with work area for three people including:	BOH	1	2
	c	• Work Table (on castors) • Commercial Ironing and steaming equipment • Commercial Sewing machines • Shelving and cupboards • Costume racks (mobile) • Space for storage of road cases • Hand wash basin • Office workstation • Large double door access to BOH circulation • Lighting must be task appropriate with adjustable, directional task lighting over work areas • Overhead suspended power points • BOH paging, volume control and TV monitor • Vinyl flooring • A full height wall mirror adjacent to the door • A full height pinboard to the wall • Air conditioning with local thermostat control	BOH	1	2
	d	The Laundry must be a wet area within an enclosed cupboard with:	BOH	1	2
	e	• Two commercial washing machines • Two commercial tumble dryers • Two drying cabinets • Double deep tubs with hot and cold water • Ventilation • Tiled floor with floor waste • Tiled walls behind sinks	BOH	1	2
4.36 Back of House	a	The Playhouse theatre must have BOH adjacencies to:	BOH	1	2
	b	• Stage Door entry point for performers, musicians and staff • Dressing Rooms • Company Office • Stage Management Office • Wardrobe • Rehearsal Room 1 & 2 • Orchestra Pit • Stage • Fly Tower • Control Rooms • Auditorium • Scenery Dock • Loading Dock	BOH	1	2

Functional Area		cl.	Brief Description	Type	Project Stage		
4.37 Loading		a	The Playhouse Theatre must have direct access to the Scenery Dock and on to the Loading Dock. Loading for large productions with multiple semitrailer vehicles loading and unloading is critical for the efficiency of the Playhouse theatre	BOH	1	2	
			Refer to details of the Loading Dock in Section 13				
5	Canberra Theatre			N/A	1	2	
5.01	General	a	Primary performance modes are Contemporary Music, Concerts, Comedy, dance and local Productions.	N/A	X	2	
			Secondary performance modes are Musical Theatre, physical theatre, conferences, ceremonies and community events				
		b	Content programming according to the following percentages: Contemporary Music 40%, Comedy 20%, Dance 10%, Immersive Multimedia 10%, Cabaret 5%, Conference 5%		X	2	
		c	The theatre must have an acoustic environment to suit the requirements of the Primary performance modes of amplified performance. Acoustic flexibility is required, either active or passive.		X	2	
		d	Note: A known existing issue of sound bleed to the external environment requires investigation and resolution as part of the redevelopment.		X	2	
		e	Consider flexibility, particularly through a configurable flat floor. This must be enabled through Technology and infrastructure within the venue to optimise the speed and efficiency of room change-overs. Note: A philosophy for the adaptability of the venue must be that the stage is everywhere, with rigging points forward of proscenium to box out the venue and inclusive of full theatre point loading.		X	2	
			The redeveloped Canberra Theatre must have comparable 1600-2000 seat theatre benchmarks on the Australian performing arts circuit including Arts Centre Melbourne - State Theatre, QPAC Brisbane - New 1600 seat Theatre, Adelaide - Festival Theatre, Sydney - Eureka Theatre, Melbourne - Forum Theatre, and NSW, Rosky Hill - Coliseum Theatre.				
5.02	Theatre Auditorium	a	The auditorium must provide a remodeled mid-century proscenium theatre form for contemporary music and concerts, musical theatre, and events. The ability to host flat floor presentations, and banquet-style events,	FOH	X	2	
		b	With a 'stage is everywhere' philosophy, a focus on creating an intimacy between audience and performers with optimal viewing options and sightlines whilst achieving the acoustic standards within the shell of the existing Canberra Theatre.		X	2	
		c	The Theatre Auditorium requires the following items. These are to be confirmed in future stages of work.		X	2	
		d	- In Theatre mode there must be minimum 1100 (plus) seating capacity in tiered seating mode; this seating mode needs to have a quality feel, too many retractable seating banks do not meet this quality standard - In flat floor mode there must be a minimum of 1600 (with armchairs or up to 2000) patrons with a mix of seated patrons in the flat floor stalls area and seated in fixed rear and side balcony seating - The changeover from tiered seating mode to flat floor mode must be automated and efficient using minimal labour and time to change over - Theatre seating selection to take into account: construction, aesthetics, ergonomics and comfort with a strong emphasis on acoustic performance - Optimal sightlines from all seats to the Stage and to the Forestage when the orchestra pit is raised to stage level - Raising the proscenium height to deliver a feeling of scale for productions, understanding that soft prosceniums must need to come back in if a production requires full fly dnt - Aisle widths that are compliant, and designed for efficient loading and unloading of the audience. - A central cross aisle to the Stalls, if practical - Entry doors in central or front areas to be recessed to reduce audience vision of doors opening and closing during a performance, all auditorium doors require light/sound locks - FOH/Usher seats at each entry door - Removable seats for production and staging purposes - Discreet integration of theatre infrastructure and technology to service: production, media and broadcasting requirements - Heating augmentation to 100% of seats - Surfite and captioning facilities - Immersive audio - Configurable acoustics - Existing foyer to be connected to Link Foyer to allow for 2000 person capacity		X	2	
5.03	Theatre Acoustics	a	As a large volume space it must have an acoustic tailored primarily for amplified music and speech with the use of a full sound reinforcement system for most performances and events. Future proofing the room with full immersive sound systems is required.	FOH	X	2	
		b	The Reverb/decay Time of the theatre must optimise for amplification, options to look into active acoustics must provide additional uses of this space for contemporary and modern classical music.		X	2	
		c	The theatre must be isolated from foyer and external noise intrusion. In achieving the optimum acoustic properties, the Acoustic Consultant must model acoustic performance, including the impact and choice of theatre seats, wall and floor finishes to maximise the acoustic performance of the auditorium.		X	2	
		d	Note: Noise bleed to the surrounding area is a known issue that requires redress to meet the primary performance requirements		X	2	
5.04	Stalls including Orchestra Pit Seating	a	Consider the most practical option to facilitate flat floor and tiered seating provision to the Stalls area with fully or partially automated seating systems with a strong focus on flexibility and ease of operation versus labour and storage intensive manual seating systems	FOH	X	2	
		b	Seating in stalls must be laid out with regard to comfort and ease of circulation for patrons		X	2	
		c	The seating on the orchestra pit must be manually removable		X	2	
		d	Wheelchair positions must be compliant with the building code requirements		X	2	
		e	Removable seats must service production and rehearsal requirements		X	2	
		f	Seating at aisles must have recessed Dimmable LED lighting to light Row Letters and to light the aisle and steps to Code requirements		X	2	
5.05	Rear Auditorium Seating	a	Seating in stalls must be laid out with regard to comfort and ease of circulation for patrons	FOH	X	2	
		b	Consideration must be given to the reuse of the existing main stair entrance to the central cross aisle from the existing cramped foyer and whether an alternate entry system may assist in achieving a higher seating capacity whilst still providing multiple entry/exit paths to code		X	2	
		c	Consideration must be given to providing optimum sightlines to the front of the Stage and/or Orchestra Pit when used as a Thrust Stage		X	2	
		d	Wheelchair positions must be compliant with the building code requirements		X	2	
		e	Seating at aisles must have recessed Dimmable LED lighting to light Row Letters and to light the aisle and steps to Code requirements		X	2	
		f	Seating at the front centre of the rear auditorium must be removable to create a Sound Patch		X	2	
5.06	Balcony Box Seating	a	Seating in rear Balcony Boxes must be designed to engage the Balconies with the Stage by populating the auditorium walls with audience to reinforce the sense of connection between balconies and stage and to increase seating capacity, particularly for larger concerts and events	FOH	X	2	
		b	Consideration must be given to use of movable and/or taller seats/stool seats to provide optimum sightlines to the front of the Stage in differing staging modes		X	2	
		c	Wheelchair positions must be compliant with the building code requirements		X	2	
		d	Seating at aisles must have recessed Dimmable LED lighting to light Row Letters and to light the aisle and steps to Code requirements		X	2	
		e	A flexible system of overhead Aisle Lighting spotlights is required to be set for varying seating configurations.		X	2	
5.07	Sound Locks	a	The following are requirements regarding sound locks:	FOH	X	2	
		b	Sound Locks must provide sufficient sound isolation performance between the foyer and auditorium		X	2	
		c	Sound Lock doors must have no door hardware on the inner doors apart from Push Plates on the auditorium side and door closers and pull to open handles in the sound lock side to avoid door hardware noise disrupting adjacent patrons		X	2	
		d	Sound Lock outer doors must have inbuilt door hardware		X	2	
		e	Sound Lock doors must have door closers and magnetic door hold-open devices fitted to all doors		X	2	
		f	Sound Lock doors must provide door closing quietness to ensure minimal disturbance to performances and be compliant with ODA access requirements		X	2	
		g	Sound Locks must have a cupboard to house FOH, first aid, evacuation, communication equipment		X	2	
		h	Lighting in Sound Locks must be part of the Auditorium House Lighting system and must remain on at a low intensity as safety lighting when the Auditorium House Lights are dimmed		X	2	
5.08	Orchestra Pit	a	The existing Orchestra Pit and Orchestra Lift may be reused or rearranged with a more workable design to reduce the curvature of the front of the lift platform to assist in increasing the seating capacity of the redeveloped theatre	FOH	X	2	
		b	The Orchestra Pit floor level, in Orchestra pit mode, must be 2.4m - 2.6m below the RL of the Stage Floor subject to Acoustic considerations.		X	2	

Functional Area	cl.	Brief Description	Type	Project Stage
	c	The floor area below the Forestage overhang, typically 1.2m deep, must form part of the Orchestra Pit floor area		X 2
	d	The Orchestra Pit has several functional requirements:		X 2
	e	• Orchestra Pit for the musicians in the orchestra for Musical Theatre productions • Seating for audience when there is no orchestra • Auditorium Flat Floor for concerts without seats (front pit) • Forestage Thrust to project the stage further forward into the auditorium for a more intimate style of production or concert event		X 2
	f	The Orchestra Pit must have one Lift platform that is raised or lowered to achieve the required configuration for the particular production	X	2
	g	The Orchestra Pit Lift mechanism (using the industry standard Serapid Rigid Link, Chain Drive or Gato Sprawl Drive mechanisms) must be installed in a recessed Lift Well below the Orchestra Pit with safety and maintenance access to Code requirements	X	2
	h	A Lift Control Cabinet must be located in a machine area to one side of the Orchestra Pit level	X	2
	i	Orchestra Pit portable Control Panel must be operated from the Forestage or Stage with a clear view of the movement of machinery and with appropriate Safety Systems in place	X	2
	j	The Orchestra Lift Platforms must be able to be used of predetermined or at any desired working level	X	2
	k	The Lift Platform must be finished in a painted hardboard surface as per the Stage Floor	X	2
	l	The Orchestra Lift platform and mechanism must be designed to withstand dynamic loads applied to the lift platform when in 'Caveat' mode of audience dancing mode	X	2
	m	The seating on the orchestra lift must be manually removable	X	2
	n	The Orchestra Pit Handrail system provides a safe but flexible barrier system between Audience and Orchestra Pit when the Orchestra Pit is in use	X	2
	o	Orchestra Pit Handrail panels must be handled and locked in place by one person	X	2
	p	A Safety Net system must be provided for the Orchestra Pit to stop fans or stage props falling into the Orchestra Pit with the Safety Net attached to the underside of the Forestage overhang and tensioned to the front of the Orchestra Pit Handrail, without creating sightline obstruction between Musicians and the Conductor, nor interference with Conductor performing their role, this must be rated to catch a adult human	X	2
	q	Access for Musicians must be provided with Sound and Light Locks to the Orchestra Pit from the substage	X	2
	r	DDA access is required to the Orchestra Pit	X	2
	s	Access doors between the Stage Basement and Orchestra Pit must allow for musical instrument, orchestra furniture and equipment movement to and from the Orchestra Pit	X	2
	t	Technical and Outlet Panels must be located at required locations, clear of lift platform operation	X	2
	u	The Orchestra Pit is air conditioned	X	2
	v	The walls of the Orchestra Pit must be painted black, and kept clear of services where visible from the Auditorium	X	2
	w	Acoustic lining may be required to parts of the Orchestra Pit as deemed necessary by the Acoustic Consultant	X	2
	x	General Lighting is required around the perimeter of the Orchestra Pit and under the Forestage overhang, without being visible from the Audience	X	2
	y	The Proscenium wall whilst a major structural wall must be sheer and free of services where it is visible to the audience	X	2
	z	Theatre Rigging is required forward of the Proscenium for both Audio Speaker systems, Stage Lighting, Video and Stable Screens, as well as mining production rigging requirements	X	2
	aa	Sound systems where possible must be built into the proscenium to enhance the look of the space	X	2
	bb	Rigging points throughout the auditorium must be provided.	X	2
5.09 Stage	a	The existing Stage area is understood to be retained largely in a structural sense due to the projection of the Fly Tower above the building line. The stage must remain as a large open floor area with high volume that allows unrestricted access to Forestage, Main Stage (Kang Area), Side Stages and Rear Stage areas. Removal of existing columns to the side PS and staircase intrusions to the rear of the Main Stage is desirable, if achievable structurally	BOH	X 2
5.10 Main Stage	a	The Main Stage must be flat and typically set at 1m above the front rows of the Stalls seating to provide optimum sightlines, particularly seeing dancers feet for Ballet and Dance. Consideration must be given to allowing sightlines to a raised Show Deck (typically 120-180mm high) laid on the Stage floor for touring musical productions	BOH	X 2
	b	The Main Stage must have a Distributed Load Capacity of 10kPa	BOH	X 2
	c	The Main Stage must have two parallel Unistrut Rails installed flush in the rear of the Proscenium wall to the sides and top of the Proscenium Opening for attachment of theatrical and scenic elements	BOH	X 2
	d	The Main Stage must have a removable tensile barrier to the rear of the Proscenium wall to be used as a fall protection device when the stage is not in use	BOH	X 2
	e	Main Stage must be air conditioned, with ductwork and registers located to coordinate with theatre technical systems and provide optimum air distribution. Details of locations to be developed.	BOH	X 2
5.11 Side Stages and Stage Wings	a	The existing Side Stage PS is a large footprint but modest height area to the side of the Main Stage PS and is used as a transition zone between the Main Stage Acting Area and holding space for scenery, props, performer assembly, performer quick change, costume racks, touring control systems and technical equipment	BOH	X 2
	b	The existing side stages must be retained with their current dimensions	BOH	X 2
	c	The floor of the Side Stage PS and OP must be finished with the same top surface as the Main Stage and with the same load capacity	BOH	X 2
	d	A large Acoustic Door, typically 6.5m high by 3m wide is required between the Side Stage PS and the Scenery Deck and path to the Loading Dock beyond	BOH	X 2
	e	Walls in the Side Stages must have minimal services to allow the storage of tall scenery	BOH	X 2
	f	Mechanical Registers/Grilles for Return Air and/or Make-up Air must be located above doors to leave walls free for storage	BOH	X 2
	g	A system of horizontal Unistrut rails, typically at 2m, 4m and 6m must be set into the three walls of the Side Stage PS	BOH	X 2
	h	Technical infrastructure and Outlet Panels must be located to the walls of the Side Stage PS and OP	BOH	X 2
	i	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level above the 6-0m clear height	BOH	X 2
	j	The Side Stage must have a cleaners sink used for mopping the stage floor	BOH	X 2
	k	The Side Stage PS and OP must be air conditioned with mechanical registers in the ceiling at high level to be above the Rigging Beams	BOH	X 2
5.12 Rear Stage	a	The existing Rear Stage is a large footprint but modest height area to the rear of the Main Stage and is used as an extension of the Main Stage Acting Area for very large productions, as a zone for rear projection equipment or as a transition zone between the Main Stage Acting Area and holding space for scenery, props, performer assembly, performer quick change, costume racks, touring control systems and technical equipment	BOH	X 2
	b	The Rear Stage is 5.0m deep by 20m wide with a clear ceiling height of 5.5m under Rigging Beams	BOH	X 2
	c	The floor of the Rear Stage must be built on a concrete slab and finished with the same top surface as the Main Stage and with the same load capacity	BOH	X 2
	d	Walls in the Rear Stage must have minimal services to allow the storage of tall scenery	BOH	X 2
	e	Rigging Beams with 1 tonne point load capacity is required to the ceiling of the Side Stage PS and OP, typically spaced at 3m centres and at right angle to the Proscenium wall	BOH	X 2
	f	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level above the 6m clear height	BOH	X 2
	g	Rear Stage must be air conditioned, with ductwork and registers located to coordinate with theatre technical systems and provide optimum air distribution. Details of locations to be developed.	BOH	X 2
5.13 Rear Stage Crossover Corridor	a	A rear crossover corridor must be provided	BOH	X 2
	b	Lighting must consist of White general light and Blue Performance light, with light fittings at ceiling level	BOH	X 2
	c	The floor surface must be hard wearing for movement of heavy machinery, scenery trolleys and costume trolleys	BOH	X 2
	d	Wall protection is required to the corridor walls	BOH	X 2
5.14 Stage Basement / Trap Room	a	The Stage Basement / Trap Room is the area directly below the Main Stage and Acting Area, although it may extend below the Side and Rear Stages to accommodate Musicians facilities and Technical Workshops and Equipment Storage	BOH	X 2
	b	The existing stage floor construction must be retained	BOH	X 2
	c	Access doors with acoustic treatment is required between the Stage Basement and Orchestra Pit for equipment bolley movement, noting that the RL of the Stage Basement must be lower than the RL of the Orchestra Pit, necessitating a ramp or lift to achieve the RL level change	BOH	X 2
	d	The Stage Basement / Trap Room must have access to a BOH Goods Lift for equipment movement	BOH	X 2
	e	The floor surface must be hard wearing for movement of heavy machinery, scenery trolleys and equipment storage	BOH	X 2
	f	Lighting must consist of White general light and Blue Performance light	BOH	X 2
	g	Wall protection is required to walls that are subject to wear and tear	BOH	X 2
	h	The Stage Basement / Trap Room area must be air conditioned with mechanical registers around the perimeter at high level to be clear of the Trappable Floor system	BOH	X 2

Functional Area	cl.	Brief Description	Type	Project Stage
5.15 Fly Tower	a	The Fly Tower is the structural box over the Main Stage and Acting Area, housing the Theatre Rigging and Fly Line systems that are installed over the Stage.	BOH	x 2
	b	The existing Fly Tower straddles the 12m depth of the Main Stage from the Proscenium Wall to Rear Wall of this Stage and is centred on the Proscenium Opening plus space beyond on PS and OP, where angled Fly Galleries are located, to a width of around 22m.	BOH	x 2
	c	These Fly Tower dimensions are based on:	BOH	x 2
	d	• Fly System Zone – Proscenium Wall to last Fly Line 10m • Fly Gallery (angled) to side wall PS 1.5m and OP 1.5m • Fly System Zone – Fly Gallery PS to Fly Gallery OP 23m	BOH	x 2
	e	The Fly Tower is at least 20m high above the Stage with a typical arrangement of levels to be:	BOH	x 2
	f	• 3m Stage Bayonet / Trap Room • 0m Stage • 7m Fly Gallery PS and OP • 15m Grid Floor with crossover walkway • 17.5m Rigging Beams (underside) • 20m Roof Level	BOH	x 2
	g	NOTE - the PL of the Fly Tower Roof must align with Height Restrictions on the CTC site	BOH	x 2
	h	Consideration must be given to providing lift access to all levels of the Fly Tower for personnel, equipment movement and maintenance if this can be achieved	BOH	x 2
	i	The Floor surface must be hard wearing for movement of heavy machinery and equipment storage	BOH	x 2
	j	Lighting must consist of White general lights and Blue performance lights, with light fittings located over each Fly Gallery	BOH	x 2
5.16 Grid Floor	k	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone	BOH	x 2
	l	Stage areas must be air conditioned, however conditions must be allowed to drift at high level above the stage/ within fly tower	BOH	x 2
	a	The Grid Floor covers the Main Stage and Forestage Rigging Zones	BOH	x 2
	b	The existing Grid Floor dimensions in the Main Stage are nominally 10m deep by 3m wide	BOH	x 2
	c	The existing timber Grid Floor construction is not consistent with current standards for Grid Floor construction and must be replaced with a new steel Grid Floor with load capacity to support temporary rigging	BOH	x 2
	d	Grid Floor construction is typically made up of parallel 102mm PFC steel members installed "nose down" 50-75mm apart from front to back of the Fly Tower, in large panels between each set of Hanger Plates that support the Grid Floor below the Rigging Beams 2.5m over the Grid	BOH	x 2
	e	The Hanger Plates, typically vertical 200mm x 15mm flat steel connect to the underside of the Rigging Beam and to the sides of the Grid Floor panels forming "Loft Wells" in the Grid Floor through which the wire ropes from the Fly System pass through	BOH	x 2
	f	Rigging Beams (a No) must be located equally spaced over the Grid Floor running from the Proscenium Wall to Rear Wall of the Fly Tower, typically at 3.4m centres, subject to detailed design	BOH	x 2
	g	A Rear Crossover walkway must be provided to the Grid Floor at the rear of the Fly Tower with access to the Winch Rooms PS and OP	BOH	x 2
	h	Lift access is desirable for installation, maintenance and operational access	BOH	x 2
5.17 Fly Galleries	i	Lighting must consist of White Lights at high level over the entire Grid Floor located in rows between the Rigging Beams	BOH	x 2
	j	Sprinkler pipes over the Grid Floor must be located at high level between the Rigging Beams to be clear of the Theatre Fly system pulleys and wire ropes	BOH	x 2
	k	Sprinkler pipes under the Grid Floor must be located at high level under PFC members of the Grid Floor to be clear of the slots between the PFC members and the Loft Wells in the Grid Floor	BOH	x 2
	l	Smoke Exhaust Registers from ducts to external fans may be located in the top of the Proscenium Wall or Rear Wall of the Fly Tower in wall void space between the Rigging Beams, but not protruding into the Grid Floor area	BOH	x 2
	a	Fly Galleries are located to the side of the Fly Tower PS and OP	BOH	x 2
	b	Each Fly Gallery is an angled free span / suspended structural platform between the Proscenium Wall and Rear Wall of the Fly Tower and connected to the side wall of the Fly Tower	BOH	x 2
	c	Fly Gallery existing dimensions are nominally 11m deep by 1.5m wide	BOH	x 2
	d	The existing Fly Gallery is at 1m above the Stage Floor	BOH	x 2
	e	Fly Gallery construction must consist of a Balustrade that has a load bearing top member (known as Fly Rail) typically 120 x 75 SHS used to be off ropes and theatre rigging as required	BOH	x 2
	f	The Lower Fly Gallery may have a longitudinal Rigging Beam from Proscenium Wall to Rear Wall of the Fly Tower installed under the floor with a temporary rigging load capacity of three tonnes	BOH	x 2
5.18 Fly System	g	Consideration must be given to providing lift access to all levels of the Fly Tower for personnel, equipment movement and maintenance	BOH	x 2
	h	The Floor surface must be smooth hard wearing for movement of heavy machinery and equipment storage	BOH	x 2
	i	Lighting must consist of White general lights and Blue performance lights, with light fittings located in a central row over each Fly Gallery PS and OP	BOH	x 2
	j	The Sprinkler pipe installation must be designed to be entirely clear of the Scenery Flying Zone	BOH	x 2
	k	Stage areas must be air conditioned, however conditions must be allowed to drift at high level above the stage/ within fly tower	BOH	x 2
	a	Theatre control system must not be required unless an automated chain motor drive system is adopted rather than a single purchase counterweight system	BOH	x 2
	b	The existing Fly System comprises Counterweight Line Sets	BOH	x 2
	c	• Main Stage Scenery Batters 64 x 340kg Fly Lines • House Curtain 1 x 500kg Motorised Line Set • Main Stage Panorama Bars PS 2 x 500kg Motorised Line Set • Main Stage Panorama Bars OP 2 x 500kg Motorised Line Set	BOH	x 2
	d	Scenery Batters must be retained at 10m long 75 x 50 thick wall SHS industry standard batters	BOH	x 2
	e	Stage Lighting Bars (5 No) must be modular in design and fed via multicore cables for power and data from a Cable Management system located on a Track system located under the Grid Floor OP	BOH	x 2
5.19 Trolley Beam System or Other Point Load System	f	Counterweight Line Sets have a 4 wire system with 4 Loft Blocks to the Rigging Beams in the Main Stage	BOH	x 2
	g	Wire ropes from each Counterweight Cradle must be run up via the Head Blocks and across to the Loft Blocks on the Rigging Beams over the Grid and down through the Loft Wells in the Grid Floor to the Scenery Batters	BOH	x 2
	a	A system of Rolling Trolley Beams is required, set between the Rigging Beams over the Grid Floor for the use of Point Hoists or Chain Motors (a be positioned anywhere over the Grid Floor)	BOH	x 2
	b	Trolley Beams must be a horizontal steel beam with wheels and assemblies that run in 11m long tracks that run from the Proscenium Wall to the rear wall of the Fly Tower	BOH	x 2
	c	Trolley Beams must be around 3m long	BOH	x 2
	d	Trolley Beams must have a mechanical lock system to secure the Rolling Trolley Beam in the required position on the tracks	BOH	x 2
	e	Each Trolley Beam must have a rolling Hoist Trolley fitted for suspension of a Point Hoist or Chain Motor	BOH	x 2
	f	Two Rolling Trolley Beams must be installed in each bay (five) of the Grid	BOH	x 2
	g	No point load system currently designed for the auditorium. Limited ability to rig gear from the lighting galleries must be provided over the auditorium	BOH	x 2
	a	Existing rigging locations for the loudspeakers over the forestage must be retained	BOH	x 2
5.20 Forestage Speaker Bridge	b	The Forestage Speaker Bridge (Grid) system must be 18-20m wide by at least 5-6m deep from side wall to side wall and from the Proscenium wall forward to Lighting Bridge 1	BOH	x 2
	c	The Forestage Speaker Bridge (Grid) must be around 3m above the top of the Proscenium opening, noting there may be an Acoustic Ceiling panel suspended below, with appropriate slots for wires and chains used for suspension of equipment	BOH	x 2
	d	The Forestage Speaker Bridge (Grid) must be the same construction as the Grid in the Fly Tower, with Grid Floor and a system of overhead Rigging Beams (6 min) located above head height to serve as rigging points for Chain Motors used to suspend the Speaker system, touring Speaker systems, touring Lighting Trusses and Scenic Effects	BOH	x 2
	a	A suite of Control Rooms is required for separate Control Desks and associated equipment for Stage Lighting, Sound, Audio/Visual and Projection	BOH	x 2
5.21 Control Room for Lighting, Audio-Visual, Projection and S	b	Existing Control Rooms located at the rear of the Auditorium over the rear seating require improved access, potentially with Lift access to be considered when planning DDA access to service the Auditorium levels	BOH	x 2
	c	Control Rooms must be sound isolated rooms with discreet technical access from Auditorium Sound Locks or separate sound Lock access from Foyers or FOH Stairwells	BOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage
	d	Control Rooms must have double glazed windows that can be opened when required, affording a seated or standing control desk operator an uninterrupted view of the Stage and Forestage.	BOH	x 2
	e	Control Rooms must have a bench 2.3m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	x 2
	f	Space is required for full size Equipment Racks in each Control Room.	BOH	x 2
	g	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls and track lighting over the Control Bench with LED 20 degree Spots with hoods fitted and controlled by a local dimmer-switch at the side of the Control Bench.	BOH	x 2
	h	Theatre lighting consideration must be given to a dimmer-free environment with push for the venue to use LED lighting fixtures as a sustainability measure, focused on the purchase of the LED fixtures is required to allow for compatibility of touring show files built to for a conventional lighting rig. Some dimmers is required for non-lighting uses like fan control.	BOH	x 2
	i	Alarm lighting must be dimmable including in-venue Emergency/Exit lighting, or powered devices/sprinklers/sensor blocks must be designed to code, but also mindful of the full blackout conditions required in theatrical context.	BOH	x 2
	j	Low resource, fast turn-around production desk lifts must be considered.	BOH	x 2
	k	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms.	BOH	x 2
	l	Wall and Ceiling finishes must be dark in colour.	BOH	x 2
	m	Rear walls requires acoustic treatment to Acoustic Consultant specification to minimise sound reflections when the windows are open during performances.	BOH	x 2
	n	Carpet is required.	BOH	x 2
	o	Air conditioning is required.	BOH	x 2
	p	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms.	BOH	x 2
5.22 Sound Porch	a	The Sound Porch is located in the Auditorium at the cross aisle of the Stalls in the centre forward of the rear walk/control rooms and must meet the requirements of touring engineers.	BOH	x 2
	b	The Sound Porch has a low height wall no greater than 1m high and with door access at the rear to the control rooms and/or into auditorium aisles to afford discrete access for sound operators.	BOH	x 2
	c	The Sound Porch must have a bench at least 3m wide with clear access for seated operators at the bench and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	x 2
	d	Considerations must be given as to whether the Sound Porch is a fixed part of auditorium, or if it is better suited to be designed as moveable. Further consideration must include what sound porch options are required in different modes e.g. flat floor.	BOH	x 2
	e	Space is required for low profile Equipment Racks.	BOH	x 2
	f	Sound Porch doors must be wide to allow large items of equipment to be easily moved in/out of the Sound Porch.	BOH	x 2
	g	Carpet is required.	BOH	x 2
	h	Air conditioning is required as part of the air conditioning to the Auditorium.	BOH	x 2
	i	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage, control rooms and sound porch.	BOH	x 2
	j	The ability to setup sound and lighting control at the rear of the flat floor when in that mode is also required, particularly for touring productions using their own equipment.	BOH	x 2
5.23 Translation/Suitcase Room	a	The Translation/Suitcase Room must be located at the rear of the Auditorium.	BOH	x 2
	b	The Translation/Suitcase Room must be sound isolated with discrete technical access from Auditorium Sound Locks or separate sound lock access from Foyers or FOH Stairwells.	BOH	x 2
	c	The Translation/Suitcase Room must have double glazed windows that can be opened when required, affording a seated or standing control desk operator an uninterrupted view of the Stage and Forestage.	BOH	x 2
	d	The Translation/Suitcase Room must have a bench 2m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench.	BOH	x 2
	e	Space is required for full size Equipment Racks in the control room.	BOH	x 2
	f	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls and track lighting over the Control Bench with LED 20 degree Spots with hoods fitted and controlled by a local dimmer-switch at the side of the Bench.	BOH	x 2
	g	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms.	BOH	x 2
	h	Wall and Ceiling finishes must be dark in colour.	BOH	x 2
	i	Rear walls require acoustic treatment to Acoustic Consultant specification to minimise sound reflections if the windows are open during performances.	BOH	x 2
	j	Carpet is required.	BOH	x 2
	k	Air conditioning is required.	BOH	x 2
	l	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the stage and control rooms/translation room.	BOH	x 2
5.24 Follow Spot Room	a	The Followspot Room is in the centre rear of the auditorium.	BOH	x 2
	b	The Followspot Room must have discrete access from FOH walkways and must also have a clear path of travel for bulky and heavy equipment movement to/from the room, ideally with access to a lift for vertical circulation.	BOH	x 2
	c	The Followspot Room must be a sound isolated room to allow followspot operators to communicate during the performance.	BOH	x 2
	d	Glazing to the front of the room must afford Followspot operators an uninterrupted view of the Stage and Forestage.	BOH	x 2
	e	Up to four Followspots may be used in the room.	BOH	x 2
	f	Air conditioning is required.	BOH	x 2
5.25 Stage Lighting Bridges	a	Stage Lighting Bridges spanning the Auditorium from side to side must be located at optimum stage light up angles at high level over the Auditorium.	BOH	x 2
	b	Stage Lighting Bridge height and angle must be set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	x 2
	c	Stage Lighting Bridges must be accessed at each side from a technical walkways system leading to sets of Technical Stairs at over the auditorium.	BOH	x 2
	d	Stage Lighting Bridges must be a minimum of 1.2m wide.	BOH	x 2
	e	A Stage Lighting Bar (48.3 OD pipe) is offset 400mm to the stage side of the Stage Lighting Bridge at approximately handrail height.	BOH	x 2
	f	Stage Lighting Bridges must have White general lighting and Blue low level performance lighting.	BOH	x 2
	g	Stage Lighting Bridges must have technical outlet ducts and panels for stage lighting and technical circuits, distributed along the length of the Lighting Bridge.	BOH	x 2
	h	Stage Lighting Bridges must have a Static Safety Wire installed continuously along the rear side, for attachment of safety harnesses by technicians.	BOH	x 2
	i	Floors to the Stage Lighting Bridges must be carpet or vinyl to deaden footfall noise during performances.	BOH	x 2
5.26 Stage Lighting Box Rooms	a	Stage Lighting Box Boom positions must be provided to each side of the Auditorium in forward and central locations to provide suitable stage lighting angles to the stage and forestage.	BOH	x 2
	b	Stage Lighting Box Boom positions must be on several levels with height and angle set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	x 2
	c	Stage Lighting Box Boom positions must be accessed from a dedicated series of galleries accessed from the auditorium.	BOH	x 2
	d	Stage Lighting Box Boom positions must have White general lighting and Blue low level performance lighting.	BOH	x 2
	e	Stage Lighting Box Boom positions must have technical outlet ducts and panels for stage lighting and technical circuits.	BOH	x 2
	f	Floors to the Stage Lighting Box Boom positions must be carpet or vinyl to deaden footfall noise during performances.	BOH	x 2
5.27 Balcony Front Stage Lighting Positions	a	If Stage Lighting Balcony Front positions form part of the final room design they must be integrated into the balcony front when the flat floor is in use.	BOH	x 2
	b	Stage Lighting Balcony Front positions height and angle must be set to light from the front of the stage and forestage to any part of the main stage area without obstruction.	BOH	x 2
	c	Balcony Front positions must house Stage Lighting equipment, Video Displays, CCTV Cameras, Speakers and Projection equipment required as part of Theatre infrastructure and rigged as required on a show-by-show basis.	BOH	x 2
	d	Stage Lighting Balcony Front positions must be accessed from within the front row of the Balcony seating.	BOH	x 2
	e	Stage Lighting Balcony Front positions must have technical outlet ducts and panels for stage lighting and technical circuits.	BOH	x 2
	f	Stage Lighting Balcony Front positions must have a purpose designed Safety Harness system, typically with Safety Anchor Points located on the floor at regular intervals under seats in the front row of the Balcony, to which technicians can attach a Safety Harness.	BOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage
	g.	Temporary Cable Path access is required from the Stage Lighting Balcony Front positions to Control Rooms at the rear of the Auditorium and to the Stage Lighting Box Booms to each side of the Auditorium, for the running of temporary cables.	BOH	X 2
5.28 Technical Infrastructure Facilities	a	Technical infrastructure must provide for a full range of technical theatre systems and networks run throughout the theatre from field outlets at technical panels and terminated at head-end equipment racks and control panels.	BOH	X 2
	b.	infrastructure systems must include:	BOH	X 2
	c.	• Audio • Audio/visual • Large screen and projectors • Media and TV distribution • Stage communications • Paging to BOH and FOH • Stage Lighting Data Network • Moving lights and LED lights to scale of venue • Digital Audio Network • Optical Fibre Network • Broadcast and Webcast • Heating/inspired systems • Barline / Capeswing system	BOH	X 2
	d.	Temporary Cable Path access is required throughout the theatre to allow the running of temporary cables for touring productions with cable paths in areas of the auditorium fly tower, stage, stage basement/crap room and orchestra pit linking by optical fibre to a designated Multimedia Broadcast room, or area where Outside Broadcast/Recording vehicles must be parked.	BOH	X 2
	e.	Temporary Power, in addition to single and three phase GPOs and Sound POs, is required at Temporary Power (PowerLock) Connection Points typically located at:	BOH	X 2
	f.	• Power • Stage DS-PS 400A 3ph • Stage Basement 200A 3ph • Fly Gallery 200A 3ph	BOH	X 2
	g.	• Sound Power (Dedicated Sound Switchboard) • Stage DS-PS 200A 3ph • Stage Basement 100A 3ph • Fly Gallery 100A 3ph	BOH	X 2
5.29 Rack Room	a	Technical infrastructure must be terminated at head-end equipment racks in a dedicated Theatre Rack Room, separate to Rack Rooms for Building Services.	BOH	X 2
	b.	Rack Room must be located in central location in close proximity to the Stage.	BOH	X 2
	c.	The Rack Room must be air conditioned.	BOH	X 2
	d.	Critical equipment	BOH	X 2
5.30 Dimmer Rack Room	a	Stage Lighting Dimmer/Power Control Racks must be located in the Dimmer Rack Room located centrally to Stage Lighting circuit cabling, typically at Fly Gallery level with access via the Technical Stairs.	BOH	X 2
	b.	An Electrical Distribution Board is required to feed the Dimmer Racks.	BOH	X 2
	c.	The Dimmer Rack Room must be air conditioned.	BOH	X 2
5.31 Dressing Rooms	a	The refurbished Canberra theatre must have a suite of dressing rooms spread over two or three levels in the BOH zone of the theatre.	BOH	X 2
	b.	Detailed description of generic Dressing Rooms is located in the BOH section.	BOH	X 2
	c.	Refurbished Dressing Rooms must consider the best fit of capacity with up to:	BOH	X 2
	d.	• 2 x Star - 1 person (at Stage level) • 4 x 2 person (at Stage level) • 1 x DDA 2 person (at Stage level) • 4 x 4 person • 2 x 6 person • 2 x 20 person	BOH	X 2
5.32 Company Office	a	The Company Office for the Canberra Theatre must be located in the BOH zone.	BOH	X 2
	b.	Typical numbers of touring company staff using the Company Office must be between 2 and 4.	BOH	X 2
	c.	Refer to the Generic Company Office requirements in Section 9.	BOH	X 2
5.33 Stage Management Office	a	The Stage Management Office for the Canberra Theatre must be located in the BOH zone.	BOH	X 2
	b.	Typical numbers of touring stage management staff using the Stage Management Office is between 2 and 4 per.	BOH	X 2
	c.	Refer to the Generic Stage Management Office requirements in Section 3.11.	BOH	X 2
5.34 Wardrobe Workroom, Laundry and Wig Room	a	A fully equipped Wardrobe for the Canberra Theatre is required in close proximity to the Dressing Rooms, Stage and Loading Dock.	BOH	X 2
	b.	The Wardrobe Workroom must be a large open space with areas for:	BOH	X 2
	c.	• Work Table • Ironing and steaming equipment • Sewing machines • Shelving and cupboards • Costume racks • Road cases • Wash basin • Office workstation • Large double door access to BOH circulation • Lighting must be bright with task lighting over work areas • Overhead suspended power points • BOH paging, volume control and 50" OLED TV monitor • Ward Posing • A wash mirror adjacent to the door • A pinboard to the wall • Air conditioning with local thermostat control	BOH	X 2
	d.	The Laundry must be a wet area room with:	BOH	X 2
	e.	• Two commercial washing machines • Two commercial tumble driers • Two drying cabinets • Double tubs with hot and cold water • Ventilation	BOH	X 2
5.35 Back of House	a	The Canberra Theatre must have BOH adjacencies to:	BOH	X 2
	b.	• Stage Door entry point for performers, musicians and staff • Small local Green Room • Dressing Rooms • Company Office • Stage Management Office • Wardrobe • Orchestra Pit • Stage • Fly Tower • Control Rooms • Auditorium • Scenery Dock • Loading Dock • Technical Workshops	BOH	X 2
5.36 Loading Dock	a	A redevelopment of Theatre Lane and the associated Loading Dock is described in more detail in Section 13.	BOH	X 2
6. Studio Theatre			FOH	X 2
6.01 General - Studio Theatre	a	The theatre must be a versatile venue, in a variety of flexible configurations.	FOH	X 2
	b.	Primary performance modes are drama, concerts, dance, comedy, cabaret, physical theatre. Secondary performance modes are creative development projects, rehearsal, conferences, ceremonies and events.	FOH	X 2
	c.	CTC anticipate content programming of the following percentages: Comedy/Spoken Word 30%, Theatre 20%, Music 20%, Physical Theatre 20%, Cinema 6%, Mixed Media 5%.	FOH	X 2

Functional Area	cl.	Brief Description	Type	Project Stage
	d	The studio theatre must have an acoustic environment designed to suit the requirements of the primary performance modes for acoustic and amplified performance.	FOH	x 2
	e	The Studio Theatre must have the ability to be hired as a stand-alone venue operation within the Canberra Theatre Centre complex.	FOH	x 2
	f	Consider the configuration of a newly developed Studio Theatre on the site.	FOH	x 2
	g	Enable maximum use of daylight and views to create connections to surrounding district.	FOH	x 2
	h	It must have comparable studio theatre benchmarks on the Australian performing arts circuit including Arts Centre Melbourne - Follies Studio, OPAC Brisbane - Cinema Theatre, Brisbane Queensland Ballet - Talent Theatre, Sydney Opera House - Studio, Melbourne Fed Square - The Edge, Sydney - Cairngunn Studio Theatres, and Brisbane - Pineshulve Theatre.	FOH	x 2
6.02: Studio Theatre Auditorium	a	The Studio Theatre must feature:	FOH	x 2
	b	• A 300 seat capacity as a minimum expectation, governed by the overall design and footprint. • A large volume open space with flat floor.	FOH	x 2
	c	This theatre is designed to comprise of three levels.	FOH	x 2
	d	• Studio – Stage Floor, Seating • Balcony – Seating, Technical • Technical – Caiswalks and overhead rigging.	FOH	x 2
	e	Discreet integration of theatre infrastructure and technology to service rehearsal, production, media and broadcasting requirements.	FOH	x 2
	f	Hearing augmentation to the requirements of the building code.	FOH	x 2
	g	Capturing facilities.	FOH	x 2
	h	Durable overhead downlights plus decorative wall lights must form the House Lighting scheme for the Studio with a system of infinitely programmable LED light fixtures with programmable pre-sets to create House Lighting states to be used with the variable seating configurations.	FOH	x 2
6.03: Theatre Acoustics	a	A flexible studio theatre must have an acoustic tailored primarily for speech intelligibility, with the use of a sound reinforcement system for music theatre productions, dance, comedy, concerts and events.	FOH	x 2
	b	The Reverberation Time of the Studio Theatre must optimise the principal performance use of the theatre with the volume of the studio being an important factor in achieving the most suitable Reverberation Time.	FOH	x 2
	c	Sound absorption may be required to achieve acoustic and amplified performances. The theatre must be isolated from buyers and external noise intrusion.	FOH	x 2
	d	In achieving the optimum acoustic properties for the Studio Theatre, the Acoustic Consultant must model acoustic performance, including the impact and choice of theatre seats, wall and floor finishes to maximise the acoustic performance of the auditorium.	FOH	x 2
6.04: Studio Seating	a	Seating in the Studio Theatre must comprise several components in a variety of flexible seating configurations.	FOH	x 2
	b	• Retractable Seating bank to use and facing the stage • Loose chairs (ganged together) as required on the studio floor • Loose chairs (ganged together) in rows as required on rinda set up for Traverse or in The Round staging modes • Loose chairs at tables in Cabaret mode • Cushions on the studio floor for young audiences.	FOH	x 2
	c	Provision of wheelchair spaces throughout the auditorium must align with current building code requirements.	FOH	x 2
	d	Removable seats must service production and rehearsal requirements.	FOH	x 2
	e	Seating at sides of the retractable seats must have recessed LED lighting to light Row Letters and to light the aisle and steps to Code requirements.	FOH	x 2
	f	A flexible system of overhead Aisle Lighting spotlights is required to be set for varying seating configurations.	FOH	x 2
6.05: Balcony Seating	a	Seating in the Balcony must provide options for viewing performances and rehearsals in the studio theatre.	FOH	x 2
	b	Consideration to having a balcony to the four sides of the Studio Theatre or whether the Balcony is only used at the audience end of the studio and hallway along each side, allowing greater space to each side of the national stage area.	FOH	x 2
	c	The balcony must be wide enough to allow for sufficient circulation.	FOH	x 2
	d	Consideration must be given to use of movable and/or taller seats/stool seats to provide optimum sightlines to the front of the stage in differing staging modes.	FOH	x 2
	e	Provision of wheelchair spaces throughout the auditorium must align with current building code requirements.	FOH	x 2
	f	Seating at sides must have recessed LED lighting to light Row Letters and to light the aisle and steps to Code requirements.	FOH	x 2
	g	A flexible system of overhead Aisle Lighting spotlights is required to be set for varying seating configurations.	FOH	x 2
	h	Seating must be flexible to allow for a variety of uses and access for all abilities.	FOH	x 2
6.06: Sound Locks	a	Sound and Light Locks must be provided to all doors to the auditorium from the Foyer.	FOH	x 2
	b	Sound Locks must have high acoustic treatment.	FOH	x 2
	c	Sound Lock doors must have no door hardware on the inner doors (apart from Push Plates on the auditorium side) and door closers and pull to open handles in the sound lock side to avoid door hardware noise disrupting adjacent patrons.	FOH	x 2
	d	Sound Lock outer doors must have lockable door hardware.	FOH	x 2
	e	Sound Lock doors must have door closers and magnetic door hold open devices fitted to all doors.	FOH	x 2
	f	Sound Lock doors must provide door closing quietness to ensure minimal disturbance to performances and be compliant with DDA access requirements.	FOH	x 2
	g	Sound Locks must have a cupboard to house FOH, first aid, evacuation, communication equipment.	FOH	x 2
	h	Lighting in Sound Locks must be part of the Auditorium House Lighting system and must remain on at a low intensity as safety lighting when the Auditorium house lights are dimmed.	FOH	x 2
6.07: Studio Floor (Stage)	a	The Stage must be that area of the studio floor designated as the stage on a production-by-production basis, in any north/south or east/west orientation. Typically, the stage must be on the flat floor of the studio. Some productions may use a temporary rinda stage erected to suit production or design requirements. The studio theatre stage floor must have the following: • The Studio floor must be a minimum of 21m long by 30m wide with a nominal Acting Area of up to 12m wide by 10m deep when used with the retractable seating. • The entire studio floor area must have built in resilience for dance. • The studio stage floor surface must be a high finish timber, subject to the architectural design for the studio theatre, or a sacrificial painted hardboard surface as per the stages of the theatres. • For dance productions rolls of a portable vinyl dance floor must be laid and taped down to suit the required stage size. • The studio floor must have a Distributed Load Capacity of 7.5kPa and must be capable of taking the wheel loads of scaffold, rinda and heavy access machinery used during productions. • The studio stage must be free of all building services within the void of the studio balcony from north/south and east/west and from studio floor to underside of rigging beams, nominally at 9m over the studio floor. • The Studio walls must have two parallel Unstrut Rails installed such in the side and rear walls below and above the balcony, for the attachment of temporary production brackets and equipment. • Personnel entrances via Sound and Light Locks must be provided to the Studio Stage at: • Studio Side Walls in the centre PS from the BOH circulation. • Studio Rear Wall OP from the BOH circulation. • Balcony Side Walls in the centre PS from the BOH circulation. • The rear wall of the studio must have a large acoustic door, at least 2.5m high for movement of scenery, props, seating and equipment between the Loading Dock and Studio. • The Studio is air conditioned with mechanical ducts typically located over the Rigging Beams at 10m over the studio floor, to avoid obstructing studio technical operations.	BOH	x 2
	b	The Studio floor must be a minimum of 21m long by 30m wide with a nominal Acting Area of up to 12m wide by 10m deep when used with the retractable seating.	BOH	x 2
	c	The entire studio floor area must have built in resilience for dance.	BOH	x 2
	d	The studio stage floor surface must be a high finish timber, subject to the architectural design for the studio theatre, or a sacrificial painted hardboard surface as per the stages of the theatres.	BOH	x 2
	e	For dance productions rolls of a portable vinyl dance floor must be laid and taped down to suit the required stage size.	BOH	x 2
	f	The studio floor must have a Distributed Load Capacity of 7.5kPa and must be capable of taking the wheel loads of scaffold, rinda and heavy access machinery used during productions.	BOH	x 2
	g	The studio stage must be free of all building services within the void of the studio balcony from north/south and east/west and from studio floor to underside of rigging beams, nominally at 9m over the studio floor.	BOH	x 2
	h	The Studio walls must have two parallel Unstrut Rails installed such in the side and rear walls below and above the balcony, for the attachment of temporary production brackets and equipment.	BOH	x 2
	i	Personnel entrances via Sound and Light Locks must be provided to the Studio Stage at: • Studio Side Walls in the centre PS from the BOH circulation. • Studio Rear Wall OP from the BOH circulation. • Balcony Side Walls in the centre PS from the BOH circulation.	BOH	x 2
	j	The rear wall of the studio must have a large acoustic door, at least 2.5m high for movement of scenery, props, seating and equipment between the Loading Dock and Studio.	BOH	x 2
	k	The Studio is air conditioned with mechanical ducts typically located over the Rigging Beams at 10m over the studio floor, to avoid obstructing studio technical operations.	BOH	x 2
6.08: BOH Circulation Corridor	a	The BOH Circulation Corridor must be used as a BOH Service Corridor for scenery and equipment movement between the Loading Dock and the Studio.	BOH	x 2
	b	A large Acoustic Door, typically up to 2.5m high by 2.5m wide is required between the studio and loading area.	BOH	x 2
	c	Lifting must consist of White general light and Blue Performance light, with light fittings at ceiling level.	BOH	x 2
	d	The floor surfaces must be hard wearing for movement of heavy machinery such as scenery trolleys.	BOH	x 2
	e	Wall protection is required to the corridor walls.	BOH	x 2
6.09: Rigging Beams	a	A system of structural longitudinal Rigging Beams must cover the entire studio floor.	BOH	x 2

Functional Area	cl.	Brief Description	Type	Project Stage
	b	The Rigging Beams must be spaced typically at 2-3m centres, with one beam on the centre line	BOH	X 2
	c	The Rigging Beams allow for the permanent or temporary installation of theatre rigging for scenery, curtains, lighting and effects as well as for circus and physical theatre rigging	BOH	X 2
	d	Rigging Beams must be designed for a distributed load of 5 tonne (min) per beam with a point load of one tonne	BOH	X 2
	e	Power outlets must be provided for the connection of Chain Hoist systems	BOH	X 2
	f	General Work lights for the studio theatre must be installed centrally between the Rigging Beams, to be a minimum of 100mm above the bottom flange of the Rigging Beams	BOH	X 2
	g	Sprinkler pipework and sprinkler heads must be installed between the rigging beams, to be a minimum of 100mm above the bottom flange of the Rigging Beams	BOH	X 2
	h	Mechanical registers for supply air must be installed between the rigging beams, to be a minimum of 100mm above the bottom flange of the Rigging Beams	BOH	X 2
6.10 Technical Gallery	a	A Technical Gallery is located around the perimeter of the studio theatre	BOH	X 2
	b	The Technical Gallery must be a minimum of 1200-1500 wide	BOH	X 2
	c	Lighting must consist of White general lights overhead and Blue performance lights at low level	BOH	X 2
6.11 Stage Lighting Bridges (if installed)	a	Stage Lighting Bridges, if installed, must span the Studio from side to side	BOH	X 2
	b	Stage Lighting Bridges must be accessed at each side from the perimeter Technical Gallery linking to sets of Technical Stairs at each side	BOH	X 2
	c	Stage Lighting Bridges must be a minimum of 1.2m wide	BOH	X 2
	d	A Stage Lighting Bar (48.3 OD pipe) is offset 400mm to each side of the Stage Lighting Bridge at approximate handrail height	BOH	X 2
	e	Stage Lighting Bridges must have White general lighting and Blue low level performance lighting	BOH	X 2
	f	Stage Lighting Bridges must have technical outlet ducts and panels for stage lighting and technical circuits, distributed along the length of the Lighting Bridge	BOH	X 2
	g	Stage Lighting Bridges must have a Static Safety Wire installed continuously along one side, for attachment of safety harnesses by technicians	BOH	X 2
	h	Floors to the Stage Lighting Bridges must be carpet or vinyl to deaden footfall noise during performances	BOH	X 2
6.12 Control Room for Lighting, Audio-Visual, Projection and Sound	a	A Control Room is required for separate Control Desks and associated equipment for Stage Lighting, Sound, Audio/Visual and Projection	BOH	X 2
	b	The Control Room must be located at the rear of the Studio	BOH	X 2
	c	The Control Room must be sound isolated rooms with discrete technical access from balcony sound locks or separate sound lock access from Foyers or FOH Stairwells	BOH	X 2
	d	The Control Room must have double glazed windows that can be opened when required, affording a seated or standing control desk operator an uninterrupted view of the studio floor	BOH	X 2
	e	The Control Room must have a bench at least 3m wide under the window with clear access for seated operators and with cable penetrations to patch control desks to Technical Panels on the wall under the bench	BOH	X 2
	f	Theatre lighting consideration must be given to a dimmer-free environment with push for the venue to become 100% LED lighting fixtures as a sustainability measure	BOH	X 2
	g	Arise lighting must be dimmable including in-venue Emergency/Exit lighting, or powered devices/splinkers/sensors/locks must be designed to code, but also mindful of the full blackout conditions required in theatrical context	BOH	X 2
	h	Space is required for full size Equipment Racks in the Control Room	BOH	X 2
	i	Lighting must consist of White room lighting, Blue performance lights at low level to rear and side walls and track lighting over the Control Bench with LED 20 degree Spots with hoods fitted and controlled by a local dimmer-switch at the side of the Control Bench	BOH	X 2
	j	Control Room doors must be wide to allow large items of equipment to be easily moved in/out of Control Rooms	BOH	X 2
	k	Wall and Ceiling finishes must be dark in colour	BOH	X 2
	l	Riser walls require acoustic treatment to Acoustic Consultant specification to minimise sound reflections when the windows are open during performances	BOH	X 2
	m	Carpet is required	BOH	X 2
	n	Air conditioning is required	BOH	X 2
	o	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the studio and control rooms and technical gallery	BOH	X 2
6.13 Sound Porch	a	Consideration must be given to locating a Sound Porch on the balcony Auditorium in the centre just forward of the control room	BOH	X 2
	b	The Sound Porch has a low height wall no greater than 1m high and with door access at the rear to the control rooms and/or into auditorium aisles to afford discrete access for sound operators	BOH	X 2
	c	The Sound Porch must have a porch at least 2m wide with clear access for seated operators at the bench and with cable penetrations to patch control desks to Technical Panels on the wall under the bench	BOH	X 2
	d	Space is required for Equipment Racks	BOH	X 2
	e	Sound Porch doors must be wide to allow large items of equipment to be easily moved in/out of the Sound Porch	BOH	X 2
	f	Carpet is required	BOH	X 2
	g	Air conditioning is required	BOH	X 2
	h	Temporary Cable Path Penetrations must be located in the floor and/or wall under the control bench to allow for temporary cables to be run between the studio, control rooms and sound porch	BOH	X 2
6.14 Follow Spot Area	a	The Followspot area must be located at high level in the centre rear of the theatre, with consideration of options for a separate room in the studio	BOH	X 2
	b	The Followspot area must be located adjacent to the control room	BOH	X 2
	c	The Followspot Room must have discrete access from FOH walkways and must also have a clear path of travel for bulky and heavy equipment movement to/from the room, ideally with access to a Lift for vertical circulation	BOH	X 2
	d	The Followspot platform must be physical separate from the audience in order to minimise disruption to the audience by the followspot operators talking during the performance	BOH	X 2
	e	Glazing to the front of the platform must afford Followspot operators an uninterrupted view of the Stage and Forestage	BOH	X 2
	f	Up to five Followspots can be used in the room	BOH	X 2
	g	Air conditioning is required	BOH	X 2
6.15 Balcony Front Stage Lighting Positions	a	Stage Lighting Balcony Front positions must be provided to the balustrade of the balcony in the Studio to provide optimum stage lighting angles to the stage	BOH	X 2
	b	Stage Lighting Balcony Front positions height and angle must be set to minimise visual obstruction from seats in the Balcony	BOH	X 2
	c	Balcony Front positions must house Stage Lighting equipment, Video Displays, CCTV Cameras, Speakers and Projection equipment required as part of Theatre infrastructure and rigged as required on a show-by-show basis	BOH	X 2
	d	Stage Lighting Balcony Front positions must be accessed from within the front row of the Balcony seating, or using an elevated walk platform from the studio floor	BOH	X 2
	e	Stage Lighting Balcony Front positions must have technical outlet ducts and panels for stage lighting and technical circuits	BOH	X 2
	f	Stage Lighting Balcony Front positions must have a purpose designed Safety Harness system, typically with Safety Anchor Points located on the floor at regular intervals under seats in the front row of the Balcony, to which technicians can attach a Safety Harness	BOH	X 2
	g	Temporary Cable Path access is required from the Stage Lighting Balcony Front positions to Control Rooms at the rear of the Studio, for the running of temporary cables	BOH	X 2
6.16 Technical Infrastructure Facilities	a	Technical Infrastructure must provide for a full range of technical theatre systems and networks run throughout the theatre from feed outlets at technical panels and terminated at head-end equipment racks and control panels	BOH	X 2
	b	Infrastructure systems must include	BOH	X 2
	c	• Audio • Audio/Visual • Large projection screen and projectors • Media and TV distribution • Stage communications • Bagging to BOH and FOH • Stage Lighting Data Network • Suitable moving light fixtures for this scale venue • Digital Audio Network • Optical Fibre Network • Broadcast and Webcast • Hearing Impaired systems • Subtitle / Captioning system	BOH	X 2

Functional Area	cl.	Brief Description	Type	Project Stage
	d	Temporary Cable Path access is required throughout the studio theatre to allow the running of temporary cables for touring productions with cable paths in areas of the theatre and stage to a Multimedia / Broadcast Room on-site, or a designated area where Outside Broadcast/Recording vehicles must be parked.	BOH	x 2
6.17 Rack Room	a	Technical infrastructure must be terminated at head-end equipment racks in a dedicated Theatre Rack Room, separate to Rack Rooms for Building Services.	BOH	x 2
	b	Rack Room must be located in central location as close proximity to the Studio	BOH	x 2
	c	The Rack Room must be air conditioned.	BOH	x 2
6.18 Dimmer Rack Room	a	Stage Lighting Dimmer/Power Control Racks must be located in the Dimmer Rack Room located centrally in Stage Lighting circuit cabling.	BOH	x 2
	b	Theatre lighting consideration must be given to a dimmer-free environment with push for the venue to use LED lighting fixtures, as a sustainability measure, focused on the purchase of the LED fixtures is required to allow for compatibility of touring show lines built to for a conventional lighting rig. Some dimmers is required for non-lighting uses like fan control.	BOH	x 2
	c	An Electrical Distribution Board is required to feed the Dimmer Racks	BOH	x 2
	d	The Dimmer Rack Room must be air conditioned.	BOH	x 2
6.19 Dressing Rooms	a	The studio theatre must have a suite of dressing rooms in the BOH zone of the theatre	BOH	x 2
	b	The following Dressing Rooms is required: • 1 x DCA 7 person (at Studio level) • 2 x 8 person	BOH	x 2
	c	Refer to the Generic Dressing Room requirements in Section 9	BOH	x 2
6.20 Company, Production, Stage Management Office	a	The Company, Production, Stage Management Office for the Studio theatre must be located in the BOH zone	BOH	x 2
	b	Typical numbers of touring company staff using the Company, Production, Stage Management Office is between 7 and 4 pax.	BOH	x 2
	c	Refer to the Generic Company, Production, Stage Management Office requirements in Section 9	BOH	x 2
6.21 Wardrobe Workroom, Laundry	a	A small dedicated Wardrobe Workroom area for the studio theatre is required in close proximity to the Dressing Rooms, Stage and Loading Dock	BOH	x 2
	b	The Wardrobe Workroom must be an open space with areas for:	BOH	x 2
	c	• Work Table • Ironing and steaming equipment • Sewing machine • Costume racks • Wash basin	BOH	x 2
	d	Large door access to BOH circulation	BOH	x 2
	e	Lighting must be bright with task lighting over work areas	BOH	x 2
	f	Overhead suspended power points	BOH	x 2
	g	BOH paging, volume control and 50" OLED TV monitor	BOH	x 2
	h	Vinyl flooring	BOH	x 2
	i	A full mirror adjacent to the door	BOH	x 2
	j	A pinboard to the wall	BOH	x 2
	k	air conditioning with local thermostat control	BOH	x 2
	l	The Laundry area must be a wet area with:	BOH	x 2
	m	• One commercial washing machine • One commercial tumble dryer • Single tub with hot and cold water • Ventilation	BOH	x 2
6.22 Back of House	a	The Studio Theatre must have the ability to be hired as a stand-alone venue operation within the CTC complex with BOH adjacencies to:	BOH	x 2
	b	• Stage Door entry point for performers, musicians and staff • Small local Green Room • Dressing Rooms • Company Office • Wardrobe • Rehearsal Studio • Studio • Balcony • Technical Gallery • Control Room • Foyer • Auditorium • Scenery Dock • Loading Dock • Technical Workshops	BOH	x 2
6.23 Loading	a	CTC anticipate a redesigned Theatre Lane, where loading into the Studio Theatre is considered. Consideration must be given for access to the Canberra Theatre Scenery Dock. This is described in more detail in Section 13	BOH	x 2
7 Educational Learning Space			BOH	1 x
7.01 Education Space	a	An Educational Space / Room must hold up to 35 people (including educators and students) with potential to increase this number if possible.	BOH	1 x
	b	The room must have access from a FOH Foyer and also provide access to BOH Circulation.	BOH	1 x
	c	A change facility, including toilets, must be provided adjacent to the educational learning space.	BOH	1 x
	d	The space must be separate from the existing rehearsal room plans to avoid disturbances for hires and patrons, maintaining high standards and child safety practices.	BOH	1 x
	e	The Educational Space must have FOH access to the foyers for entry without signing into the CTC BOH. Additionally, secure BOH access must be provided for services and staff facilitators.	BOH	1 x
	f	Access to natural light must be provided.	BOH	1 x
	g	The room must be equipped with sufficient educational supportive equipment for the capacities identified above, such as tables, chairs, bean bags, craft supplies, rugs, props, and other items. Sufficient lockable storage must be provided for these items within the space.	BOH	1 x
	h	The room must be fitted with a large projector and/or interactive screens and video conferencing facilities.	BOH	1 x
	i	The ceiling must have a Pipe Lighting Grid and infrastructure for Stage Lighting, Audio, Audio/Visual Projection, and Screens, wired back to technical cupboards where smart control systems are located. RGB lighting must be provided to theme the room and house lights.	BOH	1 x
	j	An audio-visual control system must be installed to simplify the operations of the equipment and systems.	BOH	1 x
	k	The room must support the teaching of Cert III in Technical Services and Production.	BOH	1 x
8 Rehearsal Rooms			BOH	1 x
8.01 General - Rehearsal Rooms	a	The Rehearsal Studios must be flexible studio spaces. One must be located between BOH and FOH functions of the site to allow use by internal and external user groups, including public and function use. The other must be located in BOH, primarily to function as a warm-up space for the Lyric and Playhouse theatres.	BOH	1 x
	b	Rehearsal Room 1 must be a large volume space, 17m long by 16m wide by at least 5m high. Rehearsal Room 2 must be a smaller space, 11m long by 8m wide and at least 3m high.	BOH	1 x
	c	The space must include:	BOH	1 x
	d	• Large double doors to provide access to BOH Circulation for the movement of scenery, props, costume racks, and equipment.	BOH	1 x
	e	• A polished hardwood tongue and groove floor covered with a sacrificial masonite surface	BOH	1 x
	f	• A portable Vinyl Dance Floor to be laid as required for Ballet and Dance rehearsals.	BOH	1 x
	g	• One full wall of mirrors to 2.4m high with adjustable, motorised cladding to cover mirrors when not in use. Cladding to match wall finish adjacent. Mirrors to include a removeable double rail Ballet Barre.	BOH	1 x
	h	• A sound system installed and controlled by a smart touch control system, as well as an AV system with Video Conferencing capability, BOH Paging, volume control and TV Monitor.	BOH	1 x
	i	• Technical Panels installed around the walls, wired back to technical cupboards where control systems must be located.	BOH	1 x
	j	• A ceiling with a Pipe Lighting Grid and infrastructure for Stage Lighting, Audio, Audio/Visual Projection, and Screens, wired back to technical cupboards with a control system similar to the boardrooms' smart control system.	BOH	1 x
	k	• Task appropriate general lighting at high level above the Pipe Lighting Grid and dimmable lighting for function use.	BOH	1 x
	l	• Air conditioned with local thermostat control.	BOH	1 x

Functional Area	c).	Brief Description	Type	Project Stage
8.02 Rehearsal Studio Acoustics	a	Rehearsal Studios must be acoustically tailored primarily for speech intelligibility with secondary use for music and dance rehearsals.	BOH	1
	b	The Reverberation Time of the Rehearsal Studios must optimise the principal performance use of the studio. Sound absorption is permissible for amplified rehearsals.	BOH	1
	c	Rehearsal Studios must be isolated from foyers, auditoria, stages, and external noise intrusion.	BOH	1
	d	To achieve optimal acoustic properties for the Rehearsal Studios, the Acoustic Consultant must model acoustic performance for the best results.	BOH	1
8.03 FOH/BOH Access	a	The two main Rehearsal Studios must be located adjacent to the Lyric Theatre and Playhouse, in close proximity to the Stage and Dressing Rooms. Each Rehearsal Studio must be capable of being hired as a stand-alone venue for public or function use.	BOH	1
	b	Both Rehearsal Studios must have large double door access to BOH Circulation for the movement of scenery, props, costume racks, and equipment. Doors to acoustic specification.	BOH	1
8.04 Change Rooms and Amenities	a	Change rooms and amenities must be closely located to Rehearsal Room 1 and must have the following features:	BOH	1
	b	• Be compliant with DDA requirements • Dockers and benches for 15 persons per change room	BOH	1
8.05 Kitchenette	a	A small kitchenette unit with sink, instantaneous Chilled & Boiled hot water, refrigerator and microwave will be required in close proximity to the Rehearsal Rooms. This is required for stand alone rental of Rehearsal Spaces. Kitchenette must include: sink and tap, Instant Hot/Cold water unit with tap, refrigerator, integrated bins, integrated microwave, and bench space for tea and coffee making. It must include universal access.	BOH	1
8.06 Storage	a	A large Store Room in close proximity to each Rehearsal Rooms is required. Area must allow for storage of equipment, ladder and furniture for use in the Rehearsal Rooms.	BOH	1
9 Back of House (Venue Operations)			BOH	1
9.01 General - Back of House	a	The Back of House (BOH) areas must be efficiently designed to maximise functional area.	BOH	1
	b	BOH access and circulation paths must be assessed to ensure clear movement of performers, staff, and equipment across the site. Stairs, lifts, and corridors must be sized to accommodate expected theatre operations, including the movement of people and equipment.	BOH	1
	c	Adequate provision for redundancy and alternative pathways for maintenance, breakdowns, or simultaneous bump in bump out, must be provided where lifts form part of the key operational and loading strategy.	BOH	1
	d	Circulation for performers, staff, logistics, and plant/vehicles must be clear and separated. Performers must have optimal, direct paths of travel from the stage door to the theatres, including connecting Green Rooms and shared spaces. In-Wall Refrigerated Fountains must be provided in the Ground Floor loading dock corridor.	BOH	1
	e	Each theatre must operate independently with separated BOH areas. Shared areas, such as storage and dressing rooms, must cater to events of various scales. Separation must still be retained for each venue, with security designed to accommodate any shared areas through dual-controlled access.	BOH	1
	f	Back of House connections must also enable performers to efficiently move from the Stage Door to Dressing Rooms and the Stage, with minimal interaction with other operations.	BOH	1
	g	The following sections are detailed descriptions of generic rooms to be provided in each theatre, in quantities as listed under the details for each theatre.	BOH	1
9.02 Central Green Room	a	There is a requirement to have a central green room for the entire centre, this central green room is in keeping with the CTC vision of bringing people together.	BOH	1
	b	Green room must be co-located to the Commercial Kitchen with a servery and service counter. Allow additional door access between kitchen and green room.	BOH	1
	c	The Green Room must be a large open-plan room with eating, meeting, IT facilities and recreation areas.	BOH	1
	d	The Green Room must include: • Couches • Coffee Tables • Dining Tables • Chairs • Credenza with in-built planters • Kitchen joinery • Refrigerator • Instantaneous Hot/ and Cold water unit • Sink and Tap • Microwaves • Integrated bins • Dishwasher • Vending Machines x 2 (provision for) • Paging system • Digital displays showing all venues (one for each venue) • Blinds • Pinboards • Artwork • TV Screen / AV connection for presentations.	BOH	1
9.03 Dressing Room - Star - 1 Person - Generic Description	a	The Star Dressing Room must be a high finish room with lounge area and ensuite amenities.	BOH	1
	b	The Star Dressing Room must have:	BOH	1
	c	A single dressing table with mirror and LED mirror lights • A lockable cupboard under the dressing table • A full height single wardrobe cupboard for costume/dress clothes • An ensuite with toilet, wash basin and shower, • Mirror over wash basin • Carpet to the floor • A day bed • Small refrigerator • Dimmable room lighting • BOH paging, volume control and TV monitor • A full height wall mirror adjacent to the door • A pinboard to the wall • Air conditioning with local thermostat control. • Dedicated space allocated for a portable / large costume rack • Custom privacy glazing film and curtains to external glazing	BOH	1
9.04 Dressing Room - 2 Person - Generic Description	a	The 2 person Dressing Room must have:	BOH	1
	b	• Two dressing tables with mirrors and LED mirror lights • A hat/wig shelf above the mirror and lights • A space for a costume rack • An ensuite with toilet, wash basin and shower, • Mirror over wash basin • Tiles to the walls and floor of the wet area • Carpet to the floor of the general dressing room area • Dimmable room lighting • BOH paging, volume control and 50" OLED TV monitor • A wall mirror adjacent to the door • A pinboard to the wall • Air conditioning with local thermostat control.	BOH	1
9.05 Dressing Room - 2 Person DDA - Generic Description	a	The 2 person DDA Dressing Room must have:	BOH	1

Functional Area	cl.	Brief Description	Type	Project Stage	
	<i>b</i>	- Two DDA compliant dressing tables with mirrors and LED mirror lights - A hat/wig shelf above the mirror and lights - A space for a costume rack - A DDA compliant ensuite with toilet, wash basin and shower - Mirror over wash basin - Tiles to the walls and floor of the wet area - Carpet to the floor of the general dressing room area - Dimmable room lighting - BOH paging, volume control and 50" OLED TV monitor - A full height wall mirror adjacent to the door - A pinboard to the wall - Air conditioning with local thermostat control. - DDA compliant fixtures, fittings and layout.	BOH	1	2
9.06 Dressing Room - 4 Person - Generic Description	<i>a</i>	The 4 person Dressing Room must have:	BOH	1	2
	<i>b</i>	- A make-up bench for 4 persons with mirrors and LED mirror lights - Power points above the bench every 1m - A hat/wig shelf above the mirror and lights - Space for a portable costume rack - An ensuite with toilet, wash basin and shower. One dressing room must include an accessible bathroom. - Mirror over wash basin - Tiles to the walls and floor of the wet area - Carpet to the floor of the general dressing room area - Dimmable room lighting - BOH paging, volume control and 50" OLED TV monitor - A full height wall mirror adjacent to the door - A pinboard to the wall - Air conditioning with local thermostat control - Additional sink and tap within the general area of the Dressing Room with tiled floor finish under. Allow additional mirror above as well as soap dispenser, hand towel dispenser and bin.	BOH	1	2
9.07 Dressing Room - 8 Person - Generic Description	<i>a</i>	The 8 person Dressing Room must have:	BOH	1	2
	<i>b</i>	- A make-up bench for 8 persons with mirrors and LED mirror lights - Power points above the bench every 1m - A hat/wig shelf above the mirror and lights - Space for two portable costume racks - An ensuite with toilet, wash basin and shower. One dressing room must include an accessible bathroom. - Mirror over wash basin - Tiles to the walls and floor of the wet area - Carpet to the floor of the general dressing room area - Dimmable room lighting - BOH paging, volume control and 50" OLED TV monitor - A full height wall mirror adjacent to the door - A pinboard to the wall - Air conditioning with local thermostat control. - Additional sink and tap within the general area of the Dressing Room with tiled floor finish under. Allow additional mirror above as well as soap dispenser, hand towel dispenser and bin.	BOH	1	2
9.08 Dressing Room - 20 & 30 Person - Chorus Room Generic	<i>a</i>	The 20 & 30 person Dressing Rooms must have:	BOH	1	2
	<i>b</i>	- A make-up bench for each person with mirrors and LED mirror lights - One DDA height space at the make-up bench - Power points above the bench every 1m - A hat/wig shelf above the mirror and lights - Space for four portable costume racks - An ensuite with toilet (2), wash basin (2) and shower (2) including one accessible bathroom - Mirror over wash basin - Tiles to the walls and floor of the wet area - Carpet to the floor of the general dressing room area - Dimmable room lighting - BOH paging, volume control and 50" OLED TV monitor - A full height wall mirror adjacent to the door - A pinboard to the wall - Air conditioning with local thermostat control. - Additional sink and tap within the general area of the Dressing Room with tiled floor finish under. Allow additional mirror above as well as soap dispenser, hand towel dispenser and bin.	BOH	1	2
9.09 Conductors Room - Generic Description	<i>a</i>	The Conductor/Musical Director Room must be a high finish Dressing Room with Lounge area and ensuite amenities.	BOH	1	2
	<i>b</i>	The Conductor/Musical Director Room must be large enough for an upright piano loose chairs and a couch.	BOH	1	2
	<i>c</i>	The Conductor/Musical Director Room must have:	BOH	1	2
	<i>d</i>	- A single Dressing Table with Mirror and LED Mirror Lights - A full height single wardrobe cupboard for costume/dress clothes - An ensuite with toilet, wash basin and shower - Mirror over wash basin - Carpet to the floor - Dimmable room lighting - BOH Paging, volume control and 50" OLED TV monitor - A wall mirror adjacent to the door - A pinboard to the wall - Air conditioning with local thermostat control. - Upright piano	BOH	1	2
9.10 Company Office - Generic Description	<i>a</i>	The Company Office must be a standard finish open-plan office space that can be set up by hirers to suit their requirements	BOH	1	2
	<i>b</i>	The Company Office must be in close proximity to the Dressing Rooms and Stage Door Entry point	BOH	1	2
	<i>c</i>	The Company Office must have:	BOH	1	2
	<i>d</i>	- Universal access - Carpet to the floor - Dimmable room lighting - Power, data and Wi-Fi points - BOH paging, volume control and TV monitor. - A pinboard to the wall - Air conditioning with local thermostat control - Company Office furnishings must include: - Blinds to windows - A full height single wardrobe cupboard for dress clothes - Chairs - Tables/Desks - Dedicated space for touring road cases with office equipment	BOH	1	2
9.11 Stage Management (Touring) Office - Generic Description	<i>a</i>	The Stage Management Office must be a standard finish open-plan office space that can be set up by hirers to suit their requirements to accommodate 4 persons	BOH	1	2
	<i>b</i>	The Stage Management Office must be in proximity to the Stage, Dressing Rooms and Stage Door Entry point	BOH	1	2
	<i>c</i>	The Stage Management Office must have:	BOH	1	2
	<i>d</i>	- Universal access - Carpet to the floor - Dimmable room lighting - Power, data and Wi-Fi points - BOH paging microphone point - BOH paging, volume control and TV monitor - A pinboard to the wall - Air conditioning with local thermostat control. - Dedicated space for touring road cases with office equipment	BOH	1	2
	<i>e</i>	Stage Management Office furnishings must include:	BOH	1	2

Functional Area	cl.	Brief Description	Type	Project Stage	
	<i>f</i>	- Blinds to windows - A full height single wardrobe cupboard for clothes - Safe for valuables storage - Chairs - Tables	BOH	1	2
9.12 Stage Door Entry and Security Point	<i>a</i>	The Stage Door is the Point of Entry for all personnel. It is a Reception and Security zone through which authorised personnel are allowed to pass, upon signing in. BMCS to allow isolation of zones.	BOH	1	x
	<i>b</i>	There must be only one stage door. The stage door must allow access to BOH circulation and accessible paths of travel from external drop/off zones to the entry. The entry must be a covered external area for the assemblage of large groups.	BOH	1	-x
	<i>c</i>	The Stage Door Reception area must be located adjacent to Rehearsal room 2 to allow the gathering of small groups within this space if required.	BOH	1	-x
	<i>d</i>	The Stage Door area must feature:	BOH	1	x
	<i>e</i>	- Wet weather entry transition as applicable to the location - A seating area - TV monitor connected to digital signage and IPTV system	BOH	1	x
	<i>f</i>	The Stage Door Security Desk is typically attended during building opening hours of the theatre centre. The Stage Door Security Office must have typical Reception Office functions including:	BOH	1	x
	<i>g</i>	- Reception Desk with inbuilt drawers (lockable) including filing space. - Access control from desk for secondary entry door. - Computer terminal and printer - Security Camera Screen(s) to monitor access - Communications system - Paging, volume control and TV monitor - Fire Panel dependant on fire safety design - Key system Cabinet for issue of keys/swipe cards to personnel - Noticeboard - First Aid Kit - Evacuation equipment - Storage for bag check-in and cloak. Allow 1000mm x 600mm. Allow hanging rack, suitcase storage.	BOH	1	x
9.13 Cleaners Rooms	<i>a</i>	Cleaners Rooms are dedicated, secure spaces designed to support the cleaning and maintenance operations of the venue. A Cleaners Room must be located on each back of house level in each venue. A central, larger, cleaners room will provide further storage and areas for decanting chemicals as well as a shower and handwashing facilities for OHS. BOH paths through the venue must allow for easy access between cleaners rooms and key areas while ensuring minimal disruption to public and operational activities. The rooms must provide the following: - Hot & Cold Water supply - Waste Water Connection - Stainless Steel cleaners sink with full height tiled wall behind - Overhead shelving - Floor waste - Tiled floor and skirting - Broom and mop holder - Sufficient Storage for cleaning supplies, toilet paper and paper towels - Lockable cupboard for cleaning chemicals / goods	BOH	1	2
10 Technology			BOH	1	2
10.01 Broadcast Facilities	<i>a</i>	A Broadcast Suite must provide broadcast functionality to all venues in the facility, delivered as a warm shell with acoustic treatment, joinery, and lighting.	BOH	1	2
	<i>b</i>	A main audio control room is required.	BOH	1	2
	<i>c</i>	A main video control room is required.	BOH	1	2
	<i>d</i>	Broadcast grade 4K PTZ cameras must be installed within all venues to allow for minimal setup and capture of performances.	BOH	1	2
	<i>e</i>	Infrastructure must be provided to support temporary mobile cameras throughout the venues and other spaces that may be used for performances.	BOH	1	2
	<i>f</i>	Audio from all production sources within each venue must be discreetly routable over the SDMN to any other venue or location within the facility.	BOH	1	2
	<i>g</i>	Passive fibre infrastructure for theatre production usage must be provided throughout the entire facility.	BOH	1	2
	<i>h</i>	A location must be provided in Theatre Lane to accommodate an Outside Broadcast truck equivalent to a 19m articulated vehicle. Patching from this location into the theatres and broadcast suite must be provided.	BOH	1	2
10.02 Stage Management System	<i>a</i>	Each theatre requires an integrated Stage Management System that allows the Stage Manager to select a variety of different video streams, page foyers, and make announcements to the auditorium.	BOH	1	2
	<i>b</i>	Digital signage adjacent to the entrance of auditorium doors must be changeable.	BOH	1	2
	<i>c</i>	An integrated cue light system must be delivered in each theatre, driven from the Stage Manager's Desk.	BOH	1	2
	<i>d</i>	Area control microphones are required in all theatres. The Stage Manager's Desk must also have the ability to select a direct program feed from the sound control desk in each theatre.	BOH	1	2
10.03 IP Network	<i>a</i>	A Software Defined Media Network (SDMN) where video and audio sources throughout the CTC can be digitally routed between venues and the broadcast suite must be provided.	BOH	1	2
	<i>b</i>	A converged network must be provided to handle all networked services across the facility.	BOH	1	2
10.04 IPTV	<i>a</i>	An IPTV system capable of distributing free-to-air channels and digital signage content must be provided. This system must include a content management system and be capable of displaying video show relays from all venues.	BOH	1	2
	<i>b</i>	This system must also be used for information signs, such as wayfinding and menu boards in cafes and bars.	BOH	1	2
05 Smart Control Systems	<i>a</i>	Various Smart Control Systems must be included in the new building systems. Foyer Smart Touch Control systems are required for FOH Managers to control facilities in the foyers.	BOH	1	2
	<i>b</i>	Boardroom and Administration Smart Touch Control systems are required to control VTC, AV, lighting, and blinds in boardrooms and important administration rooms like the Training Room.	BOH	1	2
	<i>c</i>	The Education Facility requires a Smart Touch Control system to control VTC, lighting, AV, and blinds.	BOH	1	2
	<i>d</i>	The Stage Manager's System must have levels of Smart Touch Control to deliver its functionality.	BOH	1	2
	<i>e</i>	Rehearsal Rooms requires a Smart Touch Control System to control AV, lights, and blinds if needed. The ability to playback from smartphones via USB and Bluetooth is required.	BOH	1	2
	<i>f</i>	Any individual space, such as a Café or destination dining/bars, requires a Smart Touch Control System to control AV, lights, and blinds if needed. The ability to playback from smartphones or a dedicated computer via USB and Bluetooth is required.	BOH	1	2
10.06 UPS and Conditioned Server Rooms	<i>a</i>	An Uninterrupted Power Supply is required for ICT and security services and selected theatre critical services (subject to confirmation by the Territory.)	BOH	1	2
10.07 Theatre Production in Theatres	<i>a</i>	Production equipment in the theatres, where possible and appropriate, must be concealed within architectural finishes. Key areas where the look of the theatre can be diminished by cluttering of production equipment include around the proscenium and balcony fronts.	BOH	1	2
11 Facilities (Building Services)			BOH	1	2
11.01 Building Management Control System	<i>a</i>	A BMCS must be integrated into the building which controls HVAC and monitors other building systems. This must be consistent with contemporary technology and scale.	BOH	1	2
11.02 Electrical	<i>a</i>	The redeveloped CTC requires significant rework and new electrical infrastructure to support the facility.	BOH	1	2
	<i>b</i>	It is assumed that much of the existing electrical services must need partial or full overhaul to bring the building up to current code compliance, meet the required design life, and future-proof the development.	BOH	1	2
	<i>c</i>	The ACT Government has a requirement for the full electrification of facilities.	BOH	1	2
	<i>d</i>	On-site power generation and sourcing power requirements through renewable energy is required to meet the Greenstar targets.	BOH	1	2
	<i>e</i>	A thorough electrical return brief must be developed at the outset of the project.	BOH	1	2
11.03 Security	<i>a</i>	A detailed security plan must be implemented to secure the CTC, working with stakeholders to determine overall strategy including where swipe pass access is needed, where security cameras are required etc.	BOH	1	2
	<i>b</i>	There is a requirement to allow closing off of sections of the foyers, allowing access to after-hours designation F&B facilities and functions which may not have the presence of ushers on duty is also another consideration.	BOH	1	2
	<i>c</i>	Having the one point of entry for all staff at the Stage Door and having the loading dock facilities covered and secured in Theatre Lane must help with access and security.	BOH	1	2
11.04 Substation	<i>a</i>	A new supply authority substation must be sized for building maximum demand (80% diversity factor) with allowance for a potential 20% spare capacity increase for future load growth.	BOH	1	2
11.11 Photovoltaic System	<i>a</i>	The PV system must form part of the Greenstar strategy and may require consideration of battery storage.	BOH	1	2

Functional Area	cl.	Brief Description	Type	Project Stage	
11.12 Power to food and beverage	a	Gas is not to be used within the Food & Beverage facilities. All Food and Beverage power provisions are to be electrical.	BOH	1	2
11.13 Mechanical	a	The redeveloped Canberra Theatre Centre requires significant rework and new mechanical services to support the facility.	BOH	1	2
	b	Existing mechanical services require partial or full replacement to bring the building up to current code compliance, meet the required design life, and future-proof the development.	BOH	1	2
	c	Mechanical services are required to comply with the electrification strategy and meet the Greenstar targets.	BOH	1	2
	d	• Design and spatial requirements for all mechanical plant, smoke exhaust, ventilation,	BOH	1	2
	e	• Stages must be air-conditioned with supply air ducts located above the Fly Gallery at each side to avoid obstructing the volume of the Stage Wings	BOH	1	2
	f	Any isolation provision of the detection system for stage smoke and haze effects must be completed by a certified personnel with an operational plan and ACTF&R approval.	BOH	1	2
	g	The air conditioning system must have flexible zone controls to maximise operational efficiencies and out-offs to avoid energy wastage if windows or external doors are left open.	BOH	1	2
11.14 Canberra Theatre	a	Existing air conditioning and ventilation systems are provided to the theatre via ceiling dispersion.	BOH	x	2
	b	Details of ceiling modes to be reversed at the next stage alongside air distribution strategy.	BOH	x	2
	c	Smoke exhaust systems are also expected to be reconfigured to suit new theatre layout and meet contemporary standards.	BOH	x	2
	d	Given existing constraints in the basement and on the roof, there are limited areas for new air handling systems to meet modern requirements, and available space must be optimized to accommodate mechanical plant and equipment.	BOH	x	2
11.15 Playhouse Theatre	a	Existing air conditioning and ventilation systems may be required to be demolished and replaced with off-row systems, subject to approval of costs by the Territory.	BOH	x	2
	b	The current system of displacement air in the PH works well for air delivery.	BOH	x	2
11.17 Fire	a	The redeveloped CTC requires significant new fire services to support the facility.	BOH	1	2
	b	It is assumed much of the existing fire services infrastructure and reticulation must need partial or full replacement to bring the building up to current code compliance, meet the required design life, and future-proof the development.	BOH	1	2
11.18 Hydraulic	a	The redeveloped CTC requires significant new hydraulic services to support the facility.	BOH	1	2
	b	Full replacement of the Hydraulic Services is required.	BOH	1	2
	c	Noting under 6 Star Greenstar accreditation, natural gas or LPG is not to be used.	BOH	1	2
11.19 Plant and Waste Facilities	a	Waste and Recycling facilities of a 6 Star standard building operation is required to service the Canberra Theatre Centre.	BOH	1	2
	b	Clear Back of House paths of travel are required for waste from all venues, foyers and service areas to the waste and recycling facility. Carparking layout to allow for continuous access to waste area for collection.	BOH	1	2
	c	It is expected these must be located within the Theatre Lane Loading Dock, with provision for minimum heights of overhead clearance for waste trucks as required.	BOH	1	2
	d	Consideration must be given to:	BOH	1	2
	e	• Segregation of services • Odour control • Recycling • Waste and recycling removal • Ventilation • OHS • Cleanliness • All waste streams • Vermin control	BOH	1	2
11.20 Vehicular Parking & Access	a	For vehicular parking provisions, the following is required: a) No new vehicle parking for visitors and general staff will be provided on site. b) The existing at-grade car park to the north of the existing theatres must be removed during construction of the new Lyric Theatre. c) 11 car parking spaces on Theatre Lane are to be retained/reinstated. These parking spaces must be used for loading/unloading small vehicles, or as parking for contractors or servicing. d) An undercover, weather-protected, performer or DDA patron drop off is desired. Coach drop off must be provided beyond the site boundaries on London Cct. e) Staff / VIP secure parking (10-20) spots including DDA parking within Theatre Lane	BOH	1	2
11.21 Signage	a	Signage throughout BOH areas must be clear, legible, compliant with relevant DDA, BCA, and Australian Standards requirements including raised braille.	BOH	1	2
	b	Signage must allow for clear wayfinding through the Back of House areas and include numbering and room names of key spaces to be used by performers and visitors to the facility.	BOH	1	2
	c	Staff access only signage must be used to clearly designate restricted areas.	BOH	1	2
	d	Signage in BOH and FOH areas must follow theatrical naming conventions.	BOH	1	2
	e	Wayfinding measures indicating paths of travel in BOH areas to certain locations must be included to improve wayfinding, unless noted otherwise.	BOH	1	2
11.22 Sustainability and Greenstar	a	The baseline design must meet minimum 5-Star Green Star. A 6-Star Green Star must be targeted.	BOH	1	2
	b	The redevelopment works must position the project as a global leader in sustainability.	BOH	1	2
11.23 Access and DDA	a	All levels of the site and facility must meet or exceed BCA accessibility requirements.	BOH	1	2
	b	The accessibility needs of persons who are disabled, use a wheelchair or have limited mobility, must be given specific consideration.	BOH	1	2
	c	All key entries to and throughout BOH areas must provide Universal Access.	BOH	1	2
12 Administration			BOH	1	2
12.01 Administration and Technical Staff Accommodation	a	Existing CTC administration offices must be relocated as part of the redevelopment of the Canberra Theatre Centre.	BOH	1	2
	b	Administration accommodation must be located on level 03 and 04 of the Lyric Building.	BOH	1	2
12.02 Administration Offices	a	The administrative office area must comprise of open office spaces that can be shared and reconfigured based on current and future requirements between administration, production and technical users. The office space must also include individual offices for CTC management and a reception area.	BOH	1	2
	b	The office space must allow for a minimum 100 pax combined administration, production and technical staff.	BOH	1	2
	c	The administrative office area must include:	BOH	1	2
	d	• Reception Desk • Reception Waiting • One Executive closed office with desk and executive meeting area • One semi enclosed office adjacent to the Executive office • Five closed offices with desk and meeting area	BOH	1	2
	e	A Staff Kitchen must be located adjacent to the Board Room and must include:	BOH	1	2
	f	• Bench with cupboards/drawers under and cupboards over • Sink • Instantaneous Chilled Water & Boiling Water • Dishwasher • Refrigerator (full height) & Freezer • Microwave • Universal access including sink • Resilient floor finish • Dimmable room lighting • Power, data and Wi-Fi points • BOH paging, volume control.	BOH	1	2
12.03 End of Trip Facilities & Change Rooms	a	End of Trip facilities must include staff Change rooms and must be accessible from the stage door and BOH circulation.	BOH	1	2
	b	End of Trip Facilities must include:	BOH	1	2
	c	• Universal access • Adjacency to toilet facilities with separate door access • Toilets • Showers • Wash Basins • Mirrors • Paging, volume control and TV monitor • Lockers (20-40) • Benches • Noticeboard • Iron and Ironing Board • Ventilation/ air conditioning.	BOH	1	2

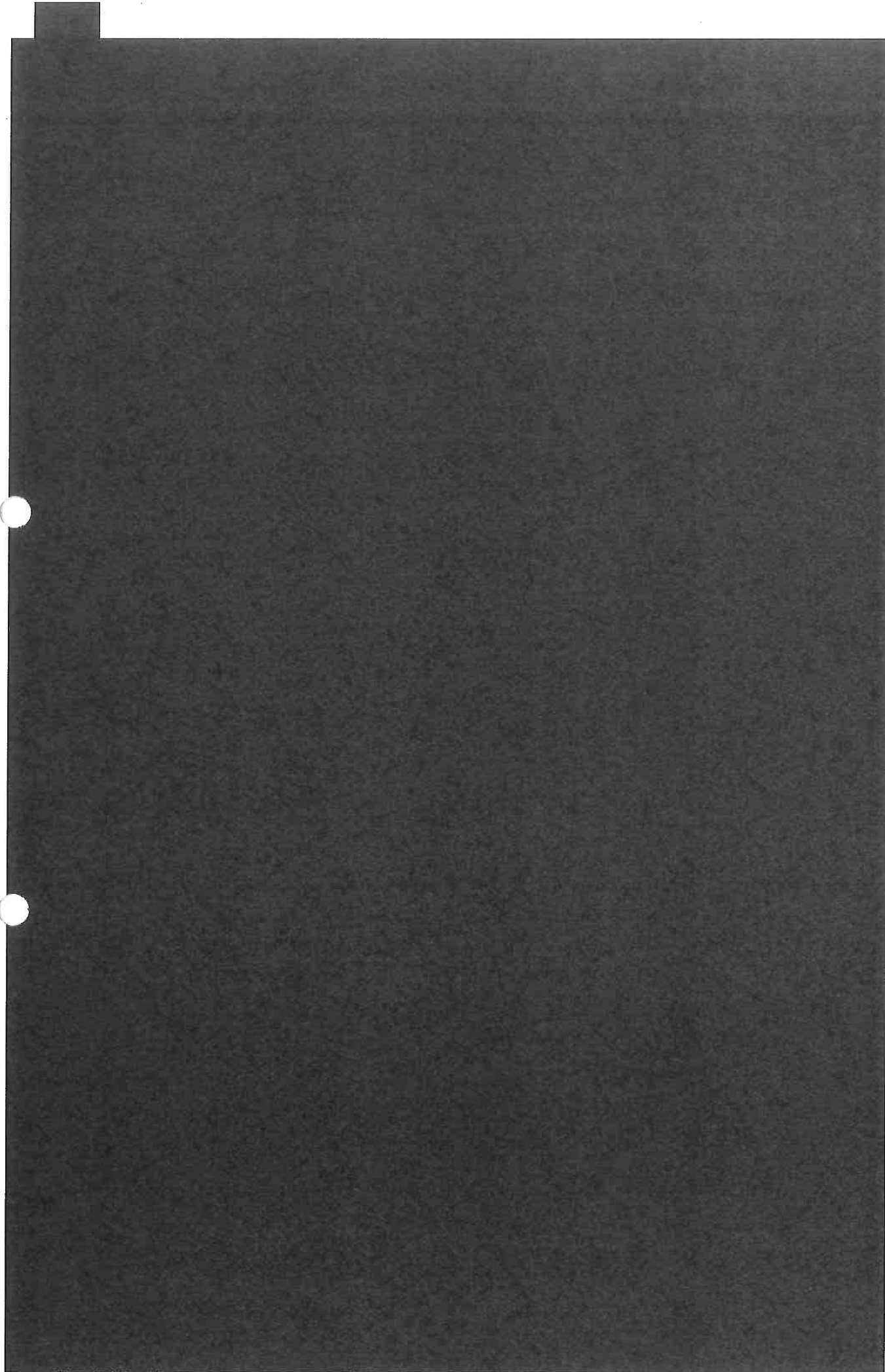
Functional Area	cl.	Brief Description	Type	Project Stage	
	d	The End of Trip facilities must be located close to an enclosed, secure storage area for bicycles. This area must include power outlets for charging e-transport, racks for bicycles, storage areas for scooters, bicycles and other means of portable transport.	BOH	1	2
12.04 Boardroom / Meeting Room	a	A Board / Meeting Room is required in the administrative area of Canberra Theatre Centre	BOH	1	2
	b	The Boardroom must be located close to FOH access.	BOH	1	2
	c	The Board / Meeting Room is at a minimum expected to include:	BOH	1	2
	d	- An area at least 5m x 4m wide - Access to Daylight (desirable) - Access to the staff kitchen adjacent - Universal access - Carpet to the floor - Dimmable room lighting - Power via floorboxes, data and Wi-Fi points - BOH paging, volume control - AV Presentation system and large screen AV TV display - VTC capabilities with smart controls and integrated into the house wide networked AV system (MS Teams native) - Air conditioning with local thermostat control - Board Table - Board Table Executive Chairs - Oredenza cupboard units - Blinds / curtains to glazing	BOH	1	2
	e	The boardroom must have VTC technology with a control system which controls the AV, lights and blinds. The ability to feed video and audio signals directly in and out of this room into the networked AV router of the broadcast facilities is required, a system like the Q-SYS network must integrate with other parts of the building like sending a long view camera from a stage to the boardroom.	BOH	1	2
12.05 Administration Amenities	a	Amenities is required for all Administration staff, full time or casual. The Amenities must be located close to the administration area.	BOH	1	2
	b	They must include: - Universal access - Toilets - Wash Basins - Mirror - Ventilation	BOH	1	2
13 Loading			BOH	1	2
13.01 Loading, Delivery and Workshops	a	An enclosed Theatre Lane must provide full weather protection to each loading zone area. Boom gate access control and roller door security to each end of Theatre Lane must provide security and maximize storage potential across the site.	BOH	1	2
	b	This undercover Theatre Lane must be access controlled and must include a loading dock management system for booking deliveries.	BOH	1	2
	c	Truck access through Theatre Lane must be maintained at all times. No loading dock with any parked van/car or truck can stop the flow of traffic through Theatre Lane.	BOH	1	2
	d	Clear Back of House circulation paths must provide materials handling access from the loading dock to all BOH areas.	BOH	1	2
	e	Any BOH corridors forming movement paths of large items must be sized to allow for ease of movement of equipment. Large items include musical instruments (pianos), plant, and other equipment. BOH corridors adjacent to dressing rooms must be sized to accommodate tracking of costume racks, touring road cases, and movement of people.	BOH	1	2
	f	Level circulation paths from the dock to all main levels of BOH and FOH must be provided to allow for movement of equipment and trolleys without stairs. If stairs are necessary, then lift access must also be provided.	BOH	1	2
	g	The Theatre Lane must include:	BOH	1	2
	h	- Lyric Theatre and Playhouse Theatre loading Dock - Canberra Theatre Centre maintenance, retail and F&B goods loading service area - Canberra Theatre and Studio Theatre loading area - Waste and Recycling area with continuous access for waste collection	BOH	1	2
13.02 Loading Dock Bay 1, 2 & 3	a	Loading Dock Bays 1, 2 and 3 serve the Lyric Theatre, Playhouse Theatre, Rehearsal Studios and all Back of House Areas. They are located at the northern end of Theatre Lane.	BOH	1	2
	b	The loading dock level must align with the Lyric and Playhouse stages and foyers to facilitate fast loading and unloading.	BOH	1	2
	c	Semi-trailer access must be maintained via theatre lane when all Loading docks are in use by semi-trailers.	BOH	1	2
	d	A swept path analysis must be conducted to ensure that 19m semitrailer vehicles can access the loading docks on Theatre Lane.	BOH	1	2
	e	The Loading Docks must have a Dock Landing to the exterior of the building to allow for stairs and access between the lower ramp and Loading Dock Level.	BOH	1	2
	f	Loading docks must include weather protection for unloading.	BOH	1	2
	g	Floodlights must be installed at each side of each door to light into the rear of the semitrailers for safe loading operations.	BOH	1	2
	h	The loading/scenery dock must have an area between the Lyric Theatre loading bays and stagehouse with at least 7m of clear height.	BOH	1	2
	i	Mechanical ventilation is required to Theatre Lane and all Loading areas.	BOH	1	2
	j	Each loading dock must have roller doors to enable closure when not in use.	BOH	1	2
	k	CCTV security cameras must be installed. Loading Dock Leveller in Dock 1 to allow semi-trailer access and function as Goods Lift.	BOH	1	2
	l	A Dock Supervisor workstation is required within an enclosed office. Office to include: - Intercom and access control management to theatre lane - Security screens and controls - Universal access - Carpet to the floor - Power, data and Wi-Fi points - BOH paging microphone point - BOH paging, volume control and TV monitor - A pinboard to the wall - Air conditioning with local thermostat control.	BOH	1	2
13.03 Loading Dock Bay 5 & 6	a	Loading Dock Bays 5 & 6 must service the Canberra Theatre and Studio Theatre. It will be located at the Southern end of Theatre Lane. Provisions of the Loading Docks include the following:	BOH	1	2
	b	- Canberra Theatre loading dock must have a new dedicated Loading Dock to facilitate fast loading and unloading of productions and concerts - Canberra Theatre loading dock must accommodate the temporary storage of road cases for large-scale music productions, and loading at level from dock to the rear of a semitrailer - Two Loading Dock Doors are expected to be required to service the Canberra Theatre and the Studio Theatre - It is anticipated the Existing Roller Door at the Side Stage PS must be closed and filled in	BOH	1	2
	c	A swept path analysis must be conducted to ensure that a 19m semitrailer vehicle can access the loading docks on Theatre Lane.	BOH	1	2
	d	The new Loading Dock must have a Dock Landing to the exterior of the building to allow for stairs and access between the lower ramp and Loading Dock Level.	BOH	1	2
	e	Two large doors is required at the new Loading Dock.	BOH	1	2
	f	An adjacent secure Pass Door must allow personnel to access the Loading Dock.	BOH	1	2
	g	The existing loading passage between the stage of Canberra Theatre and the Loading Dock Door must be widened where possible to create a 6-8m wide (minimum) Scenery Dock between the Loading Dock Doors and Stage.	BOH	1	2
13.04 Loading Dock Bay 4 (F&B)	a	A dedicated F&B and general loading Dock 4 must be positioned in the centre of Theatre Lane near the F&B Storage and logistic pathways. This dock must be on ground level with most F&B deliveries coming from small vans or small trucks.	BOH	1	2
13.05 Loading Dock Levellers	a	A dock Leveller to each of the Loading Docks must be provided to allow height adjustment for a range of vehicles, particularly for lower height local trucks and vans delivering equipment to the Theatres and for Food and Beverage deliveries. Dock 1, 2, 3 & 6 must be provided with Dock Levellers. Docks 4 & 5 must be provided with Dock Scissor Hoists (platform lifts).	BOH	1	2
	b	Dock levellers must be of the type that has a 2m long tilting floor panel that can be tilted around 600mm, allowing for a safe angle of ramp between vehicle and dock for loading and unloading wheel-based road cases and trolleys of equipment.	BOH	1	2

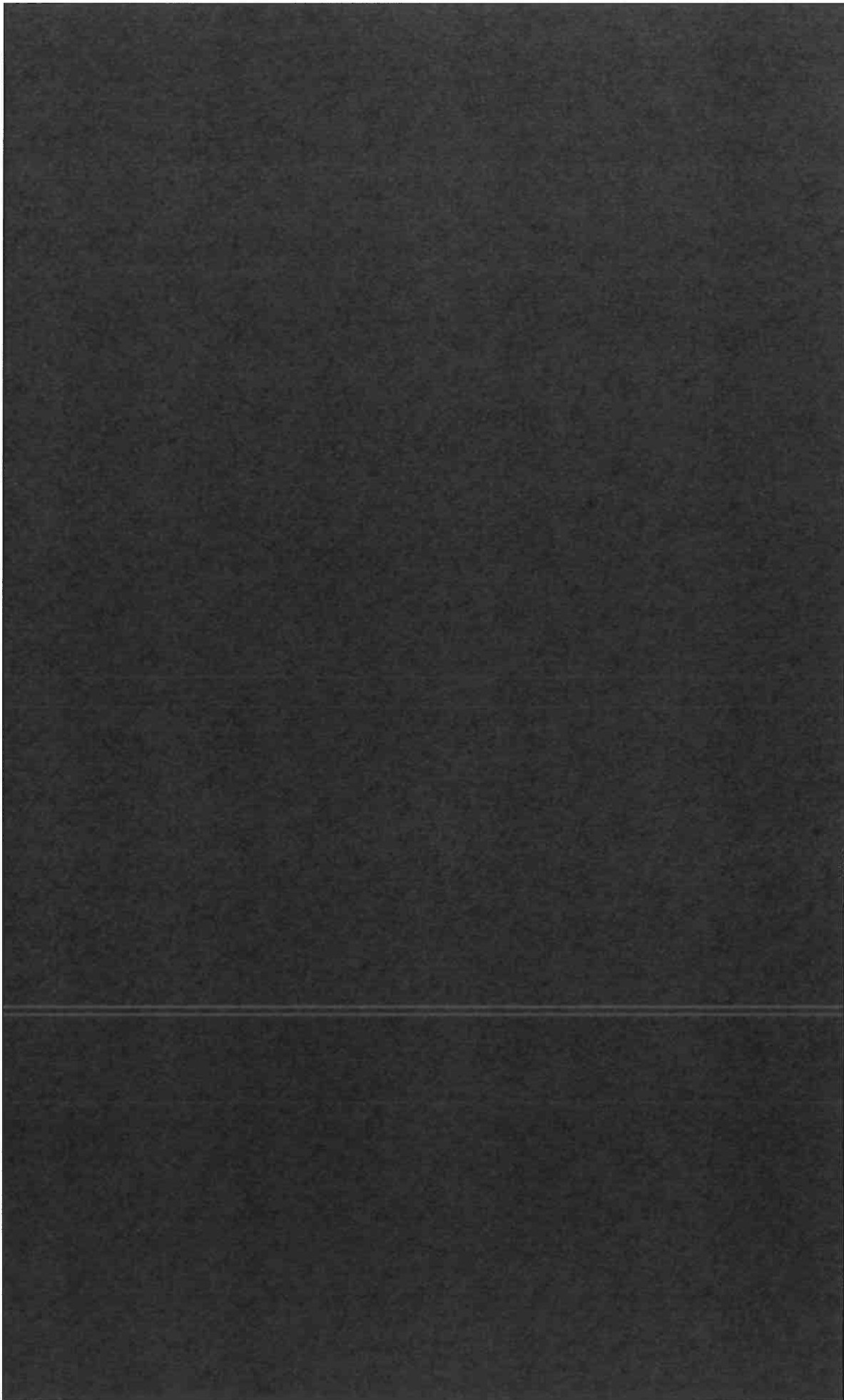
Functional Area	cl.	Brief Description	Type	Project Stage	
13.06 Forklift & EWP	a	Loading Dock 1 and 2 must be designed to allow for the weight and movement of a forklift to be used for loading and unloading. Parking and charging infrastructure for forklifts and EWP is required within Theatre Lane. The forklifts must be able to move from Loading Dock 1 all the way down Theatre Lane to Loading Dock 2. To facilitate any level changes, ramps or lifts must be used.	BOH	1	2
13.07 Scenery Dock	a	The Lyric Theatre Scenery Dock area must be next to Loading Dock 1.	BOH	1	2
	b	The Scenery Dock must have:	BOH	1	2
	c	- A large open area 18m long x 10m wide by 3.5m high, with an area that is 7.5m high clear - Rigging Beams at 3m centres over the entire dock area for rigging of chain hoists used to raise scenery items during assembly, with options for moving gantry system - Services overhead set as high as possible to retain 3.5 and 7.5m clear heights - Walls as clear as possible of services to allow for the storage of scenery and tall items of theatre equipment - Task appropriate overhead work lighting clear of Rigging Beams - Single and Three Phase power outlets for tools - Paging, volume control - Ventilation - Motorised, roller doors to all loading docks	BOH	1	2
13.08 Scenery Workshop	a	The Scenery Workshop is an area used for the maintenance of scenic and other elements related to productions. It must be located next to the Scenery Dock.	BOH	1	2
	b	The Scenery Workshop must feature:	BOH	1	2
	c	- A large open area - Services overhead set as high as possible to retain 4m clear height - Walls as clear as possible of services to allow for the storage of timber, steel, tools and theatre equipment. Storage to allow for existing collection of tools. - Task appropriate overhead work lighting - Single and Three Phase power outlets for tools - Paging, volume control, TV monitor connected to IPTV system - Ventilation - Dust extraction for power tools - Fume extraction to code for welding and painting - Lockable Paint and Toxic Materials Cupboard - Paint Sink to Code and separate handbasin with eyewash and safety shower. - Work benches, tool racks, stores, shelves, cupboards and racks.	BOH	1	2
13.09 Electrical Workshops	a	A general workshop for the fixing of electrical equipment, which services multiple departments, is located within the existing Canberra Theatre basement.	BOH	1	2
	b	Requirements are listed below but efficiencies in spaces, equipment, extraction, and hot works equipment must come from the sharing of electrical workshops.	BOH	1	2
	c	Task appropriate overhead work lighting	BOH	1	2
	d	Single and Three Phase power outlets for tools	BOH	1	2
	e	Paging, volume control, TV monitor	BOH	1	2
	f	Work benches, tool racks, stores shelves, cupboards, and racks	BOH	1	2
	g	Fume extraction for soldering	BOH	1	2
	h	Large Double Doors for equipment movement	BOH	1	2
	i	Air conditioning	BOH	1	2
	j	Hard wearing floor surface.	BOH	1	2
13.10 Central Production Store	a	A Central Store for all production. Areas within the store can be broken down into the following spaces, but the requirement for each department to have a dedicated store is not required. Efficiencies must be gained by consolidating the different department stores into one. Allow for the storage of temporary flooring for rehearsal and stage areas.	BOH	1	2
	b	Each theatre is serviced by smaller satellite stores which can store individual production requirements.	BOH	1	2
	c	At least two workstations with computers are required within this Technical Store. The technical store must also include:	BOH	1	2
	d	- Task appropriate overhead work lighting 112m deep storage shelves, dexian style shelving with high weight bearing capacity - Double Doors for equipment movement - Hard wearing floor surface - Ventilation.	BOH	1	2
13.11 Piano Store	a	The Piano Stores must be secure storage rooms for grand pianos and valuable musical instruments owned by CTC.	BOH	1	2
	b	A Piano Store must be provided for the Lyric Theatre and Playhouse and a second store for the Canberra Theatre and Studio.	BOH	1	2
	c	The Piano Store must have large double doors for movement of a grand piano.	BOH	1	2
	d	The Piano Store must have air conditioning to maintain the temperature and humidity of the pianos to that of the theatres, rehearsal studios, and orchestra pit, typically 21 degrees.	BOH	1	2
	e	Two new Concert Grand Pianos of a Steinway Concert Model D274 benchmark quality are to be supplied as part of this redevelopment program. Room is to be sized to allow for the storage and maneuvering of the pianos.	BOH	1	2
	f	Dollies are to be built into the piano frames to aid the transport of the pianos across the site, rather than relying on brass wheels.	BOH	1	2
13.12 Goods Lifts	a	Goods Lifts is required in the BOH area of the Canberra Theatre and new theatres building to service all production-related levels, typically:	BOH	1	2
	b	- Loading Dock - Scenery Assembly - Scenery Workshop - Stage Basement / Trap Room - Technical Storage and Workshops - Orchestra Pit - Stage, Rear Stage, Side Stage - Dressing Room levels - Rehearsal Studios.	BOH	1	2
	c	The Goods Lift in Canberra Theatre must have lift car internal dimensions of at least 3m x 3m	BOH	x	2
	d	The Goods Lift in Lyric Theatre must have lift car internal dimensions of at least 3.2m x 2m.	BOH	1	x
	e	The Loading Dock and Stage levels must be at the same relative level. To aid the loading and unloading of materials, dock levellers must be provided.	BOH	1	2
14 External Spaces & Civic Domain			EXT	1	2
14.01 Outdoor Terraces and Walkways	a	The Landscape strategy must allow for arrivals from all directions of approach and broader integration of pedestrian, public transport and vehicular connections to the precinct.	EXT	1	2
	b	Mode of Patron transport to the Theatre is currently weighted towards cars. However, public transport connections to the Theatre are being improved and the demand for ride share options is increasing over time. These combined will change the mode of transport patrons take to the Theatre. The contractor must make provisions for the current, transitional and future Patron transport mix.	EXT	1	2
	c	The redeveloped Canberra Theatre Centre must include outdoor terraces and forecourts at ground floor and upper levels of the building to also provide an extension of primary Foyers/Front of House spaces.	EXT	1	2
	d	Outdoor Terraces must provide opportunities for activation including but not limited to alfresco dining, outdoor bars, function areas formal and impromptu performance spaces.	EXT	1	2
	e	The Public Domain must be flexible, civic and welcoming through the following design interventions:	EXT	1	2
	f	Provide direct pedestrian focused circulation routes and visual connections to all the building Foyers	EXT	1	2
	g	The design of the Link, stairs between the Civic Square and Canberra Theatre must consider its dual use as both an access path and an amphitheatre facing the Square.	EXT	x	2
	h	Provide DDA-compliant access to all main building entries, including ramps and stairs accommodating wheelchairs, mobility scooters, and walker frames.	EXT	1	2
	i	Enhance user comfort by reducing paving glare and heat accumulation. Introduce tree canopies and groundcover planting to provide shade and greenery.	EXT	1	2
	j	Integrate public artwork and interpretive elements to enhance the design narrative and support wayfinding.	EXT	1	2
	k	Provide the necessary power, AV and technical infrastructure required to enable live streaming of performances or events happening within the Theatres	EXT	1	2
	l	Large outdoor screens or live streaming of performances or events happening within the Theatres to be viewed from Civic Square, Link Terrace and surrounding public realm. Outdoor screen to be programmable with signage, videos and other digital screens throughout the Theatre and forecourts.	EXT	x	2
	m	Provide accessible urban furniture, including bicycle racks, seating, bins, and drinking fountains.	EXT	1	2
	n	Incorporate trees and diverse groundcover planting, considering privacy protection through strategic planting design.	EXT	1	2

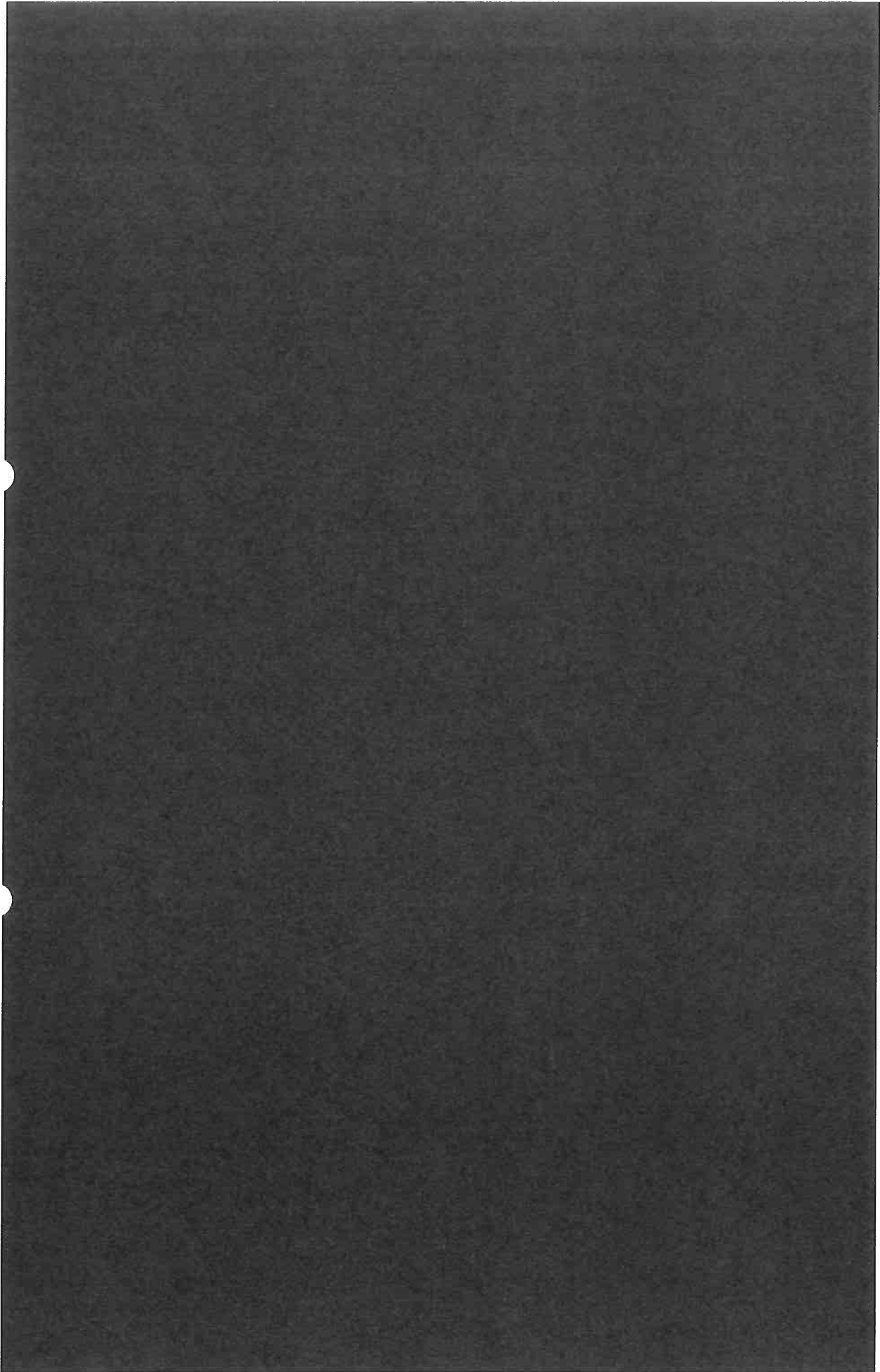
Functional Area	cl.	Brief Description	Type	Project Stage	
	o	Improve pedestrian, connectivity, amenity and safety in the laneways adjacent to the North and South Buildings. Support a vibrant cultural precinct through activated interface between the Theatre and public realm. Enhance the overall laneway network, including connections to the Northern Development precinct and Constitution Place Lyric Lane.	EXT	1	2
	p	Provide high-quality bespoke seating furniture to enhance comfort and usability of the public space.	EXT	1	2
	q	Provide outdoor weatherproof power points and potable water for maintenance uses.	EXT	1	2
14.02 Upper Level Terraces	a	Provide flexible and adaptable Outdoor Spaces directly connected to Terraces, Foyers, and Green Rooms to complement building functions.	EXT	1	X
	b	It must include Outdoor Terraces at upper levels of the building to provide an extension of primary Foyers, Front of House & Back of House spaces.	EXT	1	2
	c	Spaces intended for staff use and Green Rooms must be secured and separated from public areas, with design considerations for user privacy.	EXT	1	2
	d	Outdoor Spaces must be inviting, comfortable, and responsive to adjacent building functions. The following design interventions must be included:	EXT	1	2
	e	- Incorporate greenery, including trees and diverse groundcover planting. Design plantings to protect privacy where needed. - Install high-quality bespoke screening for the utility areas to maintain visual appeal. - Provide high-quality bespoke seating to enhance comfort and usability. - Install overhead lighting to ensure safety and enhance the ambient atmosphere in the evenings. - Power and water supply in strategic locations to facilitate "pop up" cafe and bars.	EXT	1	2
	f	Provide moveable outdoor furniture to facilitate everyday and special functions.	EXT	1	2
	g	Outdoor heaters must be provided to Level 1 & 3 Terrace			
	h	Weather protection must be provided to Level 1 & 3 Terrace			
14.03 Public Parking	a	Public parking must be explored in design options development. Parking provision, where provided, must be incorporated in a basement below ground arrangement and accessed from London Circuit, potentially shared with car park access to the northern development site.	EXT	1	2
	b	Parking must be functionally located to provide clear wayfinding to principal Front of House entry points.	EXT	1	2
14.04 Drop Off	a	A strategically located drop-off area must be provided within proximity to main entry points. Drop-off locations must offer protection from inclement weather for patrons arriving and departing.	EXT	1	2
	b	VIP drop-offs must occur within the Theatre Lane controlled zone.	EXT	1	2
	c	The contractor must investigate the possibility for an additional VIP dropoff at London Circuit	EXT	1	2
14.05 General Exterior Wayfinding & Signage	a	External signage must clearly designate main entry points, loading areas, and staff/restricted access locations. Building signage must include the building name in prominent locations to provide a civic address. The signage and wayfinding strategy must follow a unifying style guide that complements the CTC's visual identity.	EXT	1	2
	b	Multiple small digital screens must be provided at a pedestrian scale, with the ability to digitally control and update content. These screens must be incorporated on Vernon Circle.	EXT	1	2
	c	Signage must be designed by a Wayfinding and Signage Consultant with input from the Design team and in accordance with the overall architectural design intent & lighting design with a consideration for legibility during day and night.	EXT	1	2
	d	Opportunities for event signage through banners, bright screens, and billboards must be incorporated into façade treatments, including the fly tower and prominent façade elements of the building. The signage and wayfinding strategy must follow a unifying style guide that complements the CTC's visual identity and specialist lighting design through day and night time.	EXT	1	2
14.06 Landbridge	a	Incorporate trees and diverse ground cover planting, balance the need of privacy and sightlines through strategic planting design to activate the Landbridge and encourage public use.		1	2
	b	Provide paved areas with high-quality bespoke furniture for seating and gathering, and integrate interpretive elements to enhance the design narrative and support wayfinding.	EXT	1	2
	c	Integrate interpretive elements to enhance the design narrative and support wayfinding.	EXT	1	2
	d	Provide outdoor weatherproof power and potable water in strategic locations to facilitate maintenance and pop up events.	EXT	1	2
	e	Install retaining walls with high-quality finishes to achieve required soil depth for planting on the slab.	EXT	1	2
	f	Provide accessible urban furniture, including bicycle racks, seating and bins.	EXT	1	2
	g	Install overhead lighting to enhance safety and ambient atmosphere in the evenings.	EXT	1	2
	h	Bespoke enclosure required to all mechanical ventilation and hydraulic equipment, to be developed with the design team in consultation with relevant stakeholders.	EXT	1	2
	i	The Landbridge design must be developed to prevent unauthorised access to the existing facades and roofs of the Canberra & Playhouse Theatres.	EXT	1	2
14.07 Landscape General	a	All planted areas within project boundary including terrace levels to have automated irrigation system, secure outdoor weatherproof power, data and potable water in strategic locations to facilitate maintenance and pop up events.	EXT	1	2
	b	Provide equally distributed secured power and data points through the landscape to enable temporary projection, performance, events, audio, lighting and maintenance.	EXT	1	2
	c	All native trees to be minimum 100L at installation, all non-native trees to be 200L at installation.	EXT	1	2
	d	Provide bike racks near main entries (both front-of-house and back-of-house) to minimum quantities set by the reference design. Final bike parking locations and ring numbers to be developed with the design team & relevant consultants in future design phase.	EXT	1	2
	e	Remove, store and relocate existing Thespiis sculpture and Fractal Weave, location to be developed with the design team & relevant consultants in future design phase. Refer to reference scheme.	EXT		2
	f	Urban Realm & Landscape design must meet the minimum Greenstar strategy set for the project.	EXT	1	2
	g	Install overhead exterior lighting to enhance safety and ambient atmosphere in the evenings. External lighting to be able to operate in various modes with the ability to theme.	EXT	1	2
	h	All exterior lighting must comply with Territory & Federal policies and guidance for Lighting in Public Spaces, including provision for dark sky places and nighttime safety. All external lights not used for BCA lighting levels are to be LED RGB to protect and change colour as required.	EXT	1	2
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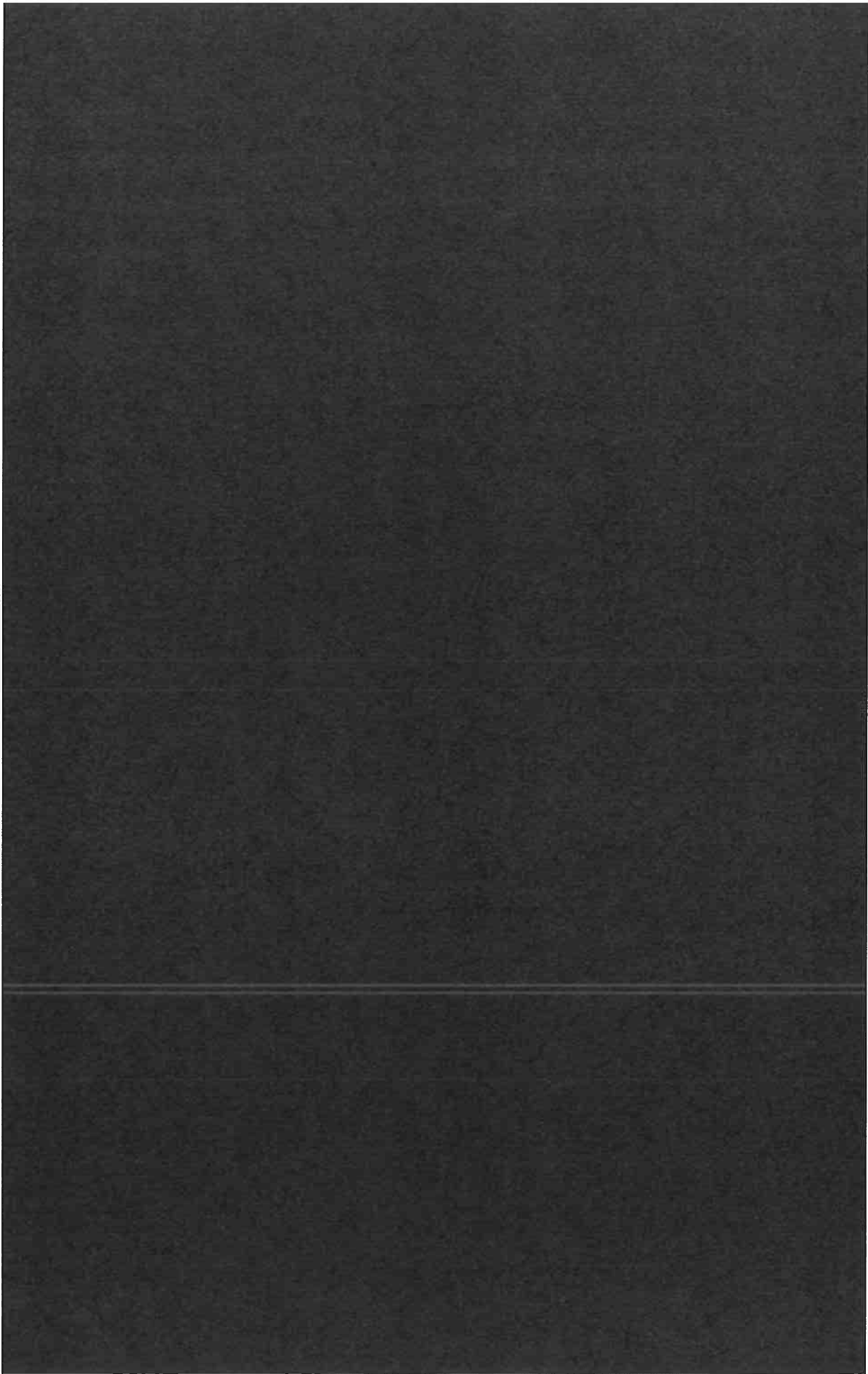
E. Risk Register

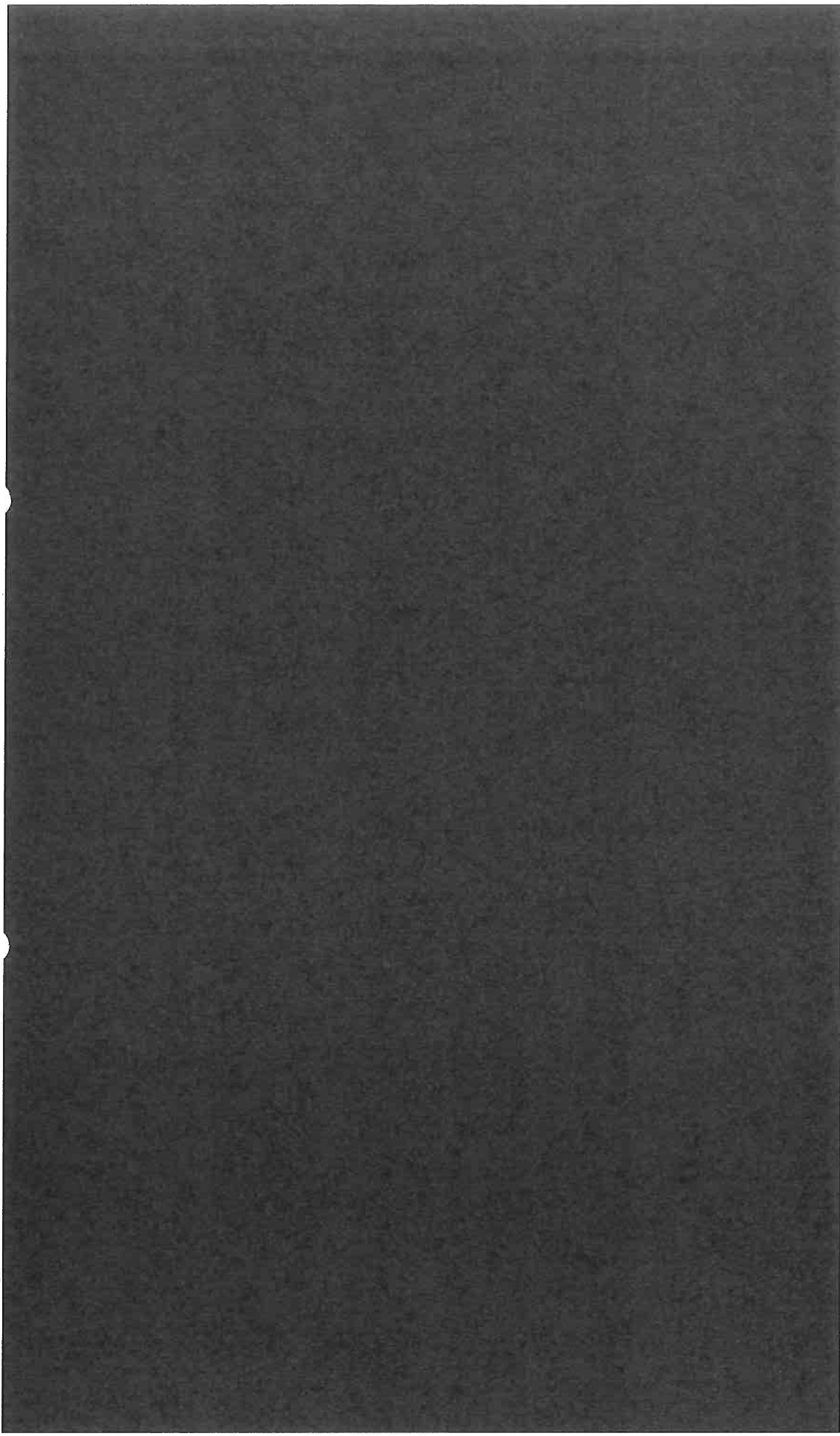


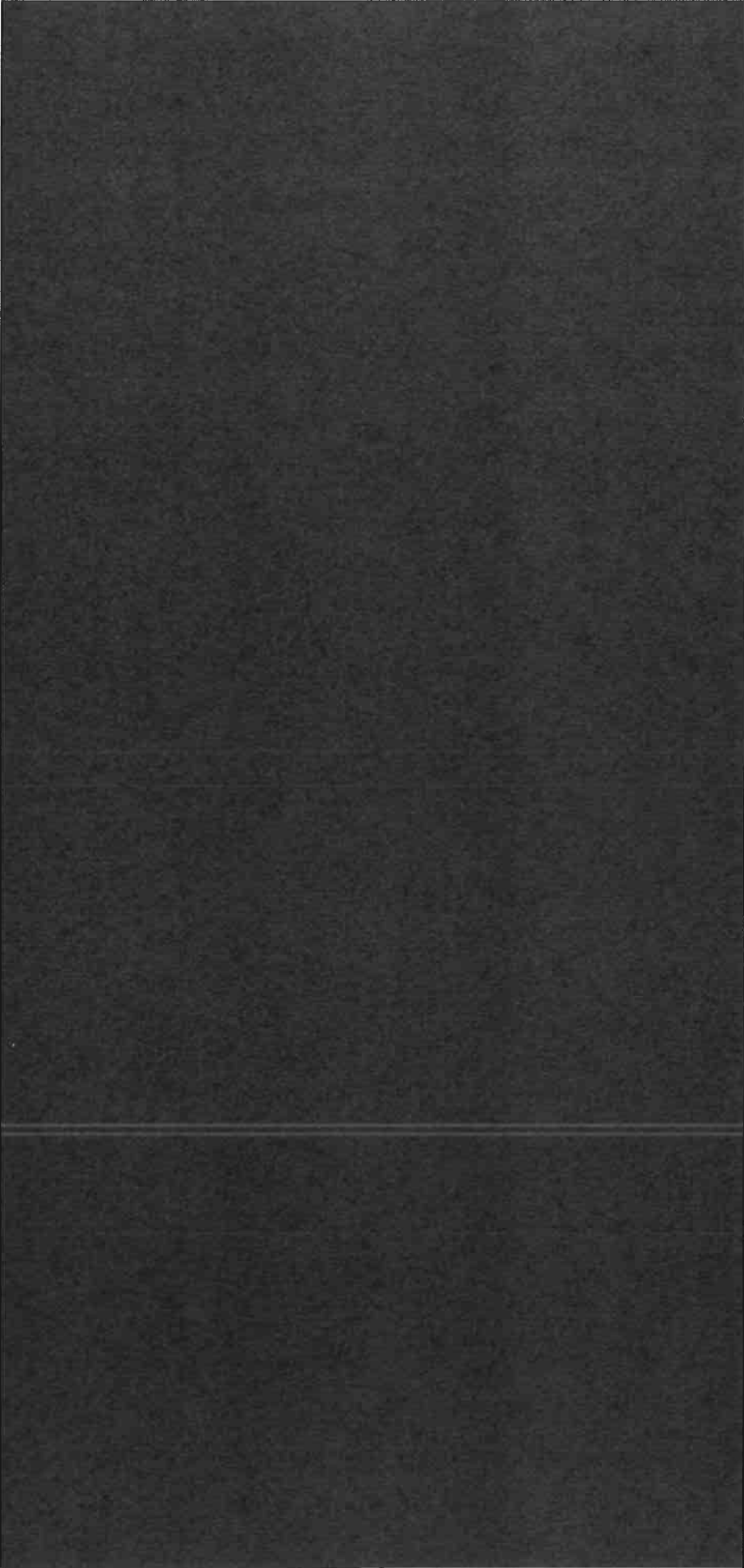






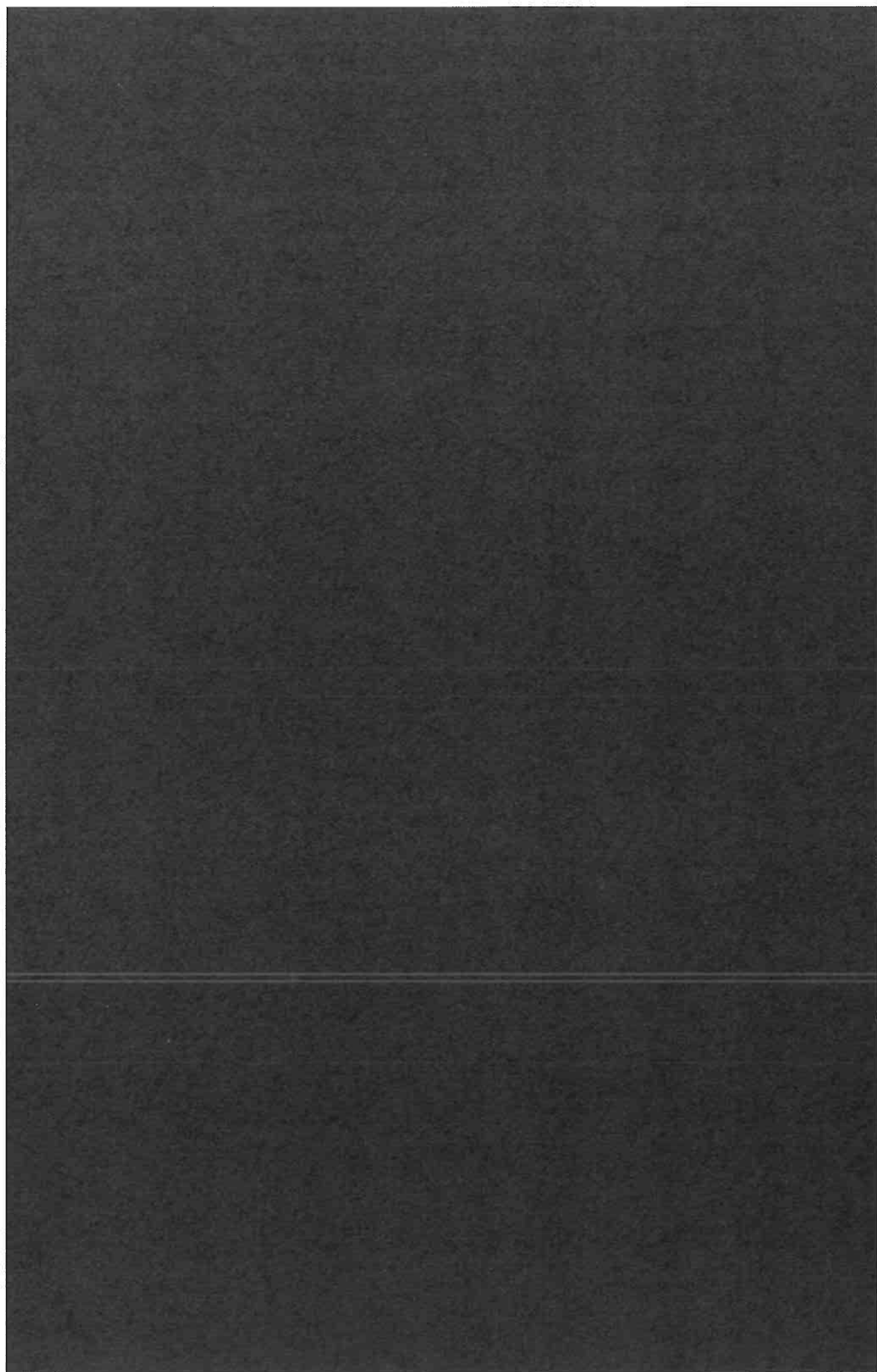




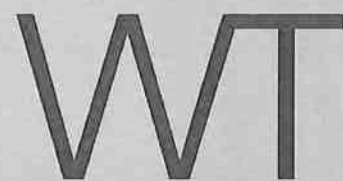


F. Cost Estimates





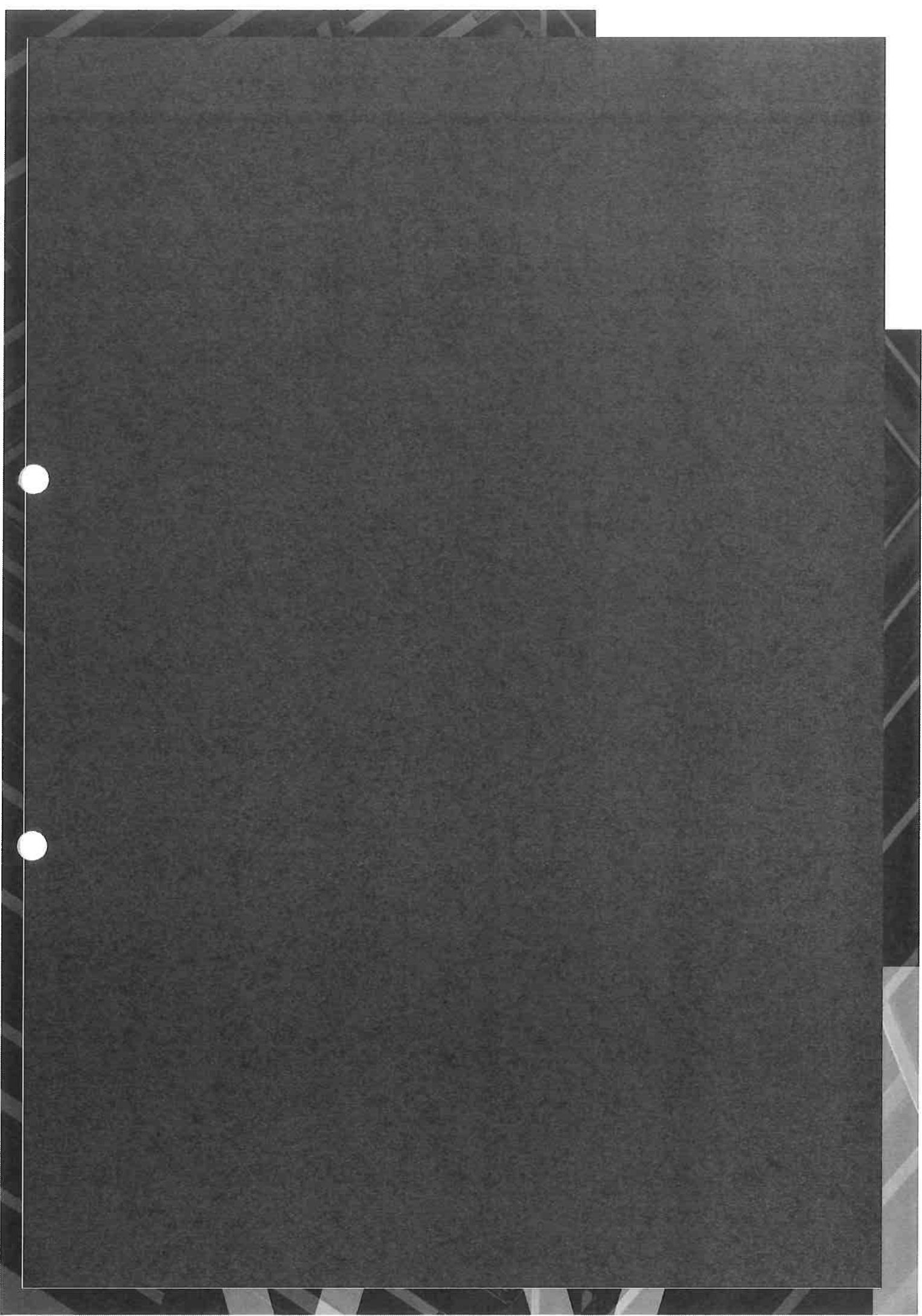


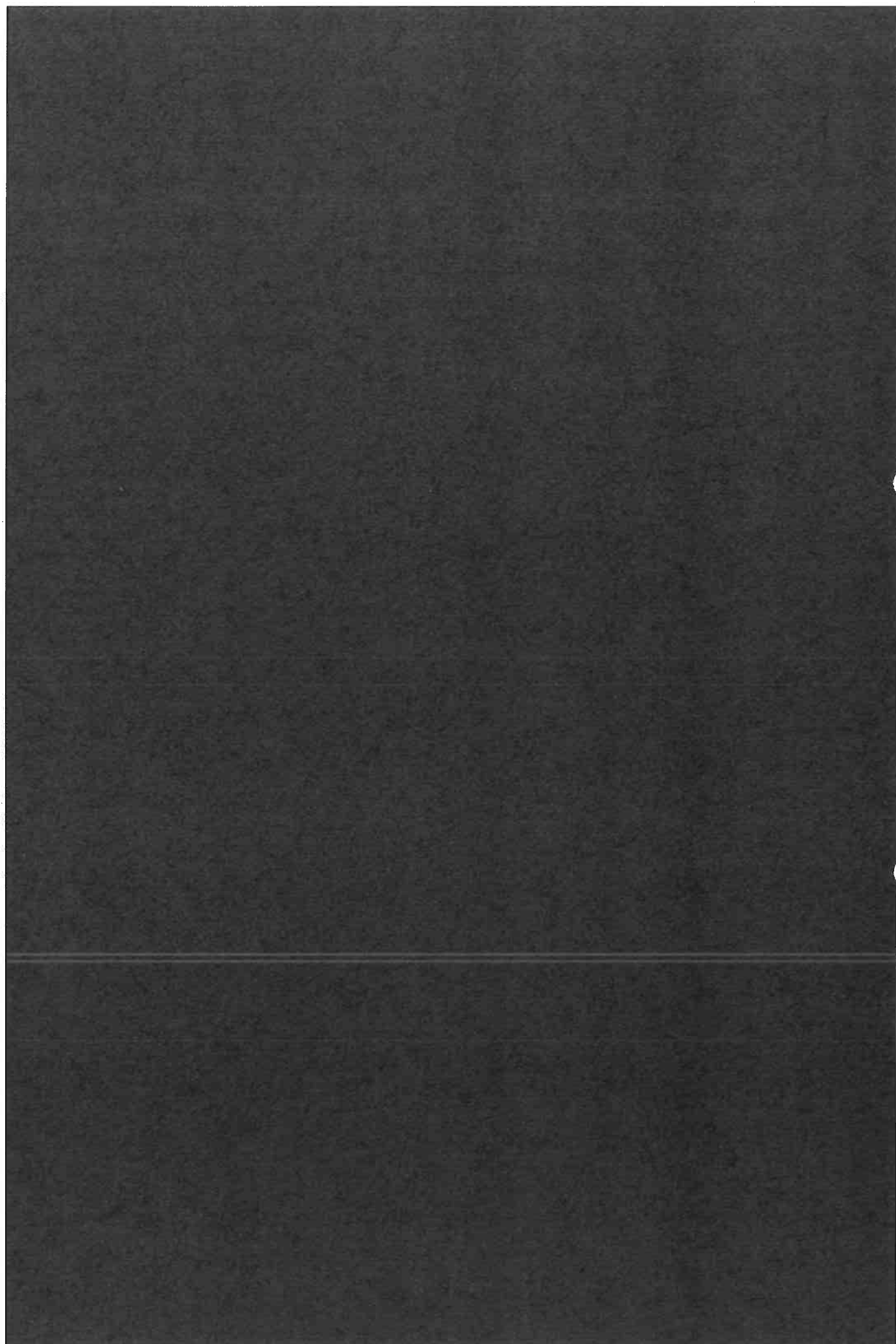


Business Case Estimate

Canberra Theatre Redevelopment

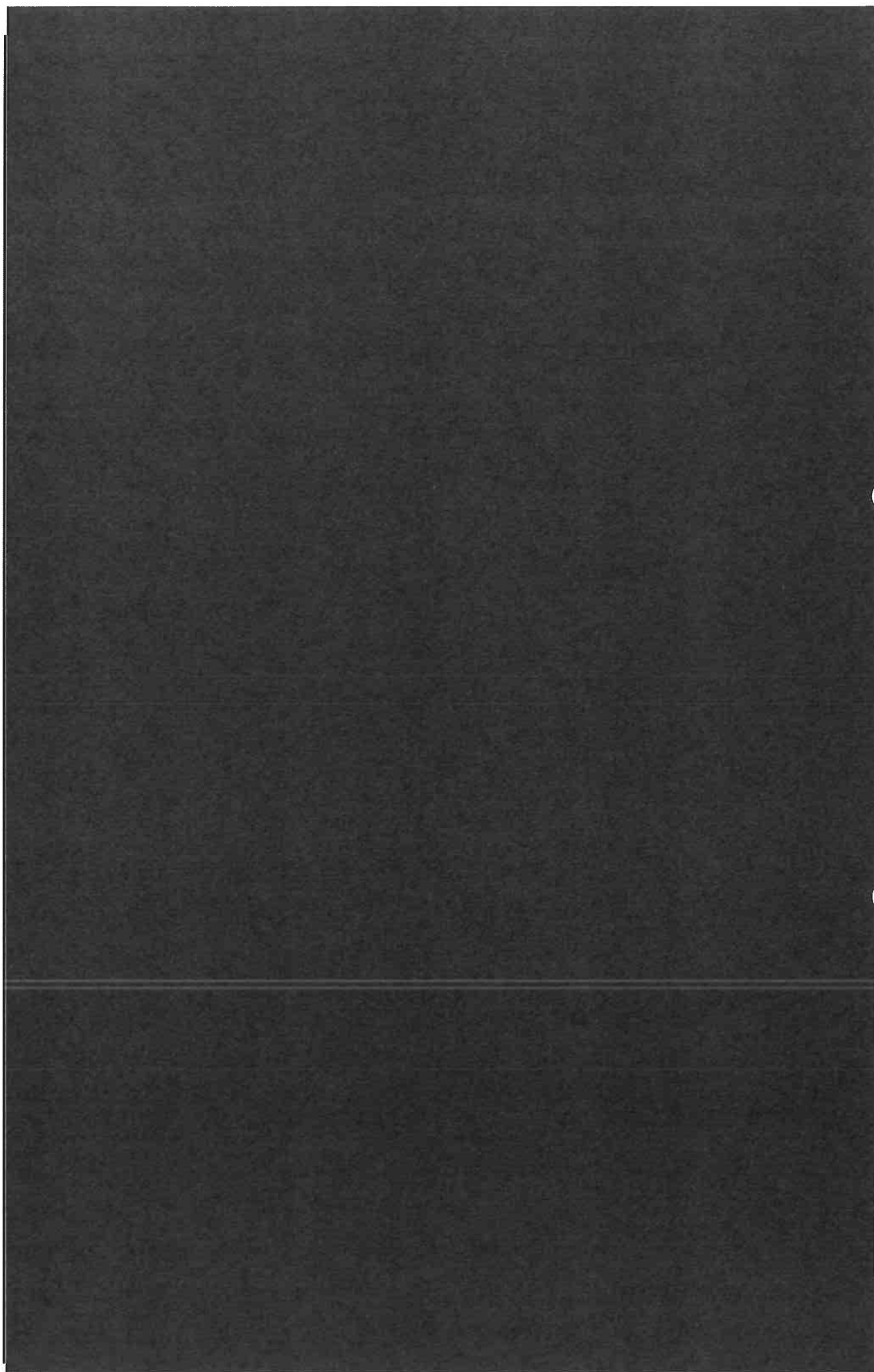
7 March 2025



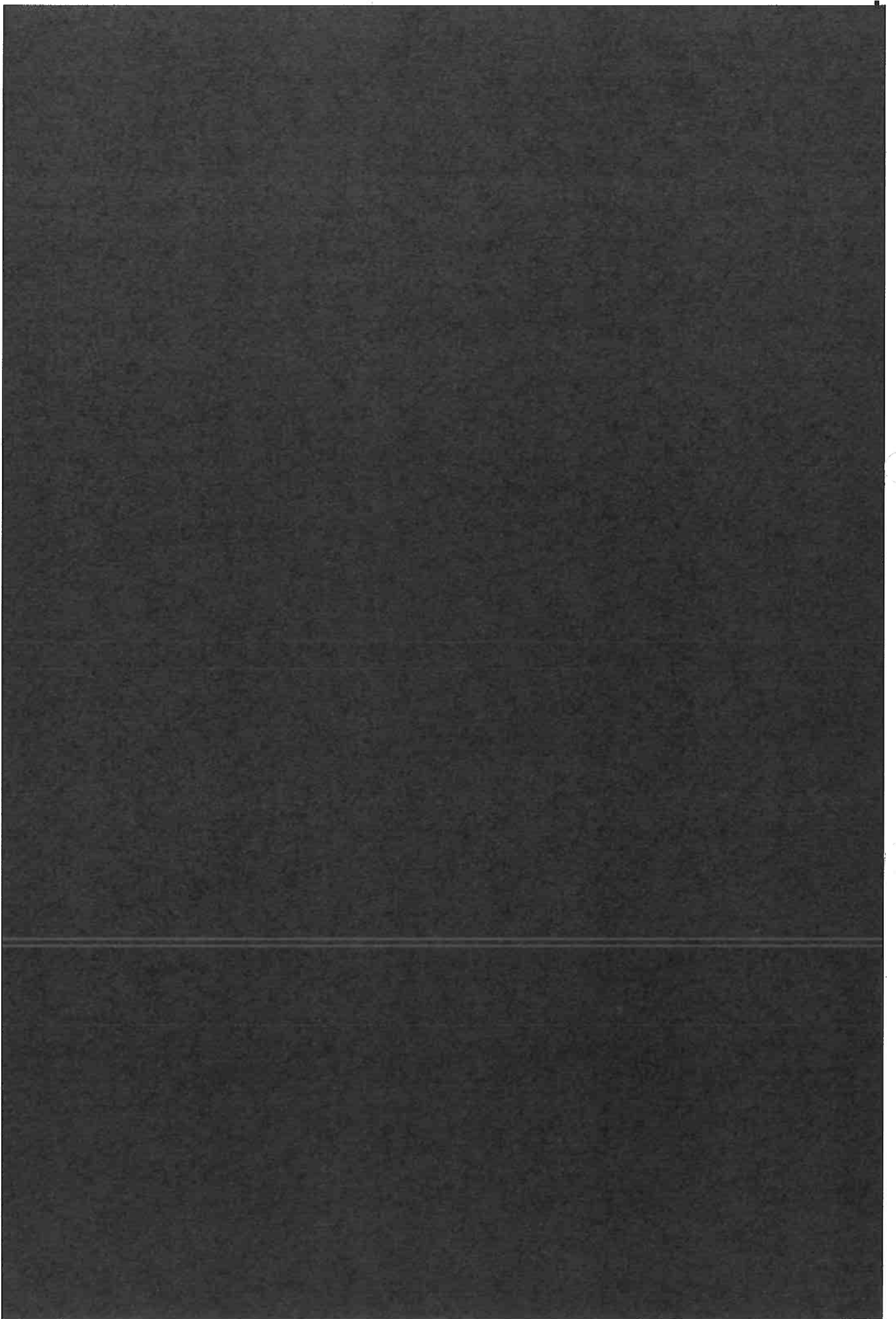


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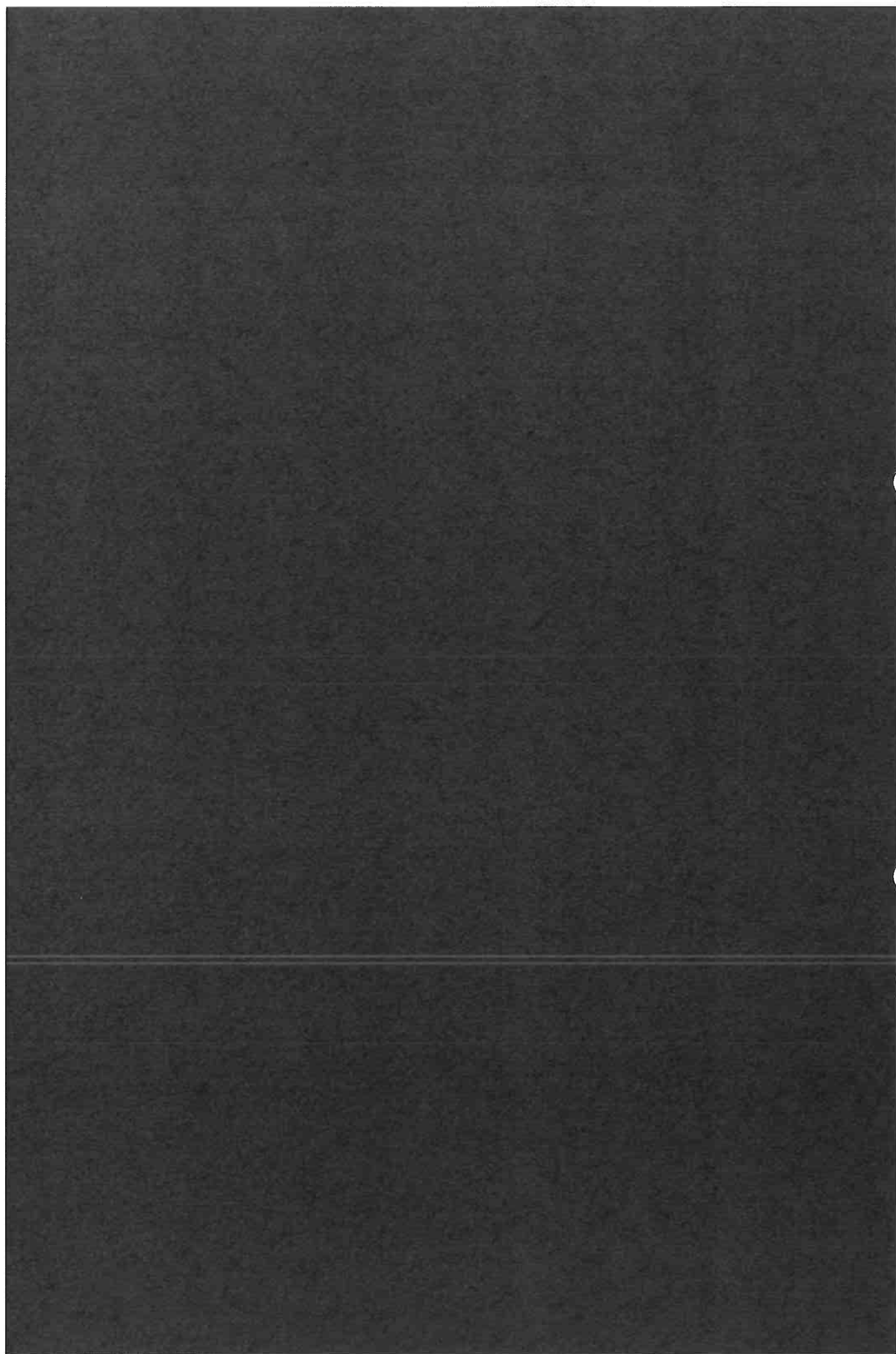


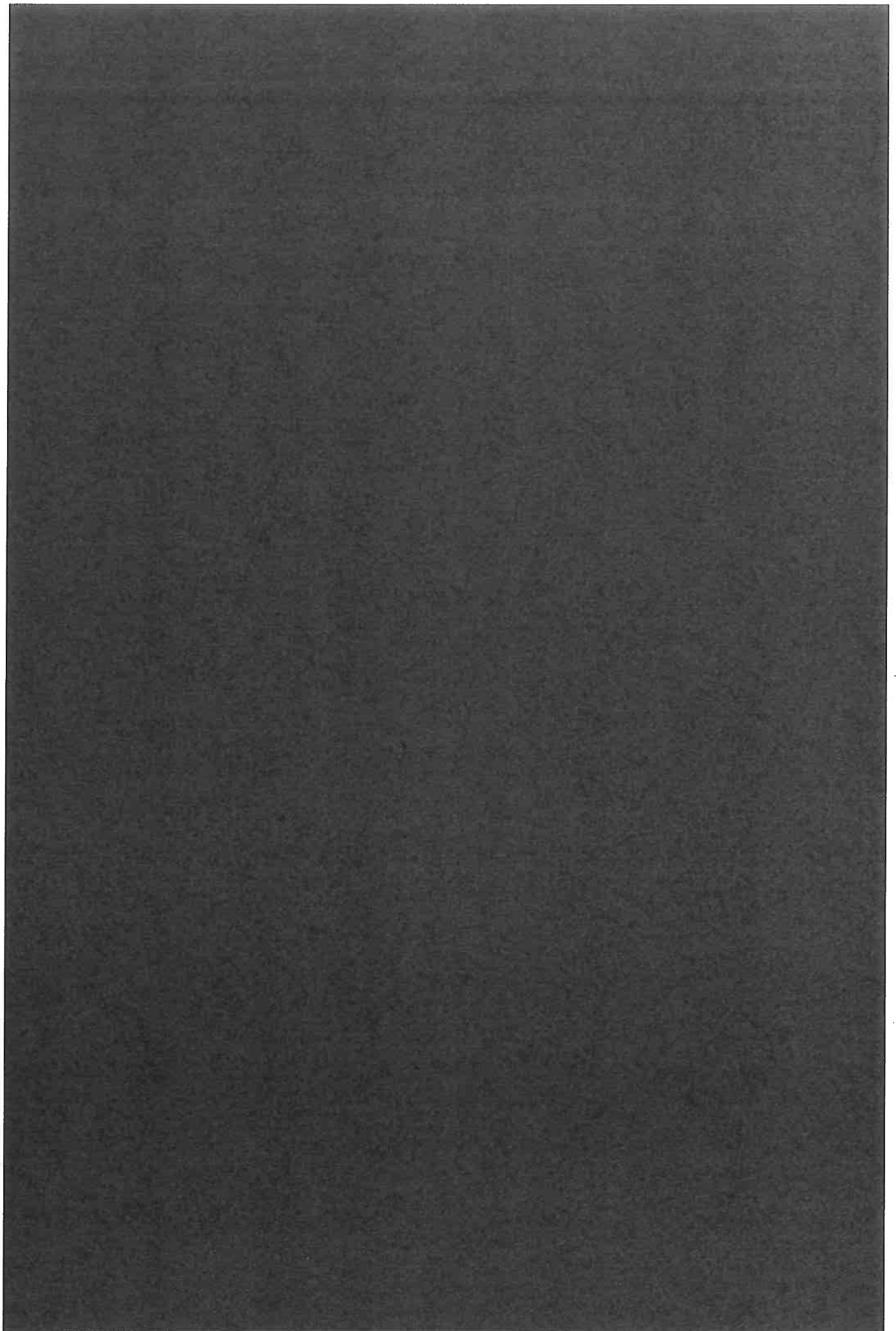


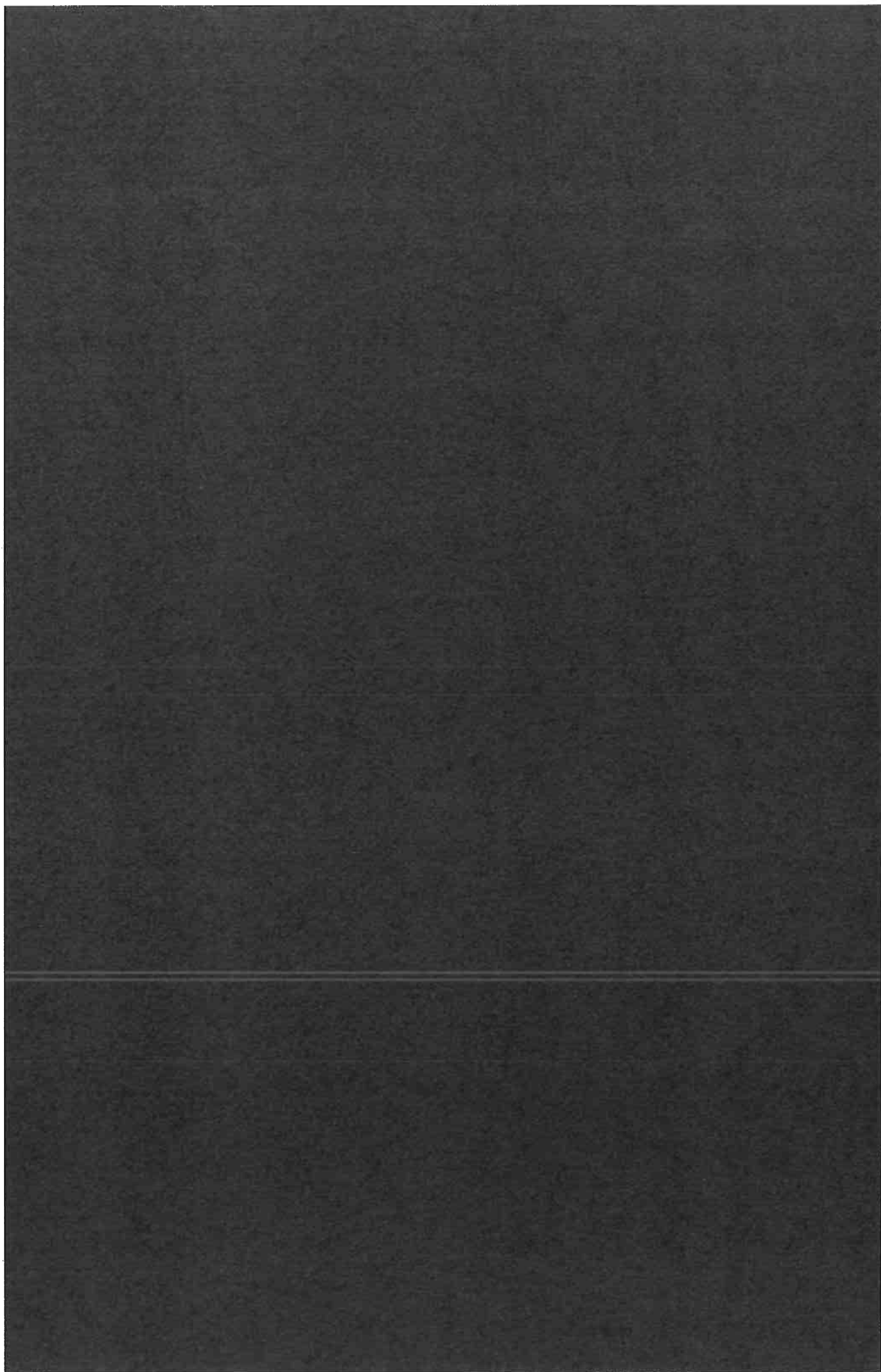


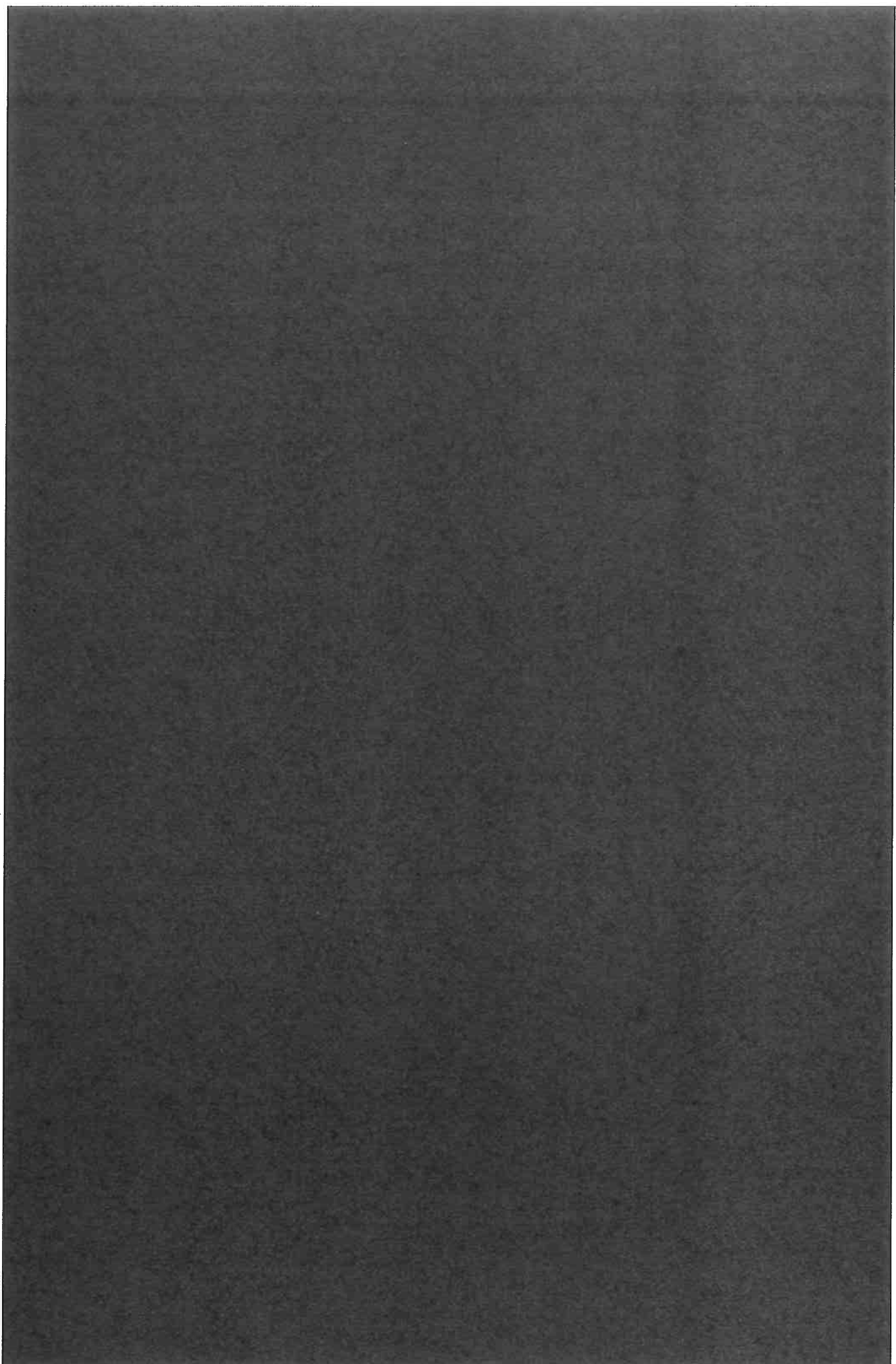
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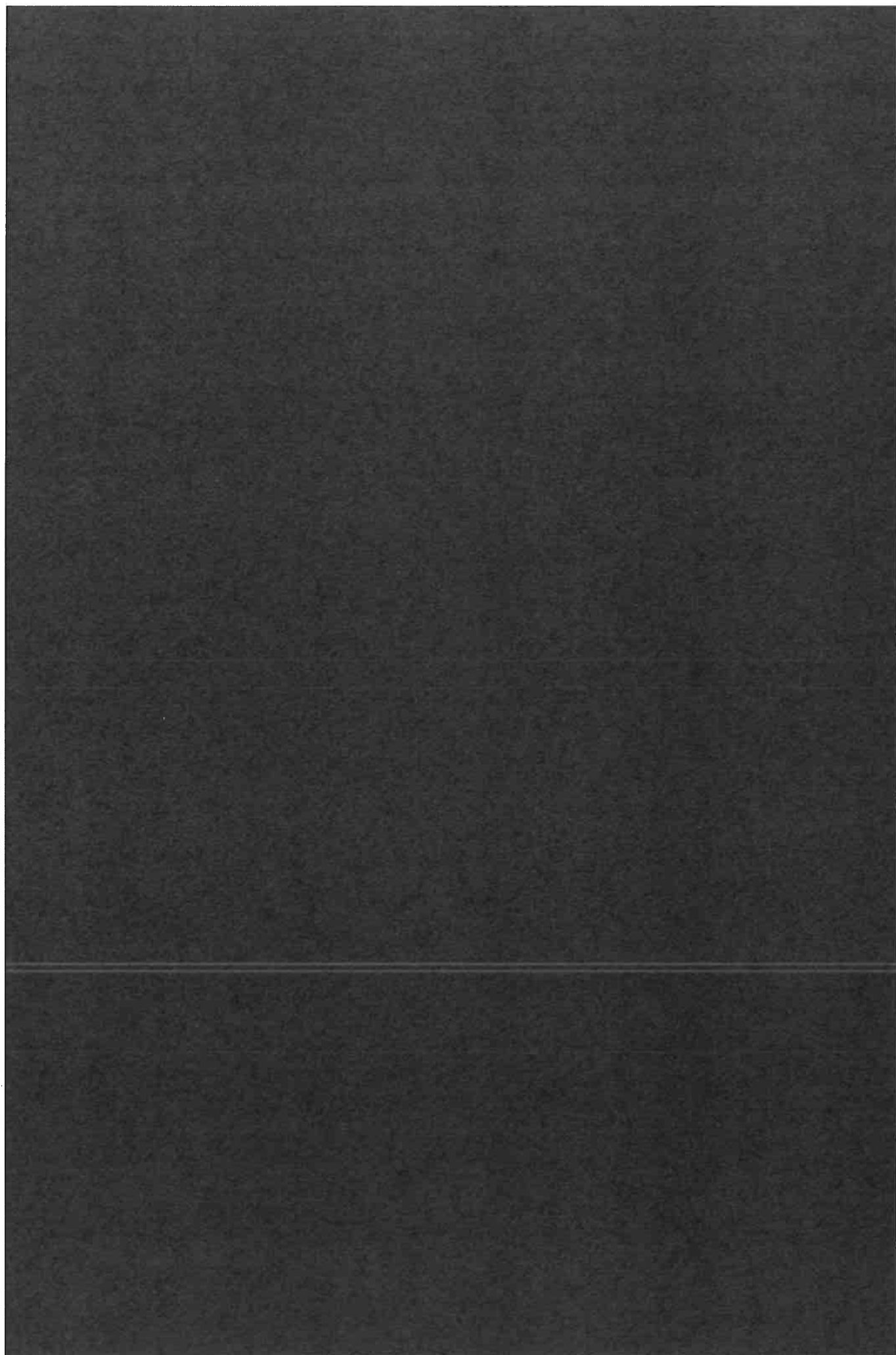
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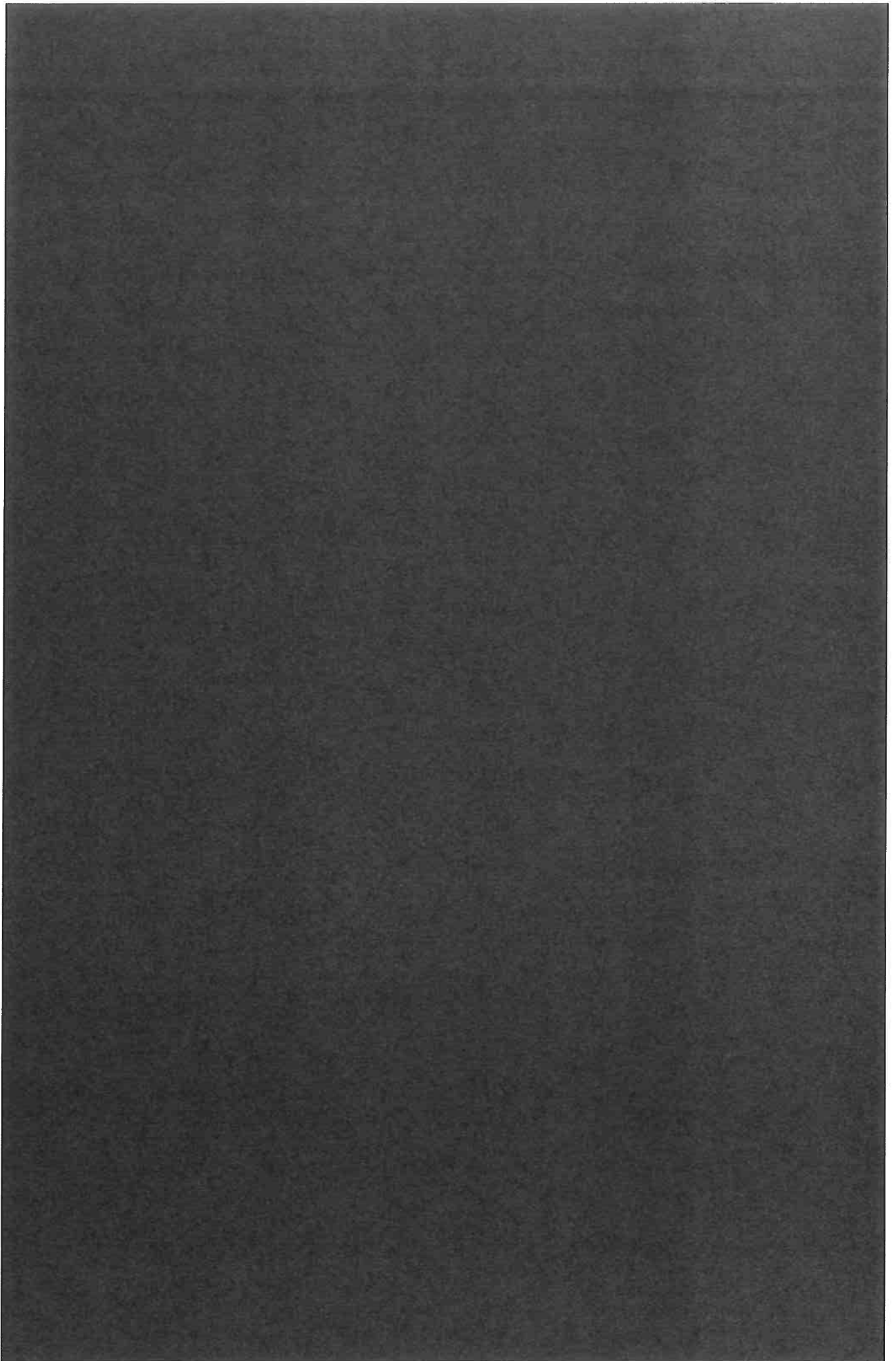


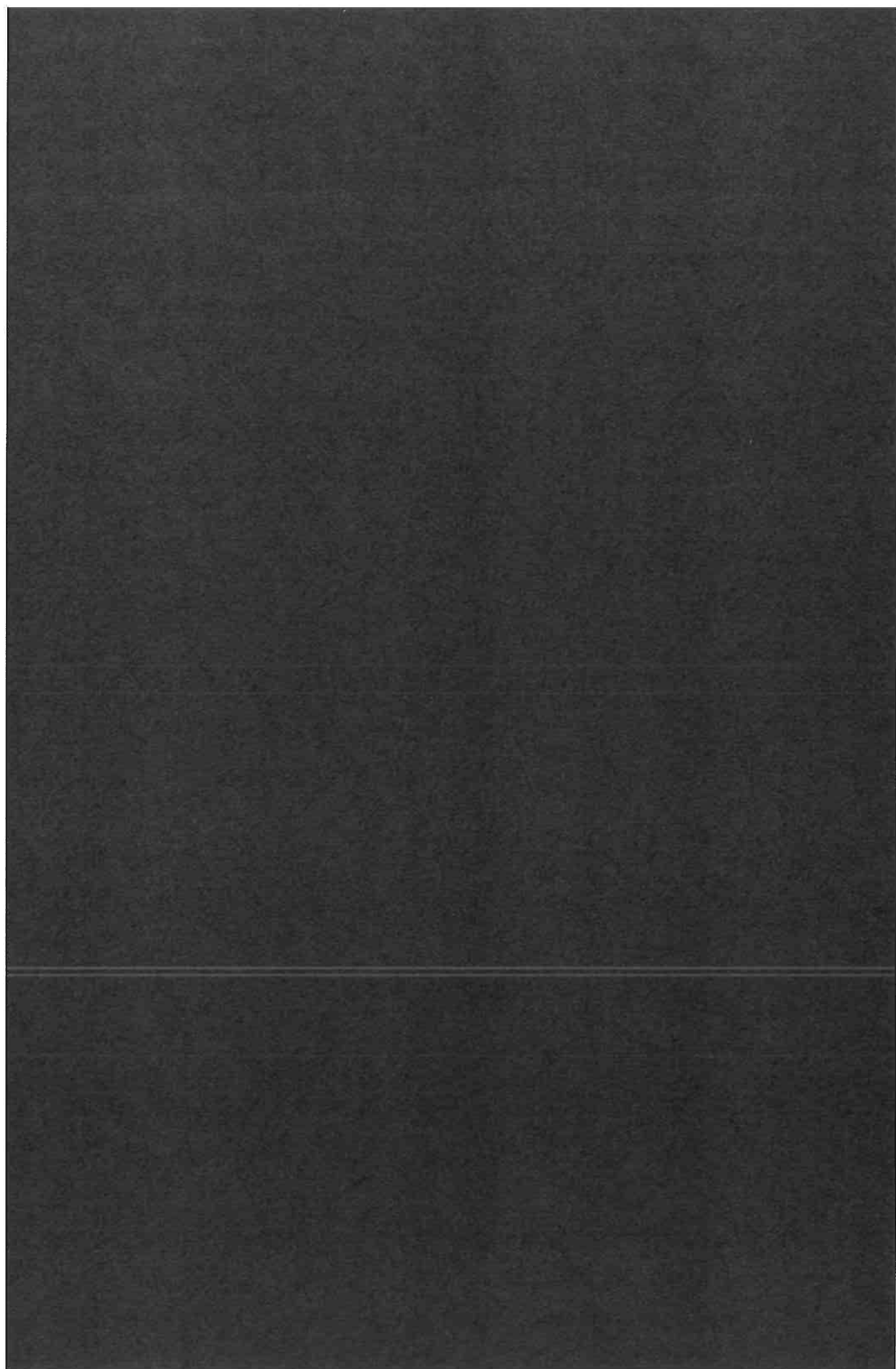


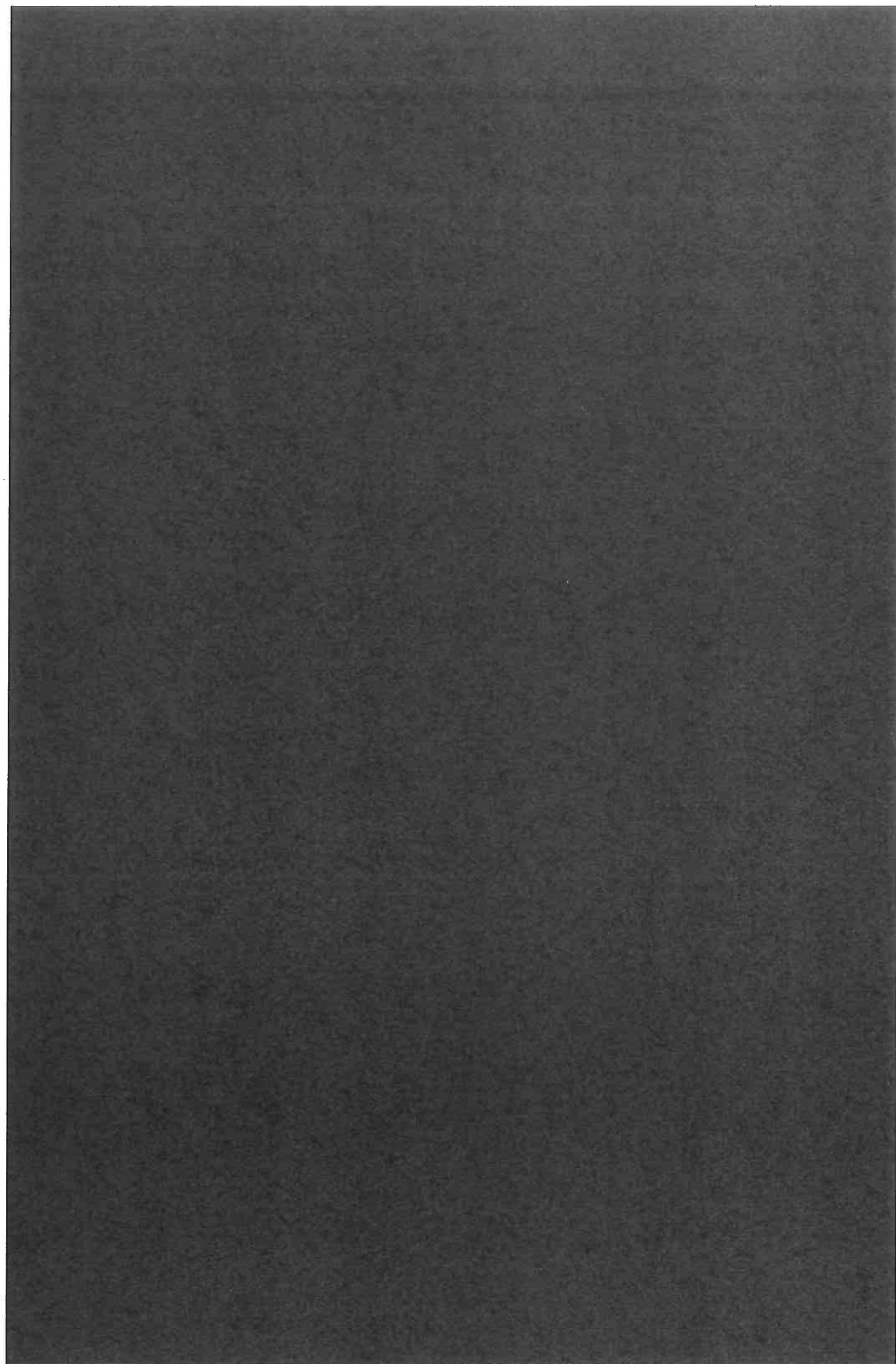


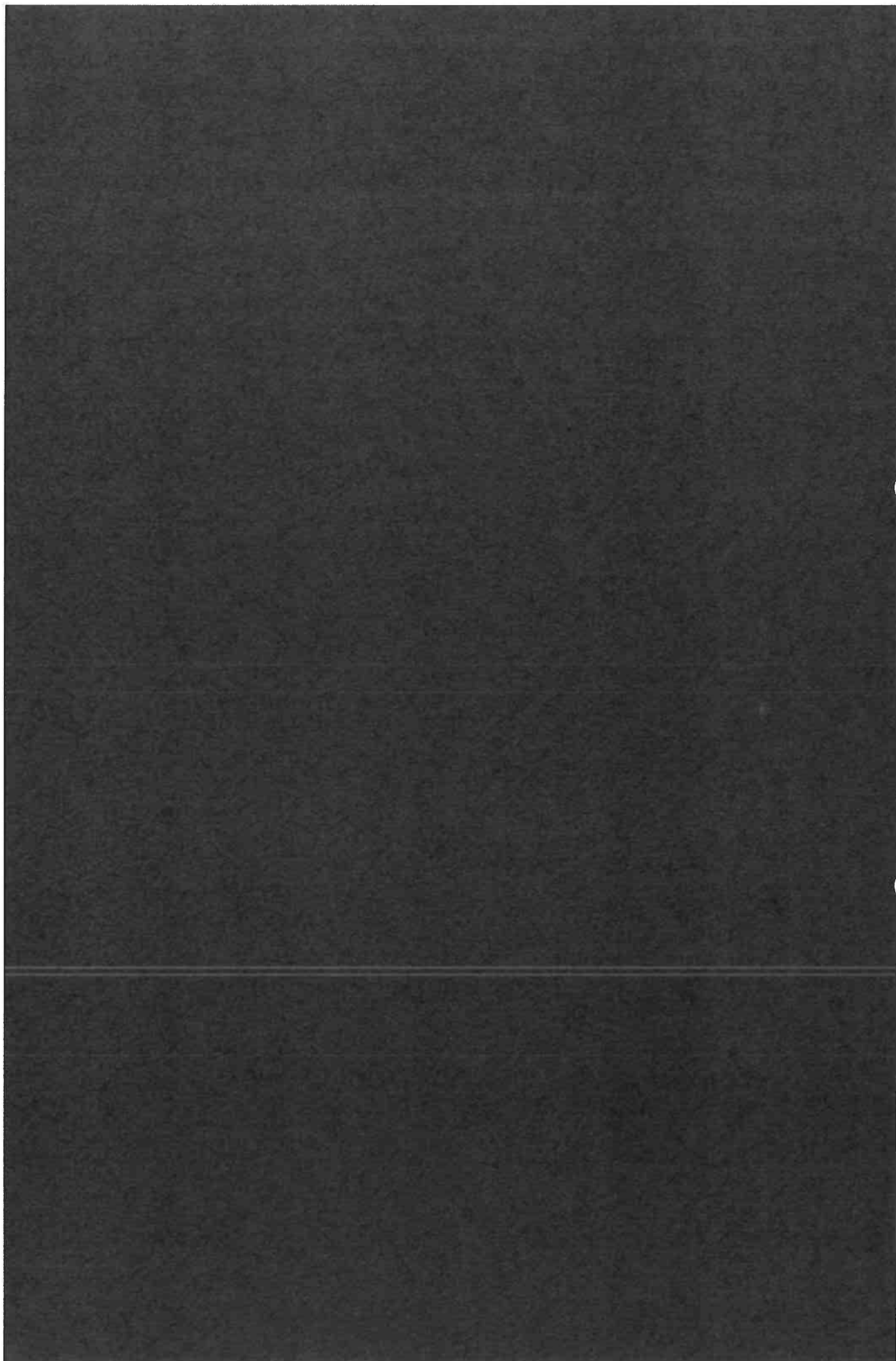


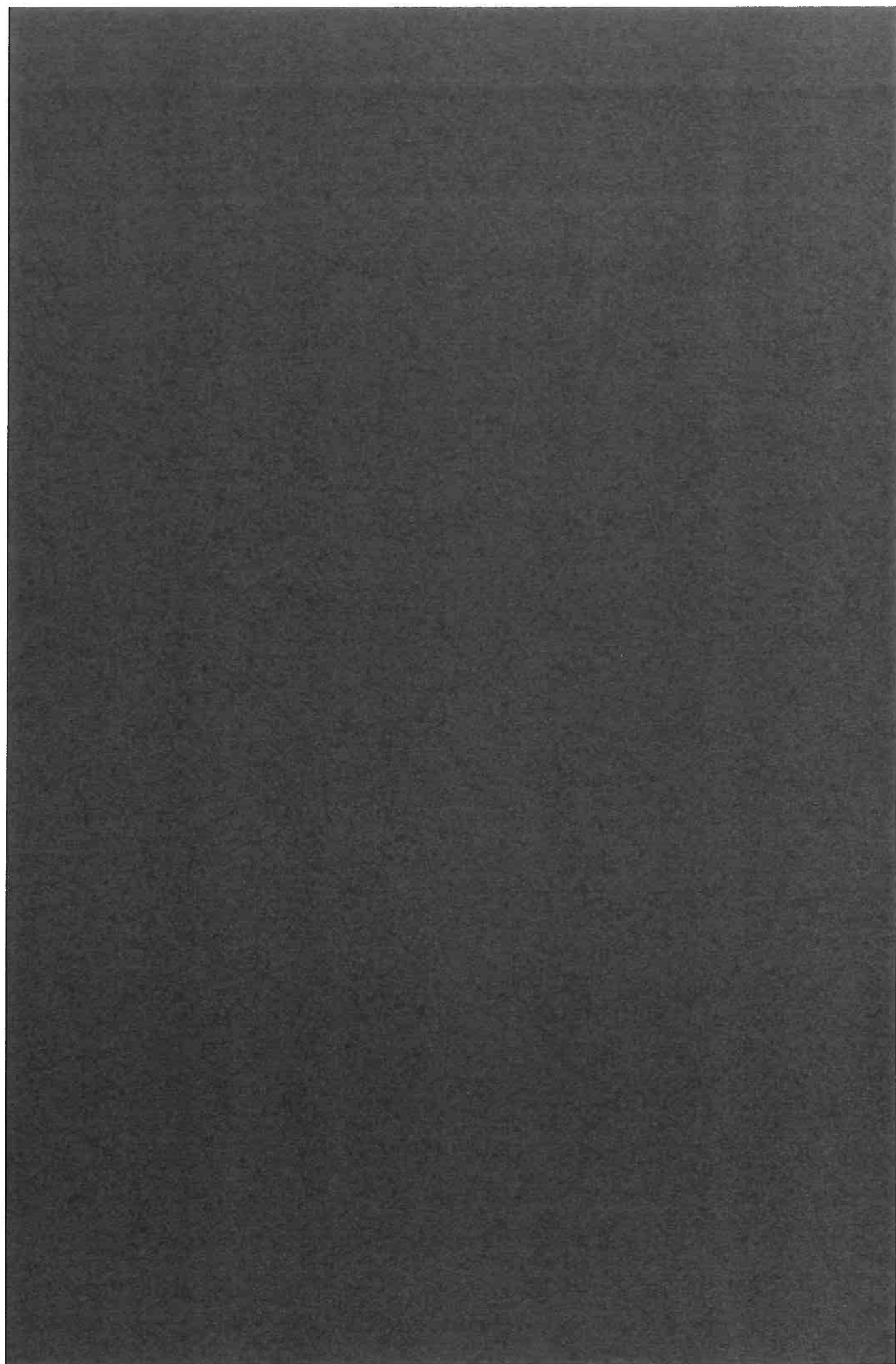


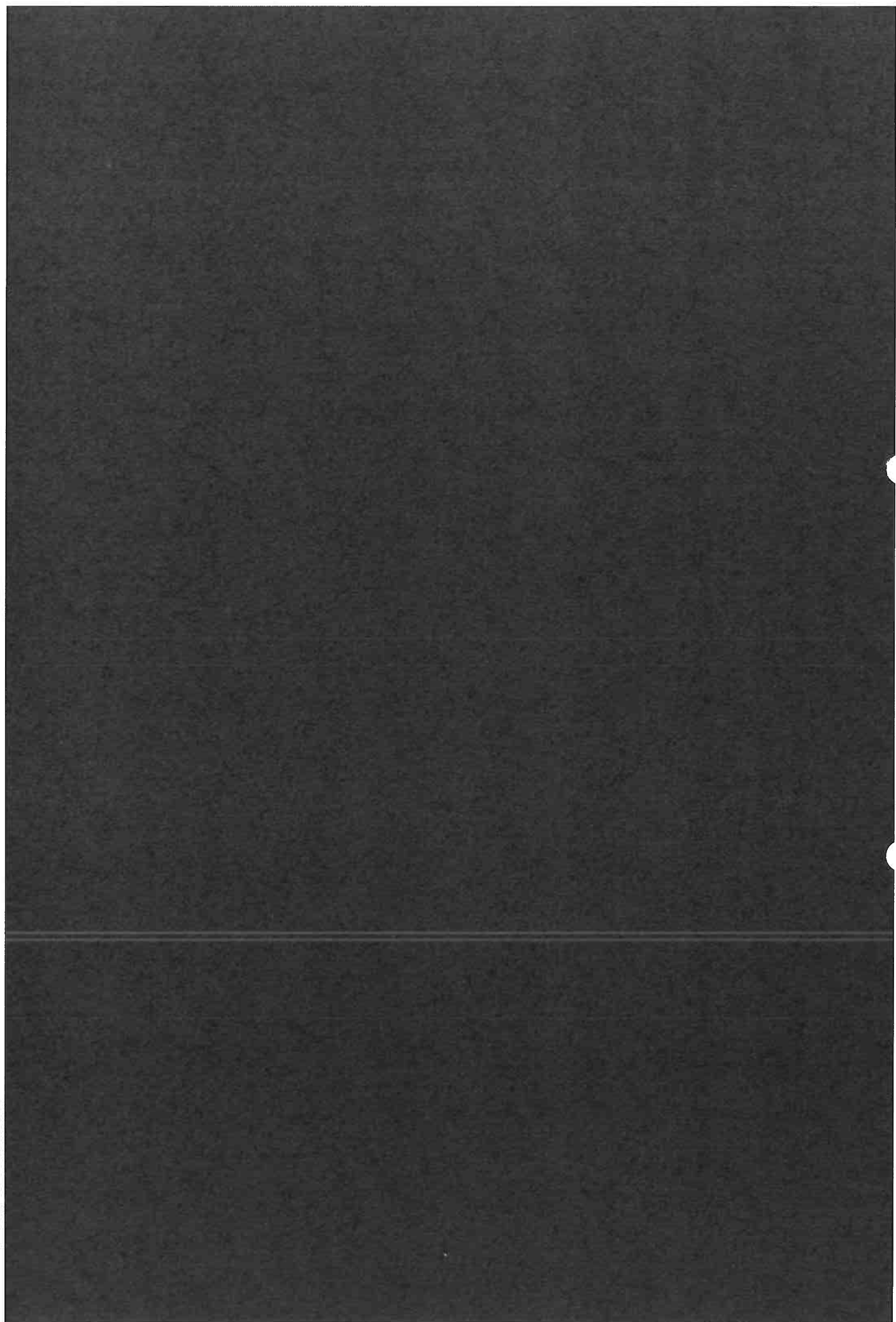


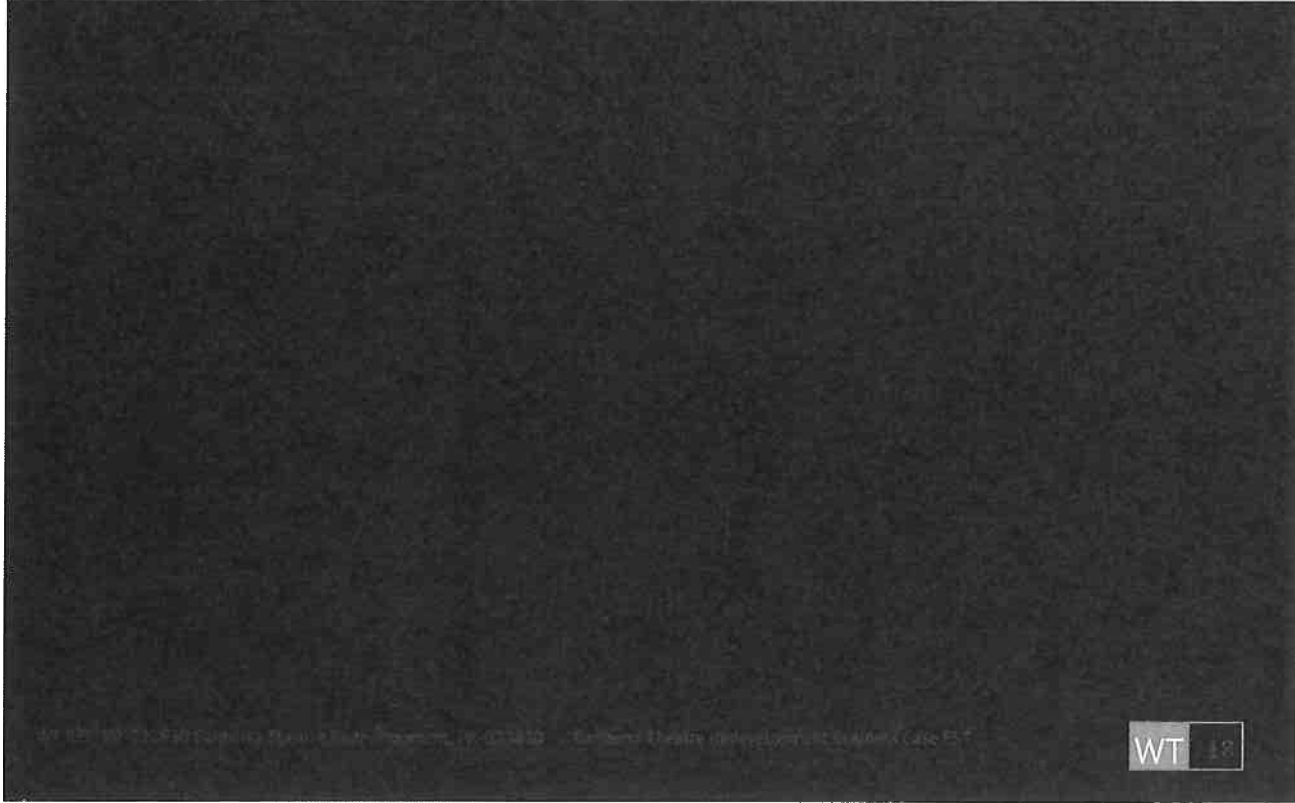
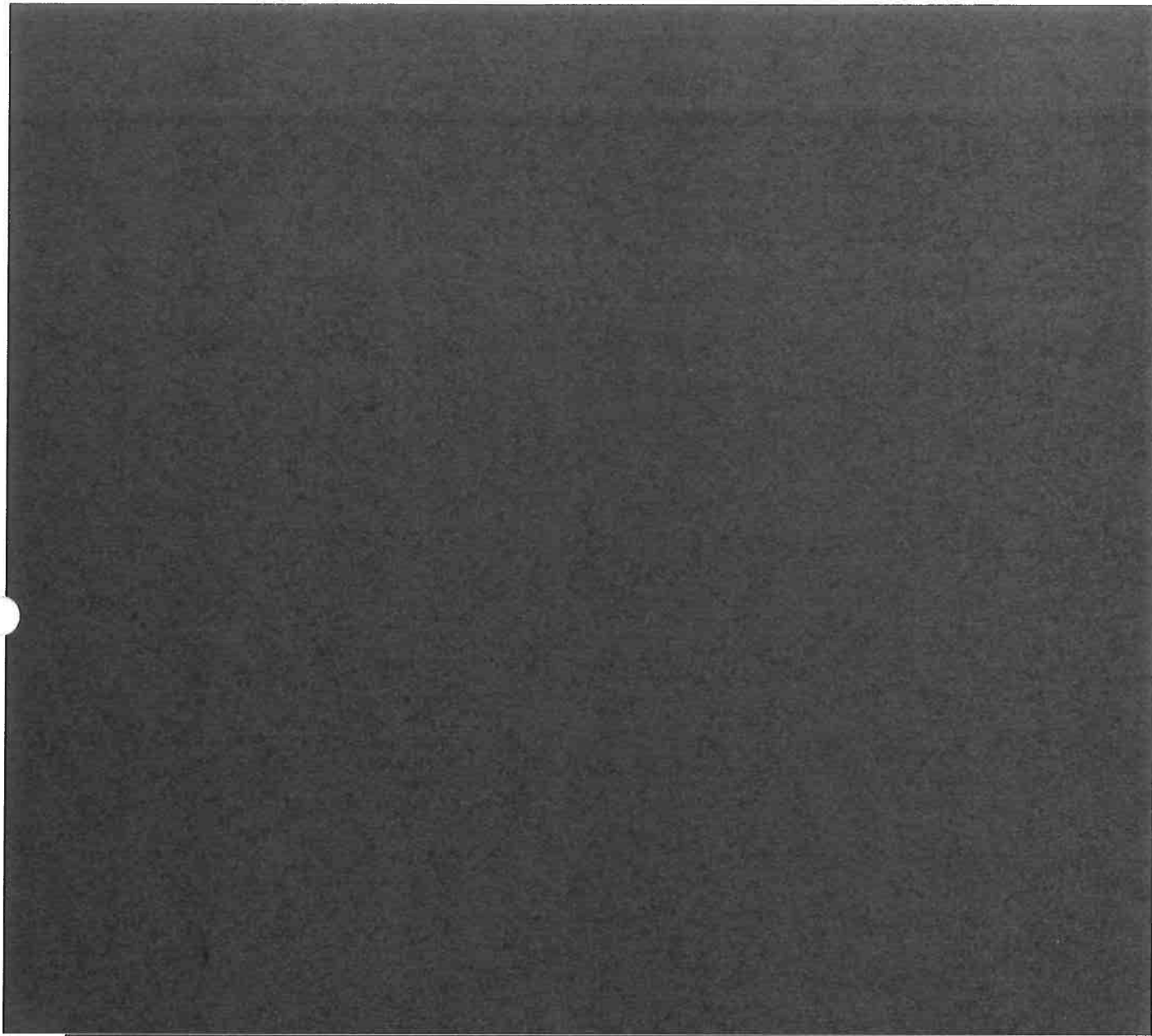












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